

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

**Appendix 2:
Annotated Bibliography 1910
Encoded Films 72 to 120**

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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.

1910

Adoring an Ad. (1910) (aka Adoring an Ad).
Magazine Publisher

ADORING AN AD.—Jack Boyer starts for town from his suburban home and while waiting for the train buys a magazine to while away the time while he is getting his shoes shined. He idly turns over the advertising pages and is struck by the beauty of one of the models shown in a cut. He becomes so engrossed in her good looks that he is oblivious of the arrival and departure of the train, and when reminded of this fact can only reward his informant with a sight of the pretty face. There is no manufacturer's address on the advertisement, so Jack seeks the publisher of the magazine for information, and his persistence brings him the address of the advertising firm which placed the ad. They in turn send him to the photographer who took the picture, and who sells the address. But the address is incorrect, for the model has moved, and Jack is forced to give up the chase. At last, when he has abandoned hope, he encounters his divinity on the street, but his joy in the meeting is tempered by the fact that she is in charge of two small children. They are not her own. Her married sister comes out of the house to claim the kiddies and Jack persuades the little model to be married right away.

The Moving Picture World, January 29, 1910, p. 141.

A young man reading a magazine at a railroad station misses his train because he is so intent upon admiring the picture of a girl which appears in an advertisement. Subsequently he is seen visiting the publisher of the magazine and the photographer who took the picture. His search avails him nothing; but by accident he meets her on the street, and to make the film good they fall immediately in love and hurry away to a clergyman. The reel which includes this subject also carries "Cupid, D.D.S.," and tells a trivial story of a patient visiting a dentist to have a tooth extracted. He falls in love with the dentist's office girl and they chase off to be married. Cupid gets quick action in moving pictures. *WALT. Variety*, January 29, 1910, p. 13

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Publisher, Photographer)

Ethnicity: White (Publisher, Photographer)

Media Category: Magazine

Job Title: Publisher (Publisher). Photojournalist (Photographer)

Description: Major: None

Description: Minor: Publisher, Positive, Photographer, Negative

The Arm of the Law (1910)

Newsboy

THE ARM OF THE LAW.—There was joy in the Leighton household for a message had just been received that John was coming home. John had said in his message that something great had happened, that he was bringing a grand surprise for her and little Ethel.

When Captain Leighton's ship, *Marie*, came into port many old friends were there to greet him. Before going home the boys insisted on drinking so they all repaired to a nearby saloon. Every man demanded his privilege of buying and soon tongues began to wag as the liquor flowed. Then the captain told the boys the story of the sudden death of an old pirate whom he had once befriended and how he could reach the place where he had buried a fortune. To prove the assertion, the captain produced a leather bag from an inner pocket and opening it spread a handful of pearls and rubies, unmindful of the three men who sat at a table nearby. Bill Sykes had a record. He had spent the greater part of his life in prison. He would follow the old captain and await his chance. Of course, Bill's pals were declared in on the prize. He started home but never reached there until they carried his body to the grief-stricken wife and daughter, dead.

Then the police started on a still hunt for the man who committed the murder. Dan Denton, detective, was assigned to the case and he was not long in finding evidence against Bill Sykes and his pals. A newsboy had seen the crime committed and had given him descriptions of the perpetrators.

Sykes drank harder than ever. He could see Captain Leighton everywhere he looked. He needed courage to get away without creating suspicion and he figured rum would supply the courage. After one of his debauches in his own room, he sank into a troubled sleep. When he heard a voice, Captain Leighton's voice, commanding him to rise, he opened his eyes and there before him stood the old sea captain with that awful wound on his forehead, his face white as death. Somehow, he managed to escape from the room, and ran to a saloon. There he met his pals and told them of his vision. Dan, who had impersonated the old captain, quietly followed and placed the suspects under arrest. Then they were given a taste of the dread "Third Degree." Sykes' pals weakened first and laid the crime to him. Then the detectives worked on him. When they heard his full confession Sykes went to pieces. Weakened by liquor and the dread of capture his system could not withstand the gruelling of the headquarters torture and the added thought of his penalty. When they tried to lead him to his cell he collapsed. Bill Sykes had cheated the gallows.

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The Moving Picture World, December 17, 1910, p. 1432.

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

At the Eleventh Hour (aka The Eleventh Hour) (1910)

Reporters

THE ELEVENTH HOUR.—To make clear what has occurred before "The Eleventh Hour," it is necessary to go back five years when we are shown a fond but stern father learning the sad truth that his son is not only a drunkard but that, while under the influence of drink, he has so forgotten his honor as to deem it no disgrace to rob his father's safe. The young man rebels against his father's stern words of reproach and, filled with hot anger, raises his cane to deal his father a blow. This is more than the parental love is willing to stand, and the boy is turned out of the house. Five years pass by, and the father has become the Governor of the State. One morning, while seated at his desk in his private office, the following message is handed him from the warden of the penitentiary:

"I have just discovered that the young man,

who is to be hanged at 11 o'clock for murder, has been identified by marks on his clothes, as your son. What shall I do?"

This is an awful blow to the Governor, and all at once the love of the father springs into his heart. He writes out a pardon, but ere the secretary has reached the door, the man slinks away and only the Governor, the representative of the law, remains. He tears up the pardon and writes, "Let the law take its course." The secretary pleads with him, but he will not listen. What right has he to stop the wheels of justice? His son is guilty and the law says he shall be hanged; and he, the Governor, must uphold the law. The message is sent. Left alone, all the tender chords of a father's love for his boy are being torn asunder. In his mind he sees himself a young man, his arms around the young mother of his boy as they stand smiling down at the tiny crib before them. If he could but shut out the sight and silence the clicking of the clock, which is slowly but surely bringing his boy to the moment of that death from which he has refused to raise a hand to save him!

The Governor starts for the door, but suddenly before him stands the vision of Justice. The scales are balanced, and the sword is in her hand. The struggle is too great—he is afraid of his own weakness. He locks the door and hurls the key far out of the window. Now he is safe with his duty. Slowly the hands of the clock creep toward that awful "Eleventh Hour." Now he can see the prison wall, the reporters and doctors standing before that little iron door. It opens, and his boy comes forth. How young he is, and death but a few moments away! He sees the boy stagger, shrinking from the awful future. At last the agony is too great and the Governor falls fainting on the table.

Outside a young man appears with a grip in his hand. "May I see the Governor? I am his son." The secretary cannot believe it possible until a messenger rushes in from the penitentiary with the following message:

"Clothes found on condemned prisoner were discovered to have been stolen. He is not your son. I humbly beg your excellency's pardon. R. P. Holmes, Penitentiary Warden."

A few moments later and the door is smashed in, and what an awakening of great joy when the Governor finds his boy, now leading an upright life, clasped in his arms.

"At the Eleventh Hour" (Edison).

The Edison studios have turned out a rather intense dramatic in this subject, working up to a good climax by means of a skillful trick. At 10.30 the Governor learns that a criminal who is to be executed at 11 o'clock is his son, who left home five years before. While a struggle goes on in the Governor's mind as to whether he shall let law and justice take its course, or use his official position to save the supposed son's life, a clock is shown on the screen with the minute hand inexorably moving to the hour point. Just at the hour the Governor collapses, but meanwhile it is discovered by the spectator that the criminal is not his son at all, the young man making his appearance to call on his father to beg forgiveness. The boy is first shown in his father's home very much the worse for looking on the wine when it is red. He attempts to rob his father's strong box, but is detected. The father insists that he stay home, and declares that if he leaves the house he cannot return. The boy goes out. Five years elapse. The father is Governor by this time. The warden of the penitentiary sends a message that the condemned criminal has just been identified by his clothing as his son. At first the Governor writes a reprieve. Then he tears it up and instructs the warden to let the execution go on. Fearing that he will weaken the Governor locks himself in his office and throws the key out of the window. As the time advances toward the fatal hour, the Governor sees visions of his wife and himself bending over the boy's cradle when he was a baby. Then the awesome preliminaries of leading the condemned to the death chamber appear in his imagination (both visions being shown by the "double negative scheme"). All ends well. The picture has gripping interest.

RUSH.

Variety, March 12, 1910, p. 39.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified

Media Category: Newspaper

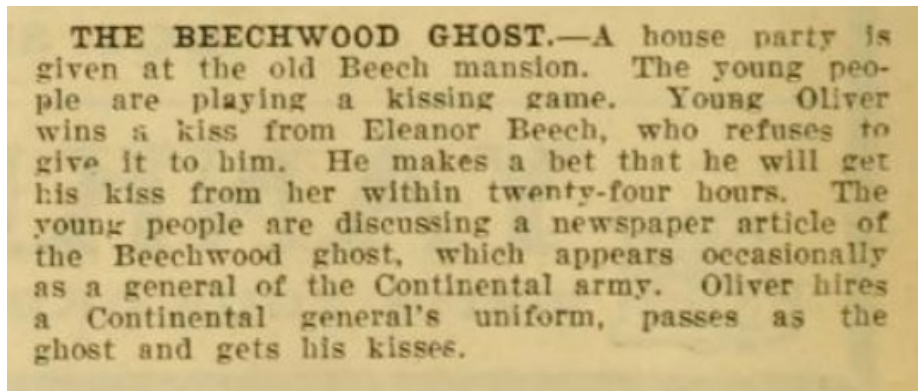
Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Neutral.

The Beechwood Ghost (1910)

Newspaper Article helps a young man get a kiss and win a bet.



The Moving Picture World, October 1, 1910, p. 772

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 Big Scoop (1910)

Reporter Jim Connors (Edwin August) is a crack reporter on one of the large New York dailies.

A graphic story of Panic Days on “The Street” and how a reporter regained his situation.
IMDb Summary.

The story of a young newspaper man’s restoration to grace through his getting on the trail of a crooked financial deal. *The Moving Picture World*, August 13, p. 360.

Watch for “The Big Scoop” A Story of a Metropolitan Newspaper Reporter, *Edison Films* Advertisement, *The Moving Picture World*,

THE BIG SCOOP.—This film depicts the thrilling dramatic incident in the life of one Jim Connors, a crack reporter on one of the large New York dailies. Connors is immensely popular with all the newspaper fraternity, but unfortunately for himself he is addicted to the use of intoxicating liquors, which fact often incapacitates him from properly attending to his duties. The night city editor under whom he works is very patient with him at all times, till an infraction of the office rules is the last straw and Jim is summarily discharged by him.

We see Connor's home life. His wife and little girl are very fond of him, and it is a sad picture to see the beloved father and husband coming into his home in an intoxicated condition. When Connors tells his wife that he has been discharged she does not show as much anxiety over that fact as over his condition. The next day

(Article continues):

The next day Connors comes to his proper senses and at the solicitation of his wife promises to give up drink. Having made this resolution, he calls on the city editor and asks to be reinstated. Thinking that this is the old story repeated, the editor refuses to put Jim back to work. Connors appeals to the managing editor; it is useless as he stands by his subordinate.

In a dejected mood Connors leaves the office. He strolls down to the business streets of New York and in an aimless sort of way reaches the banking section, hoping for some bit of information which might be of such value as to enable him to get a good story and place it with one of the papers. He has a fruitless afternoon and late that night is sitting in a café eating a light repast, when he overhears two men, evidently bankers, discussing in an earnest way some startling situation. As they rise to leave the place one of them loses a paper containing a lot of figures, and after their departure Connors picks up the paper. He can make nothing of the figures, but in the hope of something resulting follows the men from the café and through the banking streets of lower New York until they enter the side door of the Consolidated Trust Company. The door is closed immediately after their entrance, and Connors is prevented from seeing into the building by the shade being drawn just as he is about to look through the window.

The lateness of the hour and the anxiety of the men make him feel certain that he is on the trail of a big "scoop." His reporter's instinct makes him positive of it. He therefore determines to get into the bank in some way and raps loudly on the window. This brings the night watchman to the scene, who demands to know what he wants. Connors informs

him that he has a document which belongs to the gentlemen who have just entered, and the watchman brings him into the bank.

In the upper room meanwhile the directors, the treasurer, the cashier and several officers of the bank are in consultation with the State examiner, who is examining the standing of the bank and the condition of its affairs with a view to suspending the business. Connors is ushered into this room, and the cashier and president are greatly relieved at finding the figures which they have lost. The excitement attendant upon the discussion of these very figures makes everyone in the room lose sight of Connors. He realizes that his stay must be short, and he thinks rapidly. The telephone is on the table near the chair of the bank examiner, and he concludes that this will be a good means of hearing what is going on in the room without being personally present. Quickly cutting the end from a pen holder he inserts it under the hook of the telephone on which hangs the ear trumpet, thereby leaving the 'phone in operation. Replacing the trumpet, which is prevented from closing the connection by reason of the plug which he has inserted, Connors leaves the room. The bank switchboard is at the foot of the stairs on his way out, and he requests the watchman to allow him the privilege of telephoning to a friend. This the watchman at first refuses to do, but on Connors becoming graciously insistent he finally consents.

As the watchman proceeds on his rounds through the bank Connors hears what is going on in the room above, particularly what is said by the bank examiner, and the result is most startling. Fortunately the watchman does not return until he has heard the finish of the bank examiner's assertion that he will close the bank on the following morning at 10 o'clock. Adjusting the switchboard so that he can call the central office Connors rings up the office of the paper from which he has just been discharged and tells them he has a big "scoop" and will report to the office. At this juncture the watchman returns and he is forced to hang up the receiver. The message reaches the newspaper office where it causes great excitement for the reason that it is within twenty minutes of the hour at which the paper must go to press. A heated argument is precipitated between the night city editor and Jerry Smith, a close pal of Connors. The night city editor does not wish to stop the paper from going to press at the usual hour, and rather belittles the idea of Connors having a "scoop." Jerry Smith supports his friend in the matter, and the question of whether he will be given time or not is finally decided by the city editor allowing him until a few minutes of 1 o'clock to arrive at the office.

We now follow Jim Connors in his effort to get to the reporters' room on time. Flash scenes between the room and the action of Jim on the street make a very exciting story. Jim wins in the race and secures the big "scoop" for his paper. The night city editor and the managing editor are both present when he breathlessly announces the news which their paper alone will cast abroad in the early hours of that very morning.

Jim accepts the congratulations of his fellows but declines their proffered hospitality, and goes to his home and to the fond little wife who has been waiting all these hours for him. His long delay has made her worry and fear that perhaps Jim has again fallen from grace. She has given way to sleep, and her head is reclining on the table when Jim enters the room. She is at first doubtful when startled from her sleep, but the glad tidings which Jim

gleefully imparts to her awakens her to a full realization of the welcome fact that her husband has "made good" in more ways than one. *The Moving Picture World*, September 3, 1910, p. 531.

"The Big Scoop" (Edison).—A newspaper story, based upon the importance which is attached to a news story which no other paper has. Everything is a story in a newspaper office, by the way. The scenes here are realistic, those representing the interior of the newspaper office being made from life. The reporter's progress through New York's banking section is interesting and is a faithful reproduction of that section of New York. Then come the working out of the details of the way the story was obtained and what it meant to the reporter, to the paper that published it and to the wife of the reporter who waited for him at home long and anxiously. Newspaper stories are, as a rule, distorted, but in this instance the story seems to have been worked out with care and with attention to details. While not all newspaper offices are alike, there is a certain similarity in them all. And the views showing the interior of one here may serve as indicative of all daily offices. The life will, therefore, be interesting to those who are unfamiliar with it and will afford an insight into the way a daily paper is put together.

The Moving Picture World, September, 17, 1910, p. 631.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Jim Connors, Jerry Smith, City Editor, Managing Editor, Night City Editor). Group.

Ethnicity: White (Jim Connors, Jerry Smith, City Editor, Managing Editor, Night City Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jim Connors, Jerry Smith). Editor (City Editor, Managing Editor, Night City Editor). Miscellaneous.

Description: Major: Jim Connors, Positive

Description: Minor: Jerry Smith, City Editor, Managing Editor, Night City Editor, Positive. Miscellaneous, Neutral.

The Centenarian (1910)

Reporters

Do not wish for your friends a life one century long, for fear the things they may suffer on the celebration of their one-hundredth birthday will bring them more pain than pleasure. We present a laughable record of one centenarian's experience. Bontemps, the hero of our comedy, has come to the ripe old age of one hundred and it falls to his lot to be visited first by his children and grandchildren, then by reporters, photographers and

learned doctors, who rudely examine hair, teeth, eyes, muscles and joints. Crowds of tourists pay him honors. A fatiguing day is brought to a close by the entire town giving him a rousing reception. *The Moving Picture World*, May 21, 1910. p. 847.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

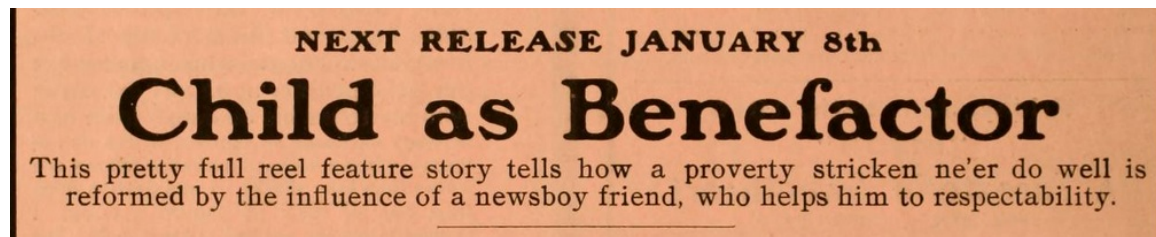
Description: Major: None

Description: Minor: Pack Journalists, Neutral.

