Filmography of Films (1906-1929) with "Bachelor" in the Synopsis
Lisa Spiro
September 28, 2015
Revised December 14, 2015

This list includes film descriptions (1906-1929) that include "bachelor" (with the exception of Princess Nicotine, which was identified as a bachelor film through a description in Frederick Arthur Ambrose Talbot's Moving Pictures: How They Are Made and Worked, 1912). I extracted the descriptions from periodicals included in the Media History Digital Library using a slow manual process; the name of the file where the description was found is included in "Loc. in Archive." When I came across multiple descriptions of the same film, I generally used the first one I encountered unless another was richer or had fewer OCR issues.

This filmography was created using Zotero. I did not clean up OCR errors. Sometimes the text is interrupted by page or paragraph breaks and is not continued; sometimes chunks of texts from advertisements or other synopses are mixed into the main description. The 16 texts that were not included in my topic models are tagged "photoplay-not-included-topic-modeling." This list also reflects shifts in how I chose to categorize films; initially I tried to include a film's genre and a few tags to describe it, but I (mostly) gave up this approach in the interest of time. While I've tried to clean up errors such as redundant entries in the filmography, I may not have caught them all. In short, this should be considered messy but potentially illuminating data.

Revision, 2015-12-14. In reviewing the filmography, I realized I inadvertently included two citations for “Bachelor Bill's Birthday Present.” The second has been removed.

- A BABY DID IT

**Type** Film
**Date** 1914
**Loc. in Archive** MPW_1914_07-09_movingpicturewor21newy.txt
**Extra** 00000

A bachelor and a widow with a baby are living in the same hotel. The bachelor is engaged to a girl in the same town and he is preparing to visit her, when the widow's stay at the hotel is about to terminate. The bachelor's auto is in front of the hotel and the widow's is just ahead of it. The widow sends her maid to the auto with the baby. The maid remembers she has lost one of the baby's shoes, so she carefully lays the baby in the bachelor's auto and returns to find the shoe. The bachelor is late for his appoint- ment, rushes out and jumps into the front seat of his machine with the driver, without noticing the baby in the rear. The widow comes out, and finds the auto gone. Thinking someone has stolen her baby, she calls the police. In the meantime the bachelor reaches his fiancee's home. As she steps into the car she notices the baby, accuses him of a double life, and breaks the engagement. The bachelor re- turns to the hotel and sneaks to his room with the baby. The maid enters, observes the child and accuses him of stealing it. He bribes her to bring it a bottle. The widow and police re- turn to the hotel and the maid hearing their conversation, informs them that a man has a baby upstairs. They all go up, and through the keyhole discover the bachelor in the act of feed- ing the baby. The widow and police rush in. He tells them of finding the baby in his auto. Then the maid explains her mistake. The pic- ture fades with the bachelor admiring the baby and also the widow.

**Genre** comedy?
• **A Bachelor's Babies**

  Type: Film  
  Date: 1915  
  Loc. in Archive: 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt  
  Distributor: Yorkshire Cine Co  
  Extra: 00000  
  Running Time: 797 feet  

  **Abstract**  
  A good original comedy, showing a gay young bachelor who masquerades as a female and a nurse to attain an heirship. His scheme is discovered and he is left with a sixpenny postal order.

  **Genre**: comedy  
  Date Added: 5/2/2015, 8:45:58 AM  
  Modified: 5/8/2015, 5:03:21 AM  

  Tags:  
  • deception

• **A BACHELOR'S BABY**

  Type: Film  
  Date: 1922  
  Loc. in Archive: 1922_07_variety67-1922-07_ftrade_VAR copy.txt  
  Extra: 00000  

  **Abstract**  
  This latest Granger- Davidson pic, ture is an excellent humorous feat, ure. full of human interest and natl ural comedy. The story is well toli and holds the interest throughout A young naval officer finds a desert- ed baby. Oh Tiis way to inform th« police, having left the child at 4 cottage, he has a slight accident. He is attended to by: among other people, a girl, with whom he prompt, ly falls in love. He also becomet aware of a romance between two of his more elderly helpers. He re- members the baby and returns for it, hoping by its aid to rouse .sympathy. Then
the complications beloved of comedy writers' commence. He takes the wrong baby and becomes an object of suspicion. Then amateur detectives, thinking he is a child-thief, take the child. The settings for this story are simple and possess a good deal of rural charm. The acting is above the average. Jaidee Wright is excellent. As is Tom Reynolds, while the main if junior romance is capably played by Leigh Woodward and Malcolm Todd. Cort.

