

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

Appendix 1:
Annotated Bibliography 1890 to 1909
Encoded Films 1 to 71

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Although many of the silent films featuring journalists have been lost forever, a fairly accurate picture emerges through reviews and commentaries about the films when they first appeared on the screen. Publications referred to include *The Moving Picture World*,¹ *Motion Picture News*,² *Exhibitor's Herald*,³ *Motography*,⁴ *The Film Daily (Wid's Daily)*,⁵ *Variety*,⁶ *New York Times*,⁷ *Billboard*,⁸ *New York Clipper*,⁹ *Picture-Play Magazine*,¹⁰ *The Bioscope*,¹¹ as well as other publications including *Edison Catalog and Biograph*,¹² *Thanhouser*,¹³ *Reel Life* (Mutual Film Corporation).¹⁴ Descriptive critics¹⁵ offer detailed plot and character summations that often rival a viewing of the film itself in addition to capturing the mores and prejudices of the time.

Three key references used throughout are the Internet Movie Database (IMDb – imdb.com),¹⁶ “the world’s most popular and authoritative source for movie, TV and celebrity content,” the American Film Institute Catalog of Feature Films (afi.com),¹⁷ and the online IJPC Database of the Image of the Journalist in Popular Culture Project.¹⁸ These comprehensive databases were used in resolving conflicts involved in decisions concerning inclusion, date and genre determination, spelling and other details.

Another important online resource is the Silent Era Web site (www.silentera.com), a collection of news and information pertaining to silent era films, which also includes a

comprehensive search feature and was invaluable in evaluating the status of any silent film included. The Web site also offers a complete listing of silent film websites.¹⁹

Journalism film historian Richard R. Ness, in his book, *From Headline Hunter to Superman: A Journalism Filmography*,²⁰ offers a definitive account of films featuring journalists from 1890 to 1929. His commentaries and capsule reviews were referred to throughout this project.

Whenever possible, the silent films were viewed and annotated. But many silent films are either lost or their whereabouts unknown, and some prints only exist in various museums around the world. We have noted whether a film has been viewed or not by listing the film's status and whether it was "Unavailable for Viewing," "Not Viewed" or "Viewed."

The size and quality of the entries were dependent on the various sources involved. That is the reason some films are given a paragraph and some films are given several pages. The importance of a specific film on the image of the journalist in popular culture does not always coincide with the amount of space given that film. It all depended on the availability and quality of the secondary source involved (periodicals covering the silent film era). Even an individual periodical changed over a period of time covering the films in less detail and even ignoring some films because of lack of space. We printed the best descriptions of the film available emphasizing the journalism in that film, or filling in important plot details necessary to understand in evaluating the final product for encoding purposes. If a film is located and screened, then more details are included under "video notes."

Each film is categorized by decade, genre, gender, ethnicity, media category, job title, and description (evaluation of the image presented by each journalist or group of journalists on a subjective scale from very positive and positive to negative and very negative, to transformative positive and transformative negative to neutral). For reference, a complete copy of the legend is printed at the bottom of each appendix.

When a film features more than one journalist character, multiple instances of gender, ethnicity, job title, and description were recorded. These results were checked and re-checked until accuracy and consensus were confirmed.

One of the key problems in doing a fair evaluation is that an audience may view a journalist positively even if that journalist acts in unethical and unprofessional ways. This can occur because of a variety of factors: an attractive actor in the role, a character the audience wants to succeed no matter what he/she does, a situation where the end (true love) outweighs the means (negative behavior on the part of the journalist). We have tried to evaluate the images as they might be conceived by the audiences of the period using the standards of the time, not the standards of today. While we might abhor a journalist who steals, lies, deceives, ignores basic rules of journalism and label his/her actions negative, the audiences of the period often considered such journalists heroes and judged them as a positive image. Obviously some of these decisions are debatable even after hours of debate. This is a subjective category and we worked hard to reach consensus, but

it is still a subjective description. However, any researcher can go through each appendix, check each film's encoding, read the comprehensive reviews and determine whether the description should be revised.

We divided characters identified as journalists into major and minor categories. A major character influences the outcome of the story or event. He or she is usually a leading character played by a major actor of the time. A minor character does not play a significant role in the development of the film. He or she is usually a part of a larger group – i.e. journalists in a news conference or roaming around in packs, or those journalists who function as a part of the editorial or technical staff. Films with unnamed characters or characters who appeared briefly and then disappeared are included.

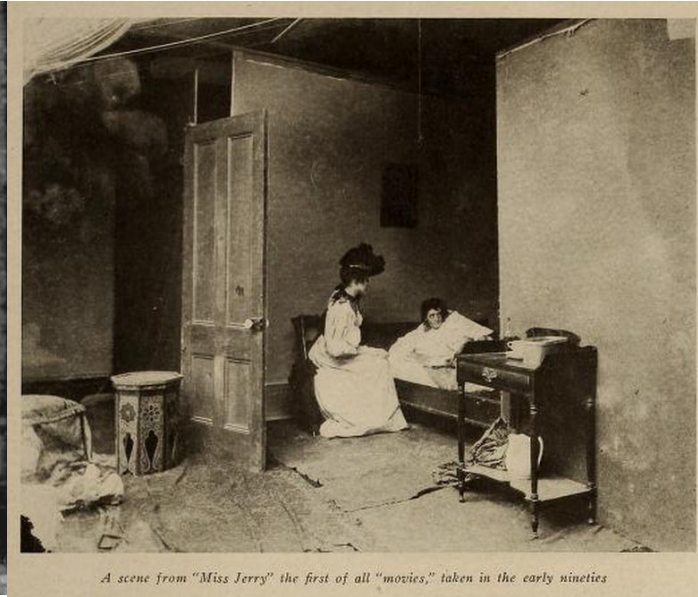
Also included were groups of journalists who show up in films in news or press conferences, who travel in packs chasing after stories or are a group of reporters, war correspondents, freelance writers, even newsboys following a story or a specific activity. A “miscellaneous” category was created for individual journalists unidentified in the film as to job description and usually in the background functioning as editorial and technical staff.

We decided to include films in which a newspaper story played a significant plot point. Examples include articles or pieces that expose scandals and wrong-doing, provide erroneous information (such as a fake death), alert principals about some important news or events that cause the characters to take important actions. Journalists in films with such articles were identified as “Unidentified News Staff.”

We also made a decision to include scanned copies of the original reviews in the nine appendices whenever possible. We felt this would make it easier for future researchers who would not have to search through original periodicals as we did. When an original review was barely readable, we would retype it for easier reading. Also, summary of the journalists/journalism in the film were also typed up.

Finally, in many of the periodicals covering the silent film industry, there are occasional articles we believe would be of interest to this audience. We've added some at the end of each appendix.

1894

**Miss Jerry (1894)**

Reporter Miss Jerry aka Miss Geraldine (Jerry) Holbrook (Blanche Bayliss) and her adventures as a female reporter in the 1890s. She goes to work for the New York *Daily Dynamo*. City Editor Hamilton (William Courtenay as Mr. Hamilton).

Geraldine (Jerry) Holbrook, a girl of Eastern birth, decides to start a career in journalism in the heart of New York after she feels that her father is close to a financial crash. In the process she falls in love with the editor of her paper, Mr. Hamilton (William Courtenay). After the first successful article, she leads Hamilton into doubting her love for him, and this makes him accept a job in London. But his worries prove wrong when Jerry agrees to marry him and they leave for London. The English Critic is another character. *Internet Movie Database (IMDb) Summary*

The text of "Miss Jerry" was not originally designed for print, but for oral delivery in partnership with the series of 250 photographs from life, with which it formed what I have called a "picture play." The original draft of the story was but little longer than the reading version used in public ; and although it seemed probable that I might at some time arrange the story for book publication, it was not until the unexpectedly definite success of the picture play brought with it repeated requests to print, that the availability of the existing draft came into consideration at all. Alexander Black, "*Miss Jerry*" printed edition, New York, C. Scribner's Sons, 1897, 121 pages plus illustrations.

The heroine of "Miss Jerry" is a girl of eastern birth, reared among the mines and cow-camps of Colorado. Richard Holbrook goes into the West with his young wife after the financial crash of '73. Soon after reaching Colorado his wife dies, and his child,

Geraldine, grows up under the father's care, the only girl in the county, the pet of a rough community, in which she receives the title of the "Princess of Panther Mine."



with misfortune fills him with peculiar distress.

When the story opens Holbrook and his daughter have been in New York again for five years enjoying the fruits of the miner's success, and the first cloud of misfortune appears in the shape of a letter from the mine reporting probable disaster. Moreover, Holbrook's New York investments have not turned out favorably. It begins to seem as if the miner and his daughter must make some radical changes in their way of living, yet Holbrook clings to the hop of averting disaster. The thought of confronting Geraldine



in the world on her own account. Her father is not an old man by any means, and there is no certainty of disaster, but she finds in the situation an excuse for entertaining a long-cherished ambition.

When she surprises him in his painful reverie, he starts guiltily slipping the letter into his pocket and muttering some commonplace about being late for the office. But she reads the new trouble in his face, and the Colorado postmark on the envelope, which he has not taken from the table, confirms her suspicions of trouble at the mine.

A later turn in the story carries Jerry downtown to the office of the New York *Daily Dynamo*. She has made up her mind to do something

She persuades herself that it is an entirely creditable thing to do, but she realizes that she felt much more comfortable going down the Panther Mine in a bucket than going up the *Dynamo* Building in an elevator; and when she has gone so far as one of those paradoxical doors that tell you the entrance is somewhere else, she begins to feel a little sorry that her scheme makes it absolutely necessary for her to go alone.

The city editor is a younger man than Jerry has expected to see. He is young, but if he were eighty-three he could not wait with more severe repose for Jerry to begin, or assume a more judicial air while she explains, clumsily and haltingly, that she wishes to be a newspaper writer.



The ensuing conversation is characteristic of a situation familiar to newspaper offices. The young editor has succeeded much to his professional satisfaction in placing the difficulties before the applicant, when Jerry musters encourage to ask for the privilege of interviewing a

certain mining genius, now in town, who is guilty at once of revolutionary inventions and daring syndicating schemes. The girl's exceptional familiarity with the Colorado mines and her ambitious candor induce Hamilton to make a somewhat unprofessional experiment, not without an expectation of getting a story with an original flavor.

Jerry reads the slip of paper: "J. Sylvester Ward, Fifth Avenue Hotel."

"I don't suppose," she says, "that there is any other way except to go right to the hotel."

"No, I think not," says Hamilton, searching her face for some sign of dismay. "And we must have this thing for to-morrow morning's paper if Ward is in town."

At the Fifth Avenue Hotel Jerry learns that Ward is out of town. But that night Jerry meets Ward at the Dyckman ball. The Western man is a late comer, and is presented by his cousin, the hostess. Jerry has a moment of pardonable confusion when she realizes that the man who enters into talk with her is the man she was sent to interview.

"I'm glad," pursues Ward, "to get over here out of the crowd. The crush of people worries me. Of course you know I haven't done much of this society sort of thing for about a dozen years and I feel like a cat in Leadville – the atmosphere is too rare for me."

“I’ve become accustomed to it,” Jerry says – “I mean to society; but for a long time I was homesick for the camps. And sometimes when I find myself in a polite drawing-room dance I wonder what would happen if I should break into a regular mining jig right there before all the people!”

“I came from Philadelphia to-night, but I would travel a much greater distance to see you do that.” Presently Ward is talking about his electric drills and other matters with interested candor.

“Of course,” he remarks, some minutes later, “we are keeping very quiet about that ‘combine’ just now.”

“And yet you are telling me all about it.”

“O, well, you know what I mean; we are keeping it out of the papers.”

“I see,” says Jerry, reflectively.

“And, besides, you are a privileged person. You belong to the mining fraternity, and if I am not mistaken your father will be interested in this thing.”

“Aren’t you trying to justify yourself for telling something you shouldn’t have told?”

“Well, I am open to conviction as to whether my confidence has been misplaced.”

They are both laughing at this when Fred Prentiss comes hurrying up. “Miss Holbrook, I have been looking for you everywhere. They are dancing, and this is my waltz!”

The incident of the ball causes Jerry some embarrassment; but in an accidental meeting with Ward on the following day she confesses her ambition and her commission from the *Dynamo*, with the result that the interview is published a day later than first ordered, and after making peace with her father the girl finds herself launched in journalism.



It may safely be said that it is an easier thing to paint a street back-ground than to use the actual thing ready made; but the charm of the actual thing in the progression of the picture-play is a sufficient incentive to any necessary fight with the obstacles. The strain falls first on the photographer, who, with the requirements of the story continually in mind, had here, as elsewhere the leeway afforded by the fact that primarily he was telling the story with his pictures, and could modify the text to fit the pictures should occasion demand, but who nevertheless was committed in a certain degree by the pictures already made. A multitude of difficulties may, and generally do, arise in the course of the picture-making in the streets, and to get satisfactory results the actors, or models must sometimes prove a dozen times over a designated spot, for if other figures appear in the scene they must be unconscious of the camera and of the conscious actors, and the kaleidoscope of the scene may be shaken many times before it fits the requirements. This brings a trying strain on the actors, especially if the weather be warm and the pictures are being taken in full sunlight.

The indoor scenes brought up different methods. The people “cast” for the different characters of the story were posed in scenes entirely fictitious, that is to say, devised by the aid of screens, etc. under the strong light of a large photographic studio. So far as the actors in the play or story were concerned, their work was that of pantomime. Thus when “Pink” Loper, the Bowery cowboy, is followed to Miss Jerry’s house by his gaunt wife, the “Rose of the Rockies,” the tumult of the occasion, visible through the pictures, is

made audible in the monologue. This misunderstanding by the way, is amiably adjusted, though not until Mary has expressed herself in severe terms.

From time to time Hamilton makes unprofessional visits to the Holbrook house and hears Jerry sing some of her mining-camp songs, accompanying herself on the guitar. He listens with eloquent attention, paying a second tribute with his eyes. There is a fine flattery that does not use words. And it is a natural enough thing that Hamilton should one day find himself in a confused state of feeling when he receives a proposition to become the London correspondent of the *Dynamo*. This is the sort of position he has always thought he would be delighted to get hold of. But there comes to most of us a time when we worry not so much about the appointments of Paradise as about who is going to be there.

Hamilton goes to see Jerry that night and comes away disappointed. She does not tell him that she refused Ward two weeks before, or his thoughts might not have caught the shadow of suspicion that grows with the presence of another man. When he has gone she wonders why the threat of a parting affects her so disagreeably. Her life with her father has influenced her views of life. The thought of marriage has never appeared in her reveries. She appreciates the fact that Hamilton is hampered by the attitude he occupies toward her, and it makes her realize her high estimate of him to find that she doesn't doubt his ability to emerge from the most delicate of situations without discredit.'



Hamilton and Ward are brought together at the Holbrook house when Hamilton goes there with the proof of an article to be published in the *Dynamo*, in which there is allusion to the mining scheme into which Ward has drawn Holbrook. Hamilton refuses to suppress the article though

willing to do any honorable thing by way of modifying the influence of its publication, and Ward eaves the house with him in the hope that he be successful in another form of attack. The two men quarrel at the "Monastery," when Ward offers a cautious bribe.



The next day at the *Dynamo* office Hamilton hands Jerry a letter, called forth by an article she has written. The letter, addressed “To the writer of *The Pressure of Despair*,” comes from Cherry Street, in the slums of the city.

“Perhaps I had better send one of the boys around to look the matter up,” says Hamilton, after glancing at the address. But Jerry insists on going herself.



When she has gone Hamilton regrets that he has not refused to let her go alone. From a window overlooking the street he sees a man at the corner. It is Ward, who met Jerry on her way to the office, and who, in view of

the quarrel, prefers not to enter. Hamilton sees her join him and walk away. Then he sends a telegram to the proprietor of the paper, who is in Washington, accepting the London commission.

When Jerry meets Ward in the street below she tells him about the strange letter, and adds, “You can’t go with me.”

“What will you do if I simply do go?”

“But you mustn’t. I’ve already refused an escort. Good-by!”

“Let me walk a little way with you,” says Ward, “and I’ll be very good and go just when you tell me.”

When they have reached Cherry street he turns to her. “This is a horrible place. Can’t I wait at the door for you?”

“No, that would make me nervous.”

Ward paces the block waiting for her to come out. The house that Jerry enters is dark. In a room on the third floor she discovers the writer of the letter, who after recovering from the surprise of finding that the writer of the article is a woman, tells her the sad story of a sad life; of an early marriage and separation under the influence of her young husband’s father. The young husband has been permitted to think that she is dead. “And he has made a great name now,” says the woman showing Jerry a newspaper clipping, with the Ward interview.

There is a knock at the door, and Ward, who has grown suspicious of some danger under Jerry’s long absence, appears on the threshold. The woman screams her recognition, and Ward, slowly realizing the truth, falters to the woman’s side. Jerry pauses at the door, and looking back sees him kneeling beside the poor bed, while over the face of the woman is stealing the white shadow of death.

When, after this crisis in the tenement, Jerry reaches home and finds a message from Hamilton, in which she is bluntly informed that he cannot keep an appointment to all for the reason that he is preparing to go to London, Jerry’s horizon grows rather dark. She cannot conceal the change that has come over her. She cannot conceal it at noon the next day when her father comes home with news of the failure of Ward’s scheme, from which he has withdrawn, and the sale of the Panther Mine under the most favorable conditions. Her face betrays her later in the afternoon when she meets Mrs. Remson-Holt, the “club woman” of the story, who at this stage is president of a cycling society, and who declares that Jerry looks as droopy as she used to look before she had any clubs.

It is in Mrs. Holt’s garden that the contrite Hamilton finds Jerry and abjectly apologizes for the brusque message and his unjust suspicions.

“I can’t say anything worse about myself than that,” he pleads, “but I ask you to remember ---- ”

“To remember that you are a man,” says Jerry.

“If you like; but no only a man who because he was a man could indulge a foolish suspicion, but a man who had reason to be deeply, profoundly interested in the person of whom he was thinking.”

They walk back to Jerry’s home in West Tenth Street, talking in this vein.

“Take off your hat and stay for a while,” says Hamilton, trying to speak lightly



He takes the hat from her. “What a wonderful thing a woman’s hat is,” he says.



“Somehow it seems to symbolize the marvelous complexity of her own personality.”

“I suppose,” says Jerry, “that you have some parallel symbolism to explain the simplicity of a man’s hat.”

“Look here! I want you to sit down for a moment and let me talk to you seriously.”

“Must it be serious? Everything has been so serious lately that it would be a relief to have” –

“But I must be serious – just a little.”



In spite of his attempts at levity his face is entirely serious, while hers was an expression that explains nothing to him.

“You seem to be determined,” she says from the depths of the chair. “I am. I told you once I shouldn’t easily give you up. I have also said that I shall go to London. Now, this chair is very artistic, but how do you expect a man to propose to you in such furniture?” “I don’t expect it.”



He caught her before she could get away, and held her so closely and firmly that her eyes were near to his own. For a moment neither spoke a word, and in that moment he could not tell whether she was very near or very far from him.

“Right her and now, Jerry Holbrook, do I go to London or do I stay home?” “You go to London.”

Hamilton was staggered. It plainly appeared that she was trifling with him. He almost gasped at her:



“You say that finally?” “Yes; and I’m going with you” He scarcely believed her. “Do you mean, Jerry, that we may just put it off for a while and that we may then” – “O, no! You needn’t put it off unless you wish to – I believe in short engagements.” She tried to keep him from kissing her again.

“And then, you know, father – there he is out there in the garden now – father needs a long rest, and I think I should like to ask him to join us in London. And he has told me, you quiet fellow, that you were the one who sent the timely word that made this morning’s sale of the Panther Mine.” *Photography in Fiction – “Miss Jerry,” The First Picture Play*, by Alexander Black, Scribner’s Magazine, Volume 0018, Issue 3, pp. 348-361, September 1895

Alexander Black, the creator of *Miss Jerry*, wrote the following in September, 1895 in a companion essay in Scribner’s Magazine:

I might have described it by another phrase. Indeed, I have been appalled by the number of descriptive terms which critics and commentators have suggested as applying with equal if not greater fitness to the partnership of monologue and photographs from life to which I gave the name “picture play.” But perhaps it is too late now, if I had the wish to call it anything else. And, to tell the truth, in the stress of the problem of the thing itself, I have been content to let others worry about the name.

Primarily my purpose was to illustrate art with life. Five or six years ago, when my plan first was made, I discovered several instances in which photographs from life were used to illustrate fiction, and many other instances in which fiction evidently had been adjusted to photographs from life. Neither of these phases offered any practical hint toward the picture play. The suggestion definitely came through a group of photographic studies from living characters, which were tossed together in a “picture talk” that I called “Ourselves as Others See Us.” After outlining a combination of fiction and photography, each devised with a regard for the demands and limitations of the other, it began to be quite clear that the pictures must do more than illustrate. Thus there would be two points of radical difference from the illustrator’s scheme. In the first place, the pictures would be primary, the text secondary. Again the pictures would not be art at all in the illustrator’s sense, but simply the art of the *tableau vivant* plus the science of photography. If it is the function of art to translate nature, it is the privilege of photography to transmit nature. But in this case the *tableaux vivants* must be progressive, that the effect of reality may arise not from the suspended action of isolated pictures, but from the blending of many. Here the stereopticon came to my aid. By carefully “registering” the backgrounds of the successive pictures in a scene, the figures alone are made to appear to move, thus slowly producing the effect which Mr. Edison has wrought, in a different way, with his kinetoscope. Here again the range of the picture-play plan gave it peculiar advantages, for not only could I pass from one fictitious scene to another, but I could introduce the backgrounds of real life, as I have done in several instances, bringing the living characters of my fictitious action against the actual life of the city – an interesting, if sometimes discouraging, labor.