The Child Benefactor (1910). (aka Child as Benefactor, A Boy as Benefactor, Barnet som Velgorer). Germany

Newsboy (Kai Voigt - Drengen)

The newsboy rescues a would-be suicide. He is given work and restored to a decent place in society. – *IMDB Summary*.



Advertisement, *The Moving Picture World*, January 15, 1910. p. 44

CHILD BENEFACTOR.—Robert Fielding has in his time seen better days, but his carelessness and bad company made him run through the fortune which was left him by his father. Now he walks the streets in rags, being so reduced to poverty. But no one has any sympathy for him, because he is young, and a strong-looking man, and ought to be able to get his living by working. Fielding comes across a newsboy, and cannot help but admire the little chap, who is busy selling papers and taking in the pennies, and notes how he understands to sell to everyone who comes along. He envies the boy being able to take in money in such an apparently easy way. When the boy is through for the day, Fielding follows him up. The boy makes his way to an old shed outside the town, where Fielding sees him lie down to rest. For a moment Fielding is tempted to rob the boy of his earnings, but his good nature gets the upper hand, and he walks away in despair. Rather would he end his own life than do any harm to the innocent boy. The boy, having noticed him, gets up, runs after him, and asks him if he is hungry. Fielding has to admit it, of course, and accepts from the boy a few pennies to buy food. But the temptation is too great, and he spends this money for drink. The boy, who has been watching him all the time, enters the public house, and takes away the glass from Fielding, saying: "Now let's go and have something to eat; I didn't give you money for drink." The strong will of the boy seems to influence Fielding, and he realizes suddenly that he must do some work, in order to make a living. He succeeds in finding a situation as porter, and the boy and he from now on become very great friends. Fielding works very hard, and they can soon afford to take very nice rooms together, and also to go on nice outings on Saturday afternoons. One day Fielding is sweeping in front of his employer's house, when he hears a cry, and looking up he is astonished to see the child of his employer just falling from one of the windows of the house. Fortunately he catches her in his arms, and although the child is unhurt by the fall, the weight coming down on him from such a height causes some slight injuries to Fielding's head and arm. He has to be carried home, and his grateful employer accompanies him to his room, where he hears the whole story of Fielding's and his boy friend's struggles. In appreciation to Fielding for saving his little child from an almost certain death, his employer provides him with ample money to nurse himself quickly back to health, and also obtains such a good position from his employer that he is able to marry a nice girl, and the newsboy lives with them, in a very comfortable home, often receiving thanks from Fielding for saving him from ruin.

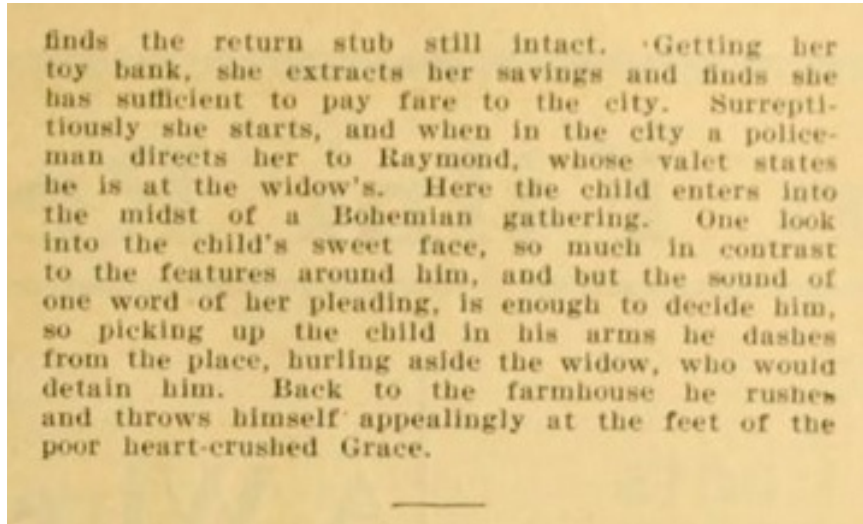
Status: Unknown
Unavailable for Viewing.
Type: Movie

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

A Child's Impulse (1910)

Newspaper Man

A CHILD'S IMPULSE.—Many are the occasions where we are impressed with the egregious power of the little child in the affairs of life. They are indeed God's greatest representatives, for no agency has worked more good. The tiny hand of the child has ever pointed the way along the path of righteousness, and has ever been the powerful influence in our high standard of morals. In this Biograph subject is shown how a little child saves two souls—one from moral destruction, the other from mental anguish. Mrs. Thurston, a socially ambitious widow, is holding one of her famous Bohemian parties. To these functions are invited the leading lights of the several professions—actors, artists, musicians, etc. Surrounded by these men and women of art and letters, she was at first entertained, but they soon palled and bored. On this evening in particular, she is especially possessed of ennui, until the appearance of Raymond Hartley, a wealthy young bachelor, who is introduced into the circle by a newspaper man. An attachment immediately springs up between the widow and Raymond, and it must be said that the latter is more sincere than the former, for Raymond calls upon her and proposes marriage, which she is only too willing to accept. His friends, however, upon finding out the seriousness of the situation, go and warn him against her, accusing her of being a flirt. He, of course, will not believe until he himself later finds their accusation true. His friend and chum suggests a stay in the country to cure him of this ominous infatuation. Selecting a quiet out of the way place they go, enjoining the valet to keep secret their whereabouts. Almost upon their arrival, he meets Grace, the daughter of the farmer. Her simple, artless manners, with her rustic beauty, fairly captivate him and make him forget the widow entirely. He now experiences a higher and holier love, so he sends word to his valet to send on his trunks as he intends protracting his stay indefinitely, and later proposes to Grace and gains consent. The widow, meanwhile, has waxed uneasy, as she is most anxious to make this rich match, realizing what Raymond's wealth would do for her. At his residence she gets little information from the valet, but espying the trunk tagged, she slyly notes the address. Off she goes in her auto, and finds Raymond on the roadside in a state of elation over his prospects. Feigning illness, she elicits his sympathy, and soon the old infatuation possesses him. Back to the city he goes with the widow, after dispatching a note to Grace of his departure. What a shock this is to the poor girl, and her little sister, while she doesn't quite understand why, feels that the return of Raymond is urgent. The trunks have arrived and the little one



The Moving Picture World, July 2, 1910, p. 37

Status: Print Exists
Unavailable for Viewing.

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

A Child's Stratagem (1910)

Newsboy Jimmy

Mrs. Walton is one of those jealous-natured women who misconstrues every act of civility on the part of her husband towards any one of the female sex. In truth, she has no grounds for such feelings, as Mr. Walton is the most devoted of husbands and the kindest of fathers. Every trivial matter that can be construed circumstantial is the food for a quarrel. These quarrels are always in the presence of their little ten year old daughter. So frequent are these discussions that the child, though young, begins to fear for the future. The worst comes when one evening a party of lady friends call on Mrs. Walton; one of them deliberately tries to elicit Mr. Walton's attentions. He quite innocently and courteously acknowledges her, what he merely assumes cordiality. However, Mrs. Walton's eye is ever on the designing lady, and foolishly imagines her husband attracted. After the visitors have departed there is the worst storm yet, and a separation seems inevitable. All this transpires with the child as a witness. Next morning Mrs. Walton packs her trunk and leaves a note to her husband on the breakfast table to the effect that she is determined to begin divorce proceedings. The little one now intervenes, but with

poor success. Young as she is, she appreciates the enormity of the affair and is at a loss to prevent it. While she is sitting pondering at the table, an article in the newspaper concerning a Black Hand kidnapping strikes her gaze. The very thing! Supposing something could happen to her, everybody would become alarmed and excited and mamma and papa would no doubt forget their own differences in their efforts to lift the veil of mystery from her. Fine! She at once puts the scheme into effect by writing a letter to her mamma and another to her papa ostensibly from the Black Hand to the effect that she has been kidnapped. Dispatching the letter, she goes to hide at her aunt's home. Arriving at her aunt's house, she finds the place vacant, the aunt having moved. There is nothing for her to do but to stroll and kill time. This she does, but wandering so far she loses her way, and falls into the company of some poor but honest folk. Telling them her address, Jimmy, the newsboy, volunteers to escort her home. Meanwhile, Mr. and Mrs. Walton are thrown into a state of wild excitement and in their endeavors to locate their missing child forget all else. Hither, thither the search is made, but in vain, and they are both on the verge of mental collapse, when the little one, escorted by the gallant newsboy, enters. She then makes clear the reason for her escapade. The parents now realize how foolish they have been and what their little tot has taught them. *The Moving Picture World*, December 10, 1910, p. 1366.

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

Converted Deacon (1910)

Newspaper Article gives the farmer a clue to a mystery.

THE CONVERTED DEACON.—May Sanders is the daughter of a farmer, Deacon Sanders, who is nearly as poor as he is religious. May goes to the city to seek employment, and her father warns her to shun theaters and bad company. Her first job is as a maid in the home of Mrs. Carr, wife of a theatrical manager. Mrs. Carr discovers that May can sing and dance exceptionally well, and her husband places May on the stage. She makes a hit right from the start. Also she annexes the affections of John De Lacy, a wealthy young man. But she does not dare to tell her parents of her new vocation. Matters drag along until the Deacon unexpectedly arrives in town. May has still pretended to be a maid of Mrs. Carr, and the father finds her in the house when he calls. He tells her that her mother is ill, and she is needed at home. She goes, and is promptly put to work on the farm. John follows his sweetheart to the country, and to be near her pretends to be poor, and secures a job on the farm. A newspaper gives the Deacon a clue to the mystery, and he prepares to disown his daughter. But when she sings and dances, his anger melts, he forgives May and John, who later marry with the parental blessing.

The Moving Picture World, July 16, 1910, p. 163

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 Count That Counted (1910)

Reporter Jimmy Little (Augustus Carney – “Jimmy Little, a Lowly Reporter”) of the *Daily Howl*.

“The Count that Counted” (Essanay).—A lively love story, illustrating the resourcefulness of a reporter and how it was turned to good purpose. The old millionaire, who objected to the reporter, was duped into accepting a supposed count as a son-in-law, and great was his surprise to discover that the reporter had outwitted him after all. This comedy is diverting because it is lively. Human nature, the most interesting of all subjects, is apparent all through it, and the result will meet with the approval of motion picture lovers without distinction. A good comedy, full of life, is to be commended always. And in this instance the actors have risen to the occasion and produced something of unusual merit.

The Moving Picture World, September 3, 1910, p. 518.

THE COUNT THAT COUNTED.—Jimmy Little, a reporter for the Daily Howl, is in love. The object of his affections this time is pretty Dorothy Alexander, daughter of a millionaire, and this is the unfortunate part of it, because Dorothy's father suspects the reporter of wanting the millions more than Dorothy.

However, nothing could be furthermost in the mind of Jimmy, and on the afternoon our story opens, having received a note from Dorothy to call immediately and ask her father, he leaves the office and takes a car to Dorothy's home.

Dorothy and he fearfully approach the old gentleman in his study, but he mercilessly denounces Jimmy as a fortune hunter, and in the end the unlucky suitor is dragged to the door by the butler and pitched out on his ear.

Jimmy refuses to accept defeat, scrawls a brief note to Dorothy inviting her to elope with him and sends it in by the maid. Dorothy answers that he must first win her father's consent, and father, coming into the room as she writes, adds a postscript to the effect, "and if you ever do you can have her."

Jack Horning is interested in Jimmy's affair, and when Jimmy confesses his predicament to him, the star reporter immediately hits upon a lovely scheme. Jimmy, he announces, will masquerade as an Italian count and will, with promises of title and fame for the daughter of the soap maker, obtain the latter's consent.

Due publicity is given the "advent to our city of his lordship, Count De Soakum," and the article, concocted by young Horning, adds further that the count bears a letter of introduction to Mr. James Alexander, the millionaire soap maker.

That evening Jimmy, masquerading as the count, calls on Mr. Alexander, and is given a fine reception. The old gentleman not only gives his check of \$10,000 to the happy couple, but also an ironclad consent to marriage.

Dorothy's father and mother then leave the young people to themselves and during their absence Jimmy removes his false moustache and goatee. This is a sad mistake, however, as a moment later father and mother return, and Jimmy, in endeavoring to get his facial trimmings restored to his face, sticks the moustache over one eye and the goatee on the side of his cheek.

However, Jimmy and Dorothy win out in the end when the reporter flashes the written agreement signed by father himself, "and if you ever do you can have her."

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Romance
Gender: Male (Jimmy Little, Jack Horning)
Ethnicity: White (Jimmy Little, Jack Horning)
Media Category: Newspaper
Job Title: Reporter (Jimmy Little, Jack Horning)
Description: Major: Jimmy Little, Positive
Description: Minor: Jack Horning, Transformative Negative

A Dainty Politician (1910)

Reporter John Willette of the *Daily Globe*



The Moving Picture World, August 27, 1910, p. 442.

Apparently someone connected with the Thanhouser Company has learned something of ward politics, and the methods of controlling a convention are very clearly and bluntly stated. It isn't always possible to expose plots such as this one was exposed, but it would have been a good thing if it could be done.... The situations are dramatically worked out and the interest never flags from the beginning to the end. A love story adds a certain degree of interest to the picture, and the development of the plot is strengthened by the young people's lovemaking. *The Moving Picture World*, September 3, 1910, p. 521.

This story of political manipulation may be overdrawn and lack plausibility, but it has interest and the acting is adequate. A party 'boss' and a professor are rivals for a nomination for Congress. A third candidate holds the balance of power and is about to sell his following to the 'boss,' but the professor's daughter and the reporter have heard the deal arranged over the telephone, expose the plot in the convention, and the professor is nominated - likewise the reporter is nominated for the girl's best fellow. *The New York Dramatic Mirror*, September 3, 1910, p. 29.

A DAINY POLITICIAN.—Congressman Casey is a type of the ward politician who is now, fortunately, being rapidly eliminated from politics. He is planning his re-election to Congress. The decent element in the community has been aroused and a movement is on foot to nominate Professor Blake, a citizen of high standing and character.

John Willett, a reporter for the Daily Globe, calls on Professor Blake to inform him that he will be requested to run for the nomination and shows him an article on the subject that has appeared in the Daily Globe. Professor Blake receives him cordially and he meets Professor Blake's daughter, Marie; the young people proceed to fall in love.

The time for the convention arrives. As the convention is assembling and before they proceed to business, a band of suffragettes headed by Miss Croup gain admission and attempt to get a plank introduced in the platform favoring "Votes for Women." The convention turns them down and they are ejected from the floor. Nominations are then made for candidates and after a vote has been taken it is found that the ballots for Casey and M P WORLD—Twenty-seven

Professor Blake are very evenly divided and that a candidate named Jennings, who is receiving the fewest votes, holds the balance of power. The convention takes a recess and Casey endeavors to bribe Jennings to retire in his favor and throw all his votes Casey-ward.

Willett overhears enough of the bargain to make him suspicious, and communicates his beliefs to Marie. Between them they contrive to so fix the connection of the telephone in Casey's room that they can overhear the completion of the bribery plot. They succeed in this, and hear Jennings agree to the bargain for the consideration of a large sized check which Casey hands to him.

The convention reconvenes and John Willett appears and makes the charge publicly that Casey has bribed Jennings to throw his votes. Casey and Jennings indignantly deny this and Marie comes forward as a witness; whereupon Jennings and Casey try to leave the convention. Delegates grab Jennings, search him and find the check given to him by Casey. The two are ejected from the convention, which at once nominates Professor Blake

and acclaim the two lovers who made that nomination possible. *The Moving Picture World*, August 27, 1910, p. 485

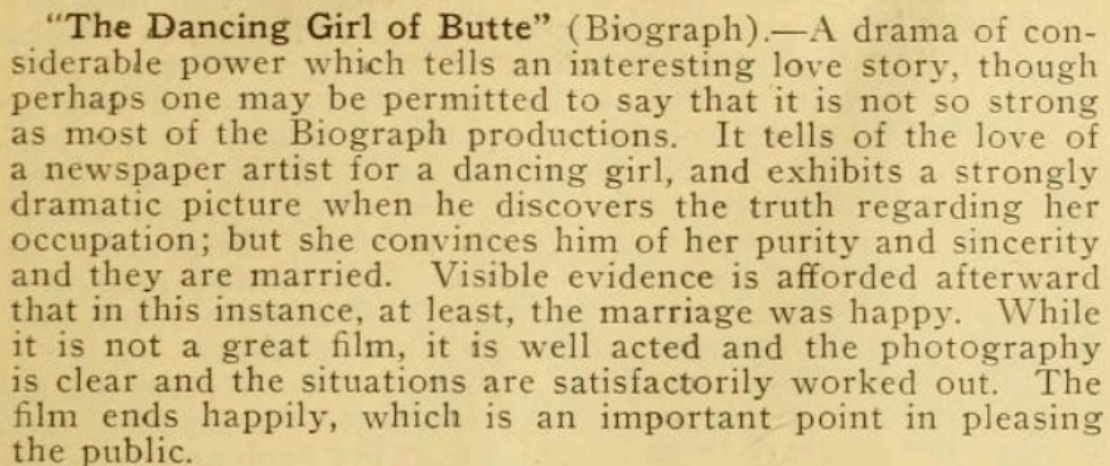
Status: Unknown
Unavailable for Viewing.