**Genre**
comedy

**Date Added**
5/2/2015, 9:35:14 PM

**Modified**
5/8/2015, 5:04:15 AM

**Tags:**
- bachelor-baby

**A Bachelor's Children**

**Type**
Film

**Date**
1918

**Loc. in Archive**
1918_01-06_motography19elec_ftrade_MOT.txt

**Distributor**
Vitagraph

**Extra**
00000

HARRY MOREY, with Florence Deshon playing opposite, heads the Vitagraph program for the week of April 22 in "A Bachelor's Children," a Blue Ribbon feature. There is a strong supporting cast, including Alice Terry, Den- ton Vane, William Shea, Jessie Stevens and little Aida Horton. The play, which is from the pen of William Addison Kathrop, a regular contributor to the Vitagraph program, was produced under the direction of Paul Scardon. It is a vehicle which presents Mr. Morey in the type of character in which he has made his strongest appeal, that of a strong man of the big outdoors, heroic and just. This is the third feature in which Mr. Morey and Florence Deshon have appeared as a combination, and a fourth, to be released later in the season, has just been completed. In "A Bachelor's Children," which is as original in theme as it is striking in title, Mr. Morey plays the role of Hugh Jordan, a robust mining prospector seeking his fortune in the hills near Loco City. He gets word that his wealthy uncle, for whom he had been named, is dying in the East, and he hurries thither, accompanied only by "Whiskers" O'Brien, a faithful camp pal. The uncle dies before the train arrives and in due time Jordan is awarded the old man's estate, amounting to several millions of dollars. Hugh settles down to the easy going life of a young and very wealthy bachelor surrounded by scheming and jealous women and idle men, but yearning all the time for the mountains and the plains. In another part of the city live Penelope Winthrop and her sisters, once in affluence, but now in dire poverty. They are served with dispossess papers and in preparing to move Penelope comes across an old letter in her father's handwriting, saying he had transferred his mining claims to Hugh Jordan, uncle of the present Hugh, and that he would see they got their due. Penelope and her sisters go at once to Jordan's home, interrupting a great house party, and present the letter to Jordan. Hugh has never heard of Winthrop, but realizing his uncle may have wronged his old partner, gives the girls over to his housekeeper and starts an investigation. The sisters receive every courtesy from Hugh, but Penelope (Alice Terry), who is unusually beautiful, is an object of hostility on the part of Mrs. Beaumont (Florence Deshon), who intends to win High and his millions. In her plans she is allied with Larry Kendall (Denton Vane). Learning that Hugh is determined to give the girls a "square deal," even though it cost him most of his fortune, Mrs. Beaumont goes to Penelope and tells her she and Hugh are engaged and that her presence there is blackening his name.
The young girl, horrified, prepares to leave at once and is intercepted by Kendall, who professes love, and says he will care for her and her two sisters. The youngest of the sisters, however, although not realizing what it is all about, gets "Uncle Hugh" on the phone at the club and tells him Kendall is there "trying to make Pen go away with him." Hugh gets home in time to undo the plotters and the next morning at a general councils of family and lawyers formally tenders the girls the millions right-fully theirs, although there is no legal claim. Penelope tears up the papers and she and her sisters thus give Hugh to understand that the millions without him mean nothing to them, that is, to Penelope, and that the old poverty is preferable. Penelope becomes Mrs. Hugh, and all share equally in the Jordan Winthrop millions.

**Genre** Drama

**Date Added** 5/2/2015, 3:32:46 PM

**Modified** 5/7/2015, 5:45:27 AM

**Tags:**
- marriage
- miner

**Notes:**
- 1918_01-06_motography19elec_ftrade_MOT.txt

**A BACHELOR'S FINISH**

**Type** Film

**Date** 1910

**Loc. in Archive** MPW_1910_07-12_moviewor07chal.txt

**Extra** 00000

The bachelor is in love with a widow lint is too bashful to propose, lie writes a letter to the widow asking her to marry him. He forgets to mail the letter. Mean-time be calls on his friend Thompson, who en-joys the blessings of seven children and a quarrel-some wife. The bachelor is treated to an exhibition of the worst phases of married life and lie is glad that lie did not mail his proposal. Imagine lu's feelings when be arrives borne and finds that bis valet has mailed the letter. Tie dashes after the carrier who is taking it from the box and a funny chase follows without result. Then the bachelor sneaks through a window and gets the letter. Saved. lie is congratulating himself when a letter arrives from the widow proposing to him. TTe is cai'I resigns himself to his fate. In the last scene the bachelor does some funny stunts as a captured husband.

**Genre** comedy

**Date Added** 5/3/2015, 5:51:56 PM

**Modified** 5/8/2015, 5:06:25 AM

**A Bachelor's Love**
• A BACHELOR'S LOVE AFFAIR

When a man is past forty-five and not married, especially when he has three cozy rooms and a man servant, he will tell you he is living an ideal existence. He will explain, if you should ask him why he never married, that there was a girl once — the only girl — er, on the other hand there are too many girrs in the world for him and he never could be so selfish as to give himself up to only one. Jack Raymond, our hero, (if a bachelor may be called a hero), is past forty-five and not married. He has three rooms, bath and a man servant. Just now he is seated at his table in the library in his comfortable smoking jacket and well-worn slip- pers, smoking his pipe, while old Bartlett, a model man servant, busies himself about the room. He is exceedingly satisfied with life. As he dreams over his books and pipe the door bell rings and a messenger boy is ushered in. The telegram, addressed to Raymond, is signed by an old college chum, and reads: New York, November 3, 1909. Mr. Jack Raymond, Boston, Mass. Am called to Europe on business and am sending my little baby girl, Bessie, for you to take care of during my absence. FRED. Raymond groans, rises and storms about the room, begging his faithful and quick-witted Bartlett to find some way out of the predicament. Sending a baby to him! How in the world will he take care of a baby; he doesn't know the first thing about them! But the ever genial Bartlett's face lightens. "A baby — coming here?" he says. "Why, what a novelty. Really, sir. I think that will be most agreeable." Raymond is finally won over and instructs Bartlett to get the cradle from the garret and gives him $5 to buy the little one some playthings. Every- thing is made ready for the baby and Bartlett and Raymond wait in expectant suspense. The "baby" arrives, carrying a suitcase, a win- some little lass of seventeen. Bartlett is happily embarrassed, while Raymond laughingly carries out the toys and cradle. The "baby," as Bartlett prophesied, turned out to be most agreeable. Her ever busy hands soon revolutionize things about the house. Under girl- ish fingers the plainness of the rooms vanishes. The rooms become a lady's boudoir with bow-ribbons, dainty doilies and various nick-nacks. Numerous missing buttons on Uncle Jack's coats and shirts mysteriously, find their places again, while the socks with holes in them, which he had laid aside, go hack to his wardrobe neatly mended. The touch effeminate even invades the crusty old bachelor's heart. He finds himself spending more time in making himself attractive. He lays aside the old smoking jacket for a smart new one. and eschews the more odoriferous
pipe for the sweeter smelling Havana cigars. One morning Bachelor Jack stands at his window, breathing in the fresh, perfume laden air. when Bessie, blithe and sweet as the morninir. steps In from the garden with a rose, which she pins in his coat. He looks into her eyes and tears dim his own. Then he takes the precious rose off and puts it tenderly away in his pocket next his heart. He is half persuaded to "tell her of his love for her, but the touch of gray on his forehead reminds him that the winter of his life is too near. One fine morning Harry Raymond, Jack's nephew, returns from college to spend his Summer vacation with his uncle. The two young people soon become fast friends, all unconscious of the love that is springing up between them. The Summer days go by and as the time for school again approaches Harry confesses his love. The girl happily goes to his arms and tells him her lore for him. Uncle Jack wanders out into the garden and finding them together in each other's arms, slips quietly back to the house, unselfishly content to let his own little dream fade away. In due time Harry brings his sweetheart to Uncle Jack, who gives them his blessing, besides a substantial check to "feather the nest." A short time later they leave and Jack returns to his pipe, his slippers, his books and his good man, Bartlett. Yet, on many a Winter night, left alone in his library, he brings from a drawer in the table a faded rose, then he drops back in his chair dreaming.

Genre sentimental

Date Added 5/3/2015, 4:43:26 PM
Modified 5/12/2015, 4:27:20 PM

Tags:

- bachelor apartment
- bachelor-baby
- dream

• A BACHELOR'S PERSISTENCE

Type Film
Date 1909
Loc. in Archive MPW_1909_01-06_moviwor04chal.txt
Extra 00000

Comedy. Approx. Length, 555 feet. RELEASE, SATURDAY, APRIL 17, 1909. That "persistence conquers" is very aptly demonstrated in this series of views. A confirmed bachelor, possessed of all the attributes and characteristics of a charter member of his class, falls a victim to the unerring darts of Dan Cupid and with the same persistence with which he previously sought to evade the meshes of matrimonial entanglements he now strives to enter the realm of connubial bliss. He serenades the object of his affection, offers gifts of every description, and seeks by every possible means to ingratiate himself with the young lady. All efforts are unavailing; he is ordered from the premises, expelled and subjected to all manner of humiliation, but instead of his ardor being dampened he is spurred on all the more to accomplish his purpose. Finally fate smiles kindly upon him and he is given the opportunity to prove himself the hero in a thrilling rescue scene. For this he is received with open arms and both live happy ever after.

Genre comedy
Date Added 5/3/2015, 3:50:22 PM
Modified 5/12/2015, 4:28:10 PM
Tags:

- marriage sought

**A BACHELOR'S ROMANCE**

**Type**  Film  
**Date**  1912  
**Loc. in Archive**  MPW_1912_07-09_movie13chal.txt  
**Distributor**  Comet  
**Extra**  0000  

One night Richard Vandergrift elects to go to his club, where he meets his friends and has his usual good time. This "good time" consists of eating and drinking and gambling. Richard leaves the club unsteadily. He stumbles over something. It is a basket. Upon investigation, he finds that it contains a live baby with a note from the distracted mother, Marjorie, who writes that the finder should take good care of the child and bring it up. Richard soon learns to love it as his own. Six years elapse and in all that time Richard has eschewed the club and its environments. lie is now a thorough home man with his little maid as his best and dearest pal. It is the anniversary of her birth and a party has been arranged by the bachelor in her honor. While the festivities are in progress, Richard receives a message announcing the arrival in town from abroad of his aunt, Mrs. Wayne Vandergrift, and her companion, who proves to be Marjorie. It appears that, after abandoning Elsie, Marjorie tried to commit suicide, but was frustrated in her attempt by the police. Instead she was taken to the hospital, where her pitiful ease was called to the attention of Mrs. Vandergrift, who gave Majorie a position, and helped her in many ways. Through the medium of a small medal which the child wears around her neck, Majorie is able to recognize her daughter and there is a happy reconciliation. Richard's heart goes out to the young mother and the pair are married.

**Genre**  Drama  
**Date Added**  5/4/2015, 5:07:00 AM  
**Modified**  5/4/2015, 5:07:50 AM  

Tags:  

- bachelor-baby  
- bachelor club  
- bachelor-father  
- marriage

**A BACHELOR'S SUPPER**

**Type**  Film  
**Date**  1909  
**Extra**  00000  

Tavers, a lonely old bachelor, on the eve of a holiday, when everyone is abroad on pleasure bent, goes to the club for companionship to drown old memories, but finding no congenial souls there he wanders forth to watch the people in the street. Happy lovers pass, oblivious to all save them selves. Married couples are met, joyous in their offspring's delight at the gay sights. All
this but intensifies Traver's isolation, and he hastens to his bachelor apartments where he is
greeted by his faithful Japanese servant. Memories still haunt him, and he decides that he will
not sup alone. Directing his servant, he orders a table set for seven, with flowers and favors;
then dismissing the faithful one for the night, he places before each plate a card bearing the
name of a former loved one, and adds a souvenir or keepsake to remind him of the past. He
dines alone, in the quiet and solitude of his chambers, and, drinks to each fair face as mem-
ory brings it to view; and as he drinks, the vision of the fair one arises before him, and, in fancy,
partakes with him, until, one by one, the chairs are occupied. Each former sweetheart responds
to his toast — and then the lights grow dim, the shadows deepen; at the stroke of twelve the last
candle flickers out — he is alone! His head sinks on his breast, and when his loyal servant
arrives in the morning he finds that his beloved master is lonely no more, for his spirit has gone
to join his loved ones in the shadow-land. Approximate length, 850 feet.

Tags:

• reverie

**A BACHELOR'S WATERLOO**

Type Film
Date 1912
Loc. in Archive MPW_1912_04-06_movingpicturewor12newy.txt
Distributor Lubin
Extra 00000

Clar- ence K. Peabody, a rich and handsome young bachelor who does not care for the society of
girls, is greatly annoyed by the attentions of a Mrs. John Hall Proudfit, who seems
determined to make a match between Peabody and her pretty daughter Alice, much against
the protests of the girl. The bachelor is so pestered with letters, telegrams, etc., that in
desperation he flees to the country for a week's rest. Arriving at the Inn, he is horrified to find
the verandas and hammocks filled with girls, and he turns the hack back to the station. On the
way Deacon Johnson hails the driver for a few words and, being introduced, learns of Pea-
body's predicament. The Deacon invites the bach-
elor to his home and assures him of peace
and quiet. Bess, the Deacon's daughter, is a t
om- boy. Having an aversion for men, she
proceeds to make Peabody's visit so unhappy that he resolves to get away pretty quickly. Then
he begins to realize that he will miss the little girl's pranks. The next morning, as he is
strolling through the grounds to take a farewell look at the place, he comes upon Bess
standing by the gate weeping. Their eyes meet and they realize that they are really in love.
Breathing tender words into each other's ears, they are surprised by the Deacon, who flies into
a rage. It has always been his wish that Bess shall marry a clergyman and he orders Pea-
body's predicament. The Deacon invites the bach- elor to his home and assures him of peace
and quiet. Bess, the Deacon's daughter, is a tom-boy. Having an aversion for men, she
proceeds to make Peabody's visit so unhappy that he resolves to get away pretty quickly. Then
he begins to realize that he will miss the little girl's pranks. The next morning, as he is
strolling through the grounds to take a farewell look at the place, he comes upon Bess
standing by the gate weeping. Their eyes meet and they realize that they are really in love.
Breathing tender words into each other's ears, they are surprised by the Deacon, who flies into
a rage. It has always been his wish that Bess shall marry a clergyman and he orders Pea-
body from the premises. Love, however, finds a way. Peabody disguises himself as a minister and,
presenting himself at the house, he is cordially welcomed by the Deacon. Bess is quickly run
up against the supposed minister and her father insists that she shall marry at once to
circumvent Pea-
body. Bess rebels and Peabody remonstrates, but the Deacon Insists and a
young minister, a friend of Peabody, is sent for. The knot is tied and Peabody throws off his
disguise and papa is won over with his little girl's kisses.

**Genre**
comedy

**Date Added**
5/4/2015, 4:47:47 AM

**Modified**
5/7/2015, 5:06:26 AM

**Tags:**
- bachelor marriage
- crusty bachelor
- disguise
- sinister

**Attachments**
- ABachelorsWaterloomovingpicture wor12newy_0728.jpg

**A Bachelor's Wife**

- **Type**: Film
- **Date**: 1919
- **Loc. in Archive**: MPW_1919_05_moving40chal.txt
- **Distributor**: Pathe-American
- **Extra**: 00000
- **Running Time**: 5 reels

SOME of Mary Miles Minter's best work has been put into the American Film Company's five-part production, "A Bachelor's Wife," for the Pathé program. She has succeeded in impersonating the character of a refined Irish girl in a faithful manner. The picture's success has been made to depend largely on the work of the star, a fact which at times asserts itself quite loudly. In spite of the far-fetched character of the story, the picture has much interesting detail which is arranged in consistent sequence. It has also a strong vein of human interest that will appeal to the average public. The supporting cast has done good work, but the direction of the production lacks breadth of vision. Cast. Mary O'Rourke Mary Miles Minter Norah Cavanagh Myrtle Reeves Mother of J. Stuyvesant Lydie Knott Doctor Burt Harry Holden John Stuyvesant Alan Forrest J. Fred'k Stuyvesant Chas. Spierievie Harbison Margaret Shelby Story by Joseph Franklin Poland. Directed by Emmett J. Flynn. The Story. In "A Bachelor's Wife," the plot centers on the establishing the right of a wife and child to the protection of the husband and father. The stellar role is given to an Irish girl, cousin to the little mother in America, whose student husband has for the time forgotten her. Mary O'Rourke, the stirring young Irish girl, on her arrival in America and discovery of Norah Cavanagh's unhappy plight, sets about to rectify matters in her own forceful way. One day, with her mind made up to make John Stuyvesant, son of a rich New York family, acknowledge his wife and child, she takes the child and goes to the Stuyvesant mansion. Here she is met by the family doctor whom she astonishes by her statement, "This is your son's baby" Mrs. Stuyvesant, an invalid, overhears what Mary says, and she is compelled to present herself as the child's mother to prevent shocking the sick woman. This ushers in a situation which leads from one difficulty to another, until the son, John Stuyvesant, arrives on the scene. Mrs. Stuyvesant, slowly regaining her lost health through the joy of having her
son's supposed wife and baby with her, cannot be told of the mistake, which is explained when John's cousin, J. Fred- erick Stuyvesant, is introduced, and the marriage certificate reveals the fact that he is the man for whom Mary has been looking. The delinquent husband explains the situation by telling that he has been forced to meet the requirements of his father's will, which stipulates that he must still be a single man when the legacy is paid to him. A few moments of suspense occur when Mary bursts into the room with the wife and baby, as the lawyer is about to settle up the estate. Mary prevails on him to pay the legacy for the sake of the little heir, and later promises to marry John Stuyvesant. Advertising Angles:


A BLIND DECEPTION

Type Film
Date 1911
Loc. in Archive MPW_1911_10-12_moviwor10chal.txt
Extra 00000

Robert Nelson, a wealthy young bachelor and very fond of children, was playing with two of his little friends one day. In a spirit of fun he consented to ride down hill in their pumper mobile. Unfortunately, the little machine ran into an obstruction at the bottom of the hill and was wrecked. It happened that Ellen Austin was passing on her way to apply for a position as nurse to a blind man residing in the neighborhood. Now Robert had on a pair of goggles and the girl immediately concluded that he was the blind man. She also concluded that the children were making sport of him and she promptly became his champion, telling him that she had come in answer to his advertisement. Robert was so charmed with her that he decided to carry through the deception. One day Ellen discovered the blind (?) patient reading. She told Robert her opinion of him and then left the house. Robert felt wretchedly lonely in the days that followed. One day his two little companions brought a gnm to him which wis out of order. While Robert was trying to fix it, it exploded. The boys ran away and brought Ellen. Later an operation was performed, but it was impossible to restore Robert's sight. He was blind for life. Then Ellen was brought to a realization of her love for him and the picture ends in a happy reconciliation.
• bachelor marriage
• deception

• A Breath of Summer

Type Film
Date 1915
Loc. in Archive 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
Distributor Reliance
Extra 00000

Abstract
The romance of a factory girl who wants to send her mother to the mountains. Mansfield Peters, a rich bachelor, plays the rescuer, sends the mother to the country and marries the girl. Francelia Billington is the girl and Charles Clary plays the bachelor in his distinguished way. Cora Drew is the mother.

Genre romance

Date Added 5/2/2015, 8:39:19 AM
Modified 5/12/2015, 4:32:28 PM

Notes:

• 1915_07-12_motography00test_ftrade_MOT.txt

• A BUCKTOWN ROMANCE

Type Film
Date 1912
Loc. in Archive MPW_1912_01-03_movinpicturewor11newy.txt
Extra 00000

Abstract
I widow Lane learns from the reading of her husband's will that If she marries again she lose the $1,71X» a year, which be liaa provided her. Perk Cherry, proprietor of the village hni] shop, reads in the nexN'spaper of the widow's come, and decides that this is the chance foi handsome bachelor. Procuring a bouquet of flowt he proceeds to call on the dusky widow. i Shortly after his arrival, another guest. In person of Uoost Sweet, the village swell, puts in: appearance. Perk believing he lies no chance agail the swell, takes his departure. Arriving at barber shop, he writes a note to Roost, asking i] to cease his attentions to the widow, and stat! he will sell his complete emporium for i^K 1] looks good to Roost. He borrows $3i> from widow and buys the barber shop. The next day, when calling on the widow, during lier absence from the room. Roost reads will and finds that the widow is cut off If marries again. As soon as an opportunity pr( Itself, