

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

**Appendix 3:
Annotated Bibliography 1911
Encoded Films 121 to 186**

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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.

1911

The Accident (1911)

Newspaper account is false. Newsboys.

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

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

THE ACCIDENT (July 14).—Mr. Matthews sends his wife and child to the seaside for a short holiday, promising to follow by the next train. On leaving the station, however, he meets an old friend, who persuades him to spend a few hours with him. Meantime, Mrs. Matthews and her little girl are seated in the train, a good scene showing the flying landscape. At the first stop, refreshments are partaken, and the holiday-makers dally over their meal. A few hours later, the newsboys are crying out that a terrible train accident has happened, and Mr. Matthews reads that the train on which his wife and daughter were travelling is wrecked. Excitedly he rushes into the office of the railway company, where a telephone message brings the comforting assurance that all is well, and a happy reunion takes place in the railway station.

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Newsboys). Group

Ethnicity: White (Newsboys). Unspecified.

Media Category: Newspaper

Job Title: News Employee (Newsboys). Unidentified News Staff

Description: Major: None

Description: Minor: Newsboys, Unidentified News Staff, Neutral

An Act of Kindness (1911)

Editor

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Editor)

Ethnicity: White (Editor)

Media Category: Newspaper

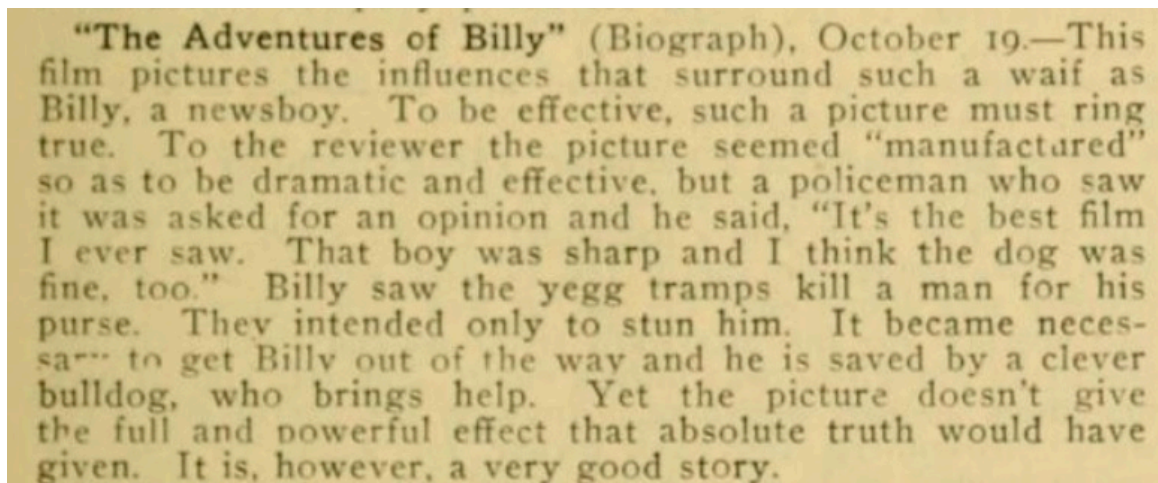
Job Title: Editor (Editor)

Description: Major: None

Description: Minor: Editor, Positive

The Adventures of Billy

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



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

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

Viewing Notes:

Title Card: "Suggested by Press Comment on the Tramp Evil"

Title Card: "Little Billy, the Bootblack"

Sleeping under hay in an abandoned area. Picks up his shoe-shine box.

He asks men sitting on benches reading newspapers if he can shine their shoes. One, the director D.W. Griffith playing a role, tells him to go away.

Title Card: "Finding Luck Against him, Billy decides to move to some other town."

He walks to the other town. "Tired after a long day's walk."

Title Card: "Two tramps befriend Billy."

Title Card: "By threats, the Tramp force Billy to beg for them."

When he is reluctant to do it, one tramp starts choking him, making him cry. He then does what they say. He goes to a woman and begs for money. He gets some food and they eat it.

A family is reading newspapers and Billy goes to beg for money. He pets their dog. Other people show up. The tramps watch carefully. They give Billy food. The tramps whistle for him and he finally leaves.

The tramps decide to rob a man while Billy watches. They beat up the man shocking Billy. They search for his wallet. Billy is frightened. They steal his money, then run away, grabbing Billy. Billy runs away and they chase him. They catch him. They lock Billy up in a shack.

Car breaks down with a family in it. Their dog finds Billy. The car of people leaves. The tramps are scheming to get more money. Billy writes a note: "Help. I am in shak downroad prisoner of tramps who kilt old man, Billy." He gives it to the dog. The dog runs away with the message.

The tramps continue plotting and watching the two men. The car with the people stops. The dog catches up with them. They find the note. They all get into the car. The tramps prepare to kill Billy. The car with people follow the dog to Billy. The tramp with the knife can't kill the boy and drops the knife. The other tramp picks it up and chases Billy around the shack. The car arrives with men and sticks. As the tramp is ready to kill Billy, the men in the car arrive. Billy tells them what the tramps did. A woman hugs Billy. The father and mother ask Billy to stay with them. FILM ENDS

Status: Print Exists

Youtube

April Fool (1911)

Editor.

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

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Editor). Group (Editorial Office)

Ethnicity: White (Editor). Unspecified.

Media Category: Newspaper

Job Title: Editor (Editor). Miscellaneous (Editorial Office).

Description: Major: None

Description: Minor: Editor, Miscellaneous, Neutral.

At the Stroke of Twelve (1911)

Newsboy Tom.

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

The Moving Picture World, November 18, 1911, p. 570.

"AT THE STROKE OF TWELVE" (Essanay), November 27.—Twelve was the hour the very small boy was invited to call at the rich manufacturer's office. He had stopped a runaway and saved this rich man's very little daughter. Some years later, we see the boy prospering and engaged to the girl. This girl is about a good deal. She has made friends with the old chief draftsman and when this old man gets suddenly sick, he sends a telegram asking "his little flower girl" to come and see him, which is peculiar. By her, he sends plans on which he has been working to her father, which is also peculiar. The only object apparently being to keep the girl in the story. These drawings must be complete by twelve that night. The girl's sweetheart does the work and gets them in just in time. It is fairly dramatic; but not very much above the ordinary good picture.

The Moving Picture World, December 9, 1911, p. 817.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Tom)

Ethnicity: White (Tom)

Media Category: Newspaper

Job Title: News Employee (Tom)

Description: Major: None

Description: Minor: Tom, Positive

The Aviator (1911) (aka The Aviator and the Journalist's Wife; Love and Aviation)
Journalist.

“The Aviator” is a thrilling dramatic story in which a well-known French aviator, Flarion, performs remarkable serial feats with a woman in his biplane as a passenger. *The Moving Picture World*, December 2, 1911, p. 736

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

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

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Journalist).

Ethnicity: White (Journalist)

Media Category: Newspaper

Job Title: Reporter (Journalist)

Description: Major: Journalist, Negative

Description: Minor: None

Bobby, the Coward (1911)

Newspaper. Bobby scans the newspaper each day in search of a clue of some employment.

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

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

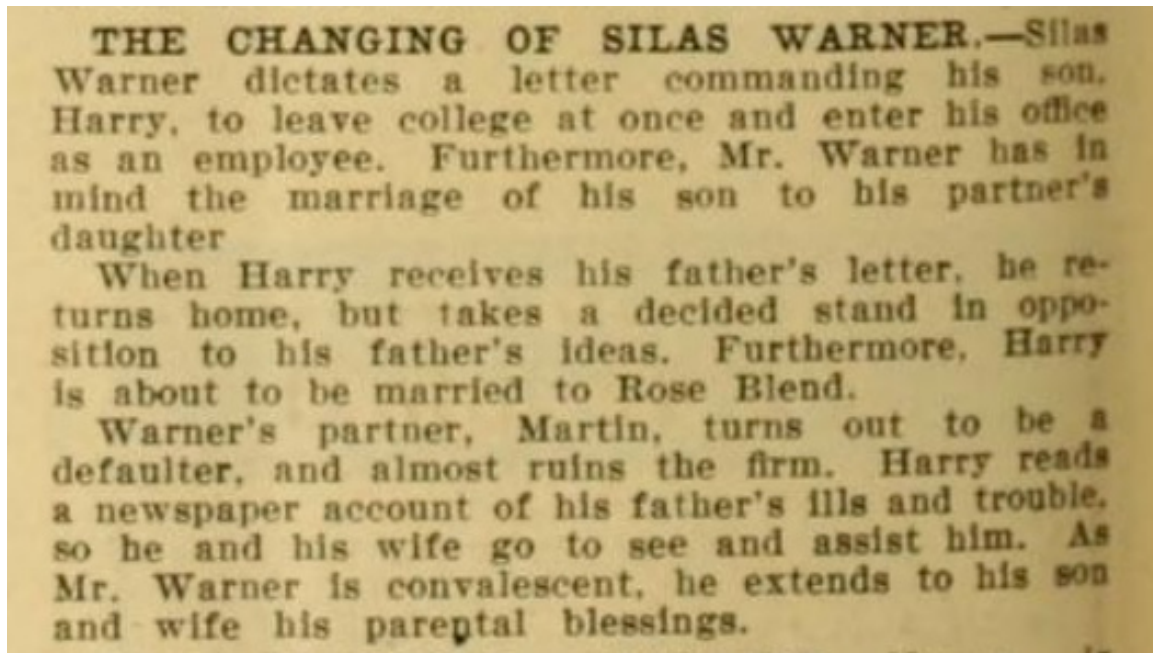
Status: Print exists in the Museum of Modern Art film archive
Viewed: Youtube (Partial)

Type: Movie
Genre: Drama

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

The Changing of Silas Warner (1911)

Newspaper article changes son's life.



The Moving Picture World, June 10, 1911. p. 1324.

Status: Unknown
Unavailable for Viewing.

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

The City (1911)

Newspaper article.

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

The Moving Picture World, August 12, 1911, p. 394.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Negative

College Chums (1911)

Newspaper Article reveals a friend's financial woes.

Ray Douglas and Walter Evans had been chums from boyhood. It is not strange, therefore, that when the time approached for their future training and educational advancement, they should select the same college.

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

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

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Comrades (1911)

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

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

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

Viewing Notes:

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

Status: Print Exists

Viewed (DVD)

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified New Staff, Neutral

Corinne in Dollyland (1911)

Newsboy

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

CORINNE IN DOLLYLAND.—Little Corinne, sitting quietly by her grandmother's side, suddenly decides that she would like to go to the moving picture theater. After a good deal of coaxing the grandmother gives her the wherewithal with which to gratify her desire. She takes the money and sets gaily off for the theater.

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

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

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

The Moving Picture World, February 18, 1911, p. 377.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: None

Description: Minor: Newsboy, Positive

A Corner in Criminals (1911)

Police Reporter Willet Print of the Morning Wheeze.

A CORNER IN CRIMINALS (Oct. 18).—Chief of Police Ketcham Swift, hears that Slinky Sam, an escaped convict, is in town. He tells this to Willet Print, police reporter of the "Morning Wheeze." The reporter suggests a plan to capture the convict. The scheme looks good to the Chief. The next edition of the "Morning Wheeze" contains a big article stating that Slinky Sam has been found innocent and that a full pardon and a cash compensation will be given him when he is found. The next day all the bums in the city present themselves to the Chief of Police, each claiming to be Slinky Sam. The reporter loses his job, and while going down the street, is "panhandled" by a bum. Being in an angry mood, he sails into the bum and hands him a good licking. The bum's shirt is torn and the reporter recognizes a tattoo mark, which is one of the identification points of Slinky Sam. He hustles the bum to the police station and the Chief is so pleased that he hastens to have Willet Print restored to his place on the paper.

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Willet Print, Editor).

Ethnicity: White (Willet Print, Editor).

Media Category: Newspaper

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

Description: Major: Willet Print, Transformative Positive.

Description: Minor: Editor, Positive

The Crucial Test (1911)

War Correspondent Charles Channing (Herbert Prior), a discharged reporter. War Correspondent J.R. Keating (Richard Neil), the star reporter. Managing Editor (James Gordon). The Telegraph Operator (Richard Ridgeley).

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

The Moving Picture World, July 22, 1911, p. 124.

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

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

By chance he hears Keating arranging to engage a tug to visit the American fleet, and, unbeknown to Keating, who is greatly under the influence of

liquor, he secures a job on the boat as a deck hand. This was a wonderful piece of luck, for just as the fleet is sighted there is a movement on the deck and the next moment the Battle of Santiago is on.

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

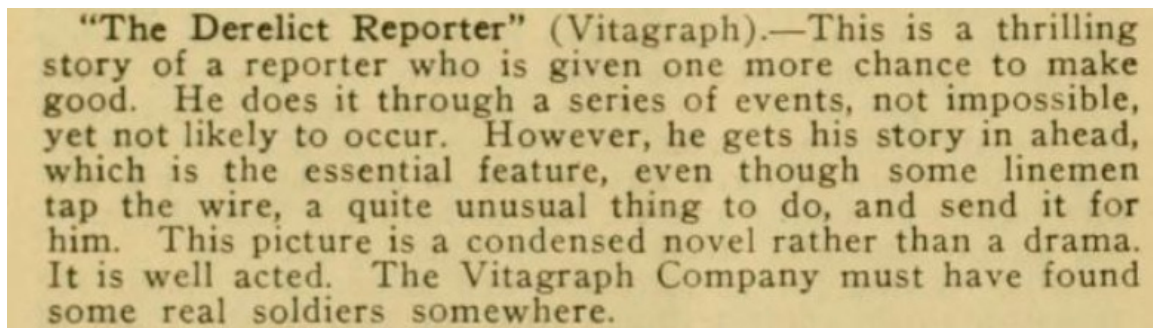
Three months later he wanders into New York, a human derelict drifting on the sea of fate, but eventually he comes into his own and this scene closes a very interesting and thrilling story of the famous naval engagement of Santiago Harbor.

Status: Unknown
Unavailable for Viewing.

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

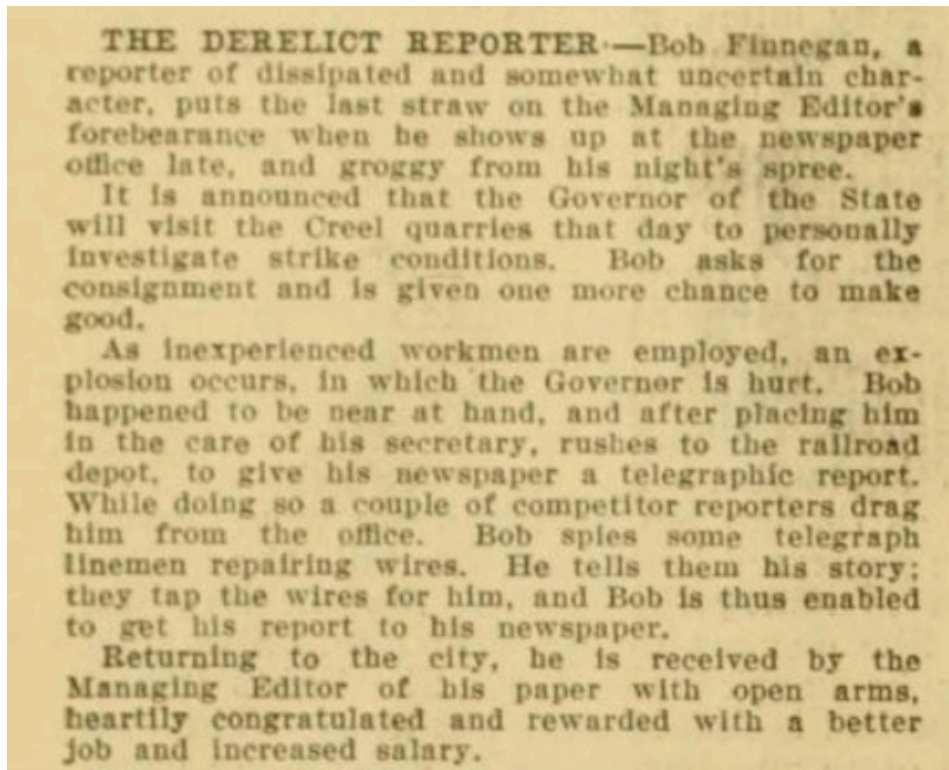
The Derelict Reporter (1911)

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



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

The Moving Picture World, May 20 1911, p. 1140.



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

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bob Finnegan, Managing Editor, 2 Rival Reporters). Group.

Ethnicity: White (Bob Finnegan, Managing Editor, 2 Rival Reporters). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Bob Finnegan, 2 Rival Reporters). Editor (Managing Editor).

Miscellaneous.

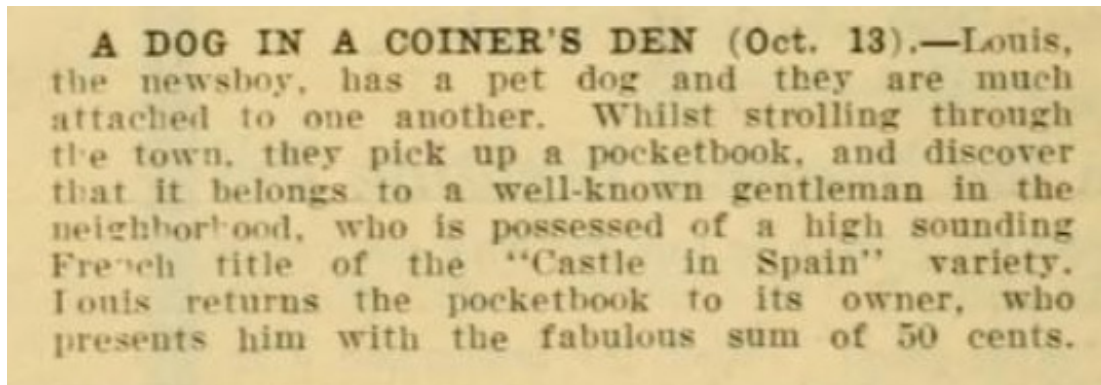
Description: Major: Bob Finnegan, Positive

Description: Minor: Managing Editor, Positive. 2 Rival Reporters, Negative.

Miscellaneous, Neutral

A Dog in a Coiner's Den (1911). France.

Newsboy Louis.



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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Louis)

Ethnicity: White (Louis)

Media Category: Newspaper

Job Title: News Employee (Louis)

Description: Major: Louis, Positive
Description: Minor: None

The First Man (1911)



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

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

"THE FIRST MAN" (Essanay).

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

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

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



Scene from "The First Man" (Essanay).

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

"HAS NEVER TALKED TO A MAN."

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



Scene from "The First Man" (Essanay).

Whitney packs a small grip and boards a train for Oaklawn, and arriving in the village inquires the direction to Chetwood Cedars to get an interview with the girl and from the general report he has had, this will be no easy thing to

accomplish. He arrives at the entrance to Chetwood Cedars. Entering, he bumps into a butcher boy, who warns him to stay clear of the place. Not daunted by this very good advice, Whitney approaches the house. Suddenly he pauses as he sees, seated at the window of the manse, a very comely young lady, dressed in the rather eccentric fashions of the Quaker cult. This must be Miriam, and starting forward he lifts his hat and calls to the girl at the window. The next instant, however, the girl disappears from the window and one of the maiden aunts draws the curtain on the object of his visit.

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

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

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

"Earl Whitney," it says, "resignation declined. Girl of legal age at 18, not 21. Marry her, you boob, and return to new job as sporting editor. Congratulations from the staff. Bob."

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Earl Whitney, Bob).

Ethnicity: White (Earl Whitney, Bob).

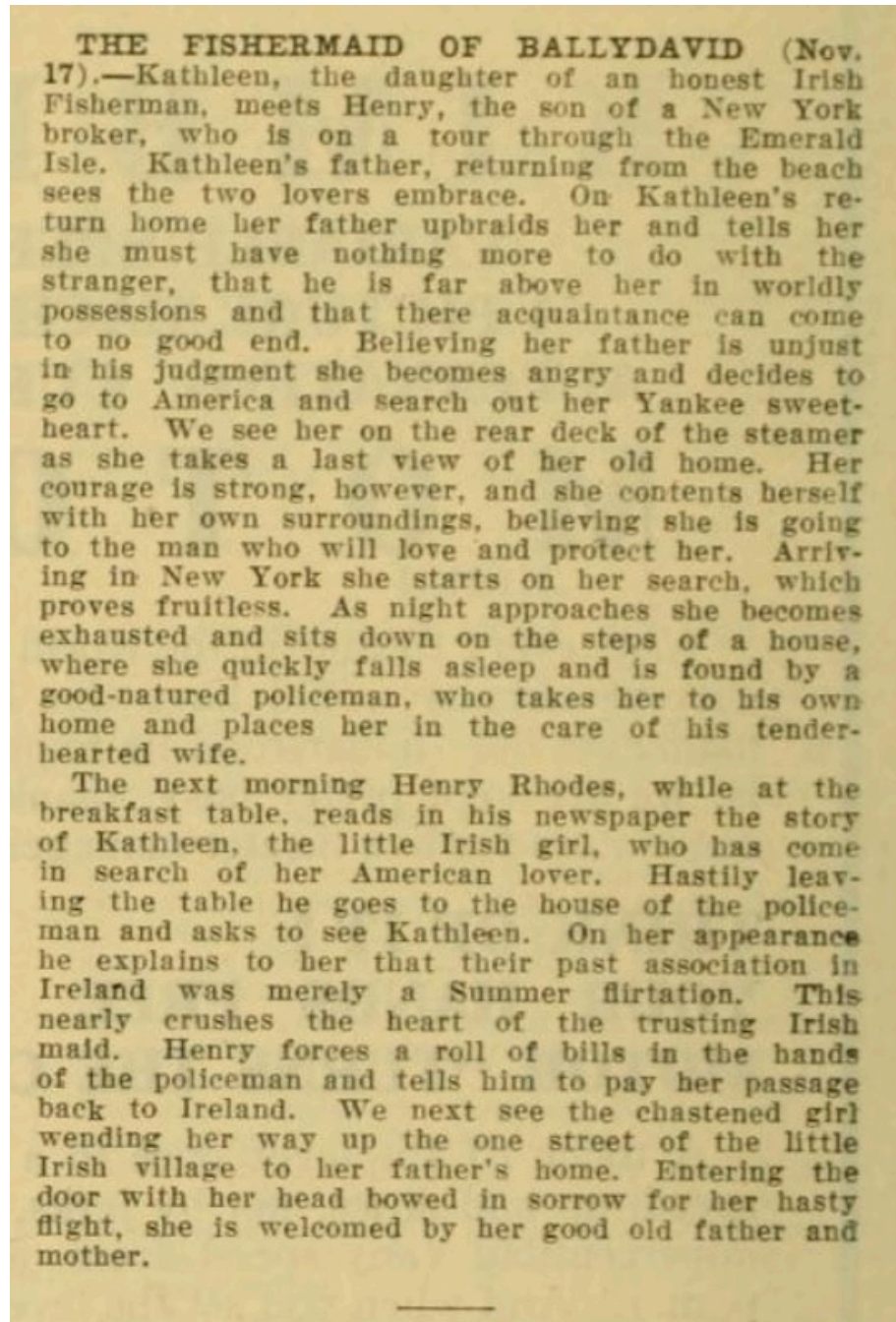
Media Category: Newspaper

Job Title: Cub Reporter (Earl Whitney). Editor (City Editor Bob)

Description: Major: Earl Whitney, Positive
Description: Minor: City Editor Bob, Positive

The Fishermaid of Ballydavid (1911)

Newspaper article plays an important part in the plot.



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

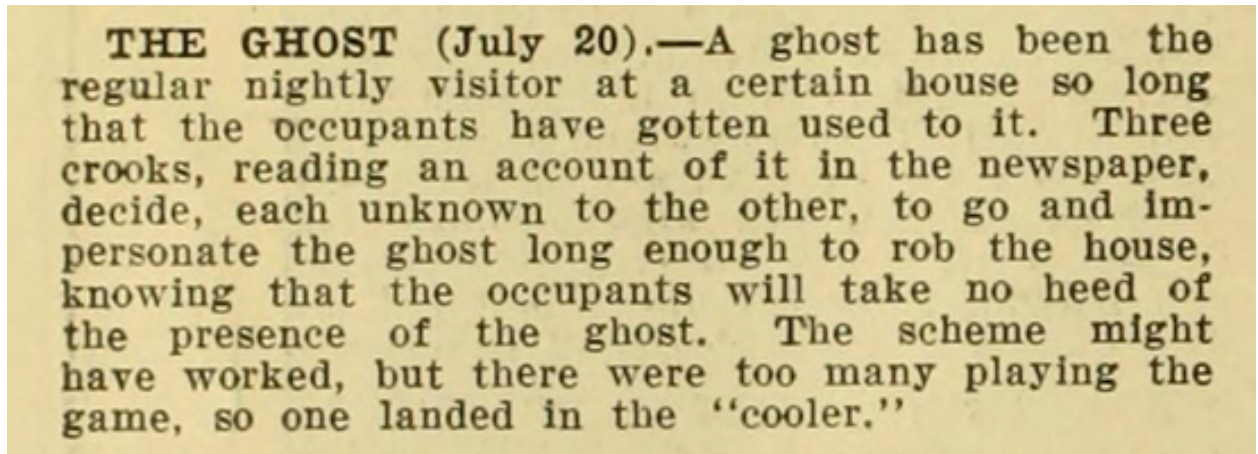
Status: Unknown

Unavailable for Viewing.