The importance of the pictures in this relationship is analogous to the importance of the action in a play. The text or monologue, freed, for the most part, from the necessity of describing the appearance or actions of the characters, has to concern itself simply with their thoughts and words; and thus, in effect, a novelette which might require three hours

to read, by this division of communication between the eye and the ear can be presented in an hour and a half or less time.

In “Miss Jerry” my purpose has been to test experimentally, in a quiet story, certain possibilities of illusion, with this aim always before me, that the illusion should not, because it need not and could not safely, be that of photographs from an acted play, nor of artistic illustration, but the illusion of reality. A.B. *Photography in Fiction* – “Miss Jerry,” *The First Picture Play*, by Alexander Black, Scribner’s Magazine, Volume 0018, Issue 3, pp. 348-361, September 1895



Status: Photographs Available
Viewed

Type: Movie
Genre: Romance (First picture play)
Gender: Female (Miss Jerry). Male (Mr. Hamilton, English Critic²¹).
Ethnicity: White (Miss Jerry, Mr. Hamilton, English Critic)
Media Category: Newspaper
Job Title: Reporter (Miss Jerry). Editor (Mr. Hamilton). Critic (English Critic)
Description: Major: Miss Jerry, Mr. Hamilton, Positive.
Description: Minor: English Critic, Positive

1897**The Bad Boy and Poor Old Grandpa (1897)**

Grandpa is peacefully reading his newspaper and the bad little boy creeps up behind and sets the paper on fire. *Biography* No. 269.

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

Bradford Daily Argus Newspaper Offices (1897) – United Kingdom

Newspaper offices. *British Film Catalogue: Two Volume Set – The Fiction Film/The Non-Fiction Film*, p. 548. No. 00165

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: Unidentified News Staff, Neutral

Description: Minor: None

1898**N.Y. Journal Despatch Yacht “Buccaneer” (1898)**

War Correspondents

Shows the despatch boat of the 'New York Journal' steaming through the water, having aboard the war correspondents. This is one of the fastest yachts engaged in the business. She approaches rapidly and as she cuts through the sea her prow throws the water in a

white spray on either side. This is an excellent picture of a good subject. The bow waves are especially fine. *Edison Films "War Extra" Summary/American Film Institute Catalog of Feature Films*

Status: Print Exists at the Library of Congress
Viewed: YouTube

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

President McKinley's Inspection of Camp Wikoff (1898)

Newspaper Photographer

This picture has been very popular wherever it has been shown on the Biograph. To begin with, the film is unusually fine photographically, and the picture is taken from a point of view which shows the immense distances of Camp Wikoff with its multitude of tents in the background. The President, with Vice-President Hobart and Secretary of War Russell A. Alger appear in an open carriage escorted by a large number of officers, notable among whom are Gen. Wheeler, Gen. Gates, and Col. John Jacob Astor. This picture is brought to a rather humorous ending by the efforts of a newspaper photographer to get Col. Astor to pose for a picture. He is unsuccessful, and as the gallant colonel gallops away, the photographer's chagrin is apparent. *Biography Summary/American Film Institute Catalog of Feature Films*

Status: Print Exists
Viewed: Youtube

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

War Correspondents (1898)

Reporters rush to telegraph the latest war news.

"Shows a phase of the war excitement as it affects newspaper men at Key West, Florida. About a dozen war correspondents of the different New York papers are running up the street in a bunch to the cable office to get copy of cablegrams to be in turn transmitted to their different papers. They rush directly toward the audience, turn a corner in the immediate foreground and disappear down a side street. A good-natured struggle occurs here, to see who will make the turn first. Curious natives watch the unusual scene. A horse and carriage follow at a seemingly slow pace, showing by comparison what a rapid head-on foot race has been witnessed." *Edison Catalog*

Status: Public Domain²²

Viewed: Youtube6

Type: Movie

Genre: War

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: War Correspondent (War Correspondents)

Description: Major: War Correspondents, Positive

Description: Minor: None

1899

Distributing a War Extra (1899) (aka Delivering Newspapers)

Newsboys

This scene shows a crowd of newsboys running to meet the "World" newspaper delivery wagon, and falling back to the point of distribution. There is a mad scramble for papers, and a fight between two of the gamins. *Biography Summary/American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: News Employee (Newsboys)

Description: Major: Newsboys, Positive

Description: Minor: None

The Fight of Reporters

The Dreyfus Affair (aka L'affaire Dreyfus, bagarre entre journalistes) (1899)



It concerns an affair which deeply divided France and was still going on when the film was shot and projected in cinemas, to the extent that riots occurred during screenings and the film was banned. This is a first example of a film as a means to influence public opinion.

Captain Dreyfus, a French officer of Jewish origin was sentenced to life imprisonment in 1894 for having allegedly transmitted military secrets to the Germans. He was sent to a penal colony in *L'île au Diable* in French Guiana. In 1896, evidence came to light that the real culprit was Major Esterhazy, but this was disregarded. In 1898, colonel Henry who had created the fake on the basis of which Dreyfus was convicted made a complete confession, he was arrested and committed suicide. In 1899, Dreyfus was returned to France for another trial in Rennes where he was condemned again, this time with extenuating circumstances. However, he was given a pardon by the President of Council Waldeck-Rousseau and set free. The film was finalised and released before the conclusion of the Rennes trial. It is only in 1906 that a new trial exonerated Dreyfus of all charges and that he was reinstated in the French army as Major.

The film includes the following 9 static camera shots which could be shown separately by the exhibitors. Two more scenes included in the Méliès catalog seem to have been lost: *La dégradation* and *Dreyfus allant du lycée de Rennes à la prison*. The film includes the following 9 static camera shots which could be shown separately by the exhibitors. Two more scenes included in the Méliès catalog seem to have been lost: *La dégradation* and *Dreyfus allant du lycée de Rennes à la prison*.

Bagarre entre journalistes (The fight of reporters)

The tension before the trial in Rennes is extreme and France is divided between Dreyfusard and anti-Dreyfusard. The reporters of newspapers of opposed opinion start fighting in the court room before the start of the trial. This is filmed in a very dynamic way with characters rushing close to the camera to exit the scene. *The Dreyfus Affair*, A Cinema History: A Chronological Review of the Best Films Worldwide, www.acinemahistory.com

Editor Arthur Meyer (1844-1924), the Jewish-born but nonetheless virulently anti-Semitic editor of *Le Gaulois* (he would convert to Catholicism a couple of years later) and Caroline Remy (1855-1929), popularly known as Severine, one of the most vocal of the pro-Dreyfus supporters and the first female journalist in France to earn a living exclusively from her writing.

Journalists in Rennes, August 1899 take their seats in the courtroom at the second court-martial of Arthur Dreyfus. Though the atmosphere is cordial at first, Arthur Meyer of the *Gaulois* starts an argument with Madame Severine of *The Fonde*. She leaps to her feet, and so do most of the other journalists, triggering a pitched battle with many laying about them with their sticks. Many participants flee when the gendarmes get involved, and the remaining reporters are subsequently expelled..

The "Fight of the Reporters" sequence, in which a riot erupts among the journalists covering the court martial, is remarkably effective in engulfing the audience in the action, as dozens of reporters scurry toward and around the camera. George Méliès' use of screen space here is unusual for its time, and quite a stylistic departure from his usual proscenium staging. *Summary written from various sources*

Status: Public Domain

Viewed: Youtube

Type: Movie

Genre: True Story

Gender: Male (Arthur Meyer). Female (Caroline Remy). Group.

Ethnicity: White (Arthur Meyer, Caroline Remy). Unspecified

Media Category: Newspaper

Job Title: Reporter (Arthur Meyer, Caroline Remy). Pack Journalists.

Description: Major: Caroline Remy, Positive. Arthur Meyer, Negative.

Description: Minor: Pack Journalists, Negative

1900

Confounding the Art Critic (1900)

Art Critic

A Biograph production issued in 1900. Biograph said it was the most viewed film of 1900. *Various Sources*

Status: Print Exists

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Art Critic)

Ethnicity: White (Art Critic)

Media Category: Newspaper

Job Title: Critic (Art Critic)

Description: Major: Art Critic, Neutral

Description: Minor: None

Horsewhipping an Editor (1900)

Editor. Office Boy.

A burlesque on the popular western diversion. A strapping cowboy comes into the editorial sanctum prepared to administer a thrashing to the editor; but the office boy with a sling-shot, and the scrub lady with her mop get at him first. When they are finished with him, all thoughts of horsewhipping the editor have vanished. *Biography Summary/American Film Institute Catalog of Feature Films*

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Editor, Office Boy)
Ethnicity: White (Editor, Office Boy)
Media Category: Newspaper
Job Title: Editor (Editor). News Employee (Office Boy).
Description: Major: Editor, Positive
Description: Minor: Office Boy, Positive

1901

Happy Hooligan April-Fooled (1901)

Two newsboys attempt to sell Happy Hooligan a newspaper. Happy Hooligan was a popular comic strip character at the turn of the century.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newsboys-2)
Ethnicity: White (Newsboys-2)
Media Category: Newspaper
Job Title: News Employee (Newsboys-2)
Description: Major: None
Description: Minor: Newsboys-2, Positive

Li Hung Chang (1901)

War Correspondent

The Grand Old Man of the Orient, Li Hung Chang, at the Palace of Roses, his summer home, in Peking. He is interviewed by a war correspondent, on the occasion of the presentation of a Parlor Mutoscope, containing a moving picture of Li Hung Chang taken at Grant's Tomb, New York City. *Biograph Summary/American Film Institute Catalog of Feature Films*

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

1902

A Poet's Revenge (1902)

Editor

A comedy scene of unusual excellence, clear and sharp photographically, and well worked out. A poet presents a spring effusion to the editor in his sanctum. It is scorned. The poet hurls a stick of dynamite into the stove, which at once explodes, wrecking the office and the editor as well. The poet returns to the scene when the smoke clears away, and triumphs over the battered editor. *Biography Summary/American Film Institute Catalog of Feature Films*.

A set constructed and furnished as a publisher's or printer's office is discernible in the opening scene. There is a large wood-burning stove in the foreground and a man is sitting at the desk writing. A man wearing a top hat and tail coat enters and reads from papers he is holding, accompanying his reading with wild gestures. He hands the paper to the seated man, who disdainfully indicates it is of no value. The man in the top hat removes an object from his coat and puts it in the stove, causing a terrific explosion. At the end of the film, the man who was seated at the desk is on his back on the floor with debris falling all about him. *Motion Pictures from the Library of Congress Paper Print Collection, 1894-1912* by Kemp R. Niver, edited by Bebe Bergsten, p. 78.²³

Status: Paper Print in Library of Congress collection
 Unavailable for Viewing

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

1903

Business Rivalry (1903)

Newsboy

Shows a man on the corner of one of Chicago's prominent streets whistling for a newsboy. Well, before he called no boys were in sight, but before he can lower his hands he wonders where they sprang from. Such pulling and tossing for the job for the paper. The poor man is sorry he needed a paper. Makes a great picture. Nothing in sight but boys and papers. Try this and make your audience smile at an everyday Chicago street merchant scene. *Selig Summary/American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: News Employee (Newsboys)

Description: Major: Newsboys, Positive

Description: Minor: None

Delivering Newspapers (1903)

Approximately 50 newsboys fight for position in line to sell the *New York World* newspaper.

Status: Library of Congress

Youtube

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists (Newsboys)

Description: Major: Pack Journalists, Positive

Description: Minor: None

Pres. Roosevelt's Fourth of July Oration (1903)

Reporters

The best and most characteristic picture of the President ever made. The camera is close by so that every feature shows up sharp and distinct. The President is first seen coming

on the stand laughing and shaking hands with friends and being wildly cheered by everybody. Then comes the speech. The President is very enthusiastic and is shown at his best. All his well known mannerisms are very apparent. The picture ends with a view of the departure of the President with Mrs. Roosevelt in a carriage. Before the carriage starts the President is held up and interviewed by reporters. *Biograph Catalog/American Film Institute Catalog of Feature Films*

Status: Print exists in Library of Congress

Viewed: Youtube

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Positive

1904

A Newspaper in Making (1904)

Millions read the papers, not one per cent know how it is prepared. This is an eye-opener. The following series was secured by courtesy of the *London Evening News*. 1. The Incident. 2. The Editor's Table. 3. Linotyping. 4. Preparing the Form. 5. Making the Matrix. 6. Casting the Plate. 7. Trimming the Plate. 8. Receiving "Stop" News. 9. Printing the Edition. 10. From Press Room to Office. 11. Supplying Newsboys over Counter. 12. The News Carts and Cycle Corps leaving the Newspaper Buildings. 13. Arrival of Cart. – The Newsboy does the rest. *Méliès Summary/American Film Institute Catalog of Feature Films*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Editor, Linotype Operator). Group-4.

Ethnicity: White (Editor, Linotype Operator). Unspecified-4

Media Category: Newspaper

Job Title: Editor (Editor). News Employee (Linotype Operator, Newsboys).

Pack Journalists, Miscellaneous-2.

Description: Major: Editor, Linotype Operator, Newsboys, Pack Journalists, Positive

Description: Minor: Miscellaneous-2, Positive.

The Russian Army in Manchuria (1904)

War Correspondent George Rogers of the Charles Urban Trading Co.

A grand and unique series of pictures photographed by Mr. George Rogers. Mr. George Rogers, the war correspondent of the Charles Urban Trading Co. is an American. He has made his application from Paris. Here he waited three months before a permit to go to Russia was granted. After waiting three weeks in St. Petersburg, he was allowed to proceed as far as Irkutsk. At this town, he was turned out of the train, on the ground that transport was needed for the military for war stores. So Mr. Rogers bought a sledge and three ponies, and fortunately falling in with a troop of cossacks arrived, after seventeen days travelling, at Harbin where he was by the end of April. Order of the scenes: I. Arrival of General Kuropatkin, received by Generals Rennankamph and Grekoff. -- II. Troop of cossacks starting the march across Lake Baikal. -- III. Russian infantry crossing Lake Baikal. -- IV. Transport of Army provisions across Lake Baikal. -- V. Cossacks on the march to the Yalu waited three weeks in St. Petersburg. *Méliès Summary/American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (George Rogers)

Ethnicity: White (George Rogers)

Media Category: Newspaper

Job Title: War Correspondent (George Rogers)

Description: Major: George Rogers, Positive

Description: Minor: None

1905**The Newsboy (1905)**

Newsboy.

A poor boy starts out as a newsboy and eventually becomes a Supreme Court judge. *IMDb Summary*.

His career from Newsboys' Lodging House to Supreme Court Bench. Advertisement, *New York Clipper*, December 23, 1905, p. 1140.

The Newsboy, a serio-comic story of New York. Vitagraph Advertisement, *The Billboard*, January 20, 1906, p. 31.

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

1906

The Critic (1906)

Critic Dalan Ale writes an honest opinion about vaudeville acts. The article annoys the performers who want to attack him. Insert of his newspaper column is shown.

This film has been aptly termed a “Continuous” Chuckle. It is a satire on “continuous vaudeville” and the newspaper critics. Dalan Ale, the celebrated scribe, views a particularly bad show. This is the first scene of the production. He then, in the second scene, goes to his office and writes a scathing criticism, which criticism is shown in the film. The following scene shows the vaudeville actors reading the criticism, and the final scene shows them calling on Dalan Ale in his office and presenting their compliments. The film is one that will be received with roars of laughter, for it appeals with peculiar force to the regular vaudeville patron. The photography of the production is splendid throughout. *Biograph Summary, American Film Institute Catalog of Feature Films*

Status: Public Domain – Print Exists
Unavailable for Viewing

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

1907

John D. and the Reporter (1907)

Editor of the Daily. Enterprising reporter.

President of Rancid Oil tries to escape justice, but a reporter serves him with a summons. In the end he has to pay a \$29 million fine. Oil tycoon character is based on John D. Rockefeller, *IMDb Summary*.

John D. sits in his private office, where no money is taken on Sunday, but where all loose cash can be brought any old day. The law is after John D. The court officers cannot find him. The editor of the Daily offers a reward of \$10,000 to any person serving the summons on John D. An enterprising reporter goes after the \$10,000 and incidentally John D. John D., however, is too foxy. He takes an air-ship and flies away. The reporter, still after him, follows over roofs, over land and water. At last, cruel fate overtakes John D. The balloon strikes an oil tank of the Rancid Oil Co. The balloon explodes and John D. falls into the oil tank. He is rescued by his working men, but, behold, before him stands the reporter with the summons. Shortly after this the officer of the Court arrives and a check for \$29,000,000, which is money squeezed out of the poor consumers' pockets, and poor John D. is happy again. *Lubin Summary/American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Editor, Reporter)

Ethnicity: White (Editor, Reporter)

Media Category: Newspaper

Job Title: Editor (Editor). Reporter (Reporter)

Description: Major: Reporter, Positive.

Description: Minor: Editor, Positive

Looking for the Medal (1907)

Newsboys selling *The Daily Liar*. Publisher of *The Daily Liar*.

The subject opens with a street scene. The noon issue of a paper is just off the press and the men and boys are running down the street in mad haste to dispose of their stock. The issue contains a special offer of 100,000 francs to the person finding the Daily Liar's Medal. The proposition causes awful excitement in the town, and everybody purchasing the paper, as soon as the headlines are devoured, rushes off in a vain effort to gain the prize. Barbers leave their patrons and rush off with razor and shears and the patrons, still wearing the large apron around the neck, join the throng. Laborers drop their tools and hasten to try their luck to locate the medal. Soldiers leave their post of duty, officers leave their prisoners escape and men and women of every description are doing the most

singular things to locate the medal. Finally one succeeds and reports at the office of the publisher for his reward. The doors of the place are locked as soon as the man enters the place. The crowd gathers on the streets and makes strenuous efforts to get in the place. At one of the upper windows is seen the lucky man, but, alas, as he looks down upon the crowd he leans out over the balcony and slowly sifts the money down to the scrambling mob below. Directly, he throws off his coat, vest and other apparel, and it is evident that, although he was fortunate enough to find the medal, he was unfortunate enough to lose his reason. *Gaumont Catalogue*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Publisher). Group.

Ethnicity: White (Publisher). Unspecified

Media Category: Newspaper

Job Title: Publisher (Publisher). News Employee (Newsboys)

Description: Major: None

Description: Minor: Publisher, Newsboys, Positive

The Making of a Modern Newspaper (1907)

Newspaper staff. Managing Editor. Reporters. Press Rooms.

1. A newspaper building 100 years ago. 2. "Ye Franklin's Post." 3. A modern newspaper building. 4. The business offices. 5. The managing editor. 6. Receiving Want Ads. by telephone and telegraph. 7. Reporters room. 8. The composing room. 9. Linotype room. 10. The typesetting machines. 11. The stereotyping room. 12. Drawing the daily cartoon. 13. The press rooms. 14. Delivery, mailing and shipping room. 15. Making the trains. 16. The newspaper in the home. *Lubin Summary/American Film Institute Catalog of Feature Films*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Managing Editor, Cartoonist). Group-8.

Ethnicity: White (Managing Editor, Cartoonist). Unspecified-8

Media Category: Newspaper

Job Title: Editor (Managing Editor). Cartoonist (Cartoonist). Reporter (Reporters). News Employees (Linotype Operators, Typesetters, Composing Room, Stereotyping Room, Editorial Offices, Business Offices, Press Room).

Description: Major: None

Description: Minor: Managing Editor, Cartoonist, Reporters, News Employees-7,

Positive

The Poet's Bid for Fame (1907)

Newspaper Editor and Copy Boy

The ecstatic poet calls at the office of the newspaper to present his inspiration; is met rudely by the editor and his office boy. He harangues a crowd in the street; is run into a padded cell. Finally goes onto the stage to recite; he is not favorably received. Intensely funny and grand quality. *The Moving Picture World*, April 20, 1907, p. 108. *Lubin Summary/American Film Institute Catalog of Feature Films*

A mad poet is rejected by an editor, thrown into jail, escapes, goes on stage and is pelted. *IMDb Summary*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Editor, Copy Boy)

Ethnicity: White (Editor, Copy Boy)

Media Category: Newspaper

Job Title: Editor (Editor). News Employee (Copy Boy).

Description: Major: Editor, Positive

Description: Minor: Copy Boy, Positive

1908

Afraid of Microbes (1908)

Newspaper Article panics an old man

"Afraid of Microbes." A studious-looking old fogey becomes alarmed by a newspaper announcement to the effect that a deadly microbe which spread influenza is loose in the air, and that there are already several hundred victims. He becomes terrorstricken, and runs straight to a chemist's where upon his inquiry they sell him a liquid which must be administered through an atomizer. This he takes, and sets forth on a crusade against influenza. He only succeeds, however, in making a universal nuisance of himself, spraying the contents of his bottle on everybody whom he meets. He comes to grief in one instance when one of his victims dumps him into a filled water trough, giving him a thorough ducking. In another place he tries his charity upon a workman who is emerging from a manhole, and receives a beating. All of his victims join in a chase, and upon capturing him turn him over to the police; even there he tries his atomizer, but the mob sets upon him and avenge themselves summarily.

The last scene shows him in the hands of the police, two officers placing him under a shower bath, and they add to the surety of their work by turning a strong stream upon him from a hose.

The Moving Picture World, January 11, 1908, p. 29

The last film this visit was "Afraid of Microbes." A half-witted, imbecile-looking old man is seen reading a newspaper article, which is thrown on the screen. Then the reverse is shown—an ad. for a microbe specific—which he immediately goes and purchases. It proves to be an atomizer, and the old imbecile proceeds on his way, squirting the dirty stuff into the faces of those he meets, gradually drawing a crowd after him, who, following him an awful long way, at last capture and kick and beat out of him what little sense and life the poor beggar had. Deary, deary, me!

Come, Mr. Manufacturer, you must do better than this. The public won't stand for it. And we don't blame them.

The Moving Picture World, January 18, 1908, p. 36, Editorial Comment.

Viewing Notes:

Funny old man reading a newspaper: "September the 20th. The microbe of influenza has been in our town since yesterday making over 500 victims." He finds another article that relieves his anxiety: "Simpkins disinfectant the most wonderful antiseptic."

He gets up and goes out. Goes to a pharmacy. He buys the disinfectant. It's in an atomizer. He sprays the two men in the shop. He sprays a shoe-shine man who knocks him down. He sprays a man who comes up to him. He sits down at an outside restaurant and sprays the waiter who chases him away. Three men are after him. He sprays a policeman he asks for directions. All four start chasing him. He sprays a man coming out of a sewer. He joins the chase. They grab him and beat him up. They give him a shower all tied up. Final shot is hosing the tied-up man. The End.

Status: Library of Congress

Viewed – Library of Congress site. <https://www.loc.gov/item/2006640756/>

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Positive

The Boy Detective or The Abductors Foiled (1908)

Newsboy Swipesy (played by an unknown female actor), a juvenile Sherlock.

Viewing Notes:

Newsboy playing craps with a friend. Smoking. He picks up his papers and follows two men who are following a woman. She goes into her house. The two men stop and the newsboy tries to sell them a newspaper. He keeps following them. He runs for help, drops papers, keeping running and runs into a man. They fall, he gets up and keeps running. Runs to the woman's house with his newspapers. (No titles). He sees the woman and she goes to the telephone. Newsboy dresses up as the woman. Goes into a carriage driven by a horse. Two men stop the carriage and woman (the newsboy) gets out holding a gun. Police arrive and arrest the two men. Policeman congratulates newsboy and they drive off. Closeup of newsboy holding gun and aiming it and then laughing because the gun is really a cigarette case. Takes out a cigarette and smokes it, smiling.

Film Review.

With **The Boy Detective** the Biograph starts a series of film stories which will be presented periodically, recounting the experiences of Swipesy, the newsboy, whose astute sagacity wins for him fame as a juvenile Sherlock Holmes. The first of the series, issued this week, is "The Abductors Foiled," and tells of the thwarting of a plan to kidnap the daughter of a wealthy broker by a couple of pusillanimous scoundrels. The scheme is well planned, and would have been successfully carried out, but for the ubiquitous Swipesy.

Swipesy and his chum, Swifty, the messenger boy, are indulging in a game of "craps." Luck is with Swipesy, who not only wins his chum's money but a dangerous looking revolver as well. While they are engaged in this Ethiopian pastime, the young lady approaches and enters a store. The two villains are following and await her coming out of the store, following her to her home. Swipesy is "hep" at once, and shadows them. They enter a saloon and immediately the messenger boy is called. As he comes out of the saloon he is accosted by Swipesy, who persuades him to let him see the mendacious message. "Hully geel! Just as I thought" says Swipesy; for the message read: "Dear Mary—Badly injured in auto accident. Come to hospital at once. Am sending a carriage for you. Ruth"; and he hot-foots it to the house of the young lady to warn her of the danger. You may be sure the girl was greatly alarmed, but Swipesy says, "Never fear, little one, we'll twist dem blokes' necks or I'll never sell another extra." He then tells the girl to telephone the police, while he dons a dress and hat of hers, gets in the carriage and is driven off. The carriage is stopped on a lonely road by the would-be abductors, when the masquerading Swipesy leaps out and holds the infamous wretches at bay until the arrival of the police, with his newly acquired revolver, which proves to be a cigarette case in the shape of a gun. Snapping it open, he hands around cigarettes to the amusement of the police and the chagrin of the ruffians.

Status: Public Domain
Viewed

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

Bridal Couple Dodging Cameras (1908) (aka Bridal Couple Dodging the Cameras, The Bride Loses Her Duke)

Reporters. Women Society Reporters. Camera Fiends. Pack Journalism. News Media Circus.

"Bridal Couple Dodging Cameras."**Unique.**

In this new work the Edison studios have turned out a really novel comedy subject. The opening scene shows a fashionable wedding ceremony in progress with the corps of newspaper camera men waiting outside. When the bridal couple are about to depart amid the guests the newspaper brigade swoops down upon them, driving them back into the church. In their efforts to avoid being photographed a capital chase is organized over hill and dale, the pursuing camera men getting a snapshot of the couple in full flight now and then. The bride leads, then come the photographers in a miscellaneous bunch, with a fat, bow legged member to supply comedy, and the bridegroom, who has become separated from his mate, bringing up the rear. The two finally gain their coach and are wrapped in a close embrace when an enterprising camera fiend slips the shade and takes a flashlight inside the carriage. As a finish samples of the snapshots are shown, the couple being caught in all sorts of grotesque attitudes. The film is one of the best comedy reels the Edison people have turned out.

Rush.

Variety, May 9, 1908, p.11

BRIDAL COUPLE DODGING THE CAMERAS.**(Edison.)**

Here Comes the Bride.—Exterior of a fashionable church—Reporters arrive with cameras to take pictures of the beautiful American heiress and her titled husband, the Duke de Nonothing.

The Bridal Couple Appears.—Horried at the cameras.

A Hurried Retreat.—They plan to evade the cameras—The carriage is ordered to meet them a few blocks away from the church.

The Bride Loses Her Duke.—While stealing out the back entrance of the church, the bride and groom are discovered by the reporters—They run down the street followed by the newspaper reporters and camera fiends—The bride leads—The duke follows and falls into an excavation in the street—The bride misses her duke but still hurries on followed by reporters—The poor disheveled duke climbs out of the hole only to find his bride far in the lead.

The Chase.—With her bridal robe all torn and soiled, the poor frightened bride is followed by reporters of every description, including some women society reporters. The Duke de Nonothing comes trailing behind—Down steps—Over fields—Through fences and over golf links—The duke endeavors to catch up. The bride is confronted by a high board fence—With no chance to turn back she climbs over the fence followed by her pursuers—Through the back yard and into the house, they tear through the janitor's apartments, startling them at their evening meal—Everything pushed aside in the chase—The bride reaches the waiting carriage—The disheveled duke fights his way through the crowd of reporters. At last reaches his fainting, weeping bride.

Together at Last.—After hard driving they leave the reporters behind and feel secure from the cameras. Suddenly the carriage window drops down, a camera is thrust in, a flash of light and their picture is taken after all.

Snapshots.—Various views show the ludicrous attitudes in which the morning papers pictured the beautiful American heiress and her husband, the Duke de Nonothing, while leaving the church after the ceremony. 783 feet.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group-3
Ethnicity: Unspecified-3
Media Category: Newspaper
Job Title: Pack Journalists-3
Description: Major: Pack Journalists-3, Negative
Description: Minor: None

Christmas in Paradise Alley (1908)

Jimmy, the Newsboy

It is Christmas Eve in the alley. A few pedestrians pass along, carrying Christmas packages, then comes the orphan newsboy, ragged, cold and hungry. He tries to sell his papers, but is unsuccessful and sits down on a doorstep sick at heart. Two East Side ruffians stop nearby, planning a holdup. They point up the alley where a fashionably dressed woman is distributing Christmas gifts to the poor.

As she goes further up the street, the ruffians following, the boy comes from his place of concealment, finds a policeman and both hide in a door way. As the thugs attack the woman, the policeman beats them off and they make a hasty retreat. At this moment, an old humpbacked man comes along. He is the newsboy's uncle and lives upon the earnings of the boy.

When he finds that the orphan has sold no papers he strikes him with a cane and drags him off to their wretched home. Here again, the old man beats the boy and sends him to bed without supper. The boy hangs his stockings in the fireplace, then writes a note to Santa Claus asking for gum, a watch and some cigarettes. He then falls asleep and dreams that a fairy appears in the room.

At a wave from her wand, Santa Claus comes from the chimney. Another pass and the boy is clothed in a new suit and surrounded by toys. Santa takes a box of cigarettes from the tree and Jim drops everything to take them.

As he does so everything disappears and the boy finds it is only a dream. His uncle comes into the room and beats him for being awake and is still threatening him when a knock is heard on the door. The old man opens it and the wealthy woman of our first scene, followed by her coachman, enters the room. She tells the old man that the boy saved her from an attack by ruffians and that she wishes to reward him. The old man's manner changes and he pats his nephew affectionately on the cheek.

The woman thanks the boy, showers presents upon him and then leaves. The old man, smiling at their unexpected good fortune, bids the boy a fond good-night, rubs his hand gleefully and goes to bed. The boy sits down and writes a letter to Santa thanking him for sending the kind lady to him and he promises to be a good boy and that he won't smoke any more cigarettes, "honest, I won't. Then he inspects his presents and puts on his new clothes. Length 355 feet. *The Moving Picture World*, December 12, 1908, p. 488.

"Christmas in Paradise Alley."—A realistic piece of work, which not only illustrates forcibly the Christmas spirit, but it also depicts graphically the hardships of the poor in the tenement districts of the great cities. The photography and action are both good and the staging is satisfactory. This plot is not plain. The sub-title says that "Jimmy Saves the Good Samaritan." Who is the good Samaritan? Is it the old gentleman who is rescued by the policeman? If so there is nothing to show us that he did anything to be called a good Samaritan and the boy should not be praised as the rescuer, as he remains in the doorway, while the policeman is doing the rescuing act. The acting is only fair. Jimmy does not seem to mind the whipping and the old gentleman in delivering the Christmas gifts acts as a mere messenger boy.

The Moving Picture World, December 19, 1908, p. 500.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jimmy)

Ethnicity: White (Jimmy)

Media Category: Newspaper

Job Title: News Employee (Jimmy)

Description: Major: Jimmy, Positive

Description: Minor: None

The Female Politician, Mrs. Bell, Is Nominated for Mayor (1908)

Newspaper Reporters. Cartoonist. Unidentified News Staff.

In a cozy little home Mr. Bell is seen bedecked with an apron working industriously, carrying the baby on one arm, while with the other he works a carpet-sweeper. His wife, a very attractive young woman, comes home, removes her hat and wraps, which her husband very obediently puts away. A telegram is received and the lady, upon opening it, reads: "To Mrs. Jing L. Bell, The convention instructs me to inform you that it has chosen you as its candidate for mayor. Mrs. Gettem, President." Mrs. Bell is delighted at this unexpected honor, while her better half is correspondingly dejected. The candidate puts on her wraps, kisses hubby good-bye and sallies forth in quest of votes. The first man she meets and asks for his vote, shakes his head "No" several times. After she chucks him under the chin he answers in the affirmative. The lady meets several other men, who promise their support, each in turn dragging on behind the "mayor to be." Coming upon some laborers working in a ditch, Mrs. Bell asks for their votes. Each one signifies his willingness to support her at \$2 per vote. She motions them to turn their heads while she takes the money out of her stocking to give them. At a street corner the lady meets some of her own sex. She kisses each one of them, when the women notice the men following their leader. They each grab one man and lead him away. The politician distributes cigars of doubtful quality promiscuously, interviews the newspaper reporters, and has her picture taken.

The following morning Mrs. Bell is in bed reading a newspaper. In it is a cartoon showing her as a masculinely inclined female with her hat on the side of her head, while Mr. Bell is pictured in one corner as a puny little fellow doing the housework and minding the baby. Mrs. Bell tears the paper up in disgust, goes to her desk and writes. "I hereby resign my candidacy for mayor. My family needs my attention. Mrs. Bell." Length, 492 feet. *The Moving Picture World*, August 1, 1908, p. 92.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Cartoonist). Group-2

Ethnicity: White (Cartoonist). Unspecified-2

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist). Pack Journalists. Unidentified News Staff.

Description: Major: None

Description: Minor: Cartoonist, Negative, Pack Journalists, Positive, Unidentified Newspaper Staff, Neutral

The Flower Girl (1908)

Newsboy

THE FLOWER GIRL (Vitagraph).—The picture opens with a very pretty but poorly dressed girl arranging flowers which she is to sell on the street. Then follows a view of her sweetheart, a manly newsboy disposing of his papers to the passersby. Lastly, a well-dressed but villainous individual leering at the people as he goes along. Our next scene shows the flower girl disposing of her

goods on the street. Her lover, the newsboy, passes, greets her affectionately, talks for a few minutes, then goes his way. The dudish but rascally man comes along, pauses a moment, admires the girl, purchases a bouquet, and tries to flirt with her. She, however, pays no attention to his actions, and he passes on, looking back and smiling sarcastically. Having failed to make an impression on the girl by what he deems fair means, the villain determines to resort to force. Entering a saloon, he meets two disreputable looking tramps, to whom he pays money to carry out his scheme. They go out on the street, bargain with an equally villainous cabman, and all drive away. Their destination is the spot where the girl is disposing of her flowers. The thugs come upon her, throw a cloak over her head, hustle her into the cab and drive rapidly away. From a distance the newsboy lover has observed the abduction and hurries to the scene, but too late to be of any assistance. He follows as fast as possible and notices the house into which the girl has been forced. He walks up and down the street, trying to hit upon a plan to rescue his sweetheart. Upon arriving at the house the girl is pushed rapidly into a room by her abductors. The villain shortly enters and endeavors to make love to her. She indignantly repulses him and, laughing sardonically, he leaves the room. The girl looks around for some avenue of escape. The door is locked, the windows securely barred, and in utter despair she sits down and gives way to tears. During this time the newsboy has not been idle. He climbs to the roof of a house, locates the chimney of the building where the girl is confined, and crawls into it. Down below the girl is sobbing and crying. Suddenly a noise startles her, and almost immediately afterward her lover drops into the open fireplace. He embraces her protectingly, and promises to rescue her. A noise from outside is heard and the young man backs into the fireplace as the villain enters. He again endeavors to force himself upon the helpless girl, laughs derisively at her utter helplessness and walks over toward the window. While his back is turned the brave newsboy sneaks out, opens the door, and, as the villain turns about, he fells him to the floor, and before he can regain his senses he is bound and gagged. Escape now seems sure, and they start down the stairs, only to be intercepted by the two toughs. A fierce struggle ensues. The two thugs overcome the newsboy and are fast choking him into insensibility when the girl grabs a bottle and cracks it over the head of one of the toughs, enabling her lover to dispose of the other adversary. The way is now clear and the lovers leave the house and proceed homeward. A tableau finish shows the flower girl surrounded by flowers, her newsboy lover with his arm around her placing a ring upon her finger. Length, 335 feet.

The Moving Picture World, May 9, 1908, pp. 425-426

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

Her Newsboy Friend (1908)

Newsboy.

A splendid drama in which a newsboy who is befriended by a factory girl and repays the kindness by thwarting the plans of a designing villain and affecting a reconciliation with her lover. *Vitagraph* Advertisement, 1908

A young workman and his sweetheart are walking leisurely along the street on their way to work. At the factory gate they part, the young man going his way, while the girl enters the building. She goes about her duties in the office and while thus engaged a well-dressed but villainous looking man enters and asks a question. She replies and he walks away, glancing back at her as he goes. At this time a little newsboy enters the office, offering his papers for sale. The villain gruffly refuses and pushes the youngster away. The girl calls the boy, buys a paper and divides her lunch with him. After finishing her business, the man is about to depart, seeks and is given an introduction to our heroine. He hands her his card, bows profusely and leaves. That night, shortly after reaching home, a messenger boy delivers a large package of roses to the young lady. She is surprised, and still more so when she finds on the card attached the name of her new acquaintance of the morning. The flowers are laid aside, the young lady and her mother go about their work and in a short time her workman lover enters. He spies the roses, reads the name on the card and in a fit of jealousy leaves the house. The weeks roll by without either one endeavoring to effect a reconciliation. The lovers pass each other on their way to work, cast cautious looks at each other but neither speaks. At the factory, while at her work, the girl receives another box of flowers with a note in which the writer (the villain) insists on the girl dining with him that evening, stating that he has sent word to her mother, and also that he will call for her at the factory at 6 o'clock. At the appointed time the man appears. They proceed to a disreputable café, take seats in one of the stalls, the waiter is called and drinks ordered. The innocent girl indignantly refuses to drink, denounces her companion and starts to leave. The villain tries to intercept her, but our little hero enters at this opportune moment, looks defiantly at the group, and then departs with the girl.

A few days later the employees are leaving the factory, the heroine among them. The villain, who has been lounging about the gate, meets her as if through accident. She

refuses to speak to him, breaks away and goes homeward. The little newsboy again is on hand, observes the whole proceeding and starts after the man. His destination proves to be the café of our previous scene, and entering this, the villain bargains with two thugs to abduct the girl. The newsboy overhears the plan, determines to prevent it, and tells the workman of what he has learned. The young lover secures the assistance of the police, and arming himself and the newsboy, start for the scene of trouble.

The young girl comes from work and finds a letter asking her to come to a certain address. Reluctantly and with a foreboding of trouble, the young girl starts out. She locates the house, approaches the door, and as she reaches it, a tough appears and drags the girl inside. The villain rushes out and throws a cloth over her face. Further violence is prevented by the appearance of the police, who put the thugs to rout and release the girl. The newsboy approaches, and, taking her hand, places it in that of her workman lover. They fall into a fond embrace, while the little newsboy raises his hands in blessing. 985 feet. *The Moving Picture World*, September 26, 1908, p. 245.

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

An Honest Newsboy's Reward (1908)

Newsboy.

AN HONEST NEWSBOY'S REWARD (Lubin).— A deserving, energetic little lad, thrown on his own resources at a tender age, helping his mother and sister to keep "the wolf away," uses his spare moments in selling papers. An old merchant drops a bulging wallet while crossing the street, which the boy sees and attempts to restore. An automobile throws him to the ground. The merchant takes him to the hospital. The boy hands the wallet to its surprised owner, who gives him the contents and his address. Restored to health, he visits the rich man's place of business and there he is received with kindness and given work. Instead of frittering his time, his nights are spent in study, and being of a mechanical turn, he invents a machine calculated to save his employer many thousands. His superior qualities are recognized by his employer, who receives him as a partner. The changes in the fortunes of the little family from wretchedness to affluence, smiles and joy in place of darkness, all reward the aggressive little hero. Length, 745 feet.

The Moving Picture World, June 20, 1908, p. 532.

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

Honesty Is the Best Policy (A Pathetic Story of Life in the Slums) (1908)
Newsboy.

HONESTY IS THE BEST POLICY; A Pathetic Story of Life in the Slums (Edison).

Synopsis of scenes:

The Home of Poverty.—In a small garret in the slum district of a great city, a poor, sick mother, with two children, a boy and a girl, is struggling to keep her little home together. The girl cares for her little brother and sick mother, who slowly becomes worse. The children realize that they must have a doctor or their mamma will die.

One Touch of Nature.—The two children visit the home of a prominent doctor and beg him to come and help their mamma. They have no money and he cruelly drives them away. While the two children are crying in the street they are met by a newsboy, who learns the cause of their sorrow. Cheering them up, he gives half his papers to the little boy to sell and to the little girl he gives some money that she may buy flowers and earn more. The two children hasten away.

Cafe.—The little girl tries to sell her flowers and the little boy his newspapers. One gentleman buys a paper and lays his pocketbook on the table while waiting for change. A sneak thief steals the purse. The boy is accused and is about to be arrested when the gentleman's kind-hearted wife interferes and he is released.

The Test of Honesty.—The little girl finds a purse and returns to her mother, who has become worse. She must have medicine. The little girl decides to take some of the money from the purse and procure the medicine. (The drug store)—The medicine is obtained. The struggle between right and wrong. Right conquers. She runs out of the drug store, crying, and returns the money to the purse.

The Prayer to Heaven for Help.—She reads a notice of the lost pocketbook in the paper and sends a note with her little brother to the owner of the purse.

The Prayer is Answered.—The loser of the purse arrives and identifies his property. He notes the miserable condition of the mother and children. Leaves some money on the table. After his departure, packages and bundles of every description begin to arrive; also the best doctor in the city for the sick mother. Honesty receives its just reward. Length, 640 feet.

The Moving Picture World, June 20, 1908, p. 531.

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

Lottery Ticket (le billet de loterie) – French (1908)

Newspaper Boy

LOTTERY TICKET.—Possessors of a lottery ticket, and hearing a newspaper boy on the street calling out the results, hubby and his wife leave their meal unfinished and run downstairs to secure the official report.

They read over every number nervously until they come to their own cipher. Oh joy! They have won the first prize. They rejoice over their good fortune, but are a little too exuberant over their luck, for a burglar, concealed in the room, hears of the big amount of money to be collected and makes up his mind to steal the tickets.

As the husband departs for the banking house he shows his wife that for security sake he is putting the valuable papers in his hat. The burglar notices this and decides upon a clever scheme. He follows his victim downstairs and tells the door porter, who has seen his tenant rush by, that he is crazy, and they both go chasing after him.

The burglar, meeting on his way a boy with a bicycle, promises the lad a few pennies if he will catch up to the man that is running away and knock him down with his machine. The urchin consents, and both man and boy start their chase afresh. They at last come upon the tired, pursued citizen, and the boy knocking him down as arranged, the thief deftly exchanges his hat for the fallen one of his victim. So intent on his purpose of getting the money is our man, however, that he fails to notice the crowd following him and the change that has taken place in the headgears, and arrives exhausted at the ticket office.

He takes off his hat, but alas! the tickets have gone. Frantic with rage and regret, he is trying to explain his misfortune to the counter clerk when in marches the thief, holding the stolen hat containing the tickets. At the sight of his property, the unfortunate dupe tries to snatch the tickets from the other's hands. A fight ensues, and the police arriving on the scene, march the honest man to the police station and the burglar is seen departing with the collected money, unmolested and envied by the whole ticket office.

The Moving Picture World, April 11, 1908, p. 326

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, Neutral

The Professor's Trip to the Country or, a Case of Mistaken Identity (1908)

Newspaper alerts professor that a noted pugilist is arriving resulting in a case of mistaken identity.

Professor Joshua J. Jonas and his wife are sitting at a table, the lady knitting, the professor surrounded by ponderous volumes. A scientific atmosphere pervades the room, various charts and instruments being distributed around. The professor is observed in study as a knock comes at the door. The letter carrier gives a letter, which the lady opens and reads. It is an invitation from their cousin, Ebenezer Jones, to visit them at their country home, Mill Village, New Hampshire. Immediately preparations are made for the trip, suit cases, bundles, etc., all marked very conspicuously, "J. J. J." After the packing is finished, the professor kisses his wife and leaves for the journey. Leaving the professor, we turn to the general store in Mill Village. The rubes are lounging about, swapping stories, arguing political questions, etc., as the storekeeper comes to the door with a local newspaper in his hand. The arguments are stopped as he reads from the paper in his hand an item to the effect that James J. Jeffries, the noted pugilist, will spend a short time in their town hunting and fishing. The boys determine to give the world's champion a royal welcome upon his arrival. At the railway station we see the train approaching. The rubes are lounging about as the train stops and the passengers alight. The professor, with his baggage conspicuously marked, is the last to get off. The rubes notice the "J. J. J." and jump to the conclusion that Jeffries has indeed arrived. They surround the professor, who is surprised at his hearty and unexpected welcome. The poor man is slapped on the back until he winces with pain. Some of the rubes pick up his bundles and valises, the others raise the professor aloft and carry him away on their shoulders, all the while shouting and waving their hats. He expostulates and tries to explain, but he is overwhelmed and his voice is drowned in the general hubbub. The procession marches up the street to the village hotel, where the professor is introduced to the local champion and a friendly bout is arranged. Joshua is horrified and endeavors to straighten out the tangle, but to no avail. The hotelkeeper brings a set of boxing gloves, and before he knows it, Joshua Jones is down and out. The local champion, believing that he has bested Jeffries, is very much puffed up, while the onlookers are correspondingly disgusted. At this time Cousin Ebenezer comes up the road in his farm wagon and stops to see the cause of the commotion. He recognizes the professor sitting, propped up against the front of the hotel,

the hotelkeeper attending him with a towel and a bucket of water, while the local victor struts proudly around. At the sight of Ebenezer the professor is overjoyed. His luggage is thrown into the farm wagon and he drives away, while the rubes continue to discuss the affair, the local champion being disgusted and crestfallen. Length 320 feet. *The Moving Picture World*, October 3, 1908, p. 267.

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

Railway Tragedy (1908)

Newspaper Reporters

RAILWAY TRAGEDY (Gaumont).—Length, 320 feet. Showing a train wreck and the terrible effects of a railroad collision, the masses of twisted steel and burning cars, the immense gathering of the crowds, the rescue of the wounded, the work of the busy newspaper reporters, the ambulances and fire engines hurrying to the scene, and the work of the fire department. The giant wrecking train then appears on the scene and removes the ruined cars and debris.

The Moving Picture World, April 18, 1908, p. 353

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

Scotland's Greatest Newspaper (1908)

Newspaper offices.

Shows the editing and publishing of *The Scotsman*. *British Film Catalogue: Two Volume Set – The Fiction Film/The Non-Fiction Film*, No. 03637.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group-9.

Ethnicity: Unspecified-9

Media Category: Newspaper

Job Title: Editor (Editors), Reporter (Reporters), News Employees (Linotype Operators, Typesetters, Composing Room, Stereotyping Room, Editorial Offices, Business Offices, Press Room).

Description: Major: None

Description: Minor: Editors, Reporters, News Employees-7, Positive

The Ticklish Man (1908)

Newspaper man

He gets into all sorts of trouble owing to his unfortunate failing. His maid unconsciously tickles him with a duster while handing him his mail. Consequence: The chair upsets, over goes the dishes, table and all. Coming out of his house, a newspaper man gestures with his finger and touches his ribs. Trying to catch a trolley, a gentleman touches him with his cane, and so forth ad infinitum. *Lubin Summary/American Film Institute Catalog of Feature Films*

The “comedy” is a slapstick work of the very cheapest kind. Such productions do great harm to the moving picture business. *Bush, The Moving Picture World*, September, 1908, p. 298.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Newspaperman)

Ethnicity: White (Newspaperman)

Media Category: Newspaper
Job Title: Reporter (Newspaperman)
Description: Major: None
Description: Minor: Newspaperman, Positive

1909

The Ambassador's Despatch Case (1909) (aka The Ambassador's Despatch Case, La valise diplomatique - Italy)
Reporter.

THE AMBASSADOR'S DESPATCH CASE (Gau-mont).—Newspaper reporters have oftentimes got things rather mixed and caused endless trouble and worry because of their erroneous statements and misconceptions of facts, and the present series of views serves to illustrate very vividly how a bit of information in the hands of an over-zealous reporter caused a flurry in the financial world. Happily, subsequent information reaching the reporter enables him to remedy matters. The substance of the story was not pertaining to the possibility of war, as the reporter presumed, but had reference to a suit of clothes concerning which the Ambassador complained. Length, 624 feet.

The Moving Picture World, February 6, 1909, p. 134.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Over-zealous Reporter)
Ethnicity: White (Over-zealous Reporter)
Media Category: Newspaper
Job Title: Reporter (Over-zealous Reporter)
Description: Major: Reporter, Transformative Positive
Description: Minor: None

At the Altar – The Interception of a Rejected Suitor's Vengeance (1909)

Newsboy (Robert Harron)

Napoleon I. said "Vengeance has no foresight," which may be true, but it has cunning, and never more than when wrought by this Sicilian, for in the evolution of means of wreaking vengeance he was past master. Revenge is always the pleasure of a little, weak, narrow mind and tends to make men more savage than cruel. At the Italian boarding house, the male boarders were all smitten with the charms of Minnie, the landlady's pretty daughter, but she was of a poetic turn of mind and her soul soared above plebeianism and her aspirations were romantic. A coarse Sicilian was her most persistent suitor. But a talented musician, a violinist who was romantic and poetic filled the void in her yearning heart when he arrived at the boarding house. This enraged the Sicilian. The day of the wedding, the Sicilian contrived an infernal machine with a pistol so arranged that its explosion means death to anyone standing in front of it. He writes a gloating note about his plans for killing the bride and then takes poison. A housemaid discovers the note and gives it to a policeman who rushes madly to the church. The officer falls, breaking his ankle just outside the church. A newsboy seeing his plight runs up and the policeman directs him hurriedly to the church where he arrives just in time to save the couple who start back at his yell, for the priest had just made the step which fires the gun, but with no harm done. The priest gives thanks to God for their deliverance and proceeds with the wedding. Length, 972 feet. *The Moving Picture World*, February 20, 1909, p. 211.

Viewing Notes:

Musician writes a note about his plans for killing the bride. He then collapses. A housemaid discovers the note and gives it to a policeman who rushes to the church to save the couple who are about to be married.

As he runs to the church, he trips and falls over a hen. He can barely walk but still struggles to get there in time. The ceremony continues.

As the policeman hobbles, he falls and can't get up. A newsboy comes to help. The policeman tells him to go to the church to warn the bride and groom. He gets there and shouts about the danger. The shot goes off, but no one is standing in front of it so no harm done.

Status: Public copy exists in the Library of Congress film archive

Viewed: YouTube

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

A Blacksmith's Daughter (1909)

Newspaper

A BLACKSMITH'S DAUGHTER.—Helen, the pretty daughter of John Wright, a blacksmith, is the belle among the working girls of a small village near New York.

Helen is a bit of a coquette and when she takes her father's lunch to him at his shop, she causes a flurry in the hearts of the blacksmith's two sturdy helpers, Jim and Tom.

Helen really cares for Jim, who is madly in love with her. When Jim sees Tom trying to make up to Helen, he challenges the rival to a fist fight, and we see the two giants at the rear of the shop punching each other for fair. Meanwhile Arthur Langley, a handsome stranger from the city, has ridden up to have a shoe put on his horse. While the father is at work on the horse, Langley flirts with the beautiful daughter. The two rival smiths are still punching away at each other. Jim whips his rival, but his triumph is short lived, for when he comes back to Helen he finds her absorbed in the stranger and himself ignored.

The next day, in a picturesque spot in the woods, Jim finds Langley kissing the girl. Jim demands that she choose between them, and Helen goes to Langley. The next morning the girl elopes with Langley and she sends a note from a hotel in New

York to her father, telling him that she is to be married to Langley. The distracted father shows the letter to Jim, who goes to New York.

Providing himself with a wedding ring and securing a minister, Jim calls on the eloping couple. Jim, with the aid of a pistol, makes Langley understand that if he wishes to be happy and keep lead out of his system he, Langley, will marry Helen right then and there. The minister enters and marries the couple and Jim departs.

A month later we find Helen enjoying the luxuries of life in New York, but a rude awakening is at hand. Langley is arrested by two detectives and the blacksmith's daughter is informed that "Langley" is really the notorious forger and bigamist "Bob Hayes."

The next day, crushed by a realization of her terrible mistake, Helen determines to end her misery by suicide. Jim reads in a newspaper of Langley's villainy and arrest and he goes to New York to help Helen. He finds in her room a note, telling her father that she is about to drown herself. Jim rushes frantically to the nearest dock. He is not an instant too soon, for the poor girl has just leaped into the water. Jim dives into the river and after

a heroic struggle, saves Helen. An officious policeman comes up and declares that he must arrest Helen for attempting suicide. Biff! Jim's powerful first shoots out and Mr. Policeman goes into the river, and while he is struggling in the water, Jim carries Helen to safety.

Some months pass and Jim visits the house of his old boss the blacksmith, who is happy again in the possession of his dear Helen. Jim does not mention his love of the girl for whom he has done so much, but Helen's experience has taught her that "true hearts are more than coronets," and she tells Jim so. Jim takes the hint and the blacksmith's daughter becomes a blacksmith's wife.

This story is full of thrilling action; scenes that grip the heartstrings with pathos, and it is heightened by comedy that "belongs."

The fight between the smiths, the daring rescue of the girl from the river, and the beautiful love scene at the close will make audiences take notice and tell their friends that this is a real play worth seeing.

The Moving Picture World, August 14, 1909, p. 237.

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

Breach of Promise (1909)

Newspaper Article

A comedy of matrimony. A gay young actress receives in her morning's mail a newspaper, containing the announcement of the coming wedding of other former admirer with another girl. The enraged actress runs to the house of the young man and chastises him soundly, leaving him locked up in his room, after he had admitted the truth of the announcement. The unfortunate lover escapes from the window and hurries to the place appointed for the wedding, only to arrive there late. He is severely reprimanded by his intended bride and by the other people present. In utter disgust he renounces his purpose and declare that he prefers to remain single. Advertisement, *The Moving Picture World*, September 11, 1909, p. 364

BREACH OF PROMISE.—A young lady while reading the morning paper finds an announcement of the wedding of her sweetheart to another at 12 o'clock that day.

She goes directly to his apartments where she accuses him of infidelity and after administering severe physical punishment, as well as vocal, she locks him in his room and leaves.

He experiences great difficulty in getting out of the room, finding it necessary to lower himself from the window by means of the bedclothes. After getting free it becomes necessary to secure suitable clothes in which to appear at the ceremony. Great trouble is again experienced and the delay results in his holding the wedding party.

Of course, great anxiety is evinced by the bride and friends assembled. Soon the men of the party start in search for him.

They finally come upon him just as he is adjusting some second-hand clothing he has been able to obtain. They hurry him to the scene of the festivities, upbraiding him seriously as they go, with the result that when the party is reached the tired and disgusted man refuses to be joined in wedlock.

The Moving Picture World, October 2, 1909, p. 459

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

Charity Rewarded (1909)

Newspaper Article

CHARITY REWARDED.—On a bitter cold day, a poor old tramp comes to a little house in the village, where he asks for food and shelter. Just previous to his arrival the women have read in a local newspaper that the town is besieged by a band of thieves, so thinking that possibly the poor beggar might be one of the gang, they turn him from the door. The disheartened old fellow, nearly dead from hunger and exposure, seats himself beside a wood pile to take a little rest. Soon a little girl, a member of the family who have just refused food to the stranger, comes along on her way from the store, with her arms laden with provisions. The youngster, realizing at a glance the sad plight of the starving man, gives him a hearty meal, which the old fellow ravenously consumes. The child then offers the poor man a place to sleep; so, taking him by the hand, she leads him to a shed where there is a lot of hay, upon which the grateful beggar makes for himself a comfortable bed for the night.

He is not long asleep when he is awakened by the cries of the women in the adjoining house, and realizing that they are in need of aid, the old fellow starts in to investigate. He comes upon three robbers who have broken into the place and are attacking the defenseless women and the child who saved his life through her charitable act.

In an instant the man pounces upon the trio and after throwing two of them to the floor, he is in a strenuous scuffle with the third ruffian, when some neighbors who have heard the noise, rush in, and rescue the hero. The nefarious trio are conquered and taken prisoners, while the women whose lives were saved by the man whom they refused aid, shower blessings upon his head. Taking the little child in his arms, the poor old tramp fondly caresses her and feels that he only did his duty in rewarding the youngster for her charity. Length, 476 feet.

The Moving Picture World, August 21, 1909, p. 263.

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 Clever Reporter (1909)

Reporter. Editor.

THE CLEVER REPORTER.—A young reporter receives instructions from the editor of his paper to interview a young lady who has recently returned from an expedition into the wilds of Africa. The pompous youth thinks he has a very easy task before him and at first it looks as if he were correct in his supposition, for he is received very graciously by the lady in question when he calls at the hotel. She becomes very much vexed, however, and positively refuses to be interviewed when she learns the object of his visit. Finally, the reporter becomes so persistent that the lady in her fury has him thrown out of the place without further ceremony. Realizing now that the task is a little more difficult than he anticipated, he decides to resort to strategy—for he is determined that he will get the interview, no matter at what cost. At first he disguises as a waiter and secures employment in the hotel, and as he serves the lady her meals he tries to get her into conversation; but it is not long before she recognizes the persistent youth, and so he is again kicked out into the street. After many more attempts, each one unsuccessful, the reporter secures an invitation to a reception given in honor of the young woman explorer. He puts on a clever disguise and appears at the function and is soon seen in friendly conversation with his victim; their friendship seems to wax as the moments pass, until finally it is a case of mutual true love, and the youth, losing his head, declares himself in glowing terms, and the beautiful young woman gladly accepts him. Immediately a clergyman is summoned and the couple are married, after which the reporter throws off his disguise, revealing his identity to his wife, and the latter taking it all as a huge joke, gladly consents to tell him all she knows. Length, 361 feet.

The Moving Picture World, April 24, 1909, p. 526.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Reporter, Editor)

Ethnicity: White (Reporter, Editor)

Media Category: Newspaper

Job Title: Reporter (Reporter). Editor (Editor).

Description: Major: Reporter, Transformative Positive

Description: Minor: Editor, Positive

The Cub Reporter (1909)

Cub reporter is assigned to do an undercover story on an insane asylum and is captured by the inmates. Editor.

"The Cub Reporter" (Lubin).—A funny story of a cub reporter assigned to an insane asylum story, and with a friend is captured by the inmates and has all sorts of a time until rescued. The picture is funny and the absurdities represented do not seem in the least impossible.

The Moving Picture World, December 18, 1909, p. 880.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Cub Reporter, Editor). Group.

Ethnicity: White (Cub Reporter, Editor). Unspecified

Media Category: Newspaper

Job Title: Cub Reporter (Cub Reporter). Editor (Editor). Miscellaneous.

Description: Major: Cub Reporter, Positive

Description: Minor: Editor, Positive. Miscellaneous, Neutral.

Current News Items (1909)

Newspaper

CURRENT NEWS ITEMS (Gaumont).—This subject portrays very vividly the impression received by an earnest newspaper reader from the items he is reading, and embodies an innovation in the production of moving picture films. The reader of the paper is viewed from the back, and as he peruses the various articles, the impressions he receives are reproduced in moving pictures presented in miniature form covering the space of the paper which he is reading. Length, 254 feet.

The Moving Picture World, January 2, 1909, p. 16.

Status: Unknown

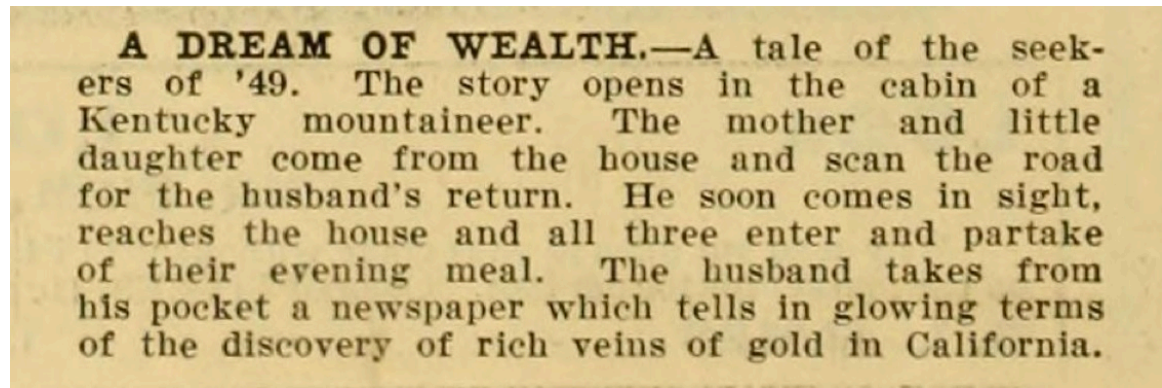
Unavailable for Viewing

Type: Movie

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

A Dream of Wealth (1909) (aka A Tale of the Gold Seekers of '49)

Newspaper



A DREAM OF WEALTH.—A tale of the seekers of '49. The story opens in the cabin of a Kentucky mountaineer. The mother and little daughter come from the house and scan the road for the husband's return. He soon comes in sight, reaches the house and all three enter and partake of their evening meal. The husband takes from his pocket a newspaper which tells in glowing terms of the discovery of rich veins of gold in California.

The item makes a strong impression on the mountaineer, and after discussing the project with his wife they decide to try their fortunes in the new land. Preparations are quickly made, the little family bid farewell to their happy home and start on their long journey. The last stop before crossing the Arizona desert is made, a stock of preparations and water laid in and the journey across the desert begins. Here their hardships commence. The water tank springs a leak and the water is soon lost. One of the horses drops dead, the other is unhitched, the woman and child put on its back, while the man buckles some provisions on his back and walks beside them. The remaining horse soon becomes exhausted and dies, and the three are compelled to continue on foot. Shortly afterward the wife succumbs and dies. After caring for the body, the husband and his little girl resume the journey. But a short time elapses before the father staggers and falls. As he breathes his last two Indians come upon the scene, take the little child, who is unconscious, into their arms, and after reviving her, ride away. They reach a mining camp, proceed to the sheriff's office, tell their story and leave the orphan in his care. Fifteen years later a wedding in the town church is taking place. The orphan, now grown to womanhood, is marrying a young miner. An old feeble Indian enters the church, and the girl's attention is attracted as the men strive to throw him out. She rushes over, recognizes in him her saviour of years gone by and warmly welcomes him. After relating the story to the guests the bridegroom and the Indian depart amid cheers. Length, 612 feet.

The Moving Picture World, January 2, 1909, p. 20.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

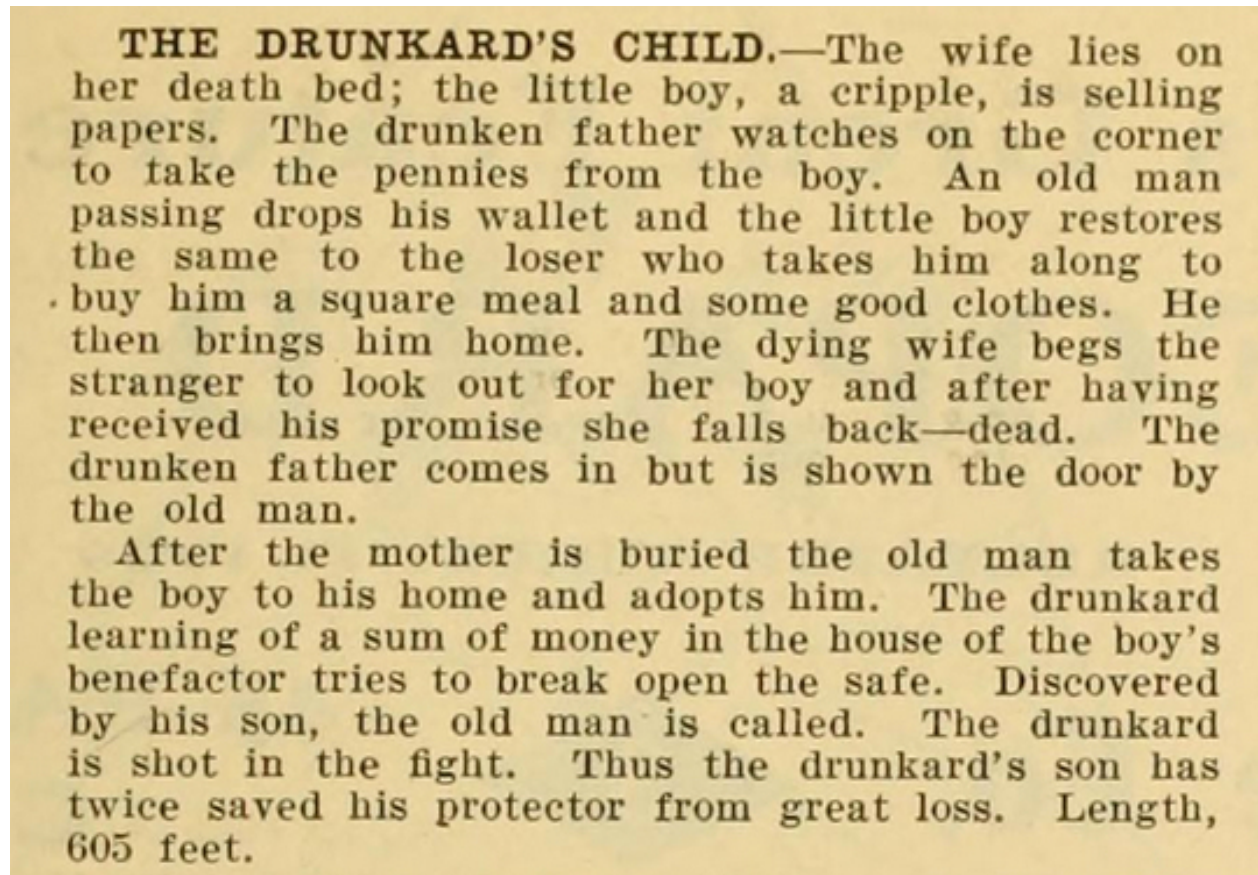
Job Title: Unidentified News Staff

Description: Major: Unidentified News Staff, Positive

Description: Minor: None

The Drunkard's Child (1909)

Crippled newsboy is selling papers on the corner while his mother lies on her death bed. His drunken father watches to take the pennies from the boy.



The Moving Picture World, August 14, 1909, p. 235

An act of honesty by a crippled newsboy, the son of a drunkard, sets off the chain of events portrayed in this film. The scenes are: the newsboy selling his papers on a busy street, the act of honesty, the reward from the benefactor, the death of the newsboy's mother, the attempt by the drunkard father to steal the benefactor's money, the killing of the father when he attempts the burglary, and the final scene when the benefactor adopts the crippled newsboy. *Motion Pictures from the Library of Congress Paper Print Collection, 1894-1912*, p. 181.

Viewing Notes:

Title Card: "Honesty Rewarded."

Crippled Newsboy with papers sells a paper to a man on the street. He pockets the coin. Sells another paper, given a bill and told to keep the change. His drunkard father is there. A third customer buys a paper and then buys the boy a roll from a bakery, then a jacket to wear. The drunkard father is following them.

Title Card: "The dying mother pleads protection for her child."

Doctor by mother's bedside. She dies. The drunkard father returns. He blames the doctor. The doctor sends him away. The crippled boy goes to his mother's side. Another woman comes in. The crippled boy is crying and the woman takes him away. Two women are given money by the doctor to dispose of the body.

Title Card: "On the way to the new home the drunkard attempts to regain his child."

The boy is dressed in good clothes and on a boat. The drunkard father grabs him. There is a struggle. He knocks down the benefactor and runs off.

Title Card: "A homeless boy no longer."

The benefactor brings him home and his wife kisses him.

Title Card: "The Mortgage Money"

The benefactor puts the money he receives in a safe. The boy is on the floor reading. The woman making inner. It's bedtime.

Title Card: "The Alarm."

The crippled newsboy is saying his prayers and the woman is putting him to bed.

The boy gets out of bed and hobbles to the window. He backs up.

Title Card: "The Father's Death."

The drunkard father tries to open the benefactor's safe to get the money. The boy sees him.

He opens the safe, grabs the money and the benefactor comes in and there is a struggle. As the drunkard father is strangling him, another man arrives with a gun and kills the man.

Title Card: "Adopted"

The benefactor, his wife and the boy see an attorney and sign the legal adoption papers. The attorney congratulates the boy and the mother hugs him. End of Film.

Status:: Library of Congress Paper Collection

Viewed. Youtube.

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

A Female Reporter (1909)

Managing Editor of *The Daily Knocker*. Society Reporter Miss Flip.

“The Female Reporter” (Essanay).—A story which is intended to show some of the fool things the modern editor may do, and when he sends out Miss Flip, the society reporter, to undertake a burglary to prove that the police are not on the job, after a series of moving adventures she is confronted by the man of the house. But when he calls for the police she succeeds in getting his revolver and holds him at bay until the police arrive, when she denounces him and he is marched away to the station house. The film is funny and cannot fail to keep the audience in the best of humor. Such subjects, handled by this company, take on a more than ordinarily humorous aspect and vigorous applause greets some of the scenes as the film runs.

The Moving Picture World, December 25, 1909, p. 922.

A FEMALE REPORTER.—The managing editor of "The Daily Knocker" gets an idea—and one of a deep rich typhoid hue. In this idea he proposes to quite out-rafle the "mysterious Mr. Raffle" scheme, and at the same time to get another knock at the alleged indolent city police.

Summoning Miss Flip, the society reporter, he makes the following proposition: At midnight that night she is to forcibly enter a city residence (this to prove that the Knoxville police are not on the job) and to carry off as much silver as she can, providing, of course, she isn't caught, and to write a glowing description of her adventure for the next morning's paper.

Miss Flip, after a little hesitancy, agrees to try, and midnight, equipped with mask, dark-lantern and the latest things in burglars' tools, finds her outside a fashionable residence, just a little frightened and more inclined to run away than to burgle.

However, she plucks up courage, and with difficulty climbs up a trellis to the window balcony, lifts the window sash and crawls in—when the first accident occurs. Her foot collides with something and a handsome jardiniere, holding a large fern, falls from its stand with a crash on the floor. With heart beating fast, she listens breathlessly and finally assures herself that the racket has not awakened the sleeping ones.

She stumbles around the dark room and upsets a chair. The clamor it makes jars on her nerves like a blast of dynamite. She is about to retreat to the window when she hears footsteps on the stair in the hall outside. There is no time for escape by the window now, so she dodges behind a convenient screen and tremblingly awaits developments.

John Saunders, whose house she has entered, comes into the room, a pistol held at a convenient angle and his eyes sharply seeking the intruder. He sees the screen wobbling a little and commands the thief to stand from behind it.

The girl, trembling and in tears, gives up the job as a bad one and steps from behind her shelter. Saunders is agreeably surprised when he finds instead of a grim-visaged male, a most attractive, but thoroughly frightened young woman. He roars at the joke, when she tries to persuade him that she is not really a thief but that the insane editor of the "Knocker" had given her the assignment. Then he turns to the 'phone and deliberately calls the police.

Before the police arrive, however, Miss Flip cleverly contrives to get Saunders' pistol, and at the point of it holds him at bay until the arrival of the two patrolmen. "There's your man," she says; "take him away."

Saunders' protestations are laughed at by the blue-coats, who unceremoniously clip on the handcuffs and drag him out of the room.

Then Miss Flip settles herself at the dining table, takes out her notebook and pencil and begins writing a glowing description of her midnight adventure.

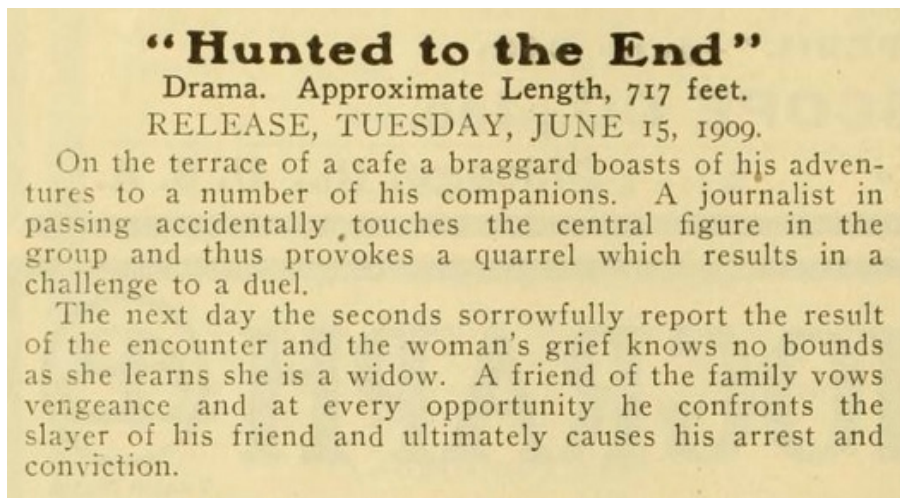
The Moving Picture World, December 18, 1909, pp. 887, 889.

Status: Unknown
Unavailable for Viewing

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

Hunted to the End (1909)

Journalist.



Gaumont Films Advertisement and The Moving Picture World, June 12, 1909, p. 784, 803.

HUNTED TO THE END.—On the terrace of a cafe a braggard boasts of his adventures to a number of his companions. A journalist in passing accidentally touches the central figure in the group and thus provokes a quarrel which results in a challenge to a duel.

At the home of the journalist, where otherwise everybody is blissfully happy, his dejected and troubled manner as he makes preparations for the future welfare of his family in the event of the encounter proving disastrous to him, are noticed by the devoted wife. She laments over the facts when she learns the details. The next day the seconds sorrowfully report the result of the encounter and the woman's grief knows no bounds as she learns she is a widow. A friend of the family vows vengeance and at every opportunity he confronts the slayer of his friend and ultimately causes his arrest and conviction. Length, 717 feet.

The Motion Picture World, June 12, 1909, p. 802.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Journalist).

Ethnicity: White (Journalist)

Media Category: Newspaper

Job Title: Reporter (Journalist)

Description: Major: Journalist, Positive

Description: Minor: None

The Infernal Machine (1909)

Newspaper Article. A banker reads in the morning newspaper about a dangerous crank at large who carries an infernal machine set to go off at 2 p.m. In terror, he inspects a package left on his desk and decides to get rid of it immediately.

A “crank” leaves a package with a banker, then the banker reads in the paper about a mad bomber. On his way to dispose of the package two crooks notice the nervous capitalist and determine to rob him. While following the man, they steal a similar package that a woman was observed leaving on a doorstep and later substitute it for the banker’s package. On the outskirts of the city, the banker places his unwanted parcel in an abandoned wooded area. But after walking away, he turns around to discover some children playing with it. The horrified man runs up to them only to see that the package contained fruitcake. Meanwhile, the nearby crooks open their stolen parcel and are blown up. The what-to-do-with-the-bomb (usually anarchist’s bomb) routine would be repeated many times during the teens. It would remain a short film staple until the late 1930s. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929*, p. 151²⁴

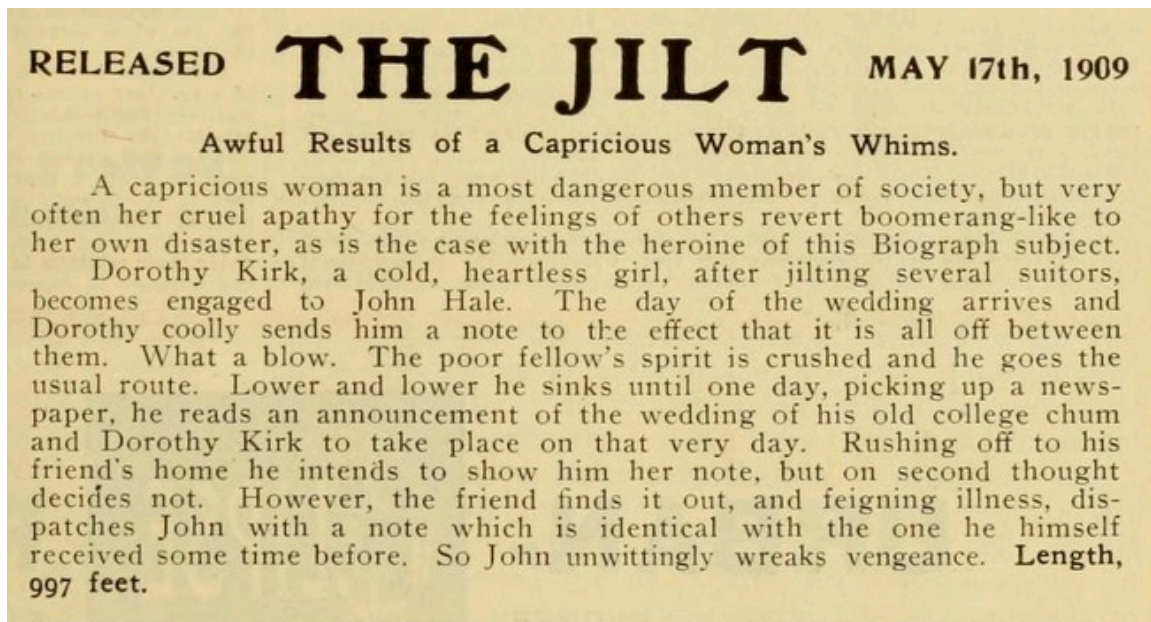
THE INFERNAL MACHINE.—A banker is sitting in his private office when a crank enters and quickly closes the door behind him. He places a package, which he carries, on the banker's desk, draws a paper mysteriously from his pocket and begins to explain some wildcat scheme. The banker is speechless with amazement, rings for the porter, who ejects the intruder. The banker picks up the morning paper and the first article he reads is one telling of a dangerous crank at large who carries an infernal machine set to go off at 2 o'clock. In terror he inspects the package on his desk and decides to get rid of it without notifying anyone. He stops a minute to leave a message with the teller, then hastily leaves the bank. Two crooks observe his departure and his nervousness, think that he has something valuable in the package and follow, hoping for a chance to hold him up. At the same time a woman comes from a house on the opposite side of the street, carrying a package the exact counterpart of the one carried by the banker. She forgets something, re-enters the house, leaving her package on the steps. The crooks cross the street, steal the package and hurry after the banker. It wants but 15 minutes to 2 o'clock, and the terrified man boards a car for the suburbs. He is driven almost frantic as the different passengers bump into the package carelessly, finally arrives at a lonely spot in the outskirts where he decides to leave the infernal machine. He looks about, there is no one in sight, so places the box in a vacant lot and hurries away. At a safe distance he turns and looks back, and to his horror sees several children with the package he has just dropped. He yells at them, but they pay no attention and have just opened the package as he reaches them. To his surprise he finds the box filled with delicious fruit. He is overjoyed at this unexpected termination and starts for his office, after giving the children a few pennies. Meantime the two crooks come from the woods carrying the infernal machine still wrapped up. They sit down, start to open it, when it explodes, and the two men disappear in the clouds. Length, 300 feet.

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 Jilt (1909)

Newspaper Story has consequences



The Moving Picture World, May 15, 1909, p. 623

THE JILT.—Awful results of a capricious woman's whims. John Hale and Frank Allison have become staunch friends at college, and the day of separation, at the end of the course, was a sad one indeed, particularly for Frank when he discovered that his little crippled sister, Mary, had fallen deeply in love with Jack. Jack goes out into the world, meets and becomes smitten with Miss Dorothy Kirk, a cold, heartless beauty. Dorothy had engaged herself to several worthy young men, but her capriciousness had caused her to throw them aside, so when she is sought by John Hale we feel that she has at last found her affinity. They are engaged and the affinitation sealed with a ring, but the usual change of heart comes, and this time on the day of their to-be nuptials, when Jack receives the following note: "Mr. John Hale, Dear Sir—Am sorry to write I cannot marry you to-day or ever. Pardon delaying my decision until the last moment, but better late than never. Dorothy Kirk." At the same time returning his ring. Humiliated and crushed, Jack stood in his wedding clothes, hardly realizing the cruel truth. From that moment a change comes over him—the noble, manly, courageous fellow becomes in spirit a weakling. Down, down he goes, disappointed, discouraged and distressed, until we find him simply a drink-devastated, emaciated human frame as he enters a saloon to buy a drink. While seated at one of the tables he glances over a newspaper and an article strikes his eye announcing the marriage of his college chum, Frank Allison, to Miss Dorothy Kirk on that afternoon. Rushing from the place on vengeance bent he makes his way to Frank's home to give him that awful note she had sent him some time before, but when he sees Frank so radiantly happy he decides to hold his peace and crushes the note in his hand out of sight. Frank, upon seeing his awful plight, prevails upon him to stay. As he leaves for the adjoining room he drops the note, which Frank picks up and reads. He now realizes the cause of his chum's condition, and in an instant his love turns to hate, so he resolves to pay her back in her own coin. He writes a note identical in wording with hers, addressing it "Miss Dorothy Kirk"; signing it "Frank Allison." Feigning illness he dispatches it by Jack, who assumes it an excuse for illness. In he rushes in the midst of the wedding throng. You may imagine the scene. Here Jack unwittingly wreaks vengeance. On Jack's return to Frank he finds little sister Mary's hand held out helpfully to him.

The Moving Picture World, May 15, 1909, p. 642

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 Little Father; or, The Dressmaker's Loyal Son (1909)

Newspaper Boy Bobby (Robert).

Bereft of her husband and with three children to support, Mrs. Northfield makes a scant living by dressmaking, helped by Bobby, the eldest of the three, who runs errands and serves a newspaper route. Accused of theft by one of her patrons, Mrs. Northfield is convicted upon circumstantial evidence and is sentenced to prison. The burden of the family falls upon ten-year-old Bobby, but the "Little Father" manages so well that when the discovery of the hiding place, where the owner concealed her jewels and forgot them, results in the release of the mother, she finds Bobby the proud and happy owner of a prosperous newsstand. The little girl has new dresses and the baby a new coach, all supplied by the brave youngster. A simply told tale that will attract the feminine and juvenile patronage. Length 610 feet. Vitagraph Films Advertisement, *The Moving Picture World*, September 18, 1909, p. 368

THE LITTLE FATHER.—A delightful little tale, appealing most forcefully to ladies and children, and so simply told that the youngest child experiences no difficulty in following the plot. Mrs. Northfield has been left a widow with three children to support. Only the eldest, Robert, is old enough to aid her in her struggles for existence, and he makes precarious earnings delivering papers on a newspaper route and running errands. Mrs. Northfield is a dressmaker, and in an early scene sets out to deliver a dress to a fashionable patron. Some minor changes are required to be made and the tired seamstress works on the finishing touches in her patron's room. The latter, Mrs. Aldcorn, wife of a wealthy broker, hides her jewels and forgets that she has done so. That evening she is dressing for a theater party and cannot find the gems. She remembers that Mrs. Northfield was in the room alone for some time and her husband swears out a warrant for her arrest. On purely circumstantial evidence, poor Mrs. Northfield is sentenced to a prison term and is led to a cell weeping, but finding some comfort in Bobby's promise that he will look out for his little sister and the baby. It is a tremendous responsibility for a ten-year-old boy to face, but Bobby is a plucky lad. The newspaper route which he serves is for sale, together with the newsstand. Bobby sells most of the furniture to a second-hand dealer and with the proceeds becomes the proprietor of the business. With his childish enthusiasm and courtesy he builds up a large trade. Some time after Mrs. Aldcorn discovers her jewelry and she and her husband lose no time in obtaining Mrs. Northfield's release from the remainder of her sentence and with many abject apologies escort her to her home. On the way they pass the new and prosperous stand which Bobby has had built, and the mother's delight at the bravery and success of the Little Father are so great that Aldcorn induces her to let Bobby accept a substantial sum of money with which to still further enlarge his interests.

The Moving Picture World, September 18, 1909, p. 391.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bobby)
Ethnicity: White (Bobby)
Media Category: Newspaper
Job Title: News Employee (Bobby)
Description: Major: Bobby, Positive
Description: Minor: None

Lucky Jim (1909)

Newspaper article reveals that a man married to a woman another man loves has died.

LUCKY JIM.—Jim and Jack were desperately in love with Gertrude, but Gertie showed a decided preference for Jim, so Jim wins out and marries Gertie—lucky Jim! Poor Jack is a miserable spectator at the wedding. Jim and his bride have ensconced in their little flat, and are enjoying their first meal. Sad to say, Gertie's education in the art of cooking has been woefully neglected and the result of her first attempt is simply awful. It is so bad that Jim kicks, and in return for his vehement vituperation he receives the little delicate attentions that Xanthippe bestowed upon Socrates—numerous articles of tableware at his head—sweet-tempered Gertie—lucky Jim. Meanwhile unlucky Jack is at home repining before a portrait of Gertie. Time goes on and poor Jack is still repining, when a notice in the newspaper is shown him which chronicles the intelligence that Jim has shuffled, a victim of acute indigestion, and his head is now adorned with a halo instead of the rim of a dishpan. Jack feels that here is his chance, and Gertie is more interesting than before from the fact of being a widow, so he makes his appeal and is accepted. Jack is in the seventh heaven of delight when he returns with the sweet angel Gertie from the obsequy—, no I mean the marriage ceremony. But wait; that first meal is to transpire. Well, it comes in due time, and Jack gets a chance to sample a bit of Gertrude's cooking, and if the road to the heart is through the stomach in Jack's case the roadbed is pretty rocky. He positively refuses to drink her coffee, and, of course, his repellency meets with the same reward meted Jim, to wit: china tableware hounced from his cerebrum shell. Gertie, having demonstrated her ability as a discobolus thrower, leaves the room in a rage. Jack turns and seeing the mourning-draened picture of his predecessor, sighs, "Oh, lucky Jim, how I envy him."

The Moving Picture World, April 24, 1909, p. 524

Viewing Notes:

Jim wins the woman of his dreams but it turns out to be a mistake. Jim dies and Jack now wants the woman he loves. Jack is still repining over a portrait of Gertie, when the housemaid brings in a newspaper: "Death Notice." Jim has died and Jack can now be with Gertie. He realizes she can't cook. They fight and knocks him down and hits him repeatedly, then throws tableware at him breaking it over his head. She finally leaves the room in a rage. Jack sees a picture of Jim and wishes he were Jim.

Status: Print Exists

Viewed: Youtube

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

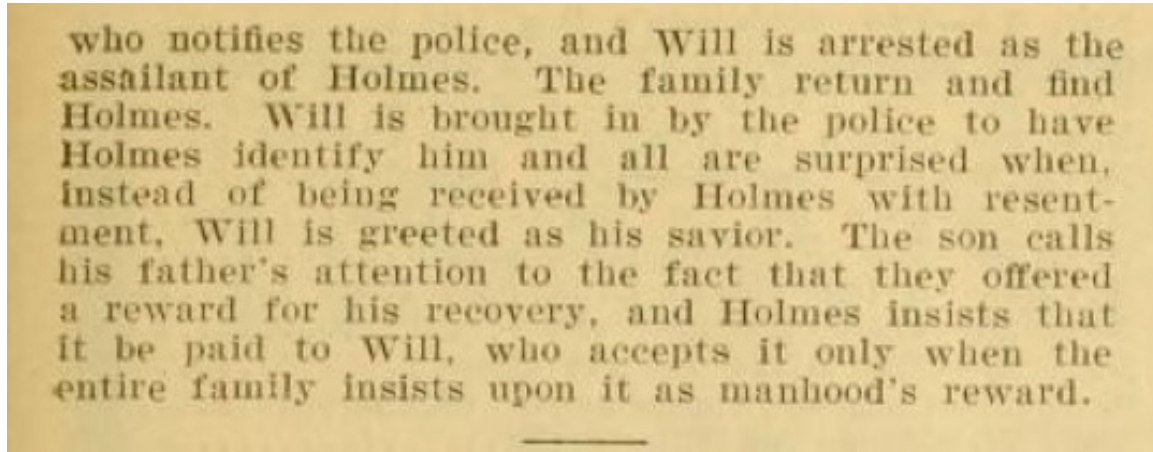
Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Manhood's Reward (1909)

Printer William Harrison. Publisher-Editor Jim Case. Printer's Devil Bobby Pye.

MANHOOD'S REWARD.—William Harrison, a compositor with a tendency to travel, appears in Millville and obtains a job on the Millville News, a paper published and edited by Jim Case, a cranky and tyrannical man. Bobby Pye, a mischievous boy, works as devil in the pressroom of the News. Bobby has a hard time of it and is continually abused by Case. John Holmes, a wealthy merchant and his family reside in a town close to Millville, and one evening his wife and children attended a reception, leaving Holmes alone at home to finish some important work. He dozes while at work and suddenly awakens to find a burglar in the room. A struggle takes place in which Holmes is struck a heavy blow on the head, resulting in a temporary loss of memory. He leaves his home and wanders off and is found on the railroad tracks by the traveling printer, Will Harrison, who rescues him from an approaching train just in the nick of time. Will's appearance is due to the fact that he quit his job on the Millville News, after preventing the editor from further abusing Bobby, when Case strikes and knocks Bobby down. Holmes has been robbed by tramps and his shoes and coat taken, and Will, thinking Holmes is suffering from exposure, removes his shoes and coat and puts them on Holmes. Holmes cannot tell where he lives or who he is and in an effort to find food and shelter, they are taken for tramps. In the meantime, the maid discovering evidence of a struggle, and Holmes having disappeared, notifies the family, who immediately send out an alarm and offer a reward of \$5,000 for information of the whereabouts of the father. From papers on Holmes' person and constant question, Will gets Holmes to remember who he is, and after great suffering, and almost exhausted, he manages to get Holmes to his home, the family being absent investigating a clue. Finding no one home, Will, after making Holmes comfortable, leaves the house to get assistance. He is seen leaving by the maid.



The Moving Picture World, December 11, 1909, p. 857, 859.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (William Harrison, Jim Case, Bobby Pye).

Ethnicity: White (William Harrison, Jim Case, Bobby Pye)

Media Category: Newspaper

Job Title: News Employee (William Harrison, Bobby Pye). Editor (Jim Case).

Description: Major: William Harrison, Bobby Pye, Positive. Jim Case, Negative.

Description: Minor: None

The Marathon Craze (1909)

Newspaper accounts of a marathon race affect a household.

A cleverly contrived comedy in which the effects of newspaper accounts of Marathon races upon a household are shown. As a climax there is a surprising finish by an old grandmother who trailed the contestants to a Marathon course. Length 44 feet. Vitagraph Advertisement, *The Moving Picture World*, April 17, 1909, p. 504

THE MARATHON CRAZE.—In the Jones home the father is minding baby and at the same time absorbed in reading a newspaper account of a big Marathon race. As he reads he walks around the room, becomes more and more excited, the baby given less attention—in fact, positively neglected and mauled—as his wife enters, snatches the child from him and asks him if he is mad. He continues his jaunt around the table, wifey keeping pace while she scolds him. The servant is called in to take charge of the baby, and she also joins in the sprint. The old crippled grandmother, sitting in a rocking chair, is all excitement. In the boys' room the two sons are donning their running costumes, put on their overcoats and go to the dining-room, where all hands are by this time winded after the chase around the table. The boys tell that they are starting for the track. Father and the rest of the family follow—even the grandmother picks up her crutches and hobbles out. Down the street several neighbors are picked up, and the crowd starts for the track. They line up for the race, and at different points several of the contestants drop out exhausted. As the finish line is neared the old grandmother hobbles along in the lead, and finally crosses the tape a winner. The boys, who have dropped out some time before, pick her up and carry her away on their shoulders. Length, 440 feet.

The Moving Picture World, April 24, 1909, p. 528.

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 Mills of the Gods (1909)

Freelance Writer Henry Woodson (Arthur V. Johnson), struggling writer, gets rejections from magazine editors. His girlfriend urges editor to read story. Three men in the editor's office (William J. Butler, Verner Clarges, Frank Powell).

"The Mills of the Gods grind slow, but they grind exceedingly small", is but a synonym of "All comes to him who hustles while he waits". Genius is often rewarded with posthumous recognition, still there are occasions where fate has produced an agent who has lifted merit into the light of publicity quite unexpectedly. Such an occasion occurs in this Biograph film story. Henry Woodson, a struggling author, has experienced the usual discouraging indifference on the part of magazine editors, who have returned his literary efforts unread, for being unknown to them, they deem it a waste of valuable time to read them. Desperate beyond expression, he realizes that if something doesn't turn up he will be turned out of his boarding house by the mercenary landlady, whose daughter Nellie he is in love with — which love is returned. Hulda, the Swedish maid, is deeply smitten with the young writer, and is grieved at his misfortune. An idea seizes her. She has saved some money, so she takes his rejected manuscript to the publisher and begs that he accept it and pay for it with her money. This the editor indignantly refuses to do, but her sincere, simple manner appeals to him, so he at length consents to consider it sufficiently as to read it. It is a surprise to him, being possessed of such rare merit, that he sends a check to Woodson, with word that he will be glad to consider anything else he may write. Woodson is at a loss to know what caused their change of attitude, until after the editor tells him of the Swedish girl's visit. He also realizes who had left financial assistance on his table anonymously, for which he gave the landlady's daughter credit. Hulda's action was induced by her lover for him, but his heart is given to Nellie so the poor girl yields to the protestations of Ole, who loves her to distraction. His devotion for her really wins her heart, and makes her happy and forget the indifference of Woodson. *Biograph Bulletin*, number 270, August 30, 1909.

THE MILLS OF THE GODS.—"The mills of the gods grind slow, but they grind exceeding small," is but a synonym of "All comes to him who waits," yet a more correct expression would be "All comes to him who hustles while he waits." Genius is often rewarded with posthumous recognition, still there are occasions where fate has produced an agent who has lifted merit into the light of publicity quite unexpectedly. Such an occasion occurs in this Biograph film story. Henry Woodson, a struggling author, has experienced the usual discouraging indifference on the part of magazine editors, who have returned his literary efforts unread, for being unknown to them, they deem it a waste of valuable time to read them. Desperate beyond expression, he realizes that if something don't turn up he will be turned out of his boarding house by the mercenary landlady, whose daughter Nellie he is in love with—which love is returned. Hulda, the Swedish maid, is deeply smitten with the young writer, and is grieved at his misfortune. An idea seizes her. She has saved some money, so she takes his rejected manuscript to the publisher and begs that he accept it and pay for it with her money. This the editor indignantly refuses to do, but her sincere, simple manner appeals to him, so he at length consents to consider it sufficiently as to read it. It is a surprise to him, being possessed of such rare merit, that he sends a check to Woodson, with word that he will be glad to consider anything else he may write. Woodson is at a loss to know what caused their change of attitude, until the editor tells him of the Swedish girl's visit. He also realizes who had left financial assistance on his table anonymously, for which he gave the landlady's daughter credit. Hulda's action was induced by her love for him, but his heart is given to Nellie so the poor girl yields to the protestations of Ole, who loves her to distraction. His devotion for her really wins her heart, and makes her happy and forget the indifference of Woodson. Length, 672 feet.

The Moving Picture World, September 4, 1909, p. 317.

Status: Prints exist in the Museum of Modern Art film archive and in the Library of Congress film archive

Not Viewed

Type: Movie

Genre: Drama
Gender: Male (Henry Woodson, Editor). Group.
Ethnicity: White (Henry Woodson, Editor). Unspecified
Media Category: Magazines
Job Title: Writer (Henry Woodson). Editor (Editor). Miscellaneous.
Description: Major: Henry Woodson, Editor, Positive.
Description: Minor: Miscellaneous, Neutral

The Newspaper World From Within (1909)

Newspaper.

Silent film cameras capture how the *Morning Leader* is printed. *British Film Catalogue: Two Volume Set – The Fiction Film/The Non-Fiction Film*, No. 03721.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group-9.
Ethnicity: Unspecified-9
Media Category: Newspaper
Job Title: Editor (Editors), Reporter (Reporters), News Employees (Linotype Operators, Typesetters, Composing Room, Stereotyping Room, Editorial Offices, Business Offices, Press Room).
Description: Major: None
Description: Minor: Editors, Reporters, News Employees-7, Positive

The Peachbasket Hat (1909)

Newspaper. Man reading a newspaper story of a kidnapping by gypsies fills a man with horror causing all kinds of comic repercussions.

THE PEACHBASKET HAT.—There is invariably a penalty attached to being popular, whether it be animate or inanimate things. The popular man will have his host of enemies, who are making trouble for him; the fragrant rose has its bothersome thorn; also the popular fad or fashion is eternally breeding trouble. No more popular fad has ever struck the feminine fancy than the peachbasket hat. This is a creation of headgear that for size outstrips anything yet designed by the disordered mind of the modiste. As a "skypiece" it is a "skyscraper," and in decoration it looks like a combination horticultural and food exhibition. Nevertheless, this mammoth "lid" was seized onto by the feminine world with the avidity of a boy for his first baseball suit. It is only natural that our friend, Mrs. Jones, should experience this obsession, and what woe it preambled! The Jones family are seated at breakfast. Mr. Jones is reading the morning paper. An account of a kidnapping by gypsies engages his attention, and he is filled with horror at the anticipation of the possible abduction of his young hopeful, a baby one year old. He tries to impress Mrs. J., but she is fascinated by the millinery "ads." The situation for Jones becomes more tense when on going outside he sees a couple of the odious gypsies with a child. Mrs. Jones takes herself off to buy a peachbasket, leaving baby in charge of the nurse, who, being of a romantic nature, enlists the services of the gypsies to tell her fortune. Mrs. Jones returns and almost catches the nursemaid, who is quite beside herself at her near discovery. Mrs. Jones places the huge box containing the hat on the table, while the

nurse, placing the baby on the floor, assists in extricating the hat from its crate. Putting on the hat, Mrs. J. goes into the next room, followed by the maid, to view the effect in the mirror. Mr. Jones now arrives, and his first thought is for baby; he cares naught for the peachbasket hat. Baby is nowhere to be seen. The nurse, in her excitement, does not remember where she placed it. Through the house they rush fruitlessly; out on the road and on after the disappearing gypsies, who are overtaken only to find that the baby the woman carries is not a Jones. The clouds of despair o'ershadow the couple in their dining-room, when suddenly the hat box on the floor is seen to move. There, under the hollow cube of pasteboard, is found baby Jones, the box having been blown by a gust of wind off the table over the child. Length, 666 feet.

The Moving Picture World, June 19, 1909, pp. 842-843

Status: Print Exists

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

The Politician's Love Story (1909)

Cartoonist Peters of the *Daily Bugle*. Newspaper Employees (George Gebhardt, Arthur V. Johnson, David Miles, Barry O'Moore).

A comedy subject with a moral, "Don't anticipate." A political "boss" has been vilely caricatured by a newspaper cartoonist, and goes to annihilate the author of them, but finding the artist a pretty girl falls deeply in love with her. Biograph Films Advertisement, February 20, 1909, p. 191.

THE POLITICIAN'S LOVE STORY.—This subject is a Biograph comedy, with the moral, "Don't anticipate," for no matter how formidable and audacious you may be, you might have to back down from the tallest bluff you ever pulled. Such a thing occurred to our political friend, Boss Tim Crogan, when he started out to perforate the person of one cartoonist "Peters," who had grossly insulted him by drawing and publishing what he considered scurrilous cartoons of him during the campaign. These caricatures have been growing more and more odious to him until his suppressed rage bursts forth and he seizes a pistol and makes his way to the newspaper office to transform the aforesaid cartoonist into a human sieve, with the gentle but decisive percolation of bullets, but, as Hamlet says, "enterprises of great pith and moment, their currents turn awry, and lose the name of action." So it was with Crogan, who rushes, gun in hand, into the editorial sanctum of the "Daily Bugle," throwing the editor and reporters into a tumultuous panic, in his search for the offending "Peters." Reaching the art department, he spies a screen with a placard reading "Peters' Corner." With an invective he hurls the screen aside, and—well, there was simply nothing to it, for there sat "Peters" herself, calmly working on another "Crogan" for the morning edition. The lion is now the lamb and Crogan is stung by the love microbe. He is, of course, repulsed and leaves the place with a bleeding cardiacal organ. Love-lorn, he goes into the park, and, seated on a bench, the frigid atmosphere and ice-covered landscape having not the slightest effect on his burning passion, he is greatly annoyed by the persistent presence of the loving couples, it being Lovers' Promenade, until finally Miss Peters passes. He approaches her, but is gently, but firmly, repulsed. Following at a distance, fate favors him, for the lady is accosted by an insulting masher, and Crogan flies to her rescue and knocks the vile wretch down. That settles it. What woman can resist the charms of a hero?—and we next see the Hon. Timothy Crogan and Mrs. Crogan nee Peters enjoying a moonlight stroll along Lovers' Promenade. The subject is a photographic work of art, comprising the most beautiful Winter scenes ever obtained. Length, 526 feet.

The Moving Picture World, February 20, 1909, p. 211.

Viewing Notes:

Man reading newspaper. Sees caricature of himself and is furious. Stomps on newspaper. Gets a gun and vows to get revenge scaring his colleague. At a newspaper office, the man walks in waving his gun and demanding to see the cartoonist. Three men are scared to death and point him in the proper direction.

Next shot: Newsroom. Editor and three men and a woman reading newspapers under the sign "Peters Corner." He scares two men. Then a third who points out the artist who he now sees is a woman. They talk. She takes his gun. He takes off his hat while talking to her. The men are all still scared. He goes back to talk to the female cartoonist. She goes back to her illustrator board and draws while other four men cower in fear.

Men arrives home. Put gun on the table. Kisses the newspaper. Is smitten with the cartoonist.

Back at the office, the illustrator and four men. She puts on her hat and goes out. Man is walking outside in the snow, sits down on a bench. Sees couples walking together. Smiles at them. Gets out and walks away. Sits down on another bench unhappy. More couples go by together. He grows more frustrated. The cartoonist shows up. He greets her, then follows her. Another man accosts her. The man she caricatured knocks him down. He then walks away with her as the film ends.

Status: Print exists. Public Domain.

Viewed - Youtube

Type: Movie

Genre: Romance

Gender: Female (Peters), Male (Editor) Group-2

Ethnicity: White (Peters, Editor). Unspecified-2

Media Category: Newspaper

Job Title: Cartoonist (Peters). Editor (Editor). Miscellaneous-2.

Description: Major: Peters, Very Positive

Description: Minor: Editor, Positive., Miscellaneous-2, Neutral.

The Power of the Press (1909)

Editor John Marsden of The *Trumpet* replaces an editor who was run out of town.

"The Power of the Press" (Vitagraph).—A splendid picture from the Vitagraph studio representing how a clever newspaper man succeeded in breaking up a corrupt political gang, won the love of the ringleader's daughter, who saved him from lynching, and ending happily in a reunion which demonstrates the oft-repeated fact that true love doesn't have an especially smooth pathway. The film is well staged and reproduced, and the actors perform their various parts with success. Several of the scenes are particularly good, and show touches of art that can only come by long study and practice of the art of picture making. When incidents of daily life can be thus cleverly and profitably portrayed it shows that there is an inexhaustible supply of subjects for the adept producer.

The Moving Picture World, January 8, 1910, p. 17.

Bill Mawson, mayor of a small western town, runs things for his own profit. His enemy is a local paper, and he has succeeded in driving the editor out of town. John Marsden, the new editor, arrives, and Mawson attempts to make him his tool. Marsden refuses and

denounces and exposes the mayor. He starts a conspiracy to get rid of him. The mayor's niece overhears the plot and warns Marsden. He refuses to fly. A revolver is placed on his desk and he proceeds with his work. He hears footsteps and looking up is covered with guns by masked men. He is overpowered but succeeds in recognizing Bill Mawson, the mayor. To a tree he is dragged. The rope is put around his neck. He refuses to obey the mayor. Everything is ready when Nettie dashes up with the police. Marsden takes Nettie in his arms and graciously intervenes for the release of Mawson, who extends his hand and promises to mend his ways. *Billboard Summary by way of IMDb*

THE POWER OF THE PRESS.—Bill Mawson, the Mayor of a small Western town, runs things for his own profit and with a high hand. He has had one enemy in "The Trumpet," a local paper, and has succeeded in driving the editor out of town. As he is leaning up against the bar of the only hotel in town, listening to the fawning of his toadies, John Marsden, the new editor, arrives and Mawson attempts to make friends and show the new editor that if he will be his tool he will be well rewarded. Marsden refuses and enters upon his duties and begins to denounce the Mayor and expose the bribery and corruption in every issue of the paper. Mawson is furious and starts a conspiracy to run the editor out of town or get him lynched. The Mayor's niece overhears the plot, and as she is indebted to Marsden for shielding her from the insults of some hoodlums, she slips away to the editor's office to warn him and urges him to fly for safety. Marsden disdains to fly and Nettie rides to the police headquarters to get assistance.

Meanwhile Marsden places a revolver handy and goes about his work as usual. He hears footsteps and looks up. Before him stand several masked men, who order him to come with them. He draws a revolver and threatens to shoot the first man that advances, but they rush on him and he is overpowered, but not before he has pulled the mask from the face of one of the men and recognized Bill Mawson, the Mayor. Marsden is bound and dragged out and marched to the outskirts of the town, where a tree and a coil of rope suggest what will happen to him if he does not desist from his attacks upon the political grafters. The question is put to him—"His silence or his life?" He refuses and the rope is put around his neck. Just as the end of the rope is being thrown over the limb of the tree, Nettie dashes up with the marshal and a posse of police. Nettie jumps from her horse and unbinds Marsden, who takes her in his arms and graciously intervenes for the release of the discomfited Bill Mawson, who extends his hand and promises to mend his ways.

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

Type: Movie

Genre: Western

Gender: Male (John Marsden, Old Editor)

Ethnicity: White (John Marsden, Old Editor)

Media Category: Newspaper

Job Title: Editor (John Marsden, Old Editor)

Description: Major: John Marsden, Very Positive

Description: Minor: Old Editor, Positive

The Salvation Army Lass (1909)

Newspaper article on man's death brings notoriety to a woman who is then hounded by misfortune, evicted from her boarding place and fired from the factory in which she works.

THE SALVATION ARMY LASS.—A beautiful story of the battle between good and evil. In this film the Biograph issue a subject taken under most unique auspices, as we recognize during its production the hearty co-operation of the officers of the Salvation Army of New York, so that the several army scenes are in strict accord with the Army's form of ceremony. The story itself contains one of the most beautiful, convincing and powerful sermons ever depicted and goes far to emphasize the charitable work of that worthy organization among the poor and needy, to ameliorate their material as well as spiritual wants. Mary Wilson, a neglected child of the slums, falls in with Bob Walton, a tough denizen of the lower east side, and loves him with a pure, honest affection that his low nature cannot appreciate. He forces her to enter a saloon where she is insulted by Harry Brown, which is resented by Bob. They quarrel, come to blows, and Brown draws a gun as Bob closes in on him, forcing the muzzle against Brown's breast as it exploded, thereby causing him to shoot himself, dying almost instantly. But Walton is arrested and sentenced to one year in Sing Sing. The morning papers appear with an account of the affair and as Mary's name is put into prominence in the account she is grievously hounded by misfortune, evicted from her boarding place and also discharged from the factory where she works, she falls into the hands of a professional woman shoplifter, who is anxious to enlist her services as an accomplice. The girl soon discovers the character of her would-be benefactor, and rushes from the place, running into the arms of the Salvation Army, which offers her peace and rest. Taking her to the barracks she is enrolled a soldier, and one soul is lifted from the darkness into the light. With the Army, Mary has won the affection of all for her humility and goodness. Working as she does, in the slums a year later she comes face to face with Bob, who has just been released from prison, having served his time. He is on the point of becoming a party to a burglary, but she prevents, even with almost fatal results for herself. But she will not give him up, and after a series of touching episodes finally moves him to appreciate the strength of that holy invitation "Come unto me all ye that labor and are heavy laden and I will give thee rest," so in the final scene we see Bob kneel in devout humility to receive God's healing grace from His ministers. A strong point in this subject is that it depicts real life and real people. Length, 926 feet.

The Moving Picture World, March 8, 1909, p. 278

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 Song That Reached Her Heart (1909)

Newspaper story of an accident in which all lives are lost destroys a woman's mind when she believes her loved one is dead.

THE SONG THAT REACHED HER HEART
(Raleigh & Rbert).—The daughter of Squire Malcolm and young Lieutenant Burleigh are desperately in love, and the engagement is ultimately ratified by the consent of the parents. Amidst the charm of sylvan surroundings, the young lieutenant pays court to his lady-love, to whose pleasure he never tires of ministering with the music of his voice, and the harmonies he contrives upon the guitar. Their blissful moments are one evening disturbed by the arrival of orders for the young man to immediately join his ship. Reluctantly the lovers part, full of hope for their next meeting. Something of a tragedy, however, forms the next thread of the romance. An accident during some gun practice results in an explosion and the destruction of the ship. In the newspaper, Dorothy reads the horrifying news that all lives have been lost. The shock robs her of her reason, and a double cloak of sorrow is thrown upon the lives of her family. Lieutenant Burleigh has, however, succeeded in swimming to a rock, from which he is rescued. Sufficiently recovered, he visits the squire's homestead, where the news of Dorothy's sad condition is made known to him. She fails to recognize him, although by all the tender art of a devoted lover he endeavors to bring back to her wrecked brain memories of former days of gladness. One evening he is prompted to serenade his love, and at the first few bars of the melody he pours forth she starts as in recognition of some dim remembrance. Gradually passing with his guitar to their old-time seat in the grounds, he lures her on with an almost breathless anticipation of her returning reason. The strains of music begin to make a pronounced impression upon Dorothy, the climax arriving in a welcome burst of tears.

The Moving Picture World, December 11, 1909, p. 857.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

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

The Stolen Wireless (1909)

War Correspondent is a traitor.

THE STOLEN WIRELESS.—Two young men love the same young girl. One of them, learning that war has been declared, enlists and goes to the front. Passing with his regiment before the home of his beloved, he leaves the ranks to say farewell. He asks her hand in marriage and she acquiesces. He then slips the betrothal ring on her finger and she, in turn, unclasps a locket she wears around her neck and gives it to him. He swears he will never part with it, and they exchange a last kiss. As he goes away, she bursts into tears.

The other young man is called on the field of operations as war correspondent of an important newspaper. He calls on the young girl and also tells of his love for her. He meets with a repulse, he insists, she shows him her engagement ring. She is no more free, her word has been given to another.

Furious, the war correspondent leaves, but vows inwardly that he will have his revenge—cost what it may—on the man who is the cause of his disappointment and whom he now hates with all his might.

The young soldier, who has distinguished himself in the army, is soon promoted a sergeant, and is charged with carrying, on horseback, an important message to the staff office at the first wireless station. At full speed, he reaches the station, where he meets the war correspondent, who seeks information to impart to the enemy.

Out of vengeance, he steals the sergeant's message and denounces the brave soldier as a traitor. He lies in wait for him in the middle of a wood and has him arrested just as he is returning to the camp after having fulfilled his mission.

During the night the sergeant escapes. After a struggle with the sentinel, whom he strikes senseless, he hastens to the camp and informs them that the message has been stolen and that the enemy may attack them at any moment during the night. They sound the charge and the soldiers rush to the battlefield. The war correspondent arrives at the camp and tries to deceive the officer in charge, but a sharpshooter who was watching his movements shoots him dead at the feet of the commanding officer. Justice is done, and the traitor is carried away by order of the officer.

A battle takes place during the night in which the enemy is pursued into the woods.

The sergeant is wounded, but albeit courageous efforts to take part in the combat, he falls senseless and is carried away to the hospital.

The young girl who is betrothed to the young soldier, devoting herself to her country, offers her services as nurse in the military ambulances and is unsparing in her care for the wounded. Among the latter she recognizes her affianced husband, who is lying unconscious on a litter. She fears that he is dead, but the surgeon reassures her that although he is grievously wounded he will soon recover, provided he has good care. She bends over and kisses him. This caress revives the young man, who, recognizing his fiancée, raises himself, and, happy to see her once more, he covers her with kisses.

The hostilities are over. As soon as the young man is better, he and the young girl will be united, happy to be home and together.

This is the first product of the Edison-Biography combinations new license and was released Wednesday at the Union Square. Out of several films Melies had prepared this was selected as the best one. Such being the case Melies has a lot of ordinary films on hand, waiting to be released. "The Stolen Wireless" is reminiscent; either as a film or as a vaudeville sketch its story has been in the main, often told. Two young chaps are rivals for a girl's affections. One is refused and the favored one goes off to war. The rejected swain also goes to the front, but as a newspaper correspondent. The soldier is entrusted with an important message, and goes to a wireless station to file a dispatch ordering relays of horses to see him through the lines. The war correspondent steals the dispatch and imparts the information to the enemy. An attack by opposing forces is thus "tipped off" and in the "battle" which is waged the soldier is injured. They take him to the same hospital, where his betrothed is acting as a nurse, and there is a reunion to end the film. The "battle" scene conveys nothing which Gen. Sherman meant to imply in his famous remarks about war. Melies makes the conflict nothing more than a series of chases by different bodies of men, who fire at random and "kill" haphazard. The photography is good, but by no means remarkable; the acting is fair and the story told with continuity. Certain it is, however, that the Patens Co. has added no very important product to its output. Melles will have to brush up or he will crowd the Edison people out of their position at the tall end of the producing bunch. *Walt, Variety*, October 16, 1909. p. 12.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: War

Gender: Male (War Correspondent)

Ethnicity: White (War Correspondent)

Media Category: Newspaper

Job Title: War Correspondent (War Correspondent)

Description: Major: War Correspondent, Very Negative

Description: Minor: None

Sweet Revenge (aka A Sweet Revenge) (1909)

Newspaper notice of approaching marriage used to tell a sweetheart she has been jilted.

SWEET REVENGE.—Revenge is sweet, but like many sweet things it often leaves a bad taste. How many wreak vengeance only to be heartily sorry after its commission? How many are there who would give anything to undo deeds done, that they at the time of perpetration felt justified? Sweet revenge—it is a bitter sweet. In this Biograph subject is shown an exemplification of the theory, with rather better results than is usually attendant upon vengeful moves. The young man jilts his first sweetheart to marry another. He apprises her of this by leaving a newspaper containing the notice of his approaching marriage. She flies into a frenzy of rage, and for revenge dispatches a messenger boy to the bride-elect with a package of his love letters and a joint photograph of themselves. The boy departs and she follows with her mind's eye this bearer of her malice, when suddenly her hand falls upon one of his gloves on the table. This is like a shock, for she now realizes the woe she has apparently caused. What would she not do to recall the messenger, but fate has intervened, for the boy has accidentally dropped the package from a bridge into the river.

The Moving Picture World, November 20, 1909, p. 729

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

Three Thanksgivings (1909)

Newspaper article about the discovery of gold in the west convinces a young man to go to the gold fields.

THREE THANKSGIVINGS (Special).—This film tells the story of an ambitious young countryman who is the oldest son of his widowed mother, and is the chief worker on the farm. The principal business of the farm is raising poultry and shipping it dressed to the New York market. We are introduced to the family circle at a Thanksgiving dinner where all is peace and happiness. Mrs. Jones sits at the head of the table, and John carves the turkey at the other end; while on the right sits his younger brother, and on his left the two children of his widowed sister. Also seated at the table is Aunt Jane. Eliza Wilton, a beautiful girl, the daughter of a neighbor, calls toward the end of the dinner with some dainties for the children. John and she are sweethearts.

From this picture of happiness the story takes us to the great metropolis, where John has gone to improve his fortune, after a pathetic parting from his mother and the old home. In the city he falls into evil ways, but is suddenly recalled to his better self when, in a cafe where turkeys are being raffled on Thanksgiving Eve, he sees on one of the birds a tag, which shows that it came from his mother's home. As his gaze rests upon the tag, the vision of home without him on that day rises before his eyes and he goes to his lodgings in a remorseful mood.

A notice of the discovery of gold in the West catches his eye, as he glances at the newspaper. He determines to go to the gold fields. There he prospects and finally "strikes pay dirt." Returning to his Eastern home on Thanksgiving day, he persuades his Aunt Jane to help him disguise himself, and, pretending to be a friend of his from the West, he meets the family and is seated at the table. He becomes so familiar that his mother and sweetheart are about to resent his intrusion, but when he removes his disguise joy fills the home that for two years has not known his presence.

Comedy, pathos and the atmosphere of rural, city and Western life are beautifully blended in the picture, while the theme of Thanksgiving prevails throughout. It is a picture whose good qualities will commend it at any time, but at this particular season it will appeal to the public more forcefully than ever.

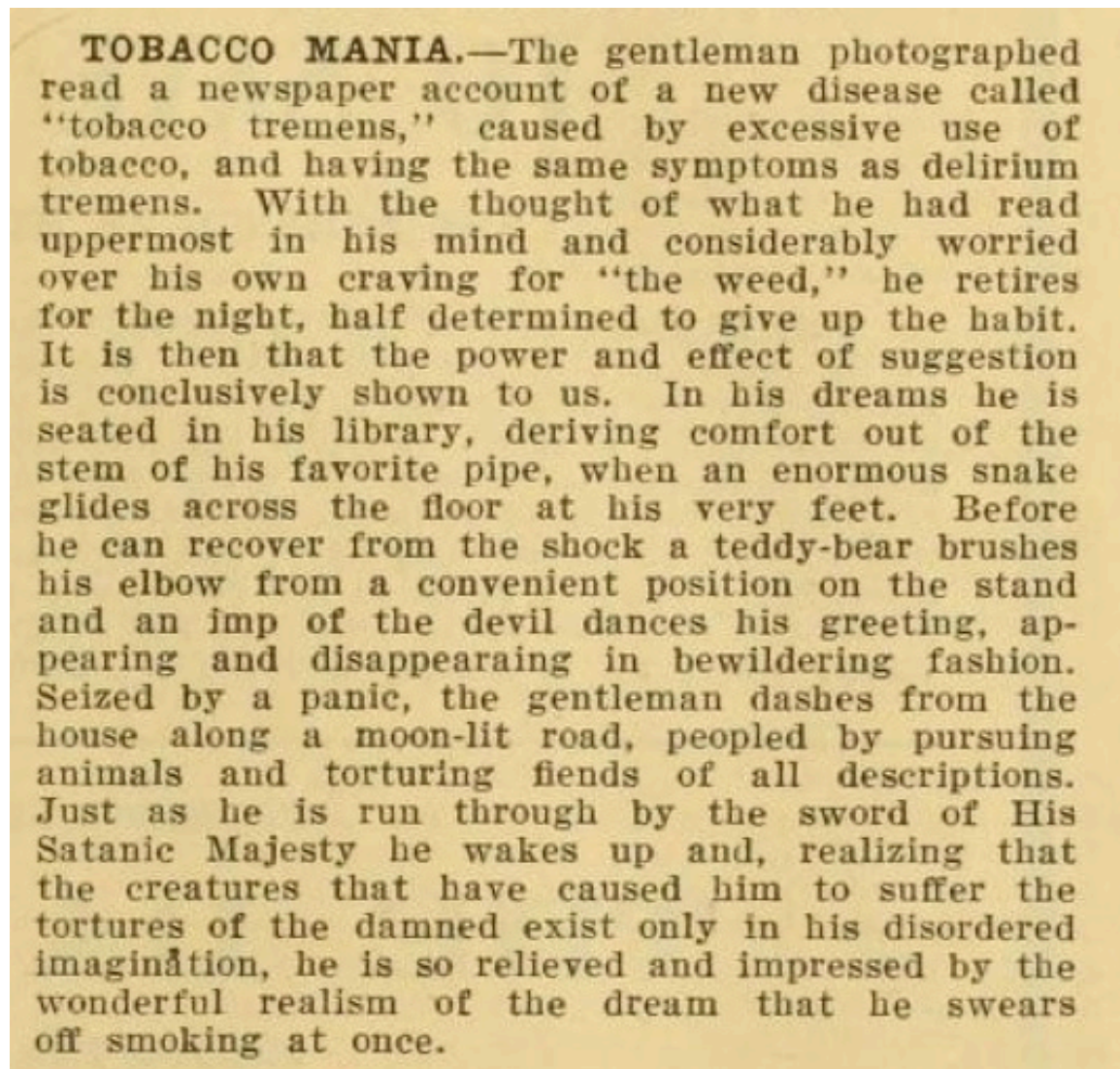
The Moving Picture World, November 27, 1909, p. 767.

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

Tobacco Mania (1909)

Newspaper article of a new disease causes nightmares



TOBACCO MANIA.—The gentleman photographed read a newspaper account of a new disease called "tobacco tremens," caused by excessive use of tobacco, and having the same symptoms as delirium tremens. With the thought of what he had read uppermost in his mind and considerably worried over his own craving for "the weed," he retires for the night, half determined to give up the habit. It is then that the power and effect of suggestion is conclusively shown to us. In his dreams he is seated in his library, deriving comfort out of the stem of his favorite pipe, when an enormous snake glides across the floor at his very feet. Before he can recover from the shock a teddy-bear brushes his elbow from a convenient position on the stand and an imp of the devil dances his greeting, appearing and disappearing in bewildering fashion. Seized by a panic, the gentleman dashes from the house along a moon-lit road, peopled by pursuing animals and torturing fiends of all descriptions. Just as he is run through by the sword of His Satanic Majesty he wakes up and, realizing that the creatures that have caused him to suffer the tortures of the damned exist only in his disordered imagination, he is so relieved and impressed by the wonderful realism of the dream that he swears off smoking at once.

The Moving Picture World, December 31, 1909, p. 969

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

Tragic Love (1909)

Newspaper Story changes a man's life

RELEASED FEBRUARY 11th.

TRAGIC LOVE

An intensely dramatic subject clearly told, and sufficiently thrilling to hold interest throughout. It tells the story of a young man, who, drugged by a couple of crooks, awakens to find himself beside the body of a man whom one of the crooks has killed. There is every evidence that he has committed the deed, and he himself is impressed so. He leaves the place and goes to another town, always haunted by the false specter, until one day he reads a newspaper account of the confession of the real murderer.

Length, 893 Feet.

The Moving Picture World, Biograph Advertisement, February 6, 1909, p. 135.

TRAGIC LOVE.—Love is not in our choice, but in our fate; and whoever loved that loved not at first sight? Such was the case with Bob Spaulding, a manly fellow, who meets Dr. Rankin and his wife on the street while they are engaged in a violent tiff. The doctor is about to strike his wife when Bob interferes, incurring the resentment of the doctor. During the flurry Mrs. Rankin drops her card case. From a card inside he learns the address and goes there to return it. They meet, and

it is a case of love at first sight; but she is a wife, and beyond his reach. Disconsolate, he leaves, and stops in a neighboring cafe, where he sits and drinks a glass of beer, his thoughts ever on the sad, sweet face of the abused wife. While thus engaged, a couple of thugs drop knockout in his glass, and when he is well under the influence of the soporific they secure his valuables, and one then gets the card. At their den, after dividing the spoils, the one determines to go to the address on the card, where he is caught in the act by the doctor, whom he shoots in a struggle. Meanwhile, Bob has been thrown out of the cafe as a drunk, and wanders aimlessly about until he reaches the home of the doctor just as the thug leaves. He seems drawn thither by an irresistible power. Entering by the door left open by the crook, he stumbles and falls over the prostrate form of the doctor, where he lies with the crook's pistol beside him until aroused by the wife, who enters the room. As he slowly regains his reason, the awful imagination of his being a murderer forces itself upon him. There he stands over the lifeless form with pistol in hand, unable to give any account of his actions. The wife, however, doesn't believe him guilty, and allows him to escape. Leaving the city, he obtains employment in another town as machinist in a factory, but still haunted by the false spectre, for he is self-accused of a crime he did not commit. One day, while glancing over the paper, his eye strikes an article headed: "The Mystery Solved," which goes on to state that the real murderer was found dying in a hovel by a Salvation Army girl, and with his last breath confesses to killing of Dr. Rankin. Wild with joy, Bob hastens back to claim the widow, who is now free to listen to his pleadings, which are not in vain.

The Moving Picture World, February 6, 1909, p. 152-153.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

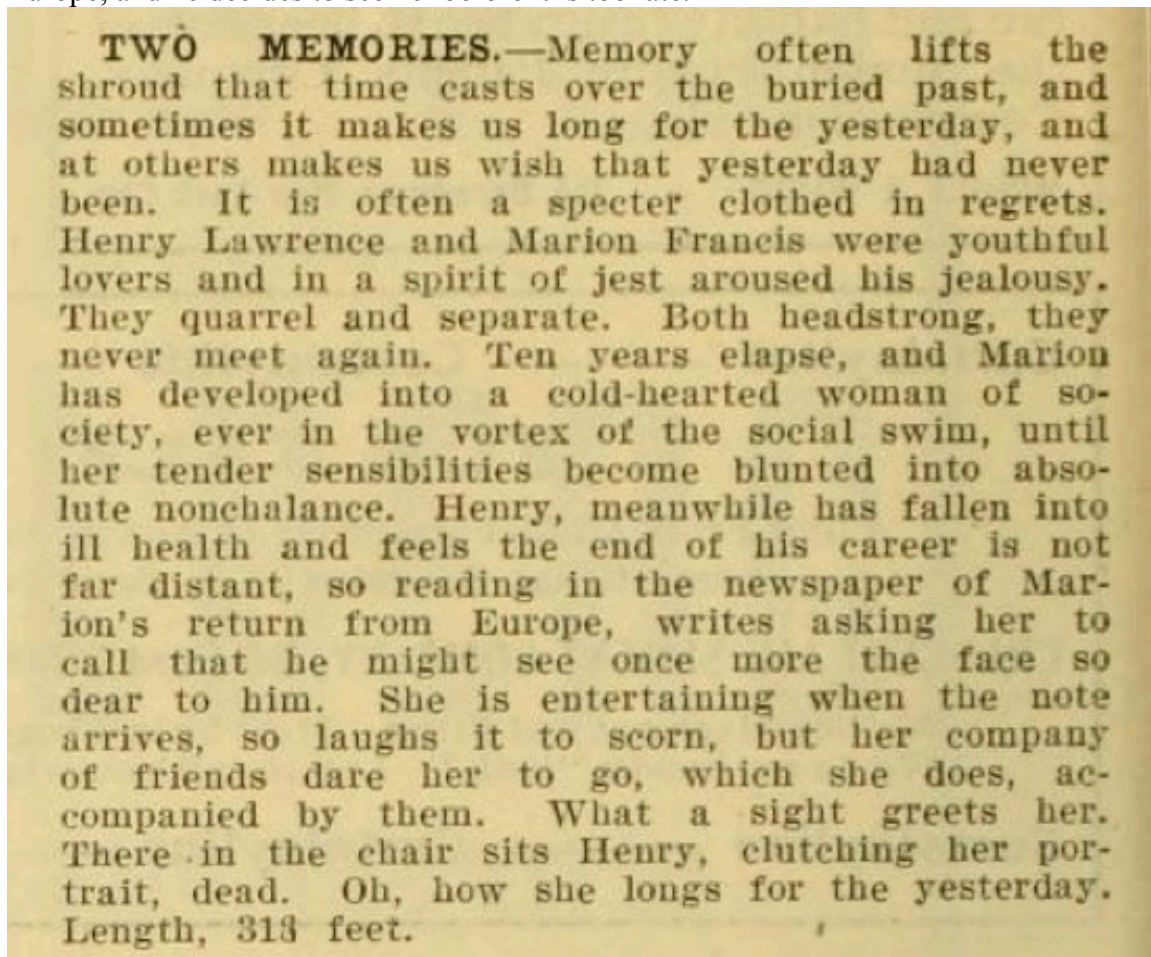
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Two Memories (1909)

Newspaper story informs a former lover that the woman he loved is returning from Europe, and he decides to see her before it is too late.



The Moving Picture World, May 22, 1909, p. 682

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 Wallace Jewels (1909)

Newspaper article alerts woman that the Wallace Jewels have been stolen and the robber may be nearby.

THE WALLACE JEWELS.—In this picture Miss Carolyn Wells has contributed a story that contains not only good light comedy, but also one or two bits of stirring dramatic action, the story lending itself as well to the most charming scenic environment.

We see the distinguished naturalist start on his morning's exploration, accompanied by his daughter, who, we fear, is not so enthusiastic as her father in the search for rare plants, insects and specimens of rock. The professor starts to climb a precipitous cliff in quest of a particularly desirable specimen, leaving his daughter seated on the mountain side to await his return.

Rather tired from the exertion of climbing, she listlessly picks up her field glass and with it sweeps the surrounding country, her gaze finally becoming riveted upon a rough-looking man who is engaged in burying a box in a secluded spot on a neighboring mountain. It impresses her at the time as a strange and mysterious occurrence, especially so as the man's actions indicate an evident desire to escape observation.

Reaching home with her father, she is handed a newspaper just received by mail, and reads in staring headlines that the celebrated Wallace jewels have been stolen, that the robber is supposed to be hiding in the very mountains which she and her father have been exploring and that a reward of \$5,000 will be paid for the recovery of the gems.

Instantly it flashes through her mind that the robber is the man whom she saw burying the box on the mountain that morning, and, like the venturesome girl that she is, it takes her but a very short time to start out on her sure-footed pony in quest of the buried treasure.

Her search for the box, her success in finding it, the discovery of its removal by the man who buried it, the sensational flight and pursuit of the girl down the steep mountainside, her fatigue and the loss of her horse which results in her capture, her rescue by the villagers whom her agonized screams have brought to her aid, and finally the discovery that the box contains the remains of a pet dog—all combine to make a picture of unusual dramatic interest and comedy value. Approx. length, 720 feet.

The Moving Picture World, October 2, 1909, p. 457

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 Wreath in Time (1909)

Newspaper “extra” reports that a railroad express has been wrecked and everyone aboard killed has repercussions.

A WREATH IN TIME: A Delicate Attention Which Was Not Appreciated.—A few of us have had the chance to read our own obituary notice, but it fell to the lot of John Goodhusband the rare privilege of viewing his own elegiac cinerary floral offerings, and at the time John was anything but a “dead one.” It happened thusly: John, after office hours, meets a couple of his erstwhile chums, who prevail upon him to go with them to the show and make a jolly old-time bachelorhood night of it. Now John is fully alive to his duties as a benedict, but it is hard to resist the temptation, so he yields and sends Mrs. Goodhusband a telegram that he had left on the Red Eagle Express for Freeport on business, and will return in the morning. The trio then repair to the Empire Theater, where the Burlesque Company is playing, of which La Tunita, the Queen of the Orient, is the bright peculiar star. To say they enjoy the show is putting it mildly, and after the performance they play the role of stagedoor Johnnies, inducing several of the show girls to join them in several cold bottles and hot birds at a neighboring lobster palace. Meanwhile, an “extra” evening paper is handed Mrs. Goodhusband, which contains the alarming news that the Red Eagle Express has been “wrecked and all on board killed.” Sorry her lot—a widow so early in the game. Well, she dons the weeds and hies herself to the florist and orders a suitable floral tribute—a large wreath of roses, with the word “R-E-S-T” worked in violets. All this time John is having a rip-roaring good time piling up an iridescent souse, arriving in the gray of morning to a house of mourning, where he is met by his own widow. Shown the newspaper, he feels some eclairessissement is due the lachrymose Mrs. Goodhusband, so he sets to work his fabricating faculties, and in lucid terms tells how he, the lone survivor of the calamity, at the risk of his own life endeavored to save others, dragging them from the wreck. He plays the noble hero in the eyes of Mrs. G. until the maid enters with the morning paper, which states that the account of the wreck was all a mistake; it never happened. Poor John is now up against it for fair, and he certainly would have come out badly but for the arrival at this moment of the wreath, which presents to the Mrs. the thought of what might have been, hence she weakens, with a promise from John that to his bachelor traits he exclaim “requiescat in pace.” Length, 558 feet.

The Moving Picture World, February 6, 1909, p. 152

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

Legend

Genres²⁵

Action-Adventure
Animation
Drama
Comedy
Crime-Mystery-Thriller
Romance
Satire-Parody
Science Fiction-Horror
Serial
Sport
True Story-Biography-Documentary
War
Western.

Ethnicity-Race

White – a person having origins in any of the original peoples of Europe, the Middle east or North Africa.

Black or African-American – a person having origins in any of the Black racial groups of Africa.

Hispanic or Latino – a person who classifies him/herself as Mexican, Mexican-American, Chicano, Puerto Rican, Cuban or anyone who indicates that they are “another hispanic, Latino or Spanish origin.

American Indian or Alaska Native – a person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.

Southeast and East Asian – Includes Japanese, Chinese, Korean, Vietnamese, Cambodian, residents of Hong Kong.

Asian – a person having origins in any of the original peoples of the Far East, Southeast Asia or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand and Vietnam.

Native Hawaiian or Other Pacific Islander – a person having origins in any of the original peoples of Hawaii, Guam, Samoa or other Pacific Islands.

Unspecified – Mostly groups of journalists who are not easily identified by ethnicity. Also includes journalists who do not fit into ethnic categories, or were not identified as major or minor characters such as Asians, American Indian, and Indian people.

Media-Category

Newspaper

Newsreel

Magazine

Radio

Internet

Undefined (includes any media category that is undefined in the film)

Job Titles

There are 18 specific job titles. Here are the definitions. Note: these definitions are used for all of the IJPC studies so there will be job titles that weren't created until long after the silent film era was over. They are included for consistency of definition.

Anchor, Commentator: a person who presents news on television, radio, the Internet or other media, a news presenter also known as newsreader, newscaster, anchorman or anchorwoman, news anchor or simply anchor. This category also includes Commentator – a person who adds analysis and occasionally opinion to his or her news reports for any media, usually radio or television. Also can be a Radio Announcer.

Columnist, Blogger: a person who writes a regular column or opinion piece for a newspaper, magazine, pamphlet, Internet site or any other medium.

Critic: a professional judge of art, music, literature, who judges something specializing especially professionally in the evaluation and appreciation of literary or artistic works such as a film critic or a dance critic. Forms and expresses judgments of the merits, faults, value or truth of a matter.

Cub Reporter: a person who is young and inexperienced and works in all media. An aspiring reporter who ends up in the job, a novice reporter, a trainee. Knows little about journalism. First job in journalism

Editor, Producer: a person who assigns stories and edits copy for a newspaper, magazine, Internet or other medium. Usually referred to as a city editor, managing editor or editor-in-chief. This category also includes Producer and Executive Producer – a person who controls various aspects of a news program for television, radio, the Internet and other media. He or she takes all the elements of a newscast (video, graphics, audio) and integrates them into a cohesive show. Title includes the producer of a specific news program, a field producer who is in charge of field production of individual news stories, a producer in charge of news programs.

In many silent films, the publisher and editor are indistinguishable. If the journalist is primarily working as an editor -- gathering the news, writing the stories,

headlines and editorials, being the person responsible for the production and distribution of the newspaper -- we use that job title (editor). If the journalist does little as an editor, but acts mostly as the owner making publishing decisions, we use that job title (publisher).

Illustrator, Cartoonist: a person who provides decorative images to illustrate a story in a newspaper, magazine or other media. A commercial artist-journalist. A cartoonist creates drawings that depict a humorous situation often accompanied by a caption. Drawings representing current public figures or issues symbolically and often satirically as in a political cartoon. A caricaturist: drawing humorous or satirical cartoons.

News Executive: a person at a broadcast station or network or other media who is in charge of the news department. Executive in charge of news. A management position. Newsreel supervisor.

News Employee: a person who works in any media with a non-descript job such as editorial assistant and other newsroom employees, printer and other workers in composition, telegraph operators, copy boy or girl, office boy or girl, newsboy or girl, web developer, graphic designer, audio and video technician, multimedia artist, digital media expert. Also includes Printer's Devil, typically a young boy who is an apprentice in a printing establishment who performed a number of tasks, such as mixing tubs of ink and fetching type.

Photojournalist and Newsreel Shooter: a person who creates still or moving images in order to tell a news story. Titles include photographer, cameraman, shooter, stringer, paparazzi and anyone else using a photographic device to make a photographic record of an event. Also includes newsreel cameramen and women.

Publisher, Media Owner: a person who is a successful entrepreneur or businessman who controls, through personal ownership or a dominant position, a mass media related company or enterprise. Referred to as a media proprietor, media mogul, media baron. A publisher usually specifically refers to someone who owns a newspaper or a collection of newspapers.

Reporter, Correspondent: a person who reports news or conducts interviews for newspapers, magazines, television, radio, Internet or any other organization that disseminates news and opinion. Referred to as a journalist, a newspaperman or woman, newsman or woman, a writer, a sob sister, a magazine writer. A freelance writer for any multimedia.

Real-Life Journalist: a person who exists in real life. Uses real name and real occupation in a fictional film or TV program. He is not played by an actor.

Sports Journalist: a person who writes, reports or edits sports news and features for any media. Includes writers, reporters, editors, columnists, commentators, hosts, online specialists.

War Correspondent, Foreign Correspondent: a correspondent is a person who contributes reports to a variety of news media from a distant, often remote, location, often covering a conflict of some sort.

Press Conference Journalists: a person who attends a news conference or press conference in which newsmakers invite journalists to hear them speak and, most often, ask questions.

Pack Journalists: a person who joins other reporters chasing after stories. They often travel in packs, usually armed with television cameras and microphones. They cover fast-breaking news by crowding, yelling, shouting, bullying and forcing their way into breaking news events. They often show up with their lights, cameras, microphones and digital recorders as they shout out questions to the usually reluctant newsmaker in question. Pack Journalism is also defined as journalism practiced by reporters in a group usually marked by uniformity of news coverage and lack of original thought or initiative. A pack of journalists can also be a group of reporters, photojournalists, war correspondents, freelance writers, even newsboys following a story or a specific activity.

Miscellaneous: Individual journalists unidentified in the film or TV program as to job description. Usually in the background functioning as editorial and technical staff.

Unidentified News Staff – Use of the news media – newspapers, magazines, radio, television, Internet, multimedia – by some unidentified news personnel or by some monolithic news organization as a significant plot point. Examples include articles or pieces that expose scandals and wrong-doing, provide erroneous information (such as a fake death), alert principals about some important news or events.

Descriptions

Major Character (Major) – a major character influences the outcome of the story or event. He or she is usually a leading character played by a major actor of the time.

Minor Character (Minor) – a minor character does not play a significant role in the development of the film or TV program. He or she is usually a part of a larger group – i.e. journalists in a news conference or roaming around in packs, or those journalists who function as a part of the editorial or technical staff.

Very Positive: This is the journalist as a heroic character. This is the journalist who does the right thing, who fights everyone and anything to get the facts out to the public. He or she often exposes corruption, solves a murder, catches a thief or saves an innocent. Everything he or she does is in the public interest. This is the kind of an image that makes the public believe that journalists are invaluable to any democracy. Journalists in a film would be evaluated as Very Positive (VP) if they have the following characteristics:

- *Shows that the journalist is an unqualified hero – he or she does everything possible to get a story out to the public resulting in making the world a better place to live.

- *Shows the public that journalism is an important profession that holds the public interest above all else, that without journalists representing the public interest, corporations, government and individuals would do terrible things. It makes the viewer feel that journalists are essential to making democracy work, to giving the public the kind of information it needs to make informative decisions in a democracy.

- *Presents an unvarnished image of the journalist as a heroic, important member of society.

Positive: These journalists will do anything to get a story that they believe is vital to the public interest, to the public welfare. They try to do their job without hurting anyone, basically people trying to do the right thing, but often frustrated by the system. They may be flawed, they may make mistakes, they may drink too much or quit their jobs in disgust, but they always seem to end up by doing the right thing by the end of the story.

- *Shows the journalist often doing wrong things in pursuing stories that are in the public interest. The good the journalist does, however, outweighs the bad.

- *Shows the public that even when journalists are offensive, their jobs are important in making a democracy work.

- *Presents an overall impression that the journalist is more of a hero than a villain.

Transformative Positive: a journalist who conveys a negative image throughout the film constantly doing negative things (unethical behavior, drinking heavily, stealing, wearing disguises, committing crimes to get a story), but who in the end serves the public interest and transforms into a positive image.

Transformative Negative: a journalist who conveys a positive image throughout the film, but ends up not serving the public interest and using the news media for personal, economic or political gain.

Negative: These journalists are villains because they use the precious commodity of public confidence in the press for their own selfish ends. They use the power of the media for his or her own personal, political, or financial gain. They care less about the public interest than their own interests. They are interested in making more money, gaining power, doing anything to get what they want.

- *Show that the journalist ignores the public interest in favor of personal, economic or financial gain, thus losing the public's respect.

- *Shows the public that journalism is – more often than not – a profession that is more concerned with personal gain than serving the public interest. It makes the public suspicious of journalists and creates a bad impression of what journalism is all about.

- *Presents an overall impression that the journalist is more of a villain than a hero.

Very Negative: These journalists often engage in unethical and often unlawful activities getting what they want at all costs, even committing murder or serious crimes. They are manipulative and cynical. Often, they are publishers who use their power to corrupt government or business, to take advantage of the public. They are cheaters who are only interested in what is good for them, no one else. They usually are involved with the tabloid or sensationalistic press and often make up the anonymous news media chasing after individuals without regard for their privacy or safety.

- *Show that the journalist is an unqualified villain who has no redeeming value, who has no concern for basic values, who will do anything to get what he or she wants regardless of the damage caused.

- *Shows the public that journalism is a profession filled with arrogant, morally bankrupt individuals who only care about themselves and not about the public or an individual. These journalists ignore the public interest completely.

*Presents an unvarnished image of the journalist as a villain who engages in unethical and often unlawful activities including crime and murder.

Neutral: These journalists usually make up the anonymous members of the press corps and usually can be seen at press conferences taking notes or reacting to what the person is saying. They are usually nondescript characters who are simply there as journalists doing their job without offending anyone. They are often in the background and figure slightly in the plot or action of the film or television program. They are not major characters.

¹ Available on the Internet: Media History Digital Library: Online Access to the Histories of Cinema, Broadcasting and Sound offers a complete digital edition of the first 12 years of *Moving Picture World*, “the key motion picture trade publication that covered the film business during the transformation of the viewing experience from the nickelodeon to the movie palace.” Scanned from the original color magazines, the MHDL’s collection of *Moving Picture World* begins in 1907 and extends through June 1919, a collection of 70,000 pages, searchable and free. *Moving Picture World*, 1907-1926 is now available. <http://mediahistoryproject.org/2012/08/06/the-complete-moving-picture-world-1907-1919/>.

² *Motion Picture News* (1913-1929), available from Media History Project.

³ *Exhibitor’s Herald* (1917-1927), available from Media History Project.

⁴ *Motography* (1911-1918), available from Media History Project.

⁵ *Wid’s Daily* (1918-1921), then became *Film Daily* (1922-1929), available from Media History Project.

⁶ *Variety*, the best known and most important trade paper in the history of American entertainment, 1905-1929, available from the Library of Congress, most libraries and the Media History Digital Library online edition.

⁷ *The New York Times* Film Reviews, 1907-1929. Available online by titles. www.nytimes.com

⁸ *Billboard* (1894-1921), available from the Media History Project.

⁹ *New York Clipper* (1855-1923), available from Media History Project.

¹⁰ *Picture-Play Magazine* (1915-1929), available from Media History Project.

¹¹ *The Bioscope*, listing of silent film journals online, <http://thebioscope.net/2010/02/28/silent-film-journals-online/>.

¹² *Edison Company and the Biography Company* publicity fliers contain extensive information on individual film titles. Some of their motion picture catalogues available at Rutgers, The Thomas Edition Papers (<http://edison.rutgers.edu/index.htm>). Also available in various editions of *The Moving Picture World*, 1907-1926.

¹³ *Thanhouser Company Film Preservation, Inc.* Thanhouser Company was founded in 1909 and by 1917 had released more than 1,000 silent films. Internet site: <http://www.thanhouser.org/index.html>

¹⁴ *Reel Life*, 1913-1915, available from Media History Project.

¹⁵ Especially valuable were reviews and commentaries in *The Moving Picture World*, *Motion Picture News*, *Exhibitors Herald*, *The Film Daily* (*Wid’s Daily*) and *Variety*, which were used extensively throughout this project.

¹⁶ The Internet Movie Database (IMDb) is an online database of information related to films, television programs and video games, including cast, production crew, fictional characters, biographies, plot summaries, trivia and reviews. By June 2016, IMDb had approximately 3.7 million titles in its database.

¹⁷ The AFI Catalog of Feature films is the most authoritative filmographic database on the web. It includes entries on nearly 60,000 American feature-length films and 17,000 short films produced from 1893-2011. Director Martin Scorsese wrote, “No other source of information is as complete and accurate, and no other source is produced with the scrupulous level of attention to scholarship and research as the AFI catalog.” The AFI catalog “is a unique filmographic resource providing an unmatched level of comprehensiveness and detail on every feature-length film produced in America or financed by American production companies. Detailed information on cast, crew, plot summaries, subjects, genres and historical notes are included for each film.” No page numbers are reference since the catalog can easily be references by searching a specific title.

¹⁸ The Online IJPC Database includes more than 89,000 entries (2016) including 20,330 film titles. In addition, various online databases and Web sites, including the Internet Movie Database (IMDB), and Richard R. Ness' definitive journalism filmography (*From Headline Hunter to Superman: A Journalism Filmography*) were searched for verification and new possibilities.

¹⁹ Among the silent film sites of some value is *Silent Hall of Fame* (silent-hall-of-fame.org), which offers movie reviews and silent film videos.

²⁰ Ness, associate professor at Western Illinois University, is the chief film consultant-researcher and associate director of the Image of the Journalist in Popular Culture, a project of the Norman Lear Center, USC Annenberg. He is currently working on an updated edition of his classic filmography and has been instrumental in sharing new information received on films from 1890 to 1929.

²¹ "...an English critic who was studying American society and politics on a six weeks' trip: who took the Municipal Government Club seriously, and who was always asking whether this, that and the other thing were "characteristic, you know." (He also had) delightfully angular enunciation." Alexander Black, "*Miss Jerry*" printed edition, New York, Charles Scribner's Sons, New York, 1895, 121 pages plus 37 illustrations from "Life Photographs by the Author," p. 31.

²² Many films in Public Domain are available on various recorded formats as well as Internet sites such as YouTube.

²³ University of California Press, Berkeley and Los Angeles, 1967.

²⁴ Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History*, McFarland & Company, Inc. North Carolina, 2000.

²⁵ Many genre designations could include multiple designations. The first genre listed in the Internet Movie DataBase has been used for continuity purposes. When the IMDB fails to offer a genre, other sources were used to form a consensus.