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

The Dancing Girl of Butte (1910)

Newspaper Artist-Illustrator Howard Raymond (Owen Moore).

This release from the Biograph studios has all the lurid elements of a “family story paper” series novel with all the dramatic liberties and violence against known traditions that the term implies. Material and worldly accuracy is flung to the winds in the interest of romance. The producer tries to tell us that a young man who is an art devotee, employed on a newspaper would fall in love with a dancer in a low honk-tonk (evidences are furnished a-plenty to show that beside drinking and reveling the young woman is no better than she ought to be) and that even when his eyes are opened to her life, would marry her and live happily ever after. Such a plot might be good enough for a “family story paper” fairy tale, but it’s a heavy morsel for adult digestion. The acting is excellent, the principals being familiar figures in the Biograph company, and the narrative is developed most entertainingly, but, reduced to terms of real, daylight reality, the story is ridiculous. Pretty natural scenery and well-constructed stage interiors contribute not a little to save the piece from failure. *RUSH. Variety*, January 16, 1910, p. 13.



“The Dancing Girl of Butte” (Biograph).—A drama of considerable power which tells an interesting love story, though perhaps one may be permitted to say that it is not so strong as most of the Biograph productions. It tells of the love of a newspaper artist for a dancing girl, and exhibits a strongly dramatic picture when he discovers the truth regarding her occupation; but she convinces him of her purity and sincerity and they are married. Visible evidence is afforded afterward that in this instance, at least, the marriage was happy. While it is not a great film, it is well acted and the photography is clear and the situations are satisfactorily worked out. The film ends happily, which is an important point in pleasing the public.

The Moving Picture World, January 22, 1910, p. 91.

THE DANCING GIRL OF BUTTE.—Some of the most important triumphs in the world's history were attained through an accident, and very often the whole course of one's future is induced by a slight mishap. Such, indeed, was the experience of the hero and heroine of this Biograph subject. Bella is a dancer in a music hall at Butte. She is pretty, light-hearted, and yet possessed of a refined nature that commands a respect not looked for in such surroundings. Strolling through the city park one morning, she steps on an uneven spot in the path and turns her ankle. Her cry of pain brings to her aid Howard Raymond, who assists her to her home. Bella's demure manner and pretty face appeal to Howard, and he realizes it is a case of love at first sight. Bella, herself, is deeply impressed with the young man the accident has caused her to meet. However, she realizes her position and dissipates all serious thoughts on the matter. Howard, who is a newspaper artist and an enthusiast in all respects, tells his fellow artists of his love for the unknown girl. They, being used to his impetuosity, simply smile. On this occasion he is in earnest, and hastening back to the girl's house, he surprises her in her dance hall attire. This she explains by making him believe that she is a member of a traveling dramatic company. Well, it is the old story. The accident was simply a trick of Cupid to bring two hearts together, and they are betrothed. They exchange photographs, and when he shows her picture to his friends they recognize in it the dancing girl. So they go to the girl and ask her to give him up. This she is loath to do, admitting that while she has danced at the hall, the work was detestable. Finding her unwilling to repulse his suit, they tell Howard of her calling, which he does not believe, and knocks one of them down for what he regards an insult. The girl, however, in

honesty enters and admit the truth, taking the artist to the place where she works. What a blow to the poor fellow, and he turns from her with a crushed heart. Cut to the quick by his repulsion, she tells him that although she has been forced to earn a living in this fasion, she is through with it all, and while her soul is pure she will leave it. The sincerity of her tone softens the young man, and turning, he takes her in his arms. His friends smile derisively and leave the hall. Two years later the artist's two friends are sitting in the park, when a young couple pass pushing a perambulator containing a baby. One of them exclaims: "Look! Raymond and the dancing girl. Well, I'll be blowed!"

The Moving Picture World, January 8, 1910. p. 25.

RELEASED JANUARY 6, 1910

The Dancing Girl of Butte

Romance of a Western Dance Hall

The Biograph here presents a story of real life, showing how a mere accident may change the course of a life. The girl is forced to earn a living by dancing in a Western hall, and while strolling through the park turns her ankle. Her misfortune brings to her aid a young newspaper artist. It is love at first sight. He knows nothing of her occupation, and when his friends reveal to him her calling he is inclined to repulse her. This she takes with resignation, but she makes it clear that while she was forced to do this work, it was repugnant and expresses a determination to leave it all while her soul was pure. So sincere do her words sound that the young man relents and takes her to his heart. Later we find them strolling through the same park the happy parents of a young and hopeful.

Length, 984 Feet

Biograph Advertisement *The Moving Picture World*, January 5, 1910. p. 26.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Howard Raymond). Group.

Ethnicity: White (Howard Raymond). Unspecified

Media Category: Newspaper

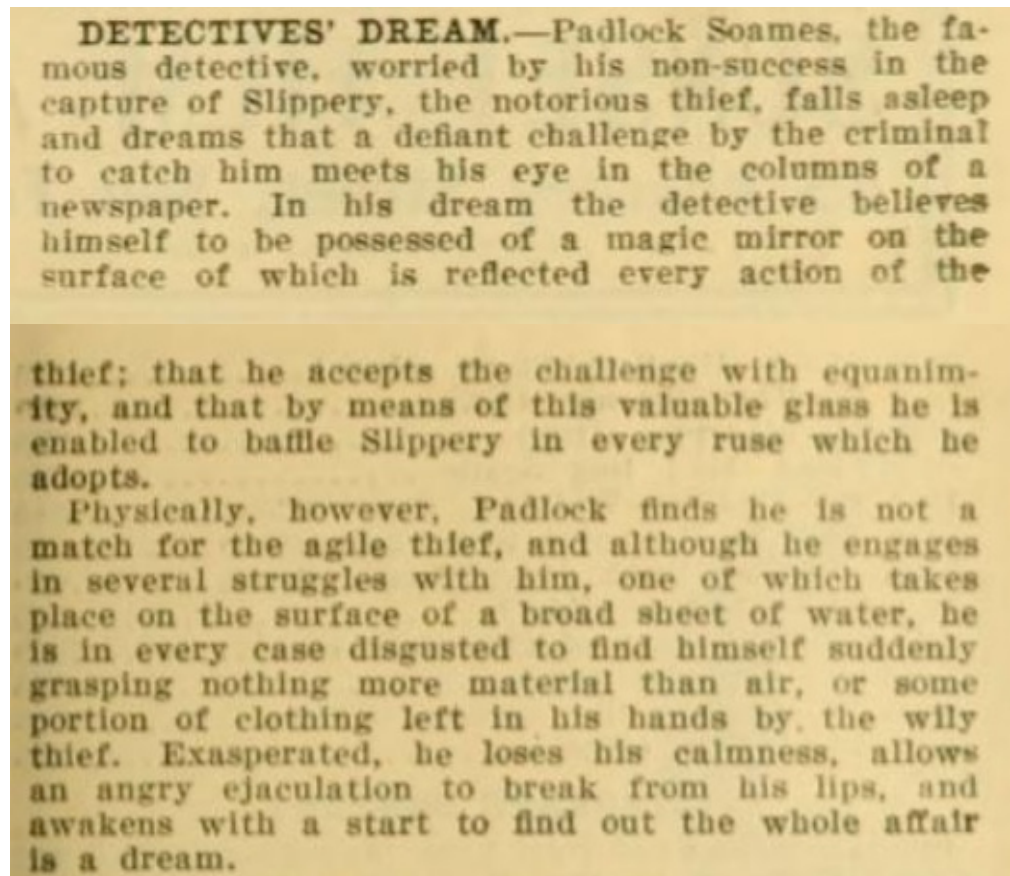
Job Title: Illustrator (Howard Raymond). Miscellaneous.

Description: Major: Howard Raymond, Positive

Description: Minor: Miscellaneous, Neutral

The Detective's Dream (1910)

Newspaper Article pits detective against a defiant criminal



The Moving Picture World, August 6, 1910, pp. 311, 313

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 Double (1910)

Newspaper Article announces the death of a loved one.

IMP

THE DOUBLE.—At the breaking out of the war with Spain, Colonel Robert King is ordered, with his regiment, to Cuba, and donning his uniform he hastens to the home of his sweetheart, Maud Wentworth, to whom he says farewell and at the same time persuades her to accept his engagement ring. At the railroad station from which the troops depart Maud meets the Colonel again and again bids him a tender farewell. As King steps through the gate leading to the train, Joseph Dansby, King's exact counterpart, steps through from the other direction, having just arrived from one of the incoming trains, and, unperceived by Maud, passes out of the station.

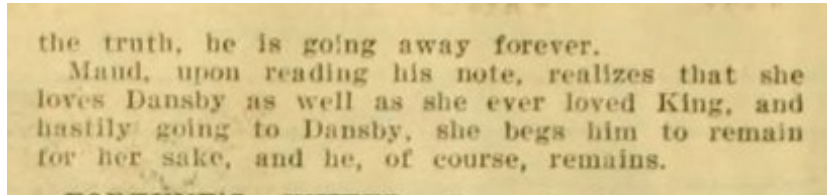
Dansby goes at once to a club to which he has been given a card of admission, and making some acquaintances, imbibes a little too freely and leaves the place slightly under the influence of liquor. Outside he meets a home-staying member of the lately departed regiment, who gazes at him in surprise and gives him a military salute. He next meets Maud Wentworth, who is riding in her automobile. She stops the machine in astonishment and asks him to get in with her and explain himself. As he knows nothing whatsoever about his likeness to Colonel King, he is completely mystified by her familiarity and the questions she asks him. However, his blundering replies are regarded by her as the result of his drinking and she takes him to King's home and turns him over to the butler, who escorts him into the house and waits upon him in due form. Dansby, being in a half-muddled condition, has decided to allow affairs to shape themselves as they will and accepts with that spirit everything that comes to him.

Next morning, after Dansby arises, the butler hands him a note addressed to King. On his refusing to open it, the butler, believing him to be still under the influence of liquor, laughingly opens it for him and hands it to him. The note proves to be from Maud, requesting him to call and explain his actions of the day before. Dansby, having been deeply impressed by Maud's beauty, decides to accept the invitation and clear up the mystery at once. But when he arrives, she refuses to accept his explanations and is greatly piqued by his attempts to deny his seeming identity. Her father enters, and believing him to be still affected by his libations of the day before, laughingly advises Maud to pay no attention to his denials for the present. Dansby has, by this time, fallen deeply in love with Maud and after examining the engagement ring on her finger, he points to the photo of King on the table and declares that he wishes he were the lucky man. She insists that he is and kisses him and he, unable to resist her charms any longer, returns her kiss with interest.

Matters drift along in this manner for some time, for, Dansby being unable to break away from the alluring spell which Maud has cast about his heart, makes no further attempts to reveal himself.

In the meantime, Colonel King and his regiment have arrived in Cuba and fighting has begun. One day while riding among the outposts, King is ambushed and fatally wounded and, falling from his horse, is carried to his quarters and dies in the arms of one of his friends, a surgeon.

At home, Maud receives a newspaper clipping announcing his death, and after reading it she faints away. Dansby enters and noticing her condition, picks up the clipping and reads it, then quietly leaves the house, after summoning her maid to her assistance. Returning home, he writes Maud a note, stating that as she at last knows



The Moving Picture World, November 12, 1910, p. 1130.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Romance

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Foolshead, Chief of the Reporters (1910) (aka Foolshead, King of Reporters, Cretinetti re dei giornalisti – France)



Foolshead (Andre Deed as Cretinetti) is a funny character this time taking the role of a reporter.

Foolshead is one of the most active knockabout comedians in moving picturedom, and whatever he graces with his lively presence is certain to be above the ordinary, so far as his part is concerned at least. *The Moving Picture World*, July 2, 1910, p. 26 in a review of *The Distractions of Foolshead*.

Foolshead was one of the most famous Continental comedians of the early silent film, and this film is typical of his work. He is ordered by his newspaper to attend and report a wedding. He is thrown out by the footman but each time returns by some new device, dressing as a servant, getting inside a basket of flowers, or climbing a painter's rope. When he is found in the bridal chamber the enraged guests can contain themselves no longer and chase him back to his office, where they are eventually routed by the reporters with a shower of manuscripts and papers. *The National Film Library, Catalogue of the Lending Section*, The British Film Institute, England, September 1946, Revised February, 1948, p. 10

"Foolshead, Chief of Reporters" (Itala).—Foolshead appears again in a film certain to cause everyone who sees it to laugh. Foolshead is a character that appeals to the average person as irresistibly funny and creates a long laugh, lasting from the time the film starts until it closes.

The Moving Picture World, March 19, 1910, p. 427.

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

Type: Movie
Genre: Comedy
Gender: Male (Foolshead). Group
Ethnicity: White (Foolshead). Unspecified
Media Category: Newspaper
Job Title: Reporter (Foolshead). Pack Journalists
Description: Major: Foolshead, Positive
Description: Minor: Pack Journalists, Positive

For the Sunday Edition (1910)

Cub Reporter gets tip on smuggling operation, disguises himself as a convict, and infiltrates the gang. Newspaper Office Staff.

FOR THE SUNDAY EDITION.—A young reporter is informed that he can get a very good story for the Sunday edition of his paper by going to a certain water-front and getting evidence against some smugglers. He realizes that he will not be granted admission, and in order to fulfill his object he disguises himself as a convict, and upon his arrival discovers that the gang in question is led by a beautiful girl whose father had been killed while on a pirating cruise. The reporter, fearful lest he be apprehended and the story delayed for the edition, sends the manuscript by carrier pigeons, but is discovered by the girl, who immediately raises an outcry that brings the gang rushing to the spot. They capture him and put him into one of their storehouses. They contemplate doing away with him, and while they are discussing the best means of accomplishing their intention, the girl goes in and sees him sitting, dejected; it is the call of youth to youth, as of old; the ancient way of a maid and a man. She falls in love with him and decides to send one of the carrier pigeons to his office with news of his predicament, entreating the office force to send out a rescuing party. After, when he is at liberty again and is writing the story of the gruesome imprisonment and the rescue, he asks to know what accounted for his office associates understanding the need of assistance just

at the crucial moment, and he discovers that the girl acquainted the office with the situation by sending one of her pigeons with the message. He goes to her and asks her to leave the ruffians and come home to him and peace. The eternal feminine in her, her innate independence, revolts at the suggestion, but she is finally dominated by the man and goes back with him to pure things and pure existence.

The Moving Picture World, August 20, 1910, p. 431.

A melo-dramatic newspaper love story, of a somewhat dime novel flavor. The reporter, captured, is helped by the girl who leads the gang. He sends carrier pigeons to his office, which squares well with the story. But the inference is that the girl, in summoning assistance, sends to the office one of her own carrier pigeons. Just where did she find a pigeon so intelligent that it could be sent at will? The knowledge would be extremely valuable. There is plenty of action in the story, and heart interest is supplied by the heart of the maid responding to the heart of the man, as it was in days of yore.

The Moving Picture World, September 17, 1910, p. 632.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Young Reporter). Group

Ethnicity: White (Young Reporter). Unspecified

Media Category: Newspaper

Job Title: Cub Reporter (Young Reporter). Miscellaneous (Newspaper Office Staff).

Description: Major: Young Reporter, Positive.

Description: Minor: Miscellaneous, Positive

From Tyranny to Liberty (1910)



Editor (Marc McDermott) of a newspaper "Freedom" in Russia. Assistant on the Newspaper. Editor's wife (Mlle. Pilar Morin)

"From Tyranny to Liberty," a story of Russian oppression, which is said to splendidly fulfill its purpose in providing her with a series of dramatic situations which call for the

wildest display of her wonderful dramatic art. *The Moving Picture World*, August 13, 1910, p. 360.

A big feature film, the action being laid in Russia and dealing with the publication of a newspaper “Freedom,” the editor’s wife being Mlle. Pilar Morin. Intensely dramatic and emotional yet working out to an unexpected and happy denouement. Length 975 feet. Advertisement, *Edison Films*, *The Moving Picture World*, August 27, p. 476.

The editor (Marc McDermott) of a revolutionary paper in Russia is betrayed in an anonymous letter sent to the authorities by his assistant. The secret police search the editor’s house and find his printing office. During the raid, the man telephones his wife from a subterranean nihilist meeting place. Discovering who is at the other end of the line, the Russian officer in charge whips the wife and threatens her child in order to force the woman to tell her husband to come home. But when the traitorous assistant enters, she contrives to have him mistaken as the editor. The nihilist and his family later flee to America. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History*, pp. 153-154²¹

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Editor, Assistant). Female (Editor’s Wife)

Ethnicity: White (Editor, Assistant, Editor’s Wife)

Media Category: Newspaper

Job Title: Editor (Editor). News Employee (Assistant, Editor’s Wife).

Description: Major: Editor, Editor’s Wife, Positive. Assistant, Very Negative.

Description: Minor: None

Gallegher (1910)

Cub Reporter-Copy Boy Gallegher. The Editor. Reporter, Gallegher's Friend. Newspaper Office. Press Room.

GALLEGHER.—The first scenes show how the story begins with the murder and robbery of an old millionaire and the escape of his secretary. The detective who is put on the case comes into the newspaper office to see his reporter friend and there Gallegher hears of the case, when he becomes possessed of the wild desire, which probably fills every boy's heart, of playing detective. He is so enthralled with the profession and the personality of the sleuth that in spite of all remonstrances from his employer, the editor, he follows the man when he leaves the office. The next scenes show Gallegher watching the passers-by on the street corner and in the railway station, searching vainly for a man who looks like the photograph of the much sought secretary, who has only three fingers on his right hand.

The boy's vigilance is unexpectedly rewarded when he finds that the criminal has purchased a ticket for a small suburban station near which, as the initiated know, a prize fight is to take place that night. The criminal has disguised himself by removing his beard and moustache, but unfortunately for him this makes him look all the more like his youthful picture in the detective's possession. Gallegher, not knowing that his absence from the office resulted in his discharge, seeks his friend, the reporter, and taking the detective with him they go to the prize fight.

The fistic encounter takes place in an old barn and they are easily able to locate the criminal, but just as the fight is in full progress, the detective about to arrest his man and the newspaper reporter and Gallegher to get their great "scoop," the police appear and everybody is under arrest. The reporter's plea to be allowed to send his story to the paper is unavailing. The sergeant is inflexible, but Gallegher, slipping his hand into the reporter's pocket, takes the notebook and, crying pitifully, succeeds by his very size and youth in getting by the sergeant and away. He borrows a cab and though fired after by the other officers lashes the horse into a run, and the next scenes show him speeding away toward the newspaper office where

compositors and pressmen are holding the morning edition for the promised story. The boy's wild ride is stopped twice by officers whom his street gamin shrewdness succeeds in throwing off the track, and just when all hope has been abandoned and the paper is going to press without it he rushes in with the story and falls in a little heap on the floor. Needless to say that after this he does not lose his job.

The Moving Picture World, April 16, 1910, p. 611.

"Gallegher" (Edison).—A good story by Richard Harding Davis, one of lively incident, but requiring too many subtitles to tell it. An office boy loses his job in a newspaper organization and recovers it by shadowing a suspected criminal who has lost one finger. We are not let into the secret of why the four-fingered gentleman was suspected of the crime, nor why this one in particular was suspected—there might be others similarly deformed—but those are mere details. The boy steals a cab in order to get the news to his office, and for this meritorious action he is given another chance. Probably many will remember with what delight they read this story by Richard Harding Davis when it first appeared, and probably if the truth were known, a good many who enjoyed it then have returned to it again and again since. It had that unexplainable quality which made it popular as soon as issued, and it has remained so ever since. In this Edison film the narrative is closely followed, and the picturesque portions are sufficiently emphasized to make them appear even more real than it does under the magic of Mr. Davis' pen. It is a story that lends itself acceptably to motion picture production, allowing opportunity for picturesque presentation. The work has been well done, and the film should prove as popular as the story has been. Further, it will stimulate interest in a type of story which should be even more popular than it ever has been before, a type which, like the film which reproduces this one, has elements of attractiveness beyond the ordinary.

The Moving Picture World, May 7, 1910, p. 736

Edison Feature Film for Next Week: Gallegher. Richard Harding Davis' great newspaper story dramatized by the author. The pantomime portrayed of the cleverness of the newspaper "kid" who got on the trail of a murderer, wormed his way into a prime fight and out again after the criminal's arrest, stole a cab, and won a "scoop" for his paper will excite the admiration of young and old. An exciting and absorbing film. 985 feet.

Advertisement, *The Moving Picture World*, April 23, 1910, p. 653.

Status: Unknown
Unavailable for Viewing.

Type: Movie

Genre: Crime

Gender: Males (Gallegher, Editor, Star Reporter). Group-2

Ethnicity: White (Gallegher, Editor, Star Reporter). Unspecified-2

Media Category: Newspaper

Job Title: Cub Reporter (Gallegher). Reporter (Star Reporter). Editor (The Editor).
Miscellaneous-2.

Description: Major: Gallegher, Positive. Star Reporter, Positive.

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

The Girl Reporter (1910)



Reporters May Merrill and Will Marshall work for the *Daily Wave*.

A love story with the scenes laid in a newspaper office, and requiring some clever detective work on the part of the girl. Anyhow she succeeds in clearing her sweetheart of false accusations and places the blame where it belongs on the shoulders of his former employee. *The Moving Picture World*, September 3, 1910, p. 521.

THE GIRL REPORTER.—May Merrill and Will Marshall are sweethearts and both reporters on the Daily Wave. Will leaves the paper to accept the position of private secretary to Blake, Commissioner of Public Works. Shortly after Will takes up his new work Blake is threatened with exposure and punishment on a charge of accepting a bribe.

In order to save himself, Blake makes it appear that Will is the guilty party. May is sent to investigate the matter for the Wave.

When she discovers that Will is accused, she determines to devote all of her time to clearing him, and with this end in view, she applies for the vacant position of private secretary to Blake. Assisted by Pete, a faithful office boy from the Wave, who follows her to her new position, May does some clever detective work and, clearing Will, manages to fix the guilt where it belongs, on the shoulders of Blake.

The Moving Picture World, August 20, 1910, p. 429.

This film points a moral and adorns a tale. Clean as a hound's tooth, sweet as a nut. Full of life. The tale of the triumph of a courageous girl, backed by an inimitable office boy, and the downfall of the grafter are well planned and well rendered. The copy room set our mind flying back to our own 'cub' days. By the way, the paper on the wall of the traction company office is somewhat weird. A good, healthy, vigorous production in every sense. Walton, *The Moving Picture News*, August 20, 1910 (page number unavailable).

This film story has melodramatic interest, and the acting is good, but the means by which some of the incidents are brought about will not stand the acid test. For instance, if a political boss wants to 'shake down' a traction company for \$5,000, would he submit the proposition in writing? A young man reporter, who is in love with a girl reporter, has become the private secretary of the boss, and is the person who delivers the demand for the \$5,000. The traction officials mark the bills and deliver the money, but the boss 'gets wise' and shifts the suspicion on his secretary, who is arrested. But the girl comes to the rescue. She engages herself as the secretary's successor and succeeds in getting the boss' accomplice to tell all about the deal, while witnesses in hiding are taking down his words. The scenes in the newspaper reporters' room would have been more convincing in the first scene if the staff had been more busy in writing copy instead of waving their arms and moving about. *The New York Dramatic Mirror*, August 27, 1910, p. 28.

Here is a delineation of the grinding of a great modern newspaper mill as the public best likes to see it - from the inside. It is an intimate study of press and politics and it will be a revelation to you and it of course includes one of those Thanhouser love affairs that your

patrons so yearn for. Advertisement, *The New York Dramatic Mirror*, August 20, 1910, p. 29.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (May Merrill). Male (Will Marshall, Pete, Editor). Group.

Ethnicity: White (May Merrill, Will Marshall, Pete, Editor). Unspecified

Media Category: Newspaper

Job Title: Reporters (May Merrill, Will Marshall). News Employee (Office Boy Pete).

Editor (Editor). Miscellaneous.

Description: Major: Mary Merrill, Will Marshall, Positive

Description: Minor: Pete the Office Boy, Editor, Positive. Miscellaneous, Neutral.

The Great Scoop (1910) – France

Office Boy-Cub Reporter. Chief Reporter. Editor.

The spectator is divided in mind as to whether this is an entirely comedy subject or the intention is to give it a dramatic turn. If the latter is the case the purpose has gone astray.

An office boy in a Paris newspaper office is discharged for a piece of boyish mischief. He tells the news to his sorrowing widowed mother, and then starts out to look for another job. He is unsuccessful, but, stopping in a café for a drink (let us hope in behalf of the censors that it was only ginger ale), hears two thieves plan a big robbery in a banker's mansion. He hastens back and tells the chief reporter of the newspaper all about it. Together they go to the house and watch the robbers at work. The two are themselves arrested, but the boy does a getaway with the reporter's copy and delivers it to the editor (an incident probably filched from Richard Harding Davis's short story "Gallagher."). For this service he is reinstated on the paper as a boy reporter. The scream of the film, however, is that newspaper office. It looks more like the ante-room of a dentist's establishment and the editorial staff shows the same degree of frenzied activity as a group of New York messenger boys. Rush., *Variety*, March 19, 1910, p. 17.

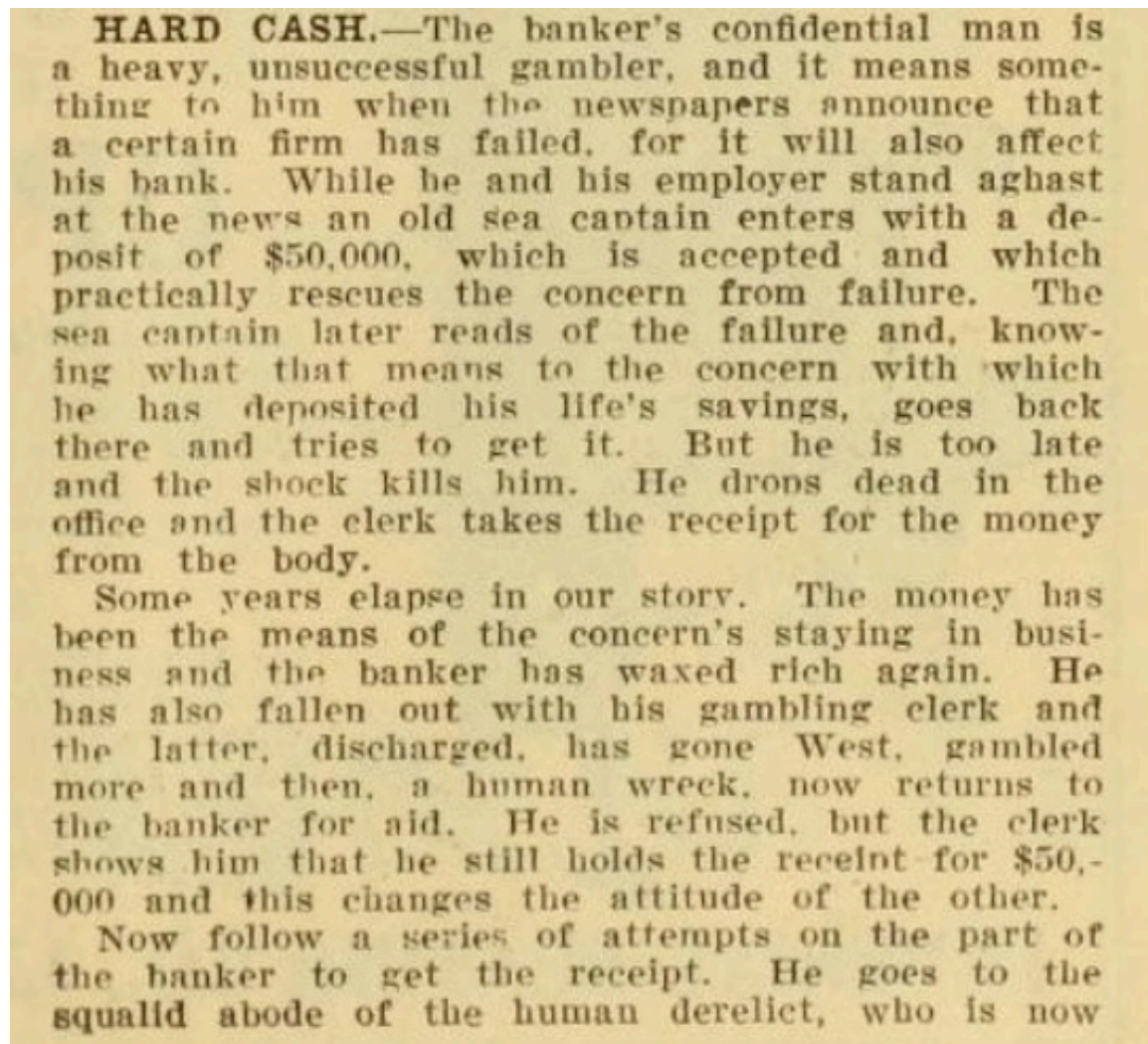
Fired for insubordination by his newspaper-editor boss, a brash copy boy is forced to seek out new employment so he can support his ailing mother. While mulling over his troubles in a restaurant, the boy overhears two crooks plotting to rob a wealthy banker. He rushes off to alert the editor, who joins forces with the boy in hopes of catching the crooks in the act. Alas, the "good guys" are arrested instead of the "bad guys," but there's still plenty of time for the boy to rout the villains and emerge a hero. It is possible that *The Great Scoop* was inspired by Richard Harding Davis' Gallagher stories. *Hal Erickson, Rovi.*

Status: Unknown
Unavailable for Viewing.

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

Hard Cash (1910)

Newspaper article is bad news for a banker.



almost insane from poverty, and tries to outwit him, but he is unsuccessful. Driven to desperation, he resorts to gun play, but the other is quicker, and he departs baffled. Still intent on gaining his end, he resolves to burn the hovel, receipt, possessor and all. He tries the deed, but does not succeed. The house is in flames, the fire department is called out, and one young hero, dashing into the burning hovel, carries the clerk out.

We next see him at the house of the fireman, who, pitying him, has taken him there for attention. He is now quite well and, arising from his bed, looks about him at the home of his benefactor. Suddenly his eye falls on a portrait on the wall. It is that of the old sea captain! He looks at the fireman questioningly, and the fireman tells him that it is his father.

The ex-clerk is overjoyed and, with added incentive, plays well his game of vengeance with the banker.

The Moving Picture World, pp. 489-490.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Her First Husband's Return (1910)

Newspaper clipping corrects erroneous report. Husband was not killed.

HER FIRST HUSBAND'S RETURN.—Helen Thurston is happily married and she lovingly bids her husband George farewell as he starts out on business. Accompanying him to the doorstep, she is seen by a seedy-looking individual, who gives a start of surprise and recognition unnoticed by Helen. She returns to her parlor, and gazing at her husband's photo, is dreaming of happiness when this individual enters. She starts as if stung. She recognizes him as Tom Warren, her first husband. He had years ago been reported killed in a railroad accident. Warren shows her a clipping from a newspaper that corrects this report as erroneous. She is stunned for a moment and then rushes to the telephone. Warren intercepts her and she becomes hysterical. He seems to enjoy her misery, and finally makes a demand for money. She gives him all she has, and fearing to lose George Thurston's love, promises to send more in the morning if only he will go. He agrees to leave on these conditions, and Helen, lowering the light, retires to another room. It is night. A burglar enters by the window, and rummages around the room. He sees the door opening and hides behind a screen. Helen enters and turns up the light. At this moment Warren, suspicious that Helen will not keep her word, also returns and renews his demands for an immediate payment. He shows her their marriage certificate. She struggles to obtain it and the screen is upset and the burglar brought to view. Warren draws his revolver, and in a struggle with the burglar it falls to the ground. Helen seizes the weapon and in a flash has covered both Warren and the other man. She bids the burglar strike a match and burn the certificate in Warren's uplifted hand. He does so. She continues to keep them both covered and orders the burglar to leave by the window. He gladly accepts this ready means of escape. Helen then telephones to the police. Two officers are soon at the house, and pointing to the kit left by the real culprit, she hands over Warren as the burglar. At this moment George Thurston enters. Helen explains that she had been disturbed by a burglar and while the police lead Warren off in custody she falls into George's arms.

The Moving Picture World December 10, 1910, p. 1368.

Status: Unknown
Unavailable for Viewing.

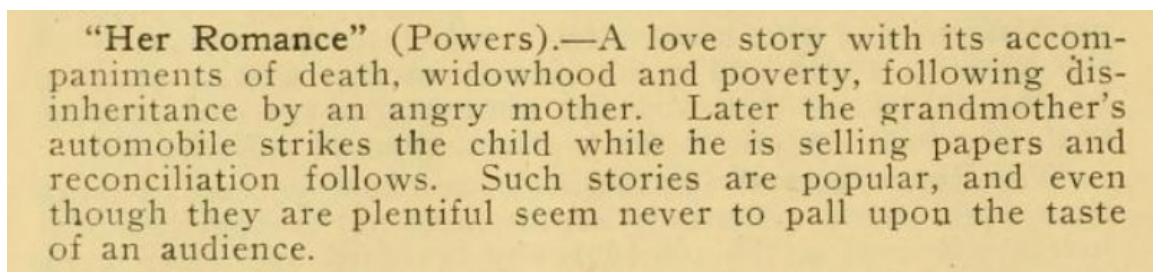
Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Her Romance (1910)

Newsboy



The Moving Picture World, June 11, 1910, p. 980



The Moving Picture World, June 25, 1910, p. 1102.