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

The Ghost (1911)

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



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

Status: Unknown
Unavailable for Viewing

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

Good News for Jones (1911)

Newspaper Story

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

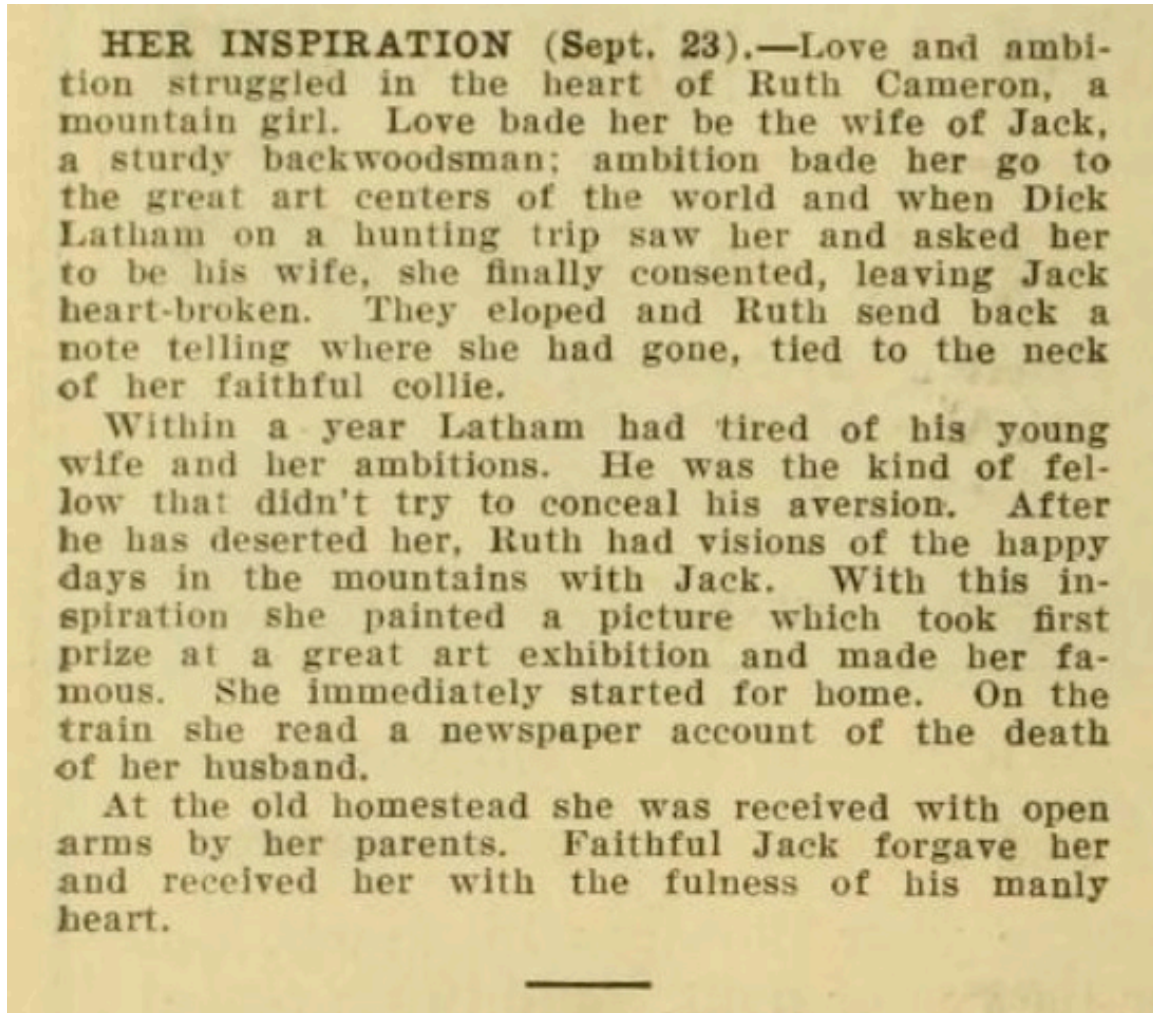
Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Her Inspiration (1911)

Newspaper Article changes a woman's life.



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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Her Pet (1911)

Newsboy.

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

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: Newsboy, Negative

Description: Minor: None

His Exoneration (1911)

Newspaper Article causes trouble for a pair of sweethearts.

HIS EXONERATION (Oct. 5).—John Morgan, a banker, married the second time, thereby getting a stepson by the name of Charles, whom he employs in his bank. Charles accidentally discovers that his stepfather is short \$50,000, and knowing that he loves his wife dearly, takes the blame for the shortage upon his shoulders. Charles soon arrives in California. He falls in love with Marjorie, the daughter of a ranch owner. Jake Kilrain is also a suitor for her hand. One day, Charles, calling at his sweetheart's home, meets Kilrain, and in an altercation knocks him down. Kilrain, reading a New York newspaper, discovers a piece which says that the police are looking for Charles. He shows this to Marjorie, and threatens to deliver her lover into the hands of justice, unless she consents to marry him. Their engagement is soon announced. Harry, Marjorie's brother, overheard Kilrain boasting of how he made Marjorie come to him. Harry secures a copy of the paper, thereby getting the name of John Morgan. Harry wires him to the effect that his stepson is in danger of being brought to justice. Later he receives a telegram from Mr. Morgan, saying that his son is not to blame. Morgan then succumbs to a bullet from his revolver. Harry informs Charles of his deed, and together they ride to the church at which the wedding is to be held. They arrive just in time

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Home (1911)

Editor (Frank Brownlee – an Editor) of a daily newspaper. Newsboy.

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

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

The Moving Picture World, November 18, 1911, p. 574.

"HOME"—A THANKSGIVING PICTURE.

This Edison production, timed for a Thanksgiving release, is singularly appropriate for any time seeing that it carries with it a strong moral lesson showing the power of home ties upon wandering ones, no matter in what station of life.

A father and mother, saddened by the willful absence from home of their only son, approach with heavy hearts the home-loving season of the year. Hoping that even by chance her wandering boy may see it, the mother inserts a "personal" in the city papers assuring her "child" a warm welcome on returning home. In the "copy" room of a paper the notice is read by the editor, who has himself forgotten the old country home and aged parents; the appealing nature of the "personal" touches him and he immediately starts upon a long delayed return trip to the old home. Again an actress in the dressing room of the theater is reading and smoking her



Scene from "Home" (Edison).

cigarette while waiting her "turn." As her eye catches the advertisement her quickened conscience is evidenced by her actions, for she, too, is a willful wanderer from the parental roof and table; hastily dressing in traveling clothes after finishing her part, she hurries to the "welcome" waiting her.

In turn a clubman, lolling the luxury of his clubroom, happens to read the mother's call, which comes to him as a voice from the early days, as the vision of the old and happy farm scenes pass before him. The call is undeniable and tossing aside the paper he surprises his friends by his hurried departure for the home, well nigh forgotten.

The paper tossed aside by the clubman falls through an open window where a passing street wanderer catches and reads it. Although the message has done so much good thus far the last reader is the one for whom it was originally intended. The call finds a ready response in the prodigal's mind,

and he is soon seen "beating" his way home, by stealing rides on the freight trains; for unlike the others whose hearts have been touched he is in poverty and distress.

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



Scene from "Home" (Edison).

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

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

Status: Unknown
Unavailable for Viewing.

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

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

Editor (Oscar Hemberg). Journalist (Elin Brandell). Journalist (Agnes Brystrom).
Journalist (Eira Hellberg). Journalist (Ellen Rydelius). Journalist (Elin Wagner).

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

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Editor). Female (Journalists-5). Group.
Ethnicity: White (Editor, Journalists-5). Unspecified.
Media Category: Newspaper
Job Title: Editor (Editor). Reporter (Journalists-5). Miscellaneous.
Description: Major: Editor, Journalists-5, Positive
Description: Minor: Miscellaneous, Neutral

In Time for Press (1911)

Cub Reporter Jack Burns (William Clifford). Cub Reporter Edith Gates (Edith Storey). Reporter Jim Ford (Francis Ford), star reporter for *The Blade*. Editor. Pressman. (Note: IMDb refers to the Reporter as Jack Burris.)

In this account of newspaper rivalry, a reporter for *The Blade* tries to help a rancher's daughter get a job on the paper, but is fired for his efforts. He joins the *Express*, and he and a *Blade* reporter both get on the story of a train holdup. *The Blade* reporter tricks the hero by pretending to be injured and then knocking him out, but the heroine rides off to telegraph the story and scoops *The Blade*. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, pp. 8-9.

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

Edith returns to her home, and Jack secures employment on the "Express," the deadly enemy of the "Blade," where he "makes good." A month later the "Limited" is held up and the bandits escape. It looks like a good story and Jack is dispatched to the spot, while Ford is sent by the "Blade."

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

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Western

Gender: Male (Jack Burns, Jim Ford, Editor, Pressman). Female (Edith Gates). Group-2.

Ethnicity: White (Jack Burns, Jim Ford, Edith Gates, Editor, Pressman). Unspecified-2)

Media Category: Newspaper

Job Title: Cub Reporter (Jack Burns, Edith Gates). Reporter (Jim Ford). Editor
(Editor). News Employee (Pressman). Miscellaneous-2.

Description: Major: Jack Burns, Edith Gates, Positive. Ford, Negative.

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

The Italian Barber (1911)

Alice, the Newsgirl (Mary Pickford) runs a stand on a neighboring corner.

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

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

Viewing Notes:

Alice is a newsgirl who runs a stand on a neighboring corner. On one corner of the stand: New York AMERICAN.

She is reading a newspaper and then sells it to a man who is more interested in her than the paper. He buys her a flower.

He leaves for the barbershop (he is Tony, a barber) and she continues to sell newspapers.

Title Card: The Betrothal

She closes up the newsstand and walks on the arm of the barber. They arrive at her home.

He puts a ring on her finger. They hug and kiss.

The next day. She's back at the newsstand. He helps her lock up again. They walk off together and go back to her home.

Title Card: "Her sister Florence with her Vaudeville Partner Mack, arrives off the road."

Mother greets them. Alice introduces her sister and Mack to the Italian Barber, Tony.

Tony is attracted to her sister.

Title Card: Later – "Tony transfers his affections to Florence."

At the newsstand, Alice continues to sell newspapers as Tony visits Florence. Alice needs change so goes home to get it and finds Tony and Florence embracing. An upset Alice leaves.

Back at the newsstand she gives the man his change. Tony bids a loving farewell to Florence.

Title Card: "On the night of the Barbers' Ball."

Florence goes to the ball. Alice stays home. Tony dances with Florence.

Title Card: "Excessively romantic, she would emulate the novel heroine." Alice at home, takes out a gun and tries to kill unless when Mack arrives. The bullet just misses him scaring him to death.

Title Card: "Alice tells Mack of the inconstancy of Florence and Tony."

Meanwhile at the ball, Tony and Florence continue to dance. Mack and Alice show up to confront them. Mack stays with Alice and Tony stays with Florence and the film ends

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

Viewed. Youtube

Type: Movie

Genre: Comedy

Gender: Female (Alice)

Ethnicity: White (Alice)

Media Category: Newspaper

Job Title: News Employee (Alice)

Description: Major: Alice, Positive

Description: Minor: None

Jimmie's Job (1911)

Newspaper article plays a part in the plot

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

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

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

The Moving Picture World, September 2, 1911, p. 638.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

John Brown's Heir (1911)

The Newspaper Editor (William Wadsworth). Printer's Devil.

Newspaper Reporter was dispatched to John Brown's cabin for particulars.

JOHN BROWN'S HEIR (Dec. 6).—As soon as it became known in the gold mining district that John Brown, a prospector, had made a rich strike, a newspaper reporter was dispatched to his cabin for particulars. After getting them, he next interviews Sam Thompson, an old pioneer of the camp, who is suffering from an incurable malady and cannot live six months. These two articles get their headings mixed in the composing room of the newspaper, through the stupidity of the printer's devil, and when published the next morning, the story of John's lucky strike reads as follows: "John Brown, of Valley Camp, discovers a rich gold mine. He came here a year ago in good health, but now he is suffering from an incurable malady and cannot live six months." The item is copied by other newspapers, and finds its way to each of Brown's relatives, who, believing that it will be to their financial benefit to show some little concern, send him pressing invitations to visit them. At first John is inclined to be displeased with the false newspaper report, but on second thought he decides to keep up the joke by accepting the invitations. Accordingly he visits his relatives, pretending to be as sick as the newspaper represented.

In making the rounds of his kinfolk, John's good luck does not forsake him, for he makes another strike, not a gold mine this time, but a comely little housemaid with whom he falls in love. After a brief courtship they are secretly married. He then returns with her to the mining camp and extends an invitation to his relatives to call at the cabin on a certain date, that he may impart to them the contents of his last will and testament. On the day in question, the relatives are promptly on hand in keen excitement and anticipation, but to their surprise they learn that Brown is enjoying the very best of health, is married and has bequeathed his entire fortune to his wife.

The Moving Picture World, October-December 1911, p. 746.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Western

Gender: Male (Reporter, Editor, Printer's Devil). Groups-2

Ethnicity: White (Reporter, Editor, Printer's Devil). Unspecified-2.

Media Category: Newspaper

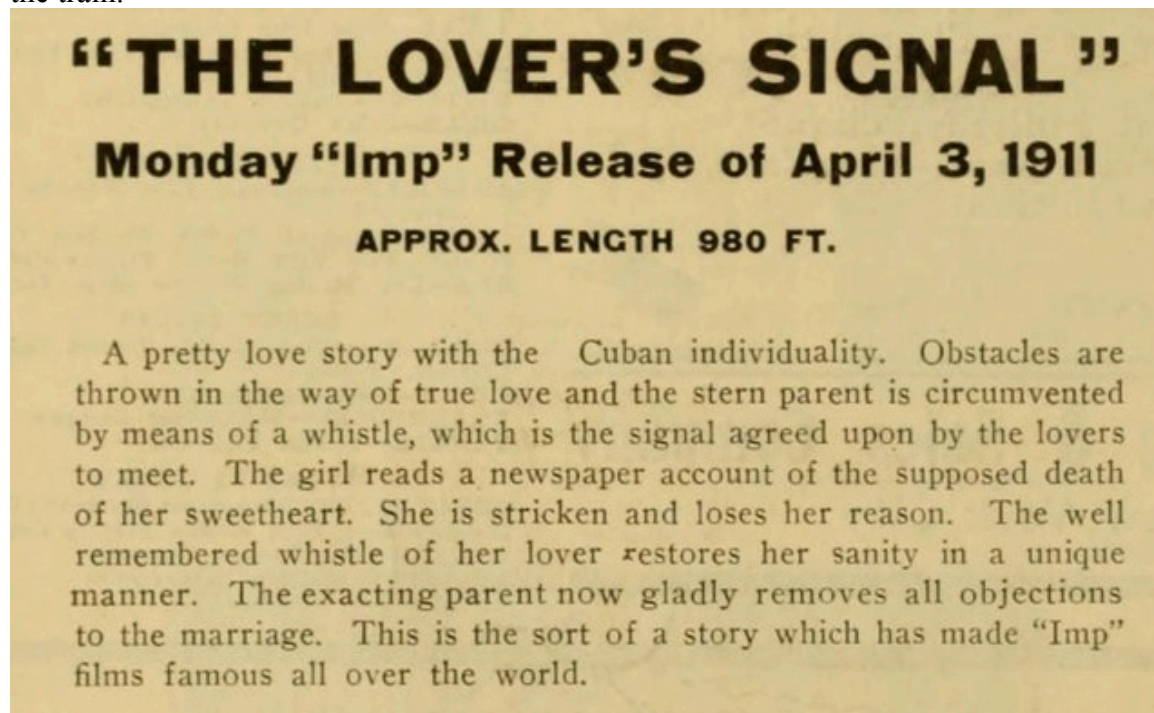
Job Title: Reporter (Reporter). Editor (Editor). News Employee (Printer's Devil).
Miscellaneous-2.

Description: Major: None

Description: Minor: Reporter, Editor, Positive. Printer's Devil, Negative.
Miscellaneous-2, Neutral.

The Lover's Signal (1911)

Newspaper story on railroad wreck says everyone is dead. It turns out her lover missed the train.



Advertisement Imp (Independent Moving Pictures Co.), *The Moving Picture World*, April 1, 1911, p. 688.

THE LOVER'S SIGNAL.—Allan Roberts is in sad straits financially and Maurice Anderson endeavors to assist him. Grace Roberts is the idol of her father, who insists on seeing her happily married. Adjoining the Roberts' estate resides John Williams and his son, Raymond.

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

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

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

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

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

Grace is summoned before her father who is reading a newspaper and she looks over his shoulder and reads the headlines, detailing an account of a railroad wreck in which every passenger was killed. It is the train on which her lover was to leave.

She falls prostrate on the floor. Physicians are summoned. They fail to restore her and she lies in a stupor. Raymond enters the room and there finds Roberts and Anderson bending over the bedside of Grace. Raymond is obsessed by an idea. Calling the father and friend from the room, he explains his plan. Mr. Roberts consents. Grace is left alone and Raymond, going to an adjoining room gives the whistle. As the first shrill notes echo through the room, the girl hears and she partially realizes. The men go to the room expectantly and peer through the door. The experiment has failed. Raymond, excitedly whistles again and the call of love has its effect. The girl rises, her reason clears and she realizes that it is her lover summoning her. The men return to the room to find her in possession of her reasoning faculties. Raymond takes the girl in his arms. The father is overjoyed and invites his friends to join him in a hospitable glass. All objections as to their marriage being removed Raymond and Grace are happy in their unrestricted love.

The Moving Picture World, April 1, 1911, p. 728.

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

Status: Print Exists
Unviewed.

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

Description: Minor: Unidentified News Staff, Neutral.

A Martyr to His Cause (1911)

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (John McNamara). Group

Ethnicity: Caucasian (John McNamara). Unspecified

Media Category: Newspaper

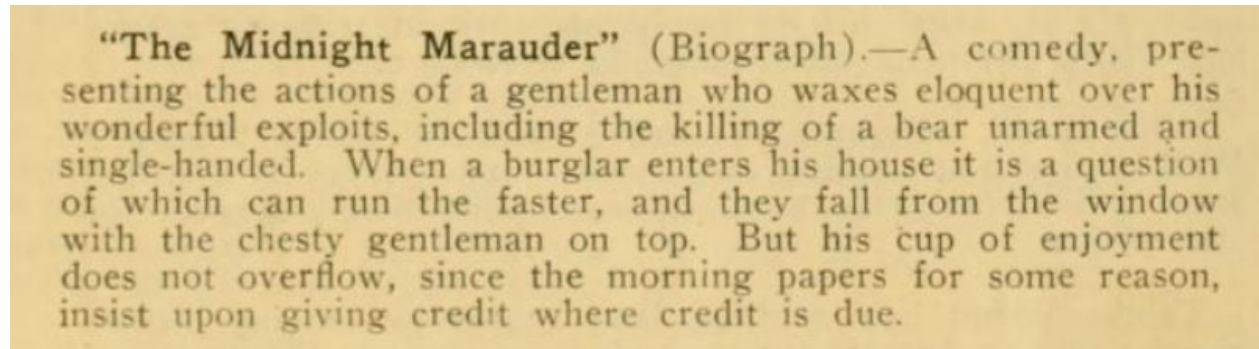
Job Title: News Employee (John McNamara). Unidentified News Staff.

Description: Major: John McNamara, Transformative Negative

Description: Minor: Unidentified News Staff, Neutral

The Midnight Marauder (1911)

Newspaper account of accidental capture of a burglar. At first glance of the morning paper you would assume a man was a hero, but that “but” is the second line of the heading which gives the credit where it is due.



The Moving Picture World, January 28, 1911, p. 194

A cowardly blow-hard type is given credit for capturing a burglar when all he does is fall out of the window and land on top of the burglar. The first scene shows a living room where an old gentleman is explaining how he shot the bear whose skin has become a rug. One by one, his listeners, unable to stand his tall tales, leave the room. Later in the film, after the accidental capture of the burglar, there is an insert followed by a closer insert of a newspaper account of the happenstance deed. The film ends as his wife, who knows the man's character, fires a pistol, and Mr. Blow Hard hides under the table. *Motion Picture From the Library of Congress Paper Print Collection, 1894-1912*, p. 65²¹

THE MIDNIGHT MARAUDER.—Mr. Blowhard is forever throwing bouquets at himself as to his bravery, and as a member of the "Gimlet Club" he would have been awarded medals. On this particular evening he is boasting of his wonderful prowess to a party of friends, stating that he is afraid of nothing—human or beast. He goes so far as to tell them that the bearskin rug adorning his room is a trophy of a bear hunt when he subdued and killed the mighty bruin with no other weapons than his strong arms and hands. They for politeness sake, pretend to believe him, and he becomes as chesty as a blower pigeon. That night there calls a burglar on an expedition of pilfering. He is a bungling fellow and overturns some article of furniture at every step. The noise arouses the Blowhards and he has a chance to prove his mettle. Well, it was a case of one trying to get away from the other, and in the mixup they fall out of the window with Blowhard uppermost, thereby saving him bodily injury. The burglar is taken into custody by the policeman on the beat. At first glance at the morning paper you would assume Blowhard a hero, but that "but" is the second line of the heading which gives the credit where it is due.

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

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

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

The Millionaire Barber (1911)

Reporter from the local paper

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

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

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

Mutt and Jeff and the Newsboys (1911)

Newsboy Jeff (Gus Alexander). Newsboy Mutt (Sam D. Drane). Small Newsie. Big Newsboy. Newsboys.

MUTT AND JEFF AND THE NEWSBOYS
(Sept. 16).—What is the use of having a bunch of real money if one cannot invest it and make the pile rise? Mutt and Jeff take their fortune—ten dollars—and buy stocks; their gambling spirit comes to the surface, and they madly plunge into the abyss of speculation.

The market rises, and the ten spot soon earns two hundred dollars. Jeff, who is not such a sport, is eager to stop right here—two hundred plunks look good to the little fellow. Mutt, however, is not so easily satisfied; his Oliver Twistian trait makes him holler for more. So it happens that more stocks are bought; but Dame Fortune is fickle, and but one solitary dollar remains to be divided between the luckless twain.

Jeff, furiously angry at Mutt, severs partnership and goes his own way alone. Mutt, crushed by the loss of his chum, meanders away in the opposite direction.

From a big newsboy Jeff receives the gladsome information that little fellows coin money at selling papers. Jeff enters this promising field, and ere long becomes the owner of a busy news-stand.

Meanwhile Mutt encounters a small newsie who is so prosperous as to be able to make an occasional present of his wares. Mutt takes a free paper; he also takes a cue; and, in knickers, we soon see him with a bundle of papers shouting “Extra! Extra!” His efforts, however, are not crowned with success, and later he is obliged to take a job peddling papers for Mr. Jeff.

Things go fairly well with the big fellow, until he attempts to buy a drink at one of the corner emporiums. Being a boy, they refuse to serve him; he remonstrates, and a crowd gathers. A truant officer saunters upon the scene and pinches Mutt. When Jeff hears of the sad predicament in which his elongated companion finds himself, he promptly decides to take care of him. He goes to court to reclaim his “son,” and after a series of highly complicated scenes, the climax is reached amid an uproar of laughter.

The Moving Picture World, September 16, 1911, p. 824.

Status: Unknown
Unavailable for Viewing.

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

Mutt and Jeff As Reporters – (1911)

Reporters Mutt (Sam D. Drane) and Jeff (Gus Alexander).



MUTT AND JEFF AS REPORTERS (Sept. 30).—

Mutt and Jeff's specialty is "doing" the "easy thing." So they make the rounds of the big "Dailies" looking for the reporter's cinch. Two of the "Star's" star reporters are missing, and Mutt and Jeff arrive at the psychological moment, which means they connect.

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

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

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

The Moving Picture World, September 30, 1911, p. 996.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Mutt, Jeff, Editor). Group.

Ethnicity: White (Mutt, Jeff, Editor). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Mutt, Jeff). Editor (Editor). Miscellaneous.

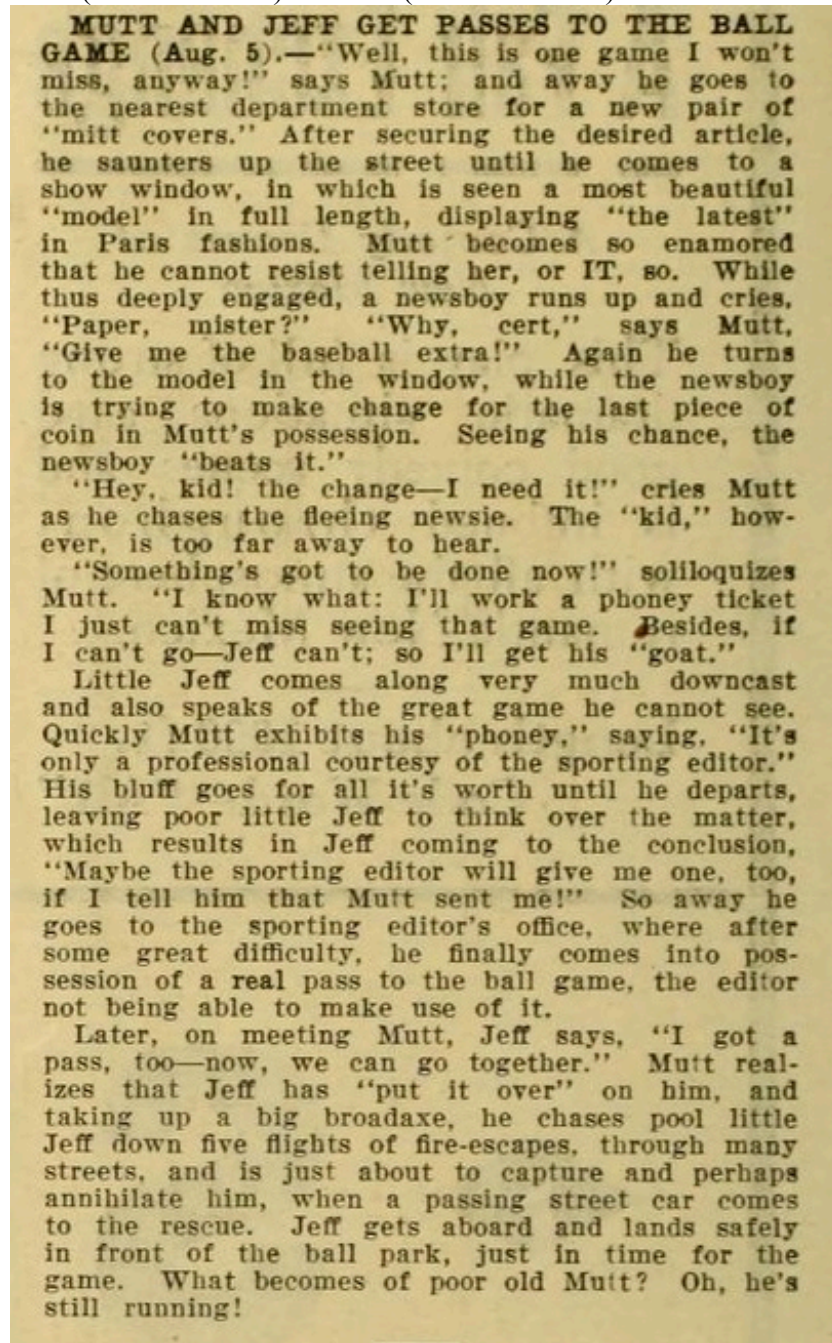
Description: Major: Mutt, Jeff, Positive

Description: Minor: Editor, Positive. Miscellaneous, Neutral

Mutt and Jeff Get Passes to the Ball Game (1911)

Newsboy. Sporting Editor of newspaper.

Mutt (Sam D. Drane) and Jeff (Gus Alexander).



The Moving Picture World, August 5, 1911, p. 312.

Status: Unknown
 Unavailable for Viewing.

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

The New Editor (1911)

Editor Dick (William Duncan). Editor Silas P. Bunker (Otis Thayer), owner of the Mayville *Clarion*. Publisher Mrs. Bussy (Kathryn Bond), new owner of the *Clarion*.

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

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

The Moving Picture World, July 15, 1911, p. 38.

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

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

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

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

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

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

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

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dick, Silas P. Bunker). Female (Mrs. Bussy).

Ethnicity: White (Dick, Silas P. Bunker, Mrs. Bussy)

Media Category: Newspaper

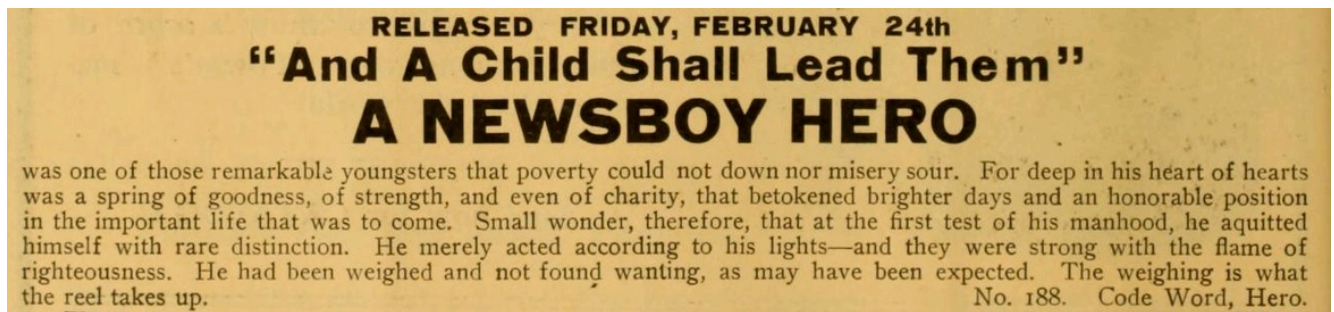
Job Title: Editor (Dick, Silas P. Bunker). Publisher (Mrs. Bussy).

Description: Major: Dick, Very Positive. Mrs. Bussy, Positive.

Description: Minor: Silas P. Bunker, Very Negative

A Newsboy Hero (1911)

Jim Sands, a crippled Newsboy.



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

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

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

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

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

The Thanhouser juvenile actors play important parts in this production, a story which treats of a newsboy's kindness and faithfulness to a mother and little daughter, who have

been driven from their home by a drunken father. He finds them by the roadside, half buried in snow, and takes them to his hut, caring for them as best as he can. A series of incidents in which the newsboy performs heroically leads to the reunion and reconciliation of the family. The story, while rather of the made-to-order description, by the deft interpretation it receives at the hands of the players, is made more plausible. The photography is sharp and clear. *Thanhouser Company Film Preservation, Inc.*
<http://www.thanhouser.org/index.html>

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Jim Sands)

Ethnicity: White (Jim Sands)

Media Category: Newspaper

Job Title: News Employee (Jim Sands)

Description: Major: Jimmy Sands, Positive

Description: Minor: None

A Newsboy's Luck (1911)

Joe, the Newsboy (Leo Louis).

A NEWSBOY'S LUCK (Nov. 16).—Turned out of his home by his drunken father, Joe found shelter in a newsboy's home. One day while selling papers on the street, he saw a moving picture company rehearsing a scene that required a newsboy. Joe was drafted for the job and did his part with such ability that the director asked him to call at the studio.

On Joe's way home he was run over by an automobile and taken to the hospital. It took him six months to recover. During that time his father had died and his mother had secured a position as governess in a wealthy family.

Unable to find his mother at his old home, Joe remembered the kind director and went to the studio, where he was welcomed and given a position.

One day the company secured permission to take pictures on the grounds of a beautiful mansion. While they were taking a scene an elderly lady rushed up and clasped Joe in her arms. It was his mother. Thus happily reunited they set up their little home.

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Joe)

Ethnicity: White (Joe)

Media Category: Newspaper

Job Title: News Employee (Joe)

Description: Major: Joe, Positive

Description: Minor: None

The Newsy and the Tramp (1911)

Newsboy Raggy (Marie Eline)

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

The acting and management of this picture is altogether delightful. Beneath it all shines out the invisible good that is lodged in every heart and a delicate humor that is refreshing. The backgrounds and setting are of a high order, and the story is vivid, smooth and sympathetic in acting and telling. The small newsboy comes as a reforming force into the tramp's life. After protecting him from the designs of other tramps, the tramp obtains a position at a blacksmith's, and sends the boy to school. The boy becomes the teacher's champion. He introduces her to the reformed tramp, who becomes her pupil. In the last scene - a clever and humorous concert - the boy starts a love affair with a sly 'kiss her' on the blackboard when her back is turned. Then the man apparently begins to wake up, and the rest is left to the imagination of the spectator, which shows rare art and discretion for a present day picture. *The New York Dramatic Mirror*, December 13, 1911.

THE NEWSY AND THE TRAMP (Dec. 5).—

Ragsy was a plain newsboy. He wasn't even a newsboy with a house; he had been "sellin' papes" from the day his drunkard father kicked him into the street and his abiding place was wherever Unkind Providence permitted him to hang his cap. Often it was in the park, where a bench made a bed of a sort, and where he always had lots of company. Tramps were thick in that park that year. Ragsy came to know the tramps. One of them was named Connors.

Ragsy asked if he couldnt go out on the road with him. Connors laughed, but the newsy persisted. In the end, Connors yielded.

Their wanderings are without adventure until they fall in with some tramps who feel that the newsy is just small enough to squeeze into a neighboring hen roost and pass out some fowl.

Ragsy will not become a thlef! The tramp takes his little chum away from the men who

would make him a criminal, and resolves to resume his blacksmithing, and keep Ragsy nearby where he can keep watch over him. He finds work in a smithy and puts the boy to school.

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Ragsy)

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

The Old Folks' Sacrifice (1911)

Newspaper article changes an old peddler's life.

THE OLD FOLKS' SACRIFICE (July 11).—The kindly old peddler and his wife have been saving from their small earnings enough to buy for themselves a home to shelter them in their old age. An only daughter, who lives in another part of the country, dies and leaves a son about sixteen years of age, and his father, a shiftless ne'er-do-well, sends the boy to the grandparents to be taken care of by them.

Try as they may, the boy does not show an aptitude for learning or an appreciation of their efforts. After they have retired for the night, he throws his school books into the fire and leaving a note telling of his departure, runs away. The old folks make every effort to find him, without avail.

Two or three years later they have accumulated enough money to purchase their home and visit a lawyer to have the deeds drawn up. Waiting for this to be done, the old peddler picks up a newspaper lying on the lawyer's table and reads of the arrest and imprisonment of his grandson. They decide to go to the boy's rescue, calling off the purchase of their home and spending the money for legal services in his defense.

Going to the prison, the young fellow is led from his cell. They tell him of their intentions, showing him their savings which he glances at with an avaricious stare.

Returning to their tenement they sit in a happy contemplative state of mind, convinced that they are doing the Lord's will in making a sacrifice that will result in the redemption of their grandson and they are blessed in this thought.

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

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

One Way to Win (1911)

Newspaper Reporter.

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

The Moving Picture World, December 23, 1911, p. 1008.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Reporter)

Ethnicity: White (Reporter).

Media Category: Newspaper

Job Title: Reporter (Reporter).

Description: Major: None

Description: Minor: Reporter, Negative.

Only a Sister (1911)

Editor of local newspaper.

ONLY A SISTER.—If John was half the man that Molly is, she and her father would have been a great deal better off. Molly by her industry and ambition has saved up five hundred dollars to go to college and complete her education; she is very proud of her achievement.

John is a young fellow with extravagant idle notions, who refuses to hold his jobs as a skilled mechanic and insists upon spending his time in gambling and dissipation. Molly loves her brother and tries to induce him to mend his ways and make a man of himself.

Molly's father, who is editor of the local paper, starts a journalistic campaign against the gamblers, and they decide to get square with the him by ruining his son John. They draw the boy into a game, win his money and get him to forge a check on the bank at San Antonio.

The leader of the gang of gamblers starts early the next morning to get the check cashed. John hears of it, and in remorse attempts to kill himself, but is prevented doing so by his sister Molly, to whom he confesses his wrongdoing. She takes her college money, jumps on her horse and reaches the bank in time to deposit the money in her brother's name, saving him from arrest and imprisonment.

Her brother wakes up to a sense of his smallness, resolves to make good, gives Molly his note for five hundred dollars, and starts at work again to redeem the past and make a man of himself.

The Moving Picture World, February 11, 1911, p. 320.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Editor). Group

Ethnicity: White (Editor). Unspecified.

Media Category: Newspaper

Job Title: Editor (Editor). Miscellaneous

Description: Major: Editor, Positive

Description: Minor: Miscellaneous, Neutral.

Over the Shading Edge (1911)

Reporter Jane Grierson (Marion Leonard).

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

"Over the Shading Edge" .(Reliance).—In this very interesting film a newspaper reporter unearths a case of bribery and graft in which her lover is the principal factor. The interest becomes deeply emotional in the closing scene when she and her lover part. It was her duty to disclose the bribery and her lover goes to prison because of it, but she loves him still and will wait till he comes out. The acting is restrained and the characters well pictured. It is an unusually strong story.

The Moving Picture World, May 20, 1911, p. 1143.

* * *

Reliance is responsible for an anachronism or so in "Over the Shading Edge," in which, however, they had precedent. I suppose that it is natural that the conditions of the stage should be followed out in the moving picture play. Yet the

stacy idea of a newspaper reporter, a newspaper plant, a newspaper city room, and the way things are conducted in a newspaper has been revised of late years—but Reliance sticks to the old tradition, following Edison when that company produced a garbled and not particularly impressive version of Richard Harding Davis's story of Gallagher.

In Gallagher, you may remember, there are reporters and a white mustached newspaper editor, who gesticulate, grab 'phones as if they were long lost brothers, smite fists into palms at the thought of a "story," tear their hair, and otherwise comport themselves as if newspaper work was a whirl of excitement. Present Scribe owns having been in the business for a good many years, to have inhabited more than one city room, and been all kinds of a reporter except a good one, but he has never yet seen a newspaper staff get excited before the paper was out, show any emotion over anything except a poker game, and has met but few newspaper men but what made it a point of pride not to be surprised, not to show great interest or excitement, and not to lose control of themselves. In Gallagher we looked at make-believe newspaper men, and make-believe newspaper work. In "Over the Shading Edge," Miss Leonard is much more convincing as a girl reporter than her supporters were convincing as men reporters. Her main assistant in chasing down the grafters, particularly, had the smiting-hand-in-palm habit so bad that he either pounded the skin from it, or clenched and shook his fist every ten minutes to express every kind of emotion from joy to surprise, which is certainly evidence of an attempt to please a critical stage manager, but, let us hope, a failure in that regard as it was a failure of naturalness.

In every set of audiences of a day, for every picture, are sure to be **some** who know the ropes of any business portrayed. Fidelity to small details will make a hit in spite of large lapses, where good massed effects and untrue details will kill. The sooner every producer learns this, the better for the business. I don't look forward to the next Reliance play with the assurance that it will be truthful—I go in a critical mood. Why? Because they fell down hard, in portraying the genus newspaper man, in newspaper scenery, in the byplay in the newspaper office. Can you suppose I was the only newspaper man to see this play? Why not, Mr. Stage Manager, take a little trip through newspaper offices before producing such a play, and get tips?

Now, the Reliance company is a good company; Miss Leonard is a popular actress, and they have the possibility always present of producing things which will hit the audience squarely between the eyes. But in certain instances, they fall down, just on the little details—the small thing which makes the whole unnatural, as sour yeast will make the whole loaf bad. Vitagraph did the same thing with a good story, as mentioned first in this paper—and in the mind of the present critic—and believe me, producers, in the mind of the largely growing class of thinking beings who attend motion picture shows—there is little if any excuse for such lapses. We can, perhaps, the less readily forgive Vitagraph, because they so seldom fail. Perhaps we can the more readily forget it on that account. And High Heaven knows our memories are not long for picture plays—let Reliance come across with something as good all through as "In the Tepee's Light" or "The Railroad Builder" was in spots, and I will be the first to shout "bravo!"

* * *

Status: Unknown
 Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (Jane Grierson). Male (Editor, Assistant). Group.

Ethnicity: White (Jane Grierson, Editor, Assistant). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jane Grierson). Editor (Editor). News Employee (Assistant).
 Miscellaneous.

Description: Major: Jane Grierson, Positive.

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

Paid Back (1911)

Reporter Dick Livingston, Jr. (Edgar G. Wynn). Editor.

PAID BACK (Dec. 28).—Judge Darrow, surrounded by all the comforts of a luxurious home and the love and affection of a beautiful daughter, and yet, the foremost thought and interest is centered upon the transaction of the busy commercial world.

Mary loves Dick Livingston and that she is loved in return plainly displeases the father who orders the young suitor from the house. Clandestine meetings are planned, but soon they come to the attention of the irate father and both are ordered to leave.

After her marriage to Dick, she sends an appeal to the father for forgiveness. The enraged father flies into a frenzy and endeavors to destroy anything that would remind him of his daughter. Time rolls on and many circumstances and happenings enter into the unhappy life of Mary. A boy was born to the humble and heart-broken wife.

Mary's appeal to her relentless father avail her naught, but added suffering. Dick, Jr., is a bright, intelligent and industrious son. Just entering upon his career in the busy world, being associated with one of the great daily publications, opportunity at last comes to the son to fulfill the vow of vengeance sworn at the deathbed of his poor unhappy mother. He is assigned on an important case involving suspected bribery, and in the supposedly secure rooms of a great hotel, the transaction that Dick is enabled to see through the keyhole of an adjoining room and later the securing of the actual proof of the transaction by exchanging clothes with the waiter, who had been summoned from the buffet with refreshments—the desired information gained a hurried 'phone message to his editor and preparations are at once made to hold the press until the greatest sensation and a surprise to the journalistic and political world was edited and in the form, Darrow is apprised of the coming appearance of the story, and is desperate—but it is too late—Young Dick Livingston had a debt to pay and revenge was the only asset that could liquidate the obligation and he fought it to that end as stubbornly as the crest-fallen father once did against the pleadings of his only daughter.

The Moving Picture World, December 23, 1911, p. 1008.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Drama
Gender: Male (Dick Livingston, Editor). Group-2
Ethnicity: White (Dick Livingston, Editor). Unspecified -2.
Media Category: Newspaper
Job Title: Reporter (Dick Livingston). Editor (Editor). Miscellaneous (Editorial and Composing Rooms).
Description: Major: Dick Livingston, Positive
Description: Minor: Editor, Positive. Miscellaneous-2, Neutral.

A Plain Tale (1911)

Magazine Editor

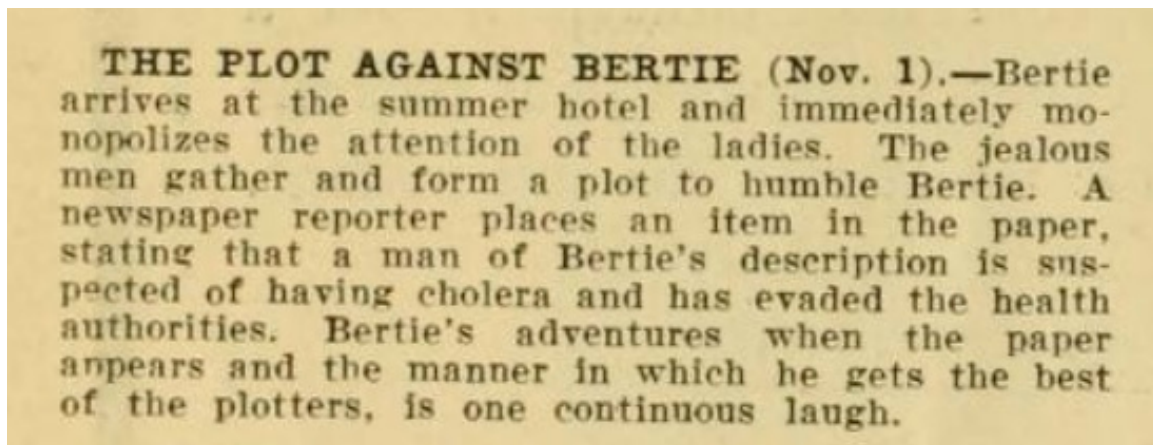
A young music composer is having a hard struggle. Unknown to him, his wife writes stories which she offers to magazine editors. She is followed home by a wealthy man who feigns sympathy and offers her money (accidentally dropping his card), and is ordered out of the house by the indignant woman. The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

Status: Unknown
Unavailable for Viewing.

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

The Plot Against Bertie (1911)

Newspaper Reporter.



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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Newspaper Reporter).

Ethnicity: White (Newspaper Reporter).

Media Category: Newspaper

Job Title: Reporter (Newspaper Reporter).

Description: Major: None.

Description: Minor: Newspaper Reporter, Negative.

The Persistent Poet (1911)

Editor

A poet tries to capture his editor. *British Film Institute*

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Editor).

Ethnicity: White (Editor)

Media Category: Newspaper

Job Title: Editor (Editor)

Description: Major: Editor, Neutral

Description: Minor: None

Proving His Love; or The Ruse of a Beautiful Woman (1911)

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

PROVING HIS LOVE.—Lloyd Stanwood, a young reporter, is assigned by the managing editor to interview a famous actress, by the name of Alice Gordon. He lands the interview, secures her photograph and finds himself in love at the close of the session.

When a telephone announcement is sent in to the paper that Miss Gordon is engaged to Mr. Riche, Stanwood is disconcerted, especially when the rest of the boys join in a hearty laugh at the expense of his discomfiture. Miss Gordon denies this rumor to Stanwood when he asks her for its confirmation.

Two weeks later, Alice Gordon is injured in an automobile accident. Stanwood goes to the hospital, interrogates the nurse, is very much relieved when he learns that she is not fatally hurt. Some weeks after this interview, Miss Gordon leaves the hospital and goes to her home. She is a woman of ideas and to test the love of her many admirers, she disfigures her face with an ugly scar that would test the depth or superficiality of any man's pretensions of affection.

Her adorers begin to arrive, she discloses the horrible blemish to her countenance; one after the other shows his insincerity. Lloyd Stanwood is announced, he greets and congratulates Miss Gordon on her recovery and declares anew his love, she shows the scar and tells him that he would not want to marry a woman with such a repulsive mark. He repudiates the reflection upon his truthfulness and honor. She cannot longer keep in suspense a man who has so fully proven his and won her love. Dipping her handkerchief in a glass of water, she removes the painted scar from her face. Alice holds out both her hands, he understands and readily clasping them in his, draws her closely to him and she rests her head upon his breast.

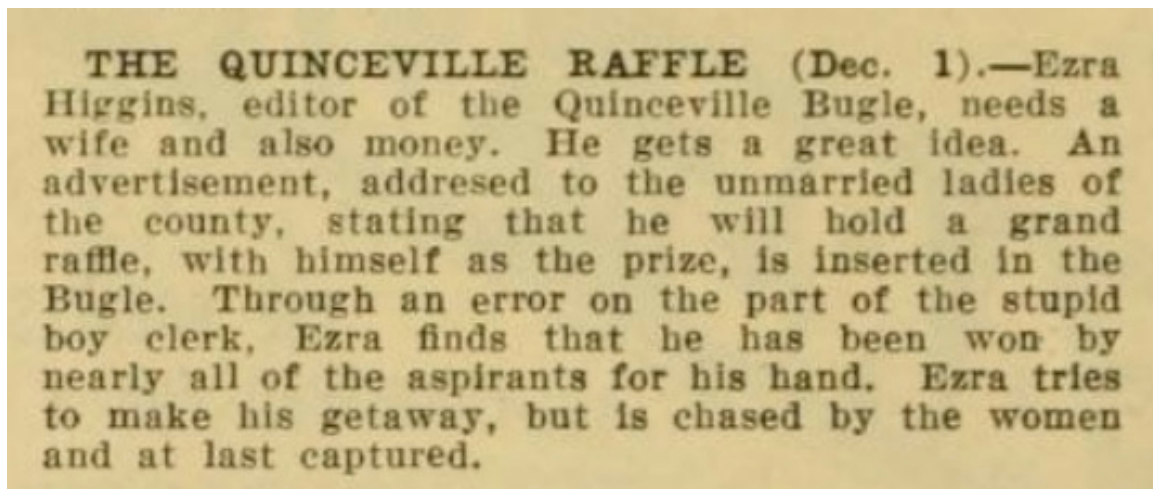
The Moving Picture World, June 10, 1911, p. 1325.

Status: Unknown
Unavailable for Viewing.

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

The Quinceville Raffle (1911)

Editor Ezra Higgins (Francis X. Bushman), editor of the Quinceville *Bugle*.



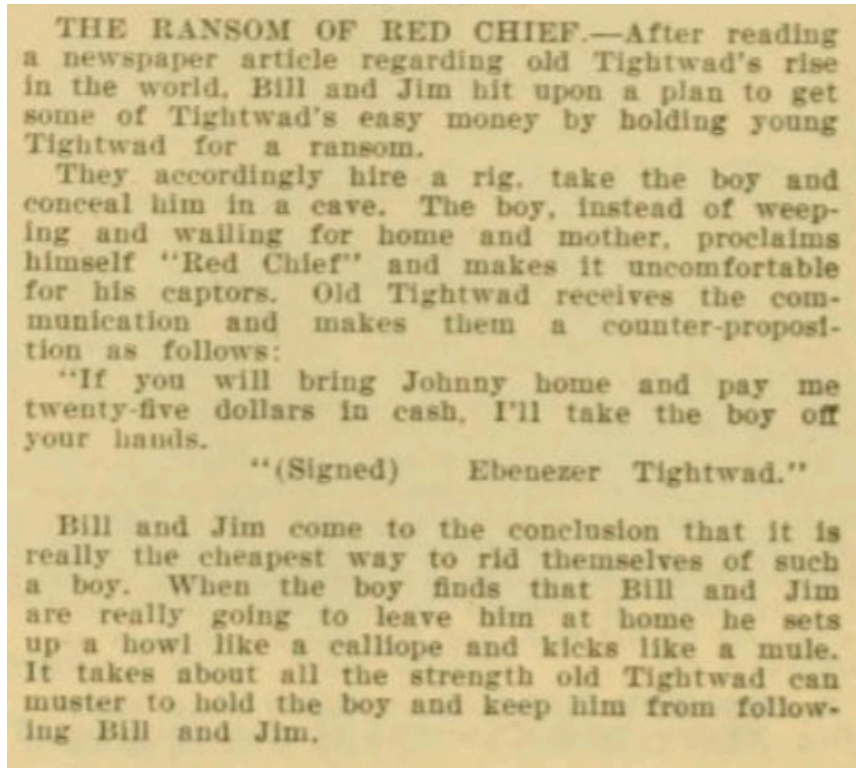
The Moving Picture World, November 25, 1911, p. 654.

Status: Unknown
Unavailable for Viewing.

Type: Movie
Genre: Comedy
Gender: Male (Ezra Higgins, Clerk). Group.
Ethnicity: White (Ezra Higgins, Clerk). Unspecified.
Media Category: Newspaper
Job Title: Editor (Ezra Higgins). News Employee (Clerk). Miscellaneous
Description: Major: Ezra Higgins, Positive.
Description: Minor: Clerk, Negative. Miscellaneous, Neutral.

The Ransom of Red Chief (1911)

Newspaper Article offers an idea to two crooks to make some easy money.



The Moving Picture World, February 25, 1911, p. 435.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

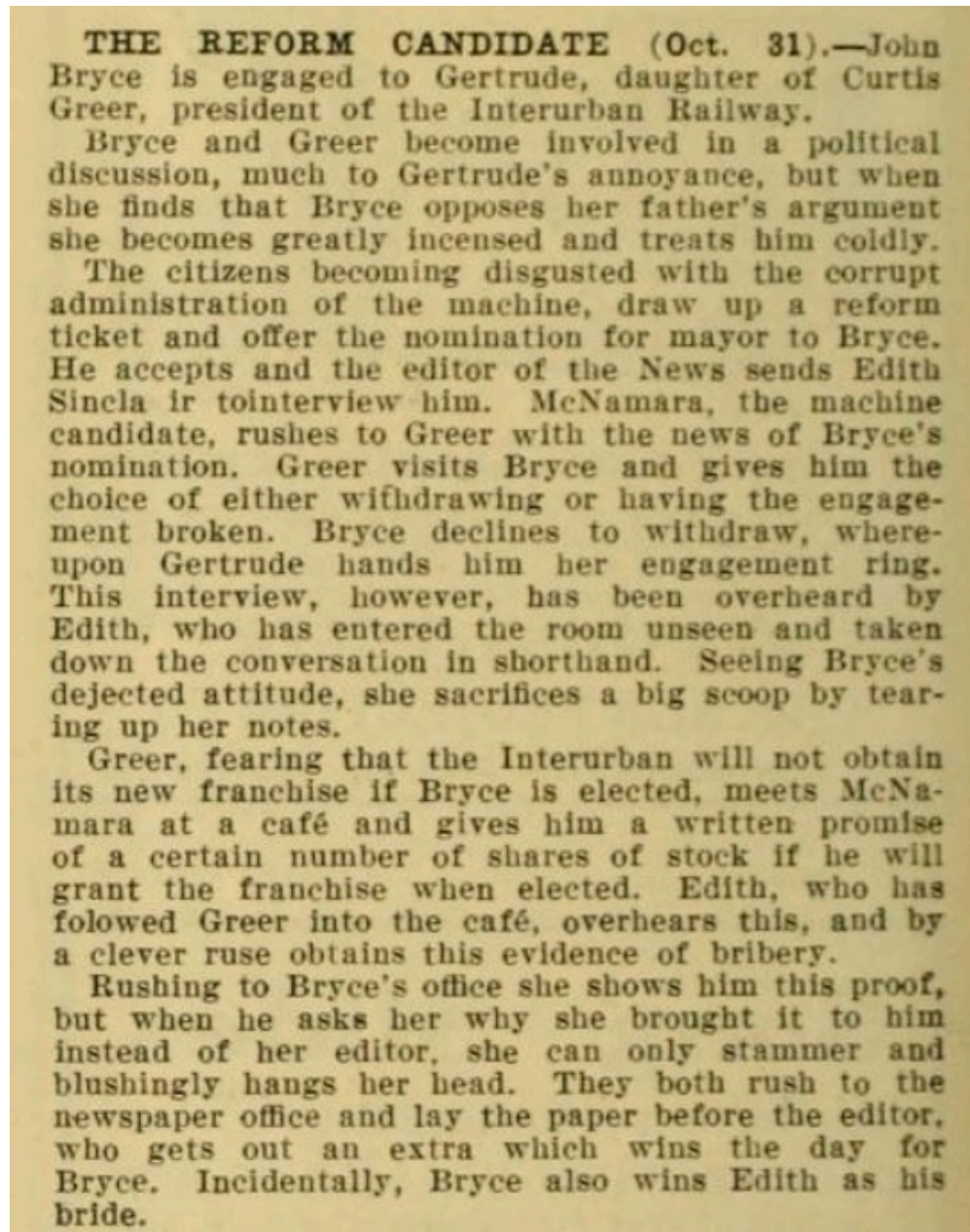
Description: Minor: Unidentified News Staff, Neutral

The Reform Candidate (1911)

Reporter Edith Sinclair (Mary Fuller) for the *News*. Editor (Charles M. Seay).

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

Various Sources



The Moving Picture World, October 28, 1911, p. 314.

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

The Moving Picture World, November 11, 1911, p. 471.

Superior Plays

By Louis Reeves Harrison.

"THE REFORM CANDIDATE" (Edison).

This play deals with a live issue of interest and importance to Americans of all classes. It is comparatively easy to picture the issues of other days already portrayed by authors of recognized ability in fiction and history, but our people have gone over those grounds in literature, in school or private life, and a new presentation of has-beens can only be highly regarded when there is extraordinary artistic quality involved. It is more difficult to tell a good story of modern times of people we recognize, especially one dealing with unsatisfactory political or social condition in a truthful, convincing and entertaining way. We are curiously prejudiced against a man who starts out in good faith to improve our unclean political structure; no matter how excellent his character and record, he is usually considered to be the weakest candidate on a ticket in spite of the fact that the solid and sensible mass of our people are opposed to machine politics. It is because those people are busy pursuing their private affairs that public offices fall into the hands of men who see in them simply a source of private advantage and who yield control of government by the people to government by whatever business interest has the most money to spend in bribery and corruption. None of us is opposed to reform, but we have reason to be skeptical about the performance of election promises and have drifted into a habit of choosing between two evils the one least harmful to our private interests because the present system, created when our statesmen were animated by honest ambition to do substantial service to the country, makes it difficult for those of today to adapt old rules to new conditions.

Once in a while there is a veritable revolt against the contemptible methods used in "practical" politics and such a one is spiritedly shown in the Edison production in a way that throws the spot-light on methods employed by electric traction companies to obtain valuable franchises by felonious perversion of legislative action. The play lifts the curtain of official secrecy from practices that are going on at this very minute—it is instructive without being tiresome—and it points out with incidental irony the kind of "public service" we are getting from business organizations and the men we elect to office to be their tools. All this is done in entertaining story form, with a dramatic struggle between two opposed forces and a delightful love interest centered upon a girl who has to fight her way instead of having it prepared for her; the kind of up-to-date heroine that American audiences admire more than the clinging vine variety.

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

The Moving Picture World, September 30, 1911, p. 957.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (Edith Sinclair). Male (Editor)

Ethnicity: White (Edith Sinclair, Editor)

Media Category: Newspaper

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

Description: Major: Edith Sinclair, Positive.

Description: Minor: Editor, Positive

The Reporter (1911)

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

THE REPORTER (Nov. 18).—Tom Penworth, a reporter in the *Gotham Gazette*, is in love with the daughter of William Wayne. She, however, prefers another, and tells Penworth so at a party given to her father by the Elm Club, of which he is a president. At this party, Mr. Wayne is presented with a watch fob, which later proves his undoing. The same night, after the guests are gone, Wayne shows himself in his true character, that of a burglar, and attempts to rob a house. Startled by a noise in the house, he makes a hasty retreat, but drops his watch fob. This is found by Penworth, who decides to say nothing about it. The next morning, Wayne, thinking that all is lost, because of his watch fob, commits suicide, and Penworth, happening to be the first man on the scene, is accused by his rival of murder. How this interesting situation works out, should be left for the film to tell.

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

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

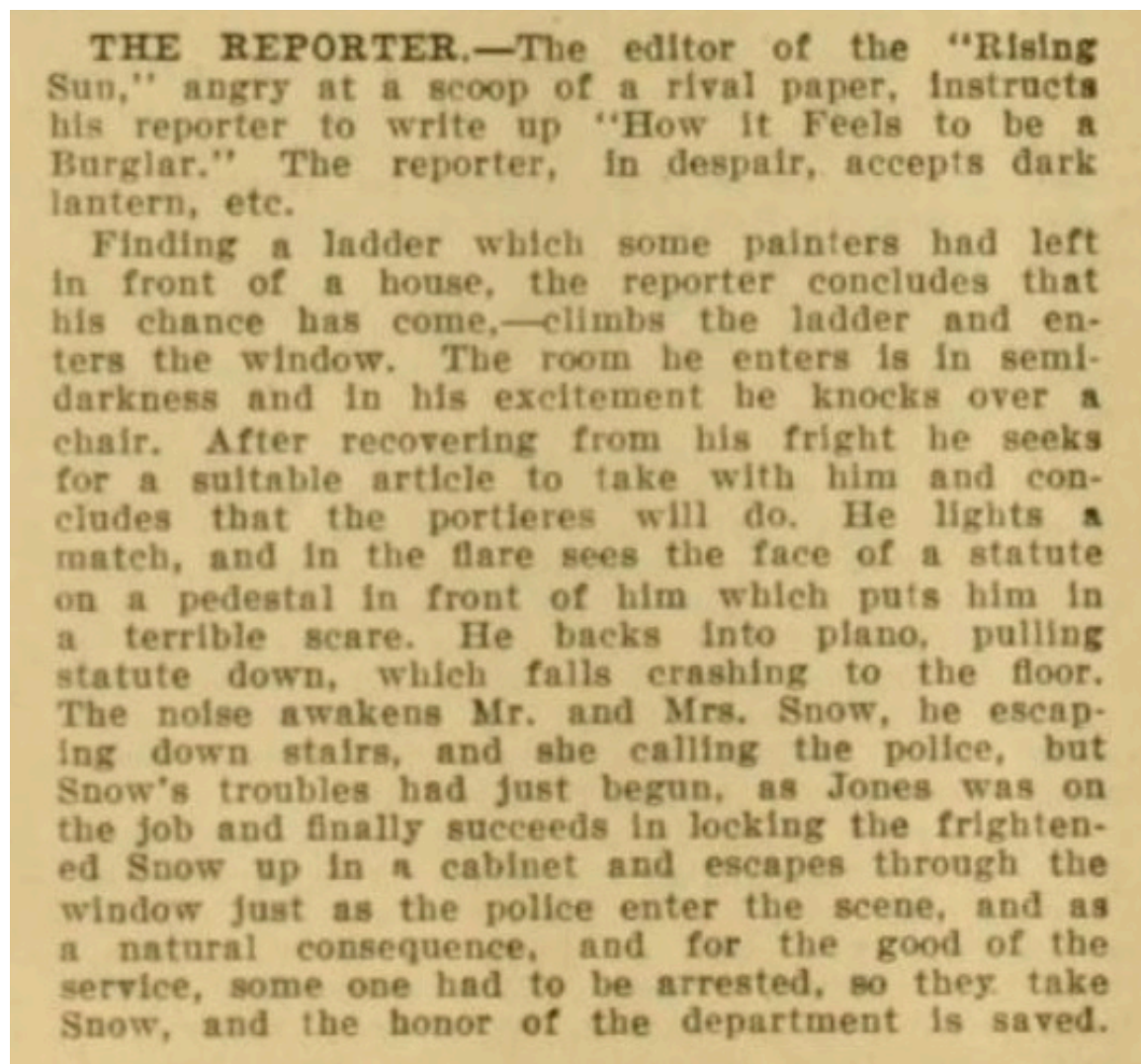
The Moving Picture World, December 2, 1911, p. 724.

Status: Unknown
Unavailable for Viewing.

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

The Reporter (1911) – Second Film released with Same Name

The Reporter (Fred Walton). Editor Rosenbaum (Sam Pickens) of the *Rising Sun*.



The Moving Picture World, July 1, 19011, p. 1526.

"The Reporter" (Selig).—This farce is acted speedily and is therefore kept amusing. It might pass for a reporter's bad dream. The star man on the paper is sent by his editor to write up how it feels to be a burglar. The result is not very funny, but it isn't dull. The picture of the two owners of the house when they wake up and hear the crash when the reporter knocks the statuette from its stand is quite humorous.

The Moving Picture World, July 8, 1911, p. 1585.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Comedy

Gender: Male (Reporter, Rosenbaum). Group.

Ethnicity: White (Reporter, Rosenbaum). Unspecified

Media Category: Newspaper

Job Title: Reporter (Reporter), Editor (Rosenbaum). Miscellaneous.

Description: Major: Reporter, Positive.

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

The Reporter's Romance (1911)

Magazine Journalist Editha Brawnson.

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

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

As she is about to rifle the safe she is interrupted by Bert King, the owner. Surprised to find a woman engaged in such an occupation, King, nevertheless, thinks it his duty to give her up to the police. As he turns in an alarm Editha faints. Bert makes a careful scrutiny of his prisoner and discovers the letter from the Managing Editor, which disclosed to him Editha's identity. He sidetracks the police and allows Editha to depart. Bert subsequently sees Editha in her home; they marry and live happily ever after, and

the burglars are arrested and thrown into prison. *The Moving Picture World*, January 21, 1911, p. 152.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (Editha Brawnson).

Ethnicity: White (Editha Brawnson)

Media Category: Magazine

Job Title: Reporter (Editha Brawnson).

Description: Major: Editha Brawnson, Positive.

Description: Minor: None

The Soldier's Return (1911)

Newspaper story is wrong and it has serious repercussions.

THE SOLDIER'S RETURN (Dec. 28).—Irene Jerome, whose father is a small ranchman in moderate circumstances, is sought in marriage by John Reynolds, a well-to-do Western farmer. Having in mind the material advantages accruing from such a match, Irene's father is naturally favorable to John's suit, and is much chagrined and disappointed to learn that she has already plighted her love to Tom King, a handsome young cowboy. Things are in this shape when the war with Spain breaks out. An attachment of cavalry on their way to the front, pass through the village and the sight of the soldiers determines Tom to enlist in response to President McKinley's appeal for volunteers. He bids his sweetheart an affectionate adieu and departs with the troop for the far-off Philippines. Shortly after his arrival, he participates in a battle and is seriously wounded. By some error his name is printed in the newspaper reports of the battle as being among the dead. A copy of this paper accidentally falls into the hands of Irene, who has faithfully and loyally waited for news of her soldier lover, and she is overwhelmed with grief over the loss which she feels she has sustained. During the time Tom has been away, things have gone badly with the Jerome household, and they have been reduced to a point where it is hard to keep the wolf from the door. John learns of their plight and renews his attentions to Irene, suggesting that while he realizes that she does not love him as much as he would like her to, their marriage would serve to give her a husband's protection, and at the same time place him in a position to care for her parents. In response to this appeal and at the solicitation of her mother, Irene finally consents to marry John and they become engaged. Tom, in the Philippine hospital, finally becomes convalescent, and his thoughts naturally revert to the girl he left behind, and he drops her a letter, telling her of what has occurred, and that he will shortly be homeward bound. This letter falls into the hands of Mr. Jerome, who, reluctant to have anything interfere with the contemplated marriage between his daughter and John, and feeling that he is acting in the girl's interest, destroys it and says nothing to her, as if it has never been received. Tom returns, however, to his native village before the marriage is performed, and when John learns the truth, he nobly steps aside in Tom's favor and the lovers are finally reunited.

The Moving Picture World, December 23, 1911, p. 1010

Status: Unknown
 Unavailable for Viewing.

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

Somebody's Mother (1911)

Jimmy, a Newsboy.

Released Monday, October 30th	Length about 1000 feet
<h2 style="margin: 0;">SOMEBODY'S MOTHER</h2>	
<p>Jimmie, the newsboy, plays an important part in this pretty story. It has the "touch of nature that makes the whole world kin." Don't fail to book it.</p>	

Lubin Films Advertisement, *The Moving Picture World*, October 28, 1911, p. 264.

"Somebody's Mother" (Lubin), October 30.—She was "somebody's mother" to the little ragged newsie and he did what he could to protect her from the gang of young ruffians who were tormenting her. The spectators had seen her in her better times and knew that she had come by slow degrees, and through no fault of her own, to live in "Tatterrag Alley." Even from her garret in this unspeakable district, she is soon ejected. But at this point, her son returns from the Klondike, a rich man. The newsboy is the means through which her son is able to locate her. The story has a pleasing sentiment, its slum scenes are intensely interesting. Aside from the old lady and the little ragged newsboy, however, there is nothing new or above commonplace in the characterization. The player who takes this old lady's part is a very good actress. She alone, with the help of the boy in his interesting make up, saves the picture, and makes it worth while.

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

SOMEBODY'S MOTHER (Oct. 30).—John Sawyer bade his aged mother good-bye and went to the Klondike. Three years pass, and Mrs. Sawyer is reduced to abject poverty through the dishonesty of a lawyer, so she made her abode in an attic.

One day, while she was picking up chips of wood and pieces of coal in the street, she was tormented by a crowd of boys. Jimmy, a little news-boy, suddenly rushed into the midst of them and rescued her. He took her basket and then assisted her home. It was only a few weeks later when Mrs. Sawyer, unable to pay her rent, was even ejected from this attic.

Just about this time, John Sawyer returned, having made a fortune. Failing to find his mother in their little cottage, he was walking away, when Jimmy happened along and recognized him as the original of a photograph that Mrs. Sawyer had shown him. Jimmy rushed up and told John where his mother was, and together they hurried to the poor little room, only to find that she had left. John was nearly in despair, but Jimmy cheered him up and they walked back again to the little cottage. Mrs. Sawyer had also wandered thither, and there they found her, just about ready to give up the battle of life.

There was a happy reunion. The little cottage was re-purchased by John, and after that you may be sure Jimmy was one of the household.

The Moving Picture World, October 28, 1911, p. 314.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Jimmy)

Ethnicity: White (Jimmy)

Media Category: Newspaper

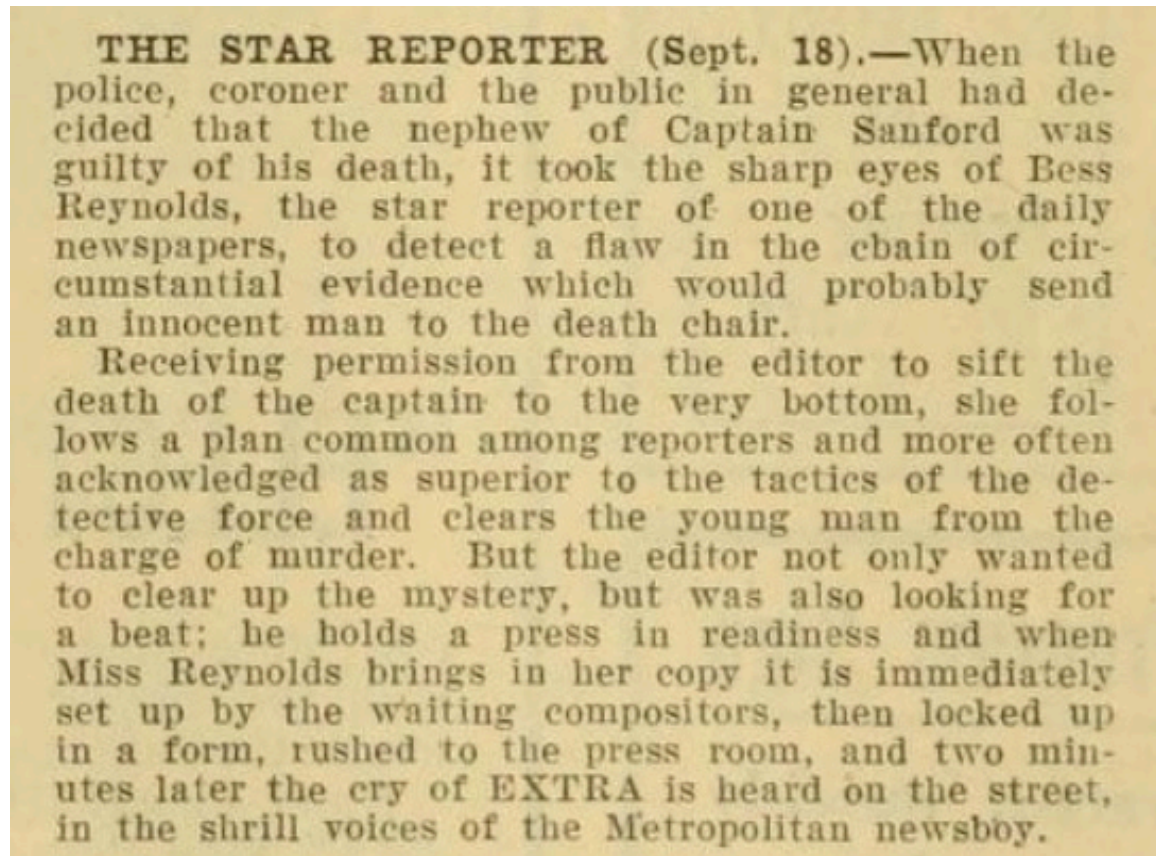
Job Title: News Employee (Jimmy)

Description: Major: Jimmy, Positive

Description: Minor: None

The Star Reporter (1911)

Star Reporter Bess Reynolds.



The Moving Picture World, September 16, 1911, p. 824.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Female (Bess Reynolds). Male (Editor, Newsboy, Compositors). Group-2

Ethnicity: White (Bess Reynolds, Editor, Newsboy). Unspecified-2.

Media Category: Newspaper

Job Title: Reporter (Bess Reynolds). Editor (Editor). News Employee (Compositors, Newsboy), Miscellaneous-2.

Description: Major: Bess Reynolds, Very Positive.

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

The Theft of Mona Lisa (1911)
Journalist Fred.

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

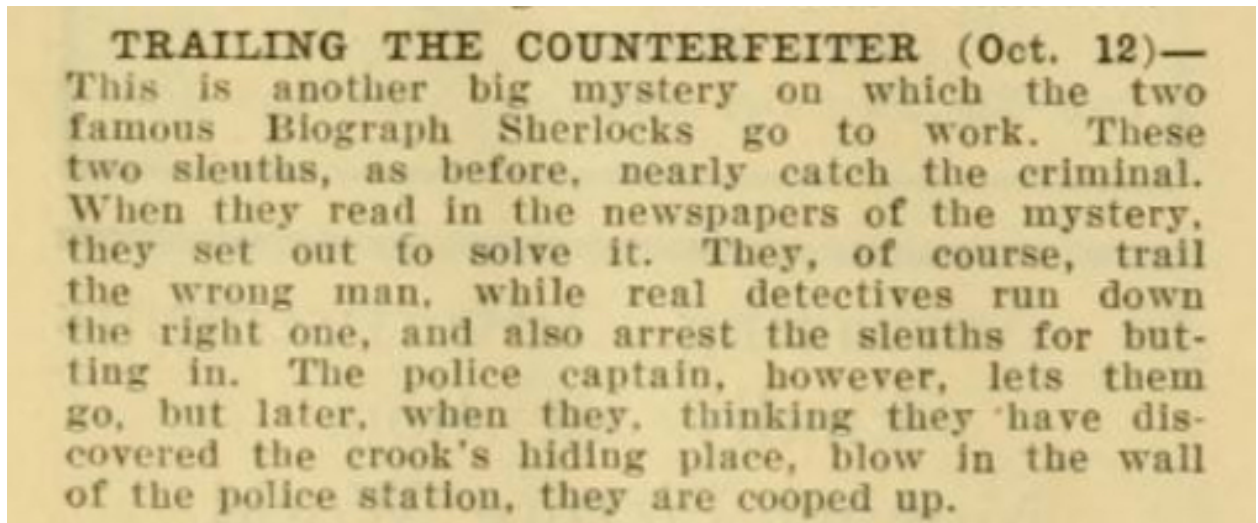
The Moving Picture World, November 25, 1911, p. 666.

Status: Unknown
Unavailable for Viewing

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

Trailing the Counterfeiter (1911)

Newspapers. When two sleuths read in the newspapers of a mystery, they set out to solve it.



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

Status: Unknown
Unavailable for Viewing

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

The Two Fugitives (1911)

Newspaper article brings back the sordid past of a respectable citizen.

THE TWO FUGITIVES (July 29).—After successfully eluding the London police, David Goodwin, an embezzler, sails for America and locates in the West. At the opening of our story, he is married and has several little children, and has become a thoroughly respectable and honorable citizen. One day he is reminded of the past by a newspaper item which states that the London embezzler has been located and that an inspector from Scotland Yard is on his way to arrest him. The scene then changes to a part of the woods surrounding Goodwin's cottage, where a sheriff and posse are pursuing a fugitive cattle rustler, who successfully eludes them and seeks protection with Goodwin. Goodwin is at first inclined to turn him away, but when he thinks that he too has been a fugitive, resolves to protect the man. A few days later, young Manley, Goodwin's guest, has recovered and is invited to remain with the Goodwins, which offer he finally accepts. A week passes, when the inspector from London enters the office of the Chief of detectives in Butte, and makes known the object of his visit to the States. The chief offers him the services of one of his

force and after some investigation they finally locate the fugitive Englishman. Going to the house, they stalk in and meet Manley, and believing him to be Goodwin, tell him that he is under arrest. Thinking of the kindness shown him by the Englishman and his wife, Manley resolves to go in place of Goodwin, and thrusting out his hands for the manacles, goes out of the house with the detectives.

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

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

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

Status: Unknown

Unavailable for Viewing.

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

The Vagabond (1911)

Editor Lee. Typesetter George Hopkins (Phillips Smalley – The Vagabond). Foreman.

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

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

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

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

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

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

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Lee, George Hopkins, Foreman). Group.

Ethnicity: White (Lee, George Hopkins, Foreman). Unspecified.

Media Category: Newspaper

Job Title: Editor (Lee). News Employee (George Hopkins, Foreman). Miscellaneous.

Description: Major: Lee, George Hopkins, Positive

Description: Minor: Foreman, Negative. Miscellaneous, Neutral.

The Vows (1911)

Reporter Walton

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

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

Walton, religiously inclined, studies for the priesthood, and becomes a novice in a monastery. Before taking the vows he thinks he should see the world, and the old monk gives his consent, believing it is a harmless whim. The youth secures employment as a reporter and is assigned to interview a famous actress, Miss Carter. Her beauty and assumed air of domesticity and innocence infatuate him. Calling at her apartments unannounced, however, he surprises her in a wild gathering of stage people and fast young men, and the flowing wine and ribaldry appall him. With bitter arraignment he drives the guests away, and in a highly dramatic scene reproves Miss Carter. Shamed and

awed, she admits for the first time that she loves him, and the impetuous youth immediately plans for the wedding, rushing off to tell the good monk. The priest knows the pure-hearted boy would be happier in the bosom of the church, and that the marriage will bring disillusionment and woe, and pleads with Miss Caret to give Walton up, but she spurns him with angry scorn. Later, alone, she sees the wisdom of the priest, and when Walton calls she persuades him to go back to the church. This is one of the most impressive scenes ever witnessed. She accompanies Walton to the monastery, and as he kneels before the shrine she places the habit of his calling upon his shoulders, and with tears streaming from her eyes passes out into the world attain, followed by the benediction of the monks, while Walton, with bowed head, communes with God, a most touching and beautiful tableau. *The Moving Picture World*, January 28, 1911, p. 206.

Status: Unknown

Unavailable for Viewing.

Type: Movie

Genre: Drama

Gender: Male (Walton)

Ethnicity: White (Walton)

Media Category: Newspaper

Job Title: Reporter (Walton)

Description: Major: Walton, Positive

Description: Minor: None

When a Man's Married His Trouble Begins (1911)

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

"When a Man's Married" (Vitagraph).—This comedy is based upon the experience of a married man who by mistake exchanges cameras with a reporter friend. The married man, Jack Howard, is played by James Morrison; Mabel, Jack's wife, by Mabel Nelson, and the reporter by Edward Phillips. The playlet is made the more attractive by the few characters included. When Jack's pictures come home his wife sees pictures of women in interesting poses; they are the press pictures of a theatrical attraction. If the reporter hadn't shown up, there would have been a separation. The parts are well played and the film is sufficiently amusing to keep the audience in good humor.

The Moving Picture World, May 27, 1911, p. 1201

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

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

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

Status: Unknown
Unavailable for Viewing.

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

Who Owns the Baby? (1911)

Pack Journalists.

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

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

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

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

The Moving Picture World, November 4, 1911, p. 410.

Status: Unknown

Unavailable for Viewing.

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

The Winds of Fate (1911)

Newspaper article changes the fate of a businessman.

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

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

Status: Unknown
 Unavailable for Viewing.

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

Legend

Genres²²

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 Kemp R. Niver, edited by Bebe Bergsten, *The Library of Congress Print Collection, 1894-1912*, University of California Press, Berkeley and Los Angeles 1967.

²² 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.