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

The Iconoclast (1910)

Printer (Henry B. Walthall). Publisher-Owner (George Nichols), the worker's employer.

"THE ICONOCLAST" (Biograph).

The Biograph has not told the best story imaginable of the iconoclast, although this film must receive credit for the moral it teaches.. The curse of drink and despondency over his station in life causes the head of a poor family to "get in Dutch" with his rich employer. He is "fired" and he swears revenge. But, in making an attempt to shoot down "the boss" in his own home, the man is touched by the great love shown by the employer for his crippled daughter. There is nothing unusual in the story. It simply tells the workingman to let well enough alone.

Variety, October 8, 1910, p. 12

THE ICONOCLAST.—Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness, and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often, drink. The principal character of this Biograph story, is a lazy, drink-sotted printer. He must be urged by his poor suffering wife to leave his cups to go to work. As usual he arrives at the office late, and an argument between him and the foreman ensues, just as the proprietor of the establishment enters, escorting a party of his friends to show them about and introduce them to the mysteries of his printing plant. The sight of these people dressed in sables and silk is extremely odious to this disgruntled workman, and when the proprietor shows a spirit of cordiality, he, galled by the inequality of their stations, repels it, and with a show of anarchism attempts to strike his employer. For this he is discharged, but his wife begs him, for the sake of their children, to try to get his position back, which he endeavors to do, but in vain. By this time he is ripe for anything, and drink-mad, sets about to take a fool's method of leveling ranks, that is, armed with a pistol he makes his way to his former employer's home to wreak revenge. We anticipate the printer's visit to the publisher's home, by showing the publisher in the depths of despair over the intelligence that his little child, despite the endeavors of surgical experts, is an incurable cripple. This is the scene that greets the printer at his surreptitious entrance. He finds there are things that wealth cannot buy—health and strength. He steals through the portieres with pistol in hand, intending to satisfy his covetous grudge with the death of this heart-crushed father, who sits weeping for his poor child's misfortune. The little one realizes her father's despair and so tries to cheer him, showing how nicely she can walk with the aid of the leg supports. This fortitude of the child makes a stronger appeal than moral suasion, and he turns from his purpose. The publisher, however, sees him and recognizes him as his former employee, and reasoning that now is the

turning point in the man's nature, detains him to persuade him to mend. The child's mediation causes him to view the world from a different angle. Things could be better with him if he wanted them so, hence his employer gives him another chance by reinstating him in his former position at his printing office.

Status: Unknown
 Unavailable for Viewing.

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

In the Nick of Time (1910)

Newspaper Reporter.

This is one of the best film releases of the week. Edison has done nobly. There is interest in the plot, action in the development and the actors do better than Edison players are given to doing. A company of militiamen are employed and the interesting details of constructing a pontoon bridge are shown briefly, but clearly. The bridge, which is blown up as part of the plot, was clearly a specially built structure for it does not properly join the road which passes along both sides of the river which it spans. Clearly there has been a goodly expenditure of money in making the production and it is fortunate that the completed film turned out as well as it did. The photographic results in a bank interior are not all that might be wished for, but the out-of-door scenes, lively automobile running, soldiers drilling and the pontoon bridge thing has been capitally caught by the camera and well developed in the process.

A dishonest bank official, in the hope of covering his peculations on the day before a bank examiner is due, causes a newspaper reporter to turn in a story of the bank's insolvency, a "run" naturally resulting. The president of the bank telegraphs for aid in a nearby town and as it is after train time, his daughter volunteers to make the round trip in an automobile. The dishonest official gives chase in a horse and carriage. To prevent their return with the money, he blows up the bridge which the girl in the automobile must cross. Upon arriving at the destroyed bridge the girl fortunately meets a company of militiamen on practice march. They build a pontoon bridge for her and she crosses in safety. The defaulter stops them at a cross-road, attempts to shoot the occupants of the automobile, but is himself killed by a guard who has come along with the money. Of course the girl gets to the bank in time to stop the "run" by turning loose the bundles of currency which she has brought to the rescue. The pontoon bridge, by the way, came near being a "fliver," for, after the auto dashes across the pontoons, there is an instant of the reel which shows where the planking has been torn up by the passing machine; which also adds to the interest of the film. *Walt. Variety*, January 22, 1910, p.15.

IN THE NICK OF TIME.—Fast living and gambling have caused the cashier of Riverdale Bank to embezzle large sums of money from the safe, at which stage of affairs the story of the picture begins. He has succeeded in evading detection by manipulating the bank's books, but upon news being received of the coming of the official bank examiner he realizes that he stands face to face with ruin and arrest. Through the aid of a friendly newspaper reporter he gives forth false impressions regarding the bank's financial standing. This is done with the intent to cause a run on the bank, by means of which he hopes to be able to evade detection for a time at least.

In the meantime one of the bookkeepers of the bank, who is loved by the president's daughter, has been ordered to report for duty upon the practice maneuvers of the Engineers' Corps of the National Guard of which he is a member. After obtaining permission from the president and bidding his sweetheart farewell, he leaves to fulfil his duty. On the following morning the sensational newspaper article appears, and the president and his daughter arriving at the bank in their auto, are surprised to see a pushing, struggling crowd in front of the door clamoring for their money. The president's appeal to the depositors is fruitless. At last he decides to negotiate for a loan of \$50,000 in ready cash from a neighboring bank at Junction City, twenty miles away. Consulting a time table, he finds that the trip cannot be made by train in time for the money to be of avail, and is at his wit's end, when his daughter suggests that she be permitted to make it by auto. He willingly consents.

The plan becomes known to the guilty cashier, who, realizing his immediate danger should the run be stopped, decides to take a desperate chance and delay the auto's return with the money by blowing up the bridge between the two towns. This he accomplishes in a very thrilling and dramatic manner. After securing the money the bank president's daughter arrives at the bridge, only to find it destroyed. She realizes that all is lost unless she can reach the bank with the money in time. Suddenly remembering that her sweetheart is camped in the neighborhood with his Engineers' Corps, she appeals to him for aid. The matter is placed before the Captain, and in a few moments orders are flying from a Captain to Lieutenants. Not a second is lost, and in one minute after the arrival at the destroyed bridge the Engineers' Corps have built their first pontoon or floating boat. This is launched into the stream preparatory to building a pontoon bridge to carry the president's daughter in her auto containing the \$50,000 in money across the stream. Pontoon after pontoon is rowed into place, stags, styles and flooring are quickly lashed upon these floating boats, and in less time than it takes to tell it the auto carrying its precious weight, the girl, her sweetheart and a detachment of guards, is seen dashing across the bridge and on its way to their destination, Riverdale Bank, ten miles away.

The guilty cashier returns to the bank sees the auto coming, and in his desperation draws his revolver and fires upon its occupants. The soldiers immediately respond with a volley. One of the bullets finds the heart of the guilty man, who with folded arms is left to keep his lonely watch at the cross roads while the auto dashes on without further hindrance and arrives at the bank just in the nick of time to save it from ruin.

Status: Unknown
 Unavailable for Viewing.

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

Jack Fat and Jim Slim at Coney Island (1910) Newspaper

JACK FAT AND JIM SLIM AT CONEY ISLAND.
 —“Whew! Is it hot enough for you, Jim?” “Yes—plenty and a little bit more.” This is the beginning of a conversation between Jack and Jim as they sit on their respective fire-escapes one hot day in August. Jim is glancing over his newspaper and sees an announcement of a big day at Coney Island. He shows it to Jack, and they decide to beat it for the sands without letting their wives know anything about it. Silently they steal down the ladders, and are soon on their way.

Arriving at the Island, they throw themselves into the fun, which is fast and furious. Their wives discover their absence, find the newspaper, and seeing the flaming announcement of Coney's allurements, guess the cause of their husbands' sudden disappearance and determine to follow them.

Seven feet six inches of attenuated man and five feet of concentrated 350 pounds of fat are enough to attract attention anywhere. Everybody rubbers, and everybody laughs themselves sick when they see the long and the short of it in bathing, riding around on the carousels, on the camel's back, in the “Sugar Bowl,” “Down and Out,” the “Cake Walk,” “Bamboo Slide,” and all the rest of the stunts that will upset the dignity of anybody.

To add to the fun the gay benedicts meet a couple of sporty ladies who visit the Island with a diminutive beau, whom they lose sight of in the company of Jack and Jim and who keeps tagging after them like a little poodle dog.

In the midst of their fun their wives come upon them, and a lively chase ensues, but they manage to evade them or keep a lap or two ahead of the poor women all the time. They don't get near them until the two truants have had a large day of it and stop with their lady friends to refresh themselves at the ice cream and soda-water stand. The two wives then take them in hand and march them to their homes, where we see them the next day seated on the fire-escapes recounting their experiences and laughing over the good time they had down at the isle by the sea.

The Moving Picture World, December 17, 1910, p. 1428

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

Keeping His Word (1910)

Newsboy.

KEEPING HIS WORD.—He was only a newsboy, but in his small way deserved as great respect as the highest in the land. He was not merely self-supporting—he took care of his little brother, too, to whom he was father, mother and elder brother, all rolled into one.

Business was not good with him and he had great difficulty in selling his papers, but he persevered and allowed no one to pass him unsolicited. One day—and trade had been particularly dull—he followed a wealthy gentleman to the front of his residence, begging of him to buy a paper. The gentleman told him that he couldn't purchase it, because he had nothing less than a one-dollar bill. The boy assured him he would get him the change for it at once, but the man only shook his head and turned to walk away. Seeing the chance for a sale slipping from his grasp, the lad pleaded earnestly with him, saying, "I'll bring you back your change; Mister, I give you my word I will!" Well, the gentleman gave him the bill, and looking doubtfully after the running lad, awaited his change. But he waited in vain, for the little newsboy did not return. Going into the house, the man told his wife he had been "stung" again.

On his way back with the change, the boy had been run down and cruelly hurt by an automobile, picked up by some of his poor but kind-hearted neighbors and carried to his miserable little garret room. After they laid him on his bed he opened one of his tightly clenched hands, which still contained the change, and calling his little brother to him, he gave him the money and with careful directions bade him return it at once.

The little fellow hastened away on his errand and was soon ushered into the rich man's library by the good-natured footman. The gentleman and his wife were just preparing to leave home to attend a social function, but after receiving the delayed change and learning the pitiful cause of the delay, they altered their plans and telephoning their own physician to take charge of the case, they hastened to the bedside of the injured boy, taking the little brother with them. Arriving with the doctor, he soon advised them that the case was hopeless. After his examination by the physician, the stricken newsboy, raising himself in bed and smiling bravely at the gentleman and his wife, whispered weakly: "Mister, I kept my word!" and fell back dead.

The little brother has a fine new home now in the rich man's family.

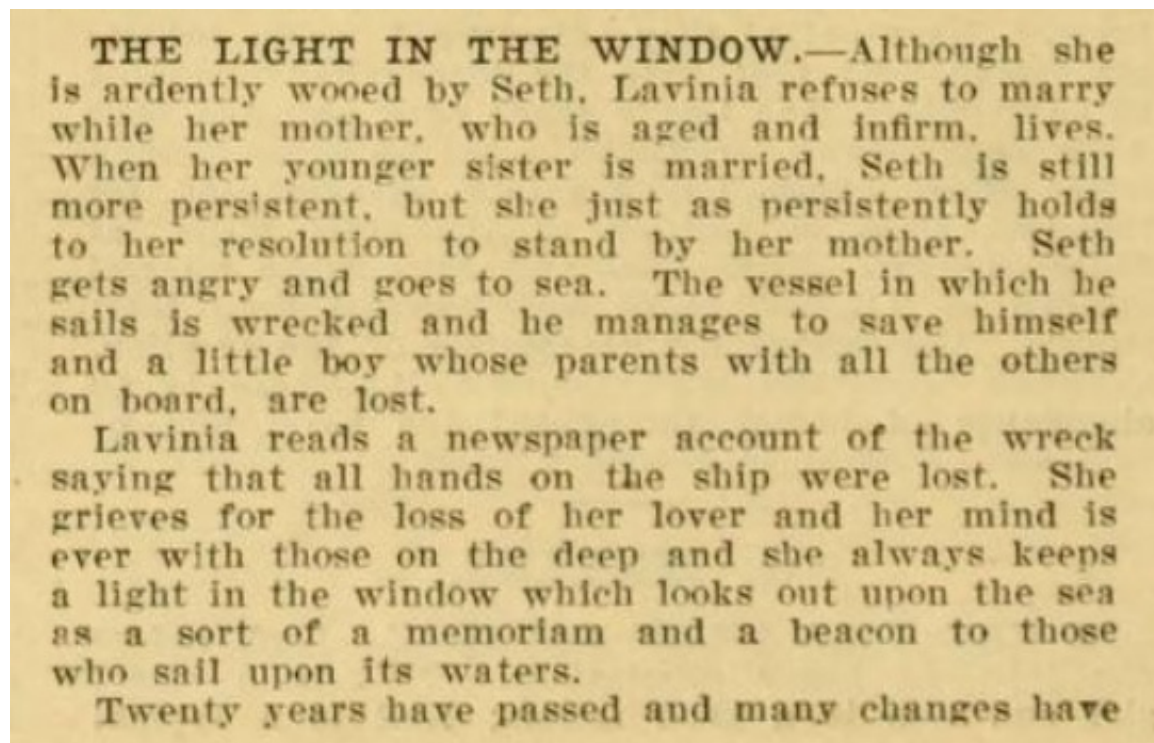
The Moving Picture World, November 5, 1910, p. 1070.

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, Very Positive
Description: Minor: None

The Light in the Window (1910)

Newspaper Article on the wreck of a ship killing everyone aboard causes a woman to grieve for the loss of her lover. But the story was wrong and the man survived.



taken place—Lavinia's mother has died; Seth has been prosperous and is now a retired sea captain; the child he saved from the wreck, he has adopted as his own son. Lavinia's younger sister has a family and her daughter, now a young lady, comes to live with her aunt Lavinia to be as a companion and daughter to her.

Seth, about this time, longs to go back to the scenes of his boyhood and see how the old place looks; he takes his son with him. He recognizes Lavinia's old home and all its pleasant associations and thinks he would like to see who lives there now. He finds his old sweetheart still in possession, makes himself known, they renew the old flame and agree to get married. Lavinia's niece now appears with Seth's boy and they too are very fond of each other.

Seth and Lavinia are now married and living at the old home where their early courting was done.

The Moving Picture World, December 31, 1910, p. 1548.

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

Little Angels of Luck (1910)

Newspaper story alerts wife about a disaster.

LITTLE ANGELS OF LUCK.—Language fails when endeavoring to fully describe the wonderful influence of the child upon matters of great moment in life. Often are they made the messengers of Divine Providence also the tools in the hand of fate. Their plea is a demand irresistible, and in this Biograph subject is shown how their childish sincerity lifts from the household the impenetrable clouds of despair. Edward Rose, as president of the Independent Sugar Company, has proved a formidable antagonist of the giant Sugar Trust. His is the only concern which has withstood its advances, and so it is a most desirable acquisition. Rose has received an intimation, that really amounts to a threat, it would be of mutual benefit should he submit gracefully. He, however, is adamant in his defiance, showing a commendable pugnacity that is admired by the trust's president himself. But in every battle we must look for the traitor and Rose's partner plays the Judas, so that the next morning finds Rose a ruined man, sold out to the trust by his own partner. Crushed in spirit Rose goes home, where his wife is now acquainted with the disaster through the newspapers. The two children are amazed and hurt at their papa's cold negligence, and are at a loss to know why he should so ignore them, and they become little eavesdroppers at the door of the reception room into which Mr. and Mrs. Rose have gone to talk over the calamity. From what they hear they understand that the president of the Sugar Trust took papa's money away from him, so they take the savings from their little bank and tender it to help papa. Their papa is too occupied with his gloomy thoughts to notice the little ones. Suddenly a bright idea occurs to Alice. "We will go to see President Sugar Trust." Writing a note and enclosing their savings they start off, these two innocent children, for Wall street, having gotten the address from the telephone book. There they trudge hand in hand, a sort of new species of lambs in the street. They insist upon seeing the Sugar King at once. Brought before him, little Alice hands him her note which reads: "Dear Prezident Shugar Trust:—Papa ses you tok all hiz money. Pleze take our's insted and give him hiz.—Alice and Ruth." At the same time she proffers her savings. The old gentleman, being a family man with children and grandchildren in whom he is wrapped up, is deeply touched by the innocent candor of these little tots, and, turning to his desk, writes a letter to their papa, with which they return, their absence not even having been noticed. This letter offers their papa a position as General Manager of the sugar interests with a salary of \$15,000 a year.

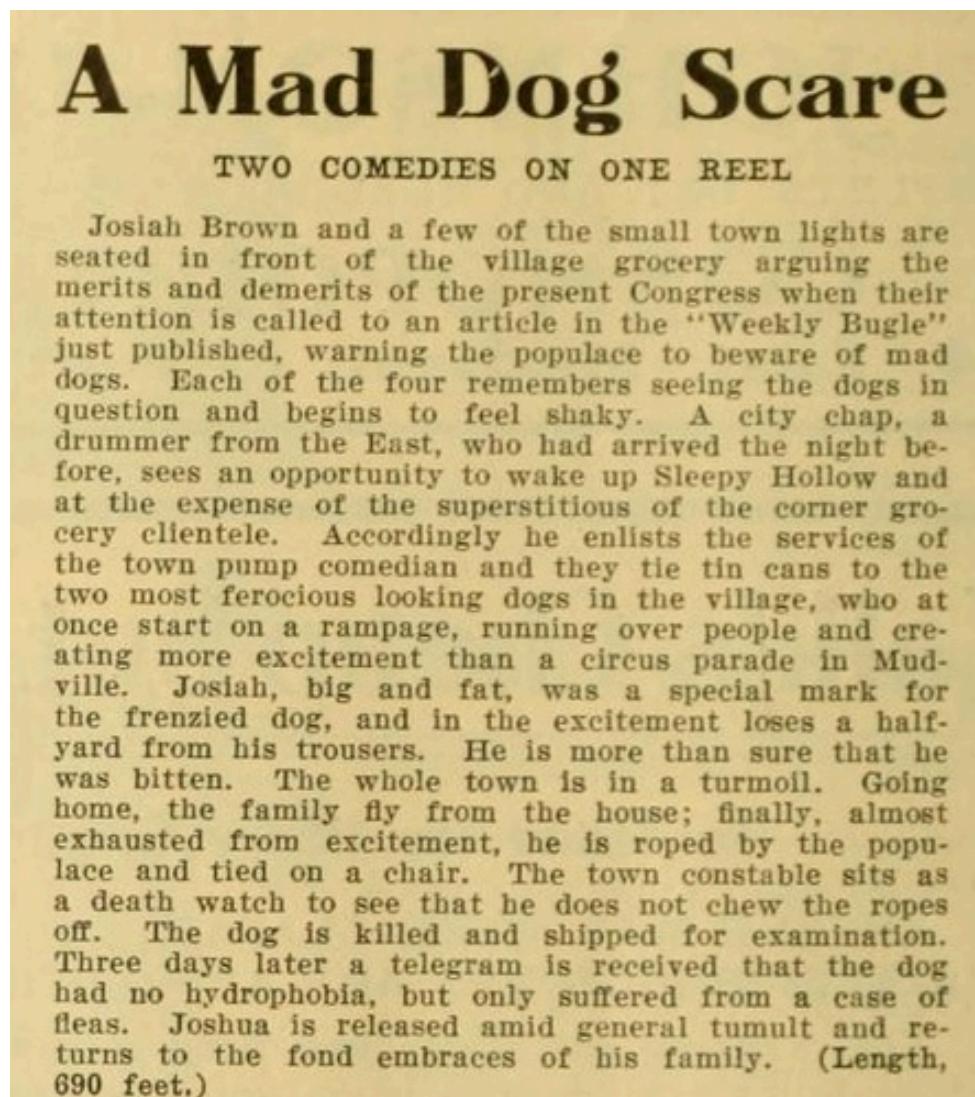
The Moving Picture World, September 10, 1910, p. 587

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 Mad Dog Scare (1910)

Weekly Bugle Article warns everyone to beware of mad dogs.



A Mad Dog Scare

TWO COMEDIES ON ONE REEL

Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle" just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dogs in question and begins to feel shaky. A city chap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the superstitious of the corner grocery clientele. Accordingly he enlists the services of the town pump comedian and they tie tin cans to the two most ferocious looking dogs in the village, who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah, big and fat, was a special mark for the frenzied dog, and in the excitement loses a half-yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going home, the family fly from the house; finally, almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable sits as a death watch to see that he does not chew the ropes off. The dog is killed and shipped for examination. Three days later a telegram is received that the dog had no hydrophobia, but only suffered from a case of fleas. Joshua is released amid general tumult and returns to the fond embraces of his family. (Length, 690 feet.)

Advertisement, *The Moving Picture World*, July 23, 1910, p. 180

“A Mad Dog Scare” (Selig).—A travesty upon the common hydrophobia scares which frequently beset small towns that will arouse any audience to convulsions of laughter. The way those two dogs go tearing through town, and the way the entire populace turns out will be appreciated by those who have seen a disturbance of any kind in a small village. Poor Josiah, bound to a chair pending the examination of the dog’s brain, ceases to see the joke. Fortunately the dog had fleas instead of hydrophobia.

The Moving Picture World, August 6, 1910, p. 297.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

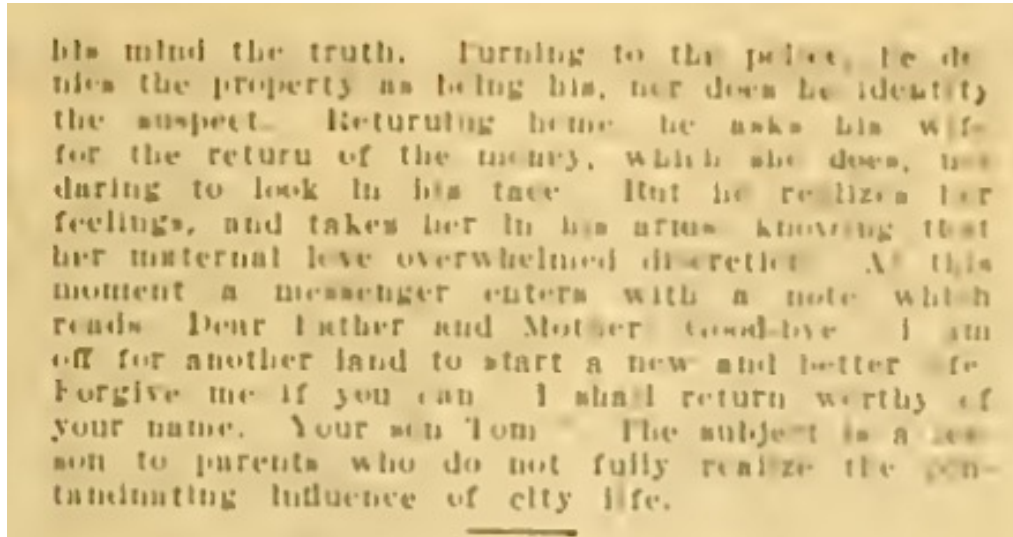
Description: Major: None

Description: Minor: Unidentified News Staff, Neutral.

The Marked Time-Table (1910)

Newspaper headline, “Wild Prank of Spendthrift Youths. They wreck a tenderloin bar and then settle with proprietor, Tom Powers, the leader” causes a family to reprimand the son who has a history of unsavory incidents.

THE MARKED TIME TABLE.—There is nothing so holy as a mother's love, and yet it may breed disaster. How often do we see a young man vicious and reckless, all because of the advantage he has taken of the kindly indulgence induced by his mother's affection for him. One would suppose that such love would prove talismanic and lead its object to lights worthy of it, but alas, not always. Mr. John Powers, a broker, and his wife were at breakfast, awaiting the appearance of their only child, Tom, a young man of twenty-two. Glancing over the morning paper, Mr. Powers is astounded to read the heading: "Wild Prank of Spendthrift Youths. They wreck a tenderloin bar and then settle with proprietor—Tom Powers the lender." At this moment Tom appears for breakfast and receives a severe reprimand, for this is not the first unsavory incident that has been brought to the father's notice, his mother always having been the intercessor in the quarrels between father and son, her love for the boy being the power. Despite the scolding he has received, he brazenly asks his father for money. This the father sternly refuses, and the boy goes to his mother, who gives it to him, begging him to mend his ways, which, of course, he promises to do. However, it is the same thing over again. He goes straight to the gambling parlor, where he loses it all. To make matters worse, he receives a letter from a companion, stating that if he doesn't pay him what he owes he will make trouble. Here he faces more disgrace, so he appeals to his mother, who in turn appeals to the father, but in vain. Tom is now beside himself with terror, and learning that the father is to leave on a midnight train for another city to transact a business deal, having the large amount of cash with him, the boy forms a desperate plan. Knowing his father will have several hours to wait before train time, he disguises himself to burglarize. The mother, seeing the burglar at the window, and not knowing his identity, secures the money from the wallet while the father dozes, relying upon the chance of the burglar being blamed for it. To deceive the burglar as to the contents of the wallet, she places in it in lieu of the money the marked time table they have been consulting. The boy now enters and in extracting the wallet arouses the father. An alarm is given and word received that a suspect has been caught. You can readily imagine the amazement of the father when he is called to identify the suspect, his own son. The wallet is shown and one glance at its contents—the marked time-table—reveals to



The Moving Picture World, June 25, 1910, p. 1113

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 Mermaid (1910)

Reporter of local newspaper

John Gary runs a summer hotel at a charming spot on the seashore, but he has been unable to induce people to stop there, and at the opening of the picture is seen lamenting the fact that there is not a single guest's name on his hotel register.

At this juncture his daughter, Ethel, returns from school. Ethel is an expert swimmer, and on reading in the paper the rumor that a mermaid has made several appearances in the waters of the Atlantic, he decides to have his daughter pose as the mysterious Lady of the Sea. He wisely conjectures that a handy mermaid will bring guests.

With Ethel clad in appropriate costume, and seated upon the rocks in true mermaid fashion, her father persuades the reporter of the local paper to take a look at the phenomena. The newspaper man is greatly impressed with the spectacle and obtains a

photo of the mermaid, which he publishes. The mermaid gains wide publicity and vacationists arrive from far and near to see her.

Tom, Dick and Harry, a trio of city sports, jump into bathing suits and the water, each bent on capturing the mermaid. She eludes them all, however, and the mystery is not cleared up until Ethel, in a pretty tailored suit, presents herself to the guests and explains the joke. By this time Gary's hotel is famous, and the owner is certain of a big summer business. *The Moving Picture World*, July 30, 1910, p. 267.

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

Mr. A. Jonah (1910)

Editor. Printing Staff.

We find the interior of a country printing office. Business is bad and conditions worse. Coal is out and rent is due. The enterprising editor devises a scheme, breaks up the window seat, and together with the office force attacks the coal man passing, who returns the fusillade of sticks by pelting them with lumps of coal. When the smoke of battle has cleared away there is enough coal on the ground to fill the bin and save the day. *The Moving Picture World*, April 23, 1910, p. 657.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Editor, Printing Staff)

Ethnicity: White (Editor, Printing Staff)

Media Category: Newspaper

Job Title: Editor (Editor). News Employee (Printing Staff).

Description: Major: Editor, Printing Staff, Negative

Description: Minor: None

The New Reporter (1910)

Society Reporter

A society reporter breaks into a dentist's home by mistake. *British Film Catalogue: Two Volume Set – The Fiction Films/The Non-Fiction Films*, edited by Denis Gifford, p. 87.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Female (Society Reporter)

Ethnicity: White (Society Reporter)

Media Category: Newspaper

Job Title: Reporter (Society Reporter)

Description: Major: Society Reporter, Positive

Description: Minor: None

A Newspaper Error (1910)

Reporter mixes up the names of two sisters in an article causing problems when he prints incorrect information about an engagement.

EXHIBITORS—INSIST ON GETTING THIS FILM



A NEWSPAPER ERROR

A powerful drama, full of thrilling situations. Rich Mexican scenery and costumes. A Spanish dancing scene; a mine-blasting scene. Through a mistake of a reporter, Gray, a young American miner is led to believe that his partner has married his sweetheart. Gray, in jealous rage, marries a Mexican dancing-girl. All seems lost for Gray, when the Mexican girl, in a unique way, brings about a happy ending.

Approximate Length 980 Feet **Released April 26**

POSTERS SENT FREE TO EXHIBITORS

Advertisement, *The Moving Picture World*, April 23, 1910, p. 628.

A NEWSPAPER ERROR.—Will Dean leaves his sweetheart, Helen, to whom he is engaged to be married, and goes to Mexico to make a fortune in the silver mine there.

At the Hotel Diaz he meets the hotelkeeper's daughter, Arnita, who falls in love with Will and woos him in the impulsive Mexican fashion.

Will saves the life of "Bob" from a bad Mexican who is about to stab "Bob." The two Americans become fast friends and partners in a mine, in which they strike rich silver ore. Having made a neat fortune, Will and "Bob" "choose up" to see who goes back to the States, and Bob wins. He goes away, taking with him a letter to Will's girl, Helen, asking her to come out and marry him in Mexico, and to bring her sister, Grace. Bob falls in love with Grace and marries her. A stupid newspaper reporter confounds the names of the two sisters, and Will reads in a copy of

the paper that his sweetheart Helen is married to his chum. A letter from the girl to Will explaining the mistake is destroyed by the Mexican girl, Arnita. Crazy with rage Will marries Arnita. The Mexican girl is a terror, particularly when she is drunk, and she makes poor Will wish he were dead.

A powerful dramatic situation comes when Bob and the two girls arrive. Will's fury against Bob subsides into woe when he learns that the sister, Grace, is Bob's wife, and that his girl has been true to him. The Mexican girl comes in maudlin drunk, and Will has to confess that she is his wife.

Helen is about to go back home. Will kisses her, and then he goes out to end his wretched life. Bob snatches the pistol from his hand and makes him promise to be a brave man and endure his trial. Meanwhile Arnita has skipped away, leaving a note saying, "You can have your American girl. I've got three other husbands anyhow."

Will doesn't know what to say or do now. But Helen's kid brother does. He puts Helen's arms about Will and makes them kiss and be re-engaged.

The Moving Picture World, April 23, 1910, p. 664

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Reporter)

Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, Negative

The Phoenix (1910)

Reporter (Wallace Reid – Young Reporter²²).

A young newspaper reporter rescues the heroine from drowning and from being burned to death. Reid was quoted as saying, “I landed my first job because I could swim...I saved a heroine from the icy waters of Lake Michigan and then from a burning building in the same movie.” E.J. Fleming, *Wallace Reid: The Life and Death of a Hollywood Idol*,²³ p. 25

THE PHOENIX.—On account of bad character, Leslie Blackburn, a gambler, was disinherited by his father and the fortune willed to his half-sister, Sadie. However, Blackburn would not be put off in this way, so he endeavored to do away with Sadie, but, unknown to him, she was rescued by the Salvation Army and grew into womanhood under their care. While engaged in her charitable work in New York, she was saved from insult by Carroll Graves, who, although he led a Bohemian life, was good at heart. He knew Blackburn from out West and had been robbed of a fortune by him through false gambling. He has in his possession legal papers to the effect that Sadie was among the living, and he was now in search of her and Blackburn.

Graves recognized Sadie and, having also located Blackburn, he wrote to him to call at his home, but through cunning Blackburn drugs him and robs him of the papers and kills O'Gall, a friend of Graves, who had come to his rescue. In the scuffle the candle is upset and the house commences to burn, but Sadie saves Graves from an untimely death.

A few years elapse, during which Sadie becomes a great singer, and Blackburn, not knowing who she really is, becomes infatuated with her. On Graves' wish, she makes an appointment with Blackburn, where he is met by Graves and a detective. On presentation of the serious charges against him, he suddenly puts an end to his wretched life.

The Moving Picture World, July 10, 1910. p. 101.

Status: Unknown

Unavailable for Viewing

Type: Movie

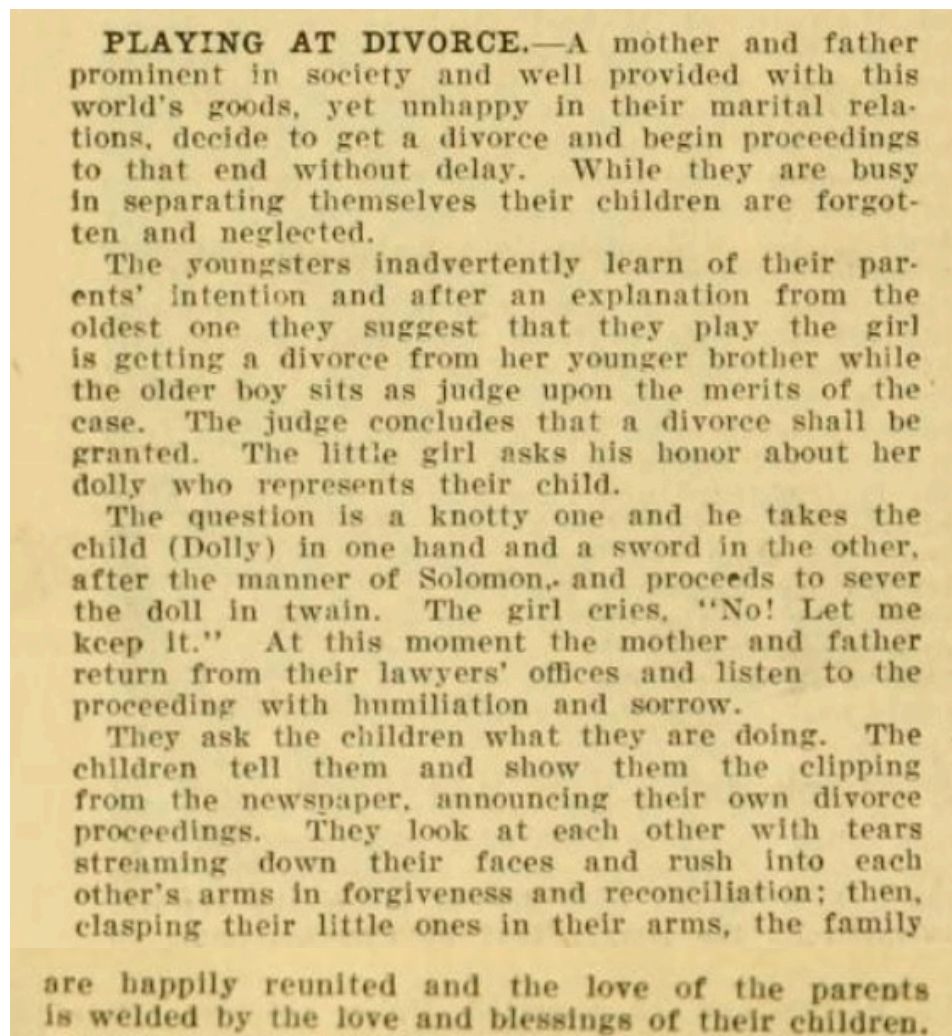
Genre: Drama

Gender: Male (Young Reporter)

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

Playing at Divorce (1910)

Newspaper Article announcing their parents' divorce is read by their children who didn't know their parents were ending the marriage.



The Moving Picture World, p. 1548.

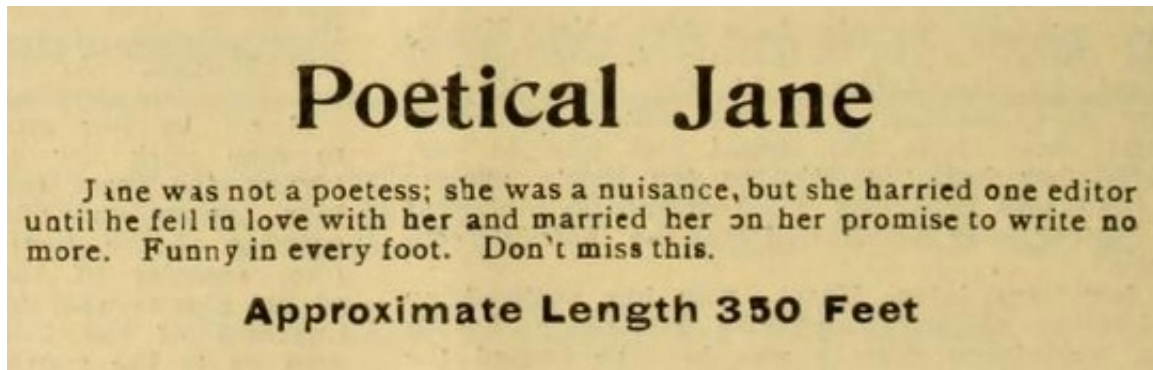
Status: Unknown
Unavailable for Viewing.

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.

Poetical Jane (1910)

Editor.



Advertisement, *The Moving Picture World*, June 18, 1910, p. 1060.

POETICAL JANE.—Jane calls herself a genius but editors have learned to call her something very different for Jane is determined that she shall be given opportunity to please the public with her printed poems and the editors are certain that the poems will not please. Jane goes to see the newest editorial victim with the latest product of her genius, but to the harassment of the office she makes her way along a cornice and comes in through the window. It is too much. Since she won't stay locked out the editor locks her in and heads for the Country Club in his auto. Jane "hooks on behind" and just as the editor is congratulating himself that Jane has been given the slip she bobs up serenely and reads him some more of her rhymes. Madly the editor dashes across the lawn with Jane in hot pursuit. She follows him over hill and dale, reading more poems whenever she gets within speaking distance. At last the editor capitulates, but not in promising to print the poems. Instead he falls in love and marries Jane upon her promise that she will never write another poem. As a matter of fact Jane never did write poetry and we can prove it because a number of her effusions are thrown upon the screen and furnish some of the loudest laughs. You can't blame a sensitive editor from running away from such awful rot any more than you can censure him for wanting to marry her, for Jane is decidedly good looking even if she does write poetry and the editor should be grateful to the alleged verse since it brought Jane to his notice.

The Moving Picture World, June 25, 1910, p. 1115.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor (Editor)

Description: Major: None

Description: Minor: Editor, Positive

Politics (1910)

Editor Silas Brown of the Locusville *Herald*.

This is an interesting comic, well worked out. The film results from an attack made by the editor of a newspaper upon a candidate for office. The daughter of the candidate and the son of the editor are in love, but have not told their parents. When the editor's attack is printed it throws both families into a broil, and the young lovers have a hard time straightening out the difficulty. Finally in despair they marry anyhow, and when the ceremony is performed call both sets of parents to the parsonage in the middle of the night. To make the fun the inconsistent plan is adopted of showing the parents in bare feet and night clothes. Everything is made up between the families when they find their children have wed. The film contains many amusing situations and be rated good. *Walt. Variety*, February 12, 1910

POLITICS.—Silas Brown, editor of the Locusville Herald, is desirous that the Democratic nominee for Mayor be defeated. To that end he publishes the following article in his paper:

LOCUSVILLE HERALD.

**“WILL YOU VOTE FOR
THIS MAN FOR MAYOR?**

—
**“Colonel Wheat, the Democratic Nominee for
Mayor, Said to Be a Former No-
torious Horse Thief.**

“We are informed that the honorable gentleman now running for Mayor on the Democratic ticket, at one time was connected with the disappearance of certain valuable horse flesh during his sojourn in the Southwest.”

Well, one can easily realize the results of such an imputation on the irate nerves of an old Southern gentleman. Colonel Wheat, the Town Marshal, and other friends, determined to fight the Confederate War over again, for vengeance is theirs. Fuming and fussing, the Colonel and his friends repair to the editor's office. A heated argument ensues, but no blood is wasted, though the Democratic party leave swearing eternal recriminations and vengeance.

Now let it be known that Colonel Wheat's daughter, Minnie, and the editor's son, Bert Brown, are very much in love with each other. Thus follows a complication of difficulties better seen by eye than told by pen.

Nevertheless, as our story runs along, we find even the wives of the Colonel and editor quarreling over the results of the publishing of such a defamatory and libelous article. Then, later on, and at night, young Bert and still younger Minnie, both bemoaning the untimely ending of their young love (for parents of both have absolutely refused an alliance), enter simultaneously the village postoffice. For what, you ask? We will tell you. Youth is ever blessed with folly, and sometimes that folly runs to the extreme. So it is with our juvenile pair. Both have determined to leave their homes for good and for all time. As they are about to post their letters, each written to the other, and each telling the other of his or her intention, they meet face to face, and finally determine to be married in spite of their parents' disapproval.

Now, as we follow on, we see them entering the village parson's home, and he, knowing all that has transpired, and deeming it quite a joke on both families, and at the same time a means of reconciliation, pronounces the words that make Bert and Minnie man and wife.

Then we reach the psychological moment. The parson telephones both families of what has transpired. Pandemonium is let loose. Regardless of appearances and in deshabille, mothers and fathers of Bert and Minnie arrive at the parsonage. Upon their entrance everything is confusion, for father berates son on the one side, while father berates daughter on the other, but eventually, between the combined efforts and pleadings of the minister and the newly married couple, the two old political enemies forget their troubles of the early sixties and clasp hands, much to the satisfaction of both families.

The Moving Picture World, February 5, 1910, p. 183.

Status: Unknown

Unavailable for Viewing.

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

The Sage, the Cherub and the Widow (1910)

Newspaper article sets up the story. When you see it in the newspapers, you know it is so.

THE SAGE, THE CHERUB AND THE WIDOW.
 —When you see it in the newspapers you know it is so. "Doctor Arnold, the noted specialist, has given up his practice and rented a cottage at Brightside, where he will pursue his literary studies and research." This is the notice that appeared in the local columns of the home newspaper. We will follow the Doctor to Brightside and learn all about "the Cherub and the Widow."
 Doctor Arnold's cottage is the next one to the widow's, and while he is quietly pursuing his studies, comfortably located under the shade of an overspreading tree, the Widow's little girl looks over the dividing wall, calls out to the Doctor. "The Sage" is very much annoyed by the interference. The childish playfulness and desire to make the Doctor's acquaintance gradually wins his friendship. One day the Widow misses her little girl, looks over the wall, and finds her sitting with the Sage having a jolly good time. Shortly after this episode the child is taken very sick, a specialist is called in by the attending physician and they retire to the garden to hold a consultation.
 Doctor Arnold, who is in his accustomed place on the other side of the wall, overhears the discussion of the little one's case, acts upon the impulse of the moment, climbs over the wall and offers his services in behalf of his little friend, whom he has learned to love. The physicians willingly accept his services and he is invited to the room of the sick child. He makes a careful examination and diagnosis of her case, and after prescribing for her and watching her, she is soon on the road to recovery and in a very short time is well and about her play as usual.
 The most interesting part of this story is the climax. The Doctor learns to love the Widow as well as the Cherub, and it is not long before things become still more interesting—who can guess the rest? The Sage marries the Widow and the Cherub is glad of it.

The Moving Picture World, October 15, 1910, p. 886

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.

Shadows and Sunshine (1910)

Police Reporter saves the day.

SHADOWS AND SUNSHINE.—The clerk grown grey in the faithful service of a single employer, arrives one morning to find the young nephew of his boss occupying the desk he himself has had so long. Brutally he is told that he is too old to perform his duties properly and is ordered away. At first his stunned brain is unable to comprehend the situation but gradually he comes to realize that he is being dismissed and frantically he pleads for a chance to make a living, pointing out that with the small wage paid him he has been unable to save anything and in a frenzy seeks to take his chair by force from the younger man. But he is driven from the office and in a daze he makes his slow progress homeward to tell the faithful wife that he has been dismissed. Here, at least, he finds sympathy, but it is the sympathy of a common sorrow, for she, too, realizes that they have been plunged into the shadows of poverty. Bravely the old man goes out to look for work but none have use for him and sometimes churlishly, sometimes with pity he is told there is nothing for him. One or two offer charity but this is refused. He cannot bring himself to take alms. And when the shadows seem the blackest a solution of the problem seems to suggest itself. He cannot longer support his wife. Their scanty store of money will last longer if there is only one to spend it and all will be kinder to the widowed woman. His foot has caught in a length of rope and with this in his hand he seeks the seclusion of a deserted building. Throwing the rope around a beam and climbing upon an old box he murmurs

a brief prayer and kicks the box away. The beam is rotten and the sudden weight tears it from its support. There is a shower of plaster and something that tinkles and the surprised suicide finds himself sitting amidst thousands of dollars in gold and paper money. It seems a dream at first but the money is very real and with trembling hands the old man fills a pocket. Now that he has money he feels more brave and he returns to the old office to argue with his employer against his dismissal. It is to no avail but in his vest pocket is a pencil, the property of the firm. This is taken from him and the employer insists upon making further search for what he terms stolen property. The gold is disclosed and refusing to believe so strange a tale a policeman is called in and all adjourn to the police station. It is agreed that the money does not belong to the old man but a young reporter "doing police" draws out a copy of his paper and shows that the old man is heir to the property and therefore the legal owner of the money. The clerk is released, the employer given a stinging dismissal and the clerk passes from out of the shadows of poverty into the sunshine of prosperity.

The Moving Picture World, December 3, 1910, p. 1307

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Reporter)

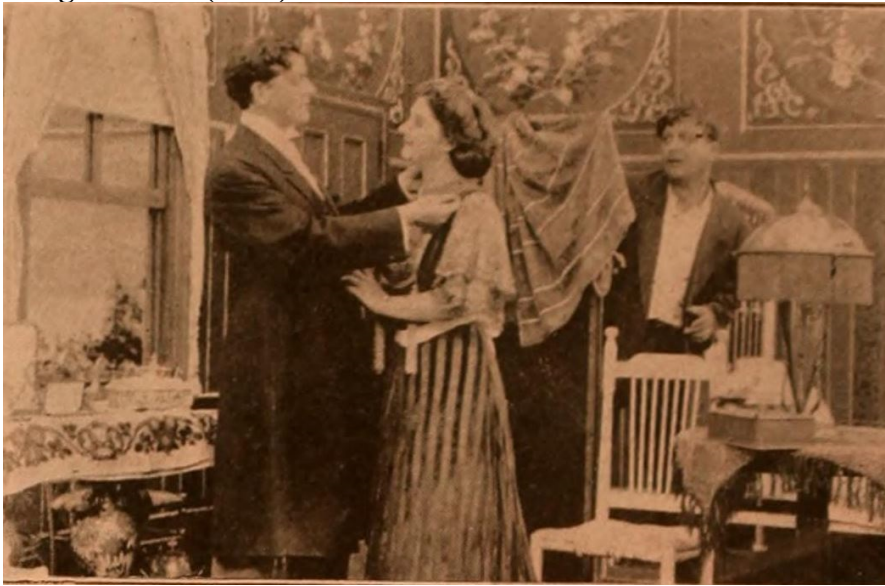
Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Cub Reporter)

Description: Major: None

Description: Minor: Reporter, Very Positive

Tangled Lives (1910)

Hastings, a young reporter

A shortage is discovered in the accounts of John Hill, a young bank cashier. The manager of the bank agrees to give him three days' time in which to make good the shortage. John confides in his young wife, May, and a young reporter interviews May about her husband's shortage. He becomes interested in the plucky young woman, and decides to suppress the story. The husband fails to raise the money, and leaves his clothes, with a note telling of his intended suicide, on a wharf at the water's edge. After five years the young reporter wins May for his bride. On the day of their wedding, John is attracted to the house where the ceremony is to take place. Hearing of the many rich gifts which the bride has received, he enters the house, and witnesses a love scene between the young reporter and his (John's) wife. He finds it impossible to escape by the way he entered, and attempts to leave by the floor window, falls to the ground and is killed. Here Hastings finds him, and has the body carried away, and leads May to the altar. *The Bioscope*, December 22, 1910.

Another variant of *Enoch Arden*, with a newspaperman interjected. The resurrected undesirable husband is cleverly eliminated. The coincidences are too miraculous to suit a plain newspaperman. Walton, *The Moving Picture News*, September 24, 1910.

TANGLED LIVES.—A shortage is discovered in the accounts of John Hill, a young bank cashier. The president of the bank agrees to give him three days' time in which to make good the shortage. John confides in his young wife, May, and telling her that he will surely find the money somewhere, leaves the house. During his absence, Hastings, a young reporter, interviews May about her husband's reported shortage. He is successful in obtaining from her a confession that the rumor is true, but while doing so, he becomes so interested in the plucky young woman, and so sorry for her unhappiness, that he decides to suppress the story for her sake.

The husband decides, after failing to raise the money, that he will pretend to have committed suicide and thus evade arrest. He leaves his clothes, with a note telling of his intended suicide, on a wharf at the water's edge. Here they are discovered by the young reporter, who undertakes to break the news to John's widow.

After five years the young reporter wins May for his bride. On the day of their wedding John, who has now become a tramp, is attracted to the house where the ceremony is to take place. Hearing of the many rich gifts which the bride has received, he enters the house through a cellar window, and goes up stairs to the room where the presents are. Here, unseen by them, he witnesses a love scene between the young reporter and his (John's) wife. Stunned by this revelation, and realizing that he is better out of the way, he once more starts to remove himself from their lives, but finding it impossible to escape by the way he entered, he attempts to leave by the second story window, falls to the ground and is killed. Here Hastings, the young reporter, finds him. He has the body quietly carried away and, returning, leads May a happy bride to the altar, blissfully ignorant of the tragedy in which she figures.

The Moving Picture World, September 17, 1910, p. 655.

Taugled Lives (Thanhouser, Sept. 13). —This story in very nearly the same form has been told before in the films, but the Thanhouser people have done it fairly well and added a few details which, while not quite logical, give it some new interest. A bank clerk becomes a defaulter and pretends to commit suicide by drowning, thus effecting his escape. Reporters are "Johnny on the spot" so promptly that we cannot understand how they missed seeing the escaping man, but they take the suicide for fact and later one of the reporters marries the supposed widow. On the wedding night the husband returns as a tramp, but in escaping again falls out of a window and kills himself. The reporter has no difficulty in keeping the wife from seeing the body, although she comes within a few feet of it, and the wedding ceremony goes merrily on.

The New York Dramatic Mirror, September 21, 1910, p. 32.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Hastings). Group.

Ethnicity: White (Hastings). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Hastings), Pack Journalists.

Description: Major: Hastings, Positive

Description: Minor: Pack Journalists, Neutral

Through the Clouds (1910)

Newspaper Report

THROUGH THE CLOUDS.—Judge Grey is a candidate for the nomination for Governor. His opponent is a man named Roberts, a thorough politician, who realizes that Grey will easily defeat him in a fair fight, and therefore begins to deal in what some people call "good politics." In other words, he throws mud at his opponent by prompting a newspaper report to the effect that Judge Grey has tried to bribe a contractor named O'Brien in return for political influence by offering him a ten million dollar interstate water supply contract if elected Governor. This, of course, is false as far as Judge Grey is concerned, but not so with Roberts, himself. He has offered to throw this contract to O'Brien providing the latter will swear that the newspaper report is true. This O'Brien agrees to do, first forcing Roberts to sign an agreement as to the facts of the deal in order to hold Roberts to his part of the bargain.

Jack Stanley, a young aviator, who is in love with Judge Grey's daughter, does not learn of the existence of the incriminating newspaper report until late in the afternoon of the convention day. By a clever trick he succeeds in securing possession of it and starts for the nearest railway station. Here he learns that he will be unable to reach the convention hall in time, and so is forced to send a telegram to his sweetheart, telling her of his discovery and instructing her to meet him in her auto at such and such a field, as he is coming in his aeroplane. This fact is discovered by the opposing party, and here follows a real novelty in motion picture stories, introducing the latest and fastest mode of travel. Of course, all is not accomplished without obstacles, there being a fight and many other thrilling happenings, but at last the young aviator arrives at the great convention hall in the nick of time, the convention is stampeded, and Judge Grey is nominated for Governor. He eventually becomes Governor of the State, and the aviator, the hero of the hour, wins the girl of his heart.

The Moving Picture World, December 10 1910, p. 1366

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Thriller

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

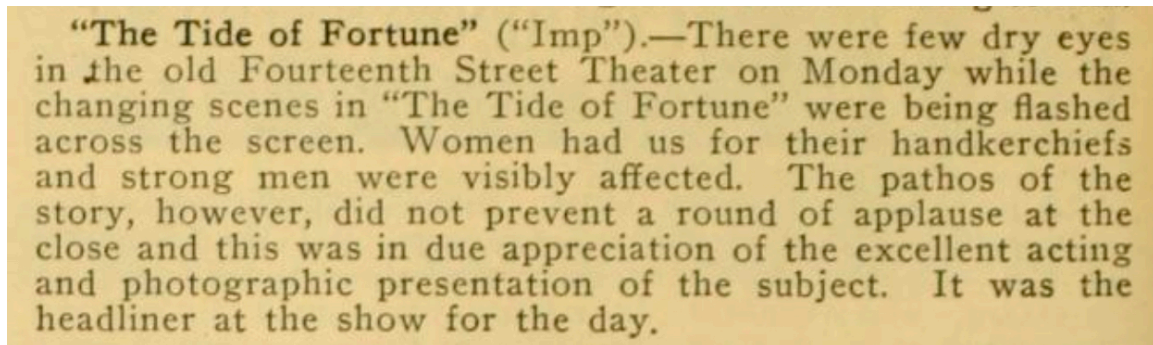
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral.

The Tide of Fortune (1910)

Newsgirl. The little girl selling newspapers accosts a man who tells her he doesn't want a paper, but he pities her, and reaching down for change, takes one look at her face: it's his own sister!



"The Tide of Fortune" ("Imp").—There were few dry eyes in the old Fourteenth Street Theater on Monday while the changing scenes in "The Tide of Fortune" were being flashed across the screen. Women had us for their handkerchiefs and strong men were visibly affected. The pathos of the story, however, did not prevent a round of applause at the close and this was in due appreciation of the excellent acting and photographic presentation of the subject. It was the headliner at the show for the day.

The Moving Picture World, p. 128, January 29, 1910

THE TIDE OF FORTUNE.—The indolent, thriftless black sheep of the family—the good-for-nothing son of a rich banker—this is the young man we see bothering his busy brother, who is disgusted with the doings of the drunken ne'er-do-well, and leaves him alone in the room. Notwithstanding the entreaties of his two pretty sisters, he fills himself with liquor from a flask and stumbles out to meet his cronies.

They all imbibe freely at a fashionable cafe, and the young man starts home at dawn. He fumbles at the lock, and when he finally gets into the library he surprises two burglars at work. There is a quick scuffle, after which the cracksmen escape, leaving the stupefied young man alone. The commotion has awakened the family, and the black sheep stands before them with all the circumstances pointing to him as a thief in the family. This is the last straw to the suffering father and brother, and they bid him leave the house forever. He bows to the inevitable, kisses his sisters good-bye, and goes forth with heavy step.

Fate has ordained that men be not the masters of their destinies, and the fortunes of the father, in the course of years, turn unfavorably. The stock market has taken his all; his home is sold over his head, and in a last effort to recoup he appeals to his good son. Whether it is "the iniquities of the father" we cannot say, but the son he had so lovingly reared turns against him at the crucial moment, and he returns to his now squalid home and his hard-working daughters.

Meanwhile the fortunes of the black sheep have taken him to the golden West and in years of labor he has struck it rich. We now see him selling his claim, and he comes home. To his great surprise his father's house holds a new tenant, and he hears of the ill-fortune that befel him. Very unhappy, he begins to walk toward another section of the city, when a little girl selling newspapers accosts him. No, he doesn't want a paper, but he pities her, and reaching down for some change, takes one look at the face—it's his own little sister!

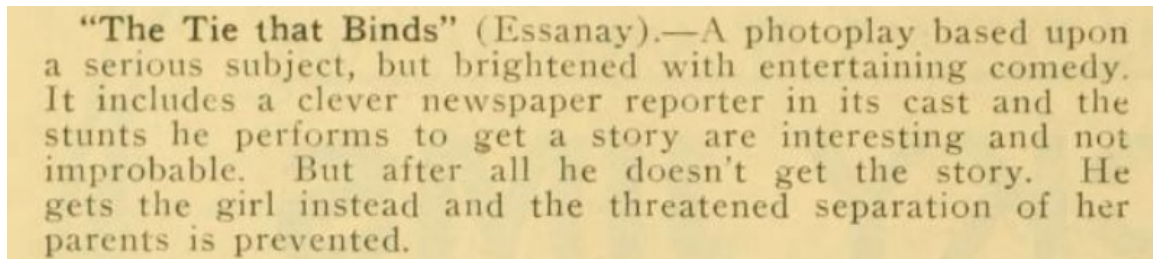
It is better that we should not try to tell in words of how he met his other sister, too; prepared a new home for father, without his knowledge, and conspiring with his sisters had the little family evicted, only to bring them to the new home, where the father, bewildered, learns for the first time of the happy return and regeneration of his son.

Status: Unknown
Unavailable for Viewing.

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

The Tie That Binds (1910)

Newspaper Reporter



"The Tie that Binds" (Essanay).—A photoplay based upon a serious subject, but brightened with entertaining comedy. It includes a clever newspaper reporter in its cast and the stunts he performs to get a story are interesting and not improbable. But after all he doesn't get the story. He gets the girl instead and the threatened separation of her parents is prevented.

The Moving Picture World, December 10, 1910, p. 1358.

Status: Unknown
Unavailable for Viewing.

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

Twixt Loyalty and Love (1910) (aka 'Twixt Loyalty and Love)

Managing Editor Frank McCracken of *The Daily Call*. Owner of *The Daily Call*.

TWIXT LOYALTY AND LOVE.—Frank McCracken is placed in the managing editor's seat by the owner of "The Daily Call." His promotion makes it possible for him to marry Margaret, daughter of the Hon. Hiram Johnson, reform candidate for mayor.

Frank and Margaret call upon Johnson at his campaign headquarters, where Frank tells him of his promotion and asks Margaret's hand in marriage. Edward Cranston, private secretary to Johnson, secretly in love with Margaret, overhears Johnson's hearty consent and vows to break off the match. He rifles Johnson's safe and unearths evidence proving Johnson's connection with street paving graft of twenty years before. He then goes to the office of "The Daily Call," and surreptitiously places the papers upon Frank McCracken's desk.

The young managing editor reads the incriminating evidence and is filled with consternation. Loyalty to his newspaper commands him to publish the story, which, upon the eve of the election, will mean the blasting of Johnson's political career and the ruination of his good name.

He hastens to Johnson and asks him either to verify or deny the authenticity of the data, but Johnson will do neither and bids him choose between his duty to his newspaper and his duty to the father of his intended wife. Margaret, entering and believing her father to be innocent, orders Frank to leave her presence, as she places loyalty to her father before devotion to her lover.

Cranston in the meantime has suffered the pangs of remorse, and going to Margaret, confesses his share in the matter and tells her he was actuated in so doing through his love for her and his jealousy towards Frank McCracken. She is filled with loathing at his treachery to her father and orders him from the house.

Going to Frank, in the composing room of the "Call," she finds him and a "make-up" man, bending over the paged story, which is about to be stereotyped. She makes a final appeal to him to suppress the story, but he is compelled to refuse her request. The page is locked and the foreman raises the form to carry it away. Margaret, in desperation, seizes a mallet lying on the stone and shatters the type in the locked form. It is press time, the story is "killed"—her father's name has been saved. At this moment a message is brought to Frank which advises him that the opposing candidate to Johnson has withdrawn because of graft charges and that in consequence Johnson is assured of election. Margaret has not only saved her father's reputation, but has been the means of his political triumph.

Frank, realizing that he has individually done all in his power for his paper's interests, turns to Margaret, shows her the message and congratulates her upon the success of her coup. She, instantly forgiving him for what he attempted to do, extends her arms to him and the harmony between them is fully restored.

The Moving Picture World, December 3, p. 1312.

Magnificent newspaper drama. The scenario was written by a newspaper man who knows the game from printer's devil to managing editor. *The Moving Picture World*, November 26, 1910, p. 1268

"Twixt Love and Loyalty" (Imp).—Not every newspaper man has such a trial, but the probability is that substantially all of them would be as loyal to their newspaper as this one if it came to the test. In a small way many newspaper men have been called upon over and over again to face similar crises, though, fortunately, not often connected with a love affair. Loyal to his paper, the editor goes on and does what he believes is right. Then fate takes a hand and assists in untangling the troubles until everything is set right. The pluck of the girl in plying the form is admirable, and perhaps the touch of the unusual adds to its attractiveness. The picture will please because it seems true to life. The characters are the same commonplace individuals one sees about him every day and the problems presented are the same ones that might be met by any man. The dramatic strength lies in the fact that the picture is simple, direct and tells its story plainly. The actors are sympathetic and enact their roles with earnestness and discretion. That the girl forgives the young man even though what he intended doing would have ruined her father is justified. There is no reason representing a man as suffering because he is doing his duty. The only character who seems unusual or unlikely is the secretary, whose conscience afflicts him and he confesses his complicity. Such men do not often confess and there is an impression that the picture would be improved by permitting the editor to discover that portion by some other method. If a reporter brought in the discovery it would add to the interest and be more in keeping with the newspaper office realism. This is not intended as a criticism, but as a suggestion which might improve the picture.

The Moving Picture World, December 24, 1910, p. 1479. Lists film title as "Twixt Love and Loyalty."

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Frank McCracken, Owner, Make-Up Man, Foreman). Group-2.

Ethnicity: White (Frank McCracken, Owner, Make-Up Man, Foreman). Unspecified-2

Media Category: Newspaper

Job Title: Editor (Frank McCracken). Publisher (Owner). News Employee (Make-Up Man, Foreman). Miscellaneous (Editorial and Composing Rooms).

Description: Major: Frank McCracken, Positive.

Description: Minor: Publisher, Positive. Make-Up Man, Foreman, Positive.

Miscellaneous-2, Neutral

An Unselfish Love (1910)

Newspaper Article creates a vicious love triangle.

AN UNSELFISH LOVE.—Our hero having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home, carrying the love of the daughter, but no hope is held out to him by the father that he can ultimately succeed. We see him after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale with which it is carried out in this part of the country. Among his earliest acquaintances is a lady by no means unattractive, but of the type and age which is popularly designated as an "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement, but after a while her attentions become quite unwelcome, particularly as visit after visit to the village post-office finds no letter waiting for him from his loved one at home. Shifting back to the town which he left, we find that Mr. Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written to John, from being sent. We see John in the various stages of his successful farming, continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily at least turns Mabel's love to pique, and the other suitor being coached to make advances at just this time, is accepted by her. Soon after-

wards John, on one of his frequent visits to the village post-office, finds, to his great delight, a letter, but his joy is turned to the deepest grief when upon reaching the attractive home which he has made for Mabel and opening the envelope, he finds it to be a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her, but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily leaves the room, leaving the half-written letter with the wedding invitation and Mabel's portrait on the table before him. Miss Gray entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her, and here her noble heart, though beating under an old-fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked, and immediately starts East. Just before the wedding day she reaches Mabel's home, whom she is fortunate enough to find alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph and it is not long before she has acquainted Mabel with the fact that John in far-off Western Canada is pining for her. From this point Miss Gray

urges upon Mabel the necessity for prompt action. and after argument, prevails upon her to immediately start for John's farm. In order to escape observation, Mabel leaves surreptitiously by means of a ladder placed against her window. Going back to Western Canada, we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home, and, thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely, but coldly, and not being able even yet to completely repress her fondness for him, she offers him a bunch of roses which she has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away he intimates to her that he is in no condition to talk with her. Miss Gray, heartbroken herself, but ever true to her purpose, goes to the door and beckons, at which Mabel enters and going to John lays her hand gently on his shoulder. Thinking that it is Miss Gray, he angrily brushes the hand aside, but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy, and while we can rejoice in their happiness and their acknowledgment of it to the "old maid," our joy is almost overpowered by the sympathy which we feel for her as she furtively wipes her eye and turns away. However, we may take consolation in the fact that, though she lost what she most coveted, she at least found two friends who will be true to her through life.

The Moving Picture World, September 17, 1910, p. 643

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 Wireless Romance (1910)

Newspaper Article creates a scandal by mentioning a woman's name associated with a wager made in a drinking brawl at a public café.

A WIRELESS ROMANCE.—Miss Warren, a young girl of fashionable society, is still quite undecided if she shall entrust her heart and hand into the keeping of a well known clubman, a gentleman of fashion, when a slight accident occurs,—simple in the extreme, yet destined to change the course of at least three lives. This mishap is the dropping of a fan over a cliff near a river bank. In itself it is nothing, but it results in Miss Warren's acquaintance with a stranger who proves to be a wireless operator.

Their second meeting occurs on a street corner while he is on his way to his station, a short distance off. Naught will do but the fashionable Miss Warren must visit for the first time and inspect the marvels and wonders of this modern invention. Soon she is deeply absorbed in the mysteries of wireless, while her teacher is more deeply absorbed in the color of her eyes, her hair and the dainty smile that lurks around her lips. At any rate the lesson continues, only it is a different kind of wireless from the Marconi system that is being flashed from eye to eye during long walks along the beach and silent good-byes at the gate of Miss Warren's mansion. One has but little doubt about the messages being all wireless, and I think it was stupid little Cupid who invented this system ages and ages ago.

In the maze of mystery and mirth that has followed this fascinating flirtation and its quick ripening into deep human love, Miss Warren has almost forgotten to inform her fashionable suitor that his case is hopeless. Suddenly she is brought to her senses by a scandalous newspaper article in which her name is mentioned as being associated with a wager made in a drinking brawl at a public cafe, the wager being that her hand will be won within a week. In a moment Miss Warren sees her wireless operator as a common, drunken boaster, who has dared to boast that she has surrendered her heart to him.

Hot with wounded pride and humiliation she writes Mr. Hartley, her almost forgotten suitor, that she accepts his offer of marriage and that they must be married at once. She will meet him aboard his private yacht and run down to Marrow, where they will be married before nightfall. Within a few hours she finds herself far out at sea, and is just beginning to realize what she is doing when she detects Mr. Hartley in the act of sending a wireless message claiming he has "won his wager." Then the truth dawns upon her—she had made the mistake of accusing the wrong man? She demands that Hartley return with her, but no! the game has gone too far now for this man of fashion to turn back and be made the laughing stock of all his friends. She will have to carry out her own proposition and marry him that night at Marrow.

In the little wireless station at the sea coast sits the operator smoking his pipe and dreaming of one sweet girl who dropped her fan, when suddenly he hears the signal of distress. Again it comes flashing through the air followed by the initials of Ruth Warren,—“on board Hartley's private yacht.” A half hour later and a small racing launch slips out from the wharf bound for Marrow with a certain wireless operator on board. A chase at sea is a new feature in the moving picture field and one that adds an exciting interest to this especially fine film of the Edison Company.

“Homeward bound” is the last sub-title, and it easily tells the closing incident in a fine photographic film which is filled with exceedingly dramatic situations, and which will hold popular sway wherever it is shown.

The Moving Picture World, July 16, 1910, p. 151

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Romance

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Legend

Genres²⁴

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

²² There is no mention of the reporter in the review, but the actor remembers his first film in detail and the reporter, although a minor character, was heroic in saving the heroine twice.

²³ E.J. Fleming, *Wallace Reid: The Life and Death of a Hollywood Idol*, McFarland & Company, Publishers, Jefferson, North Carolina and London, 2007.

²⁴ 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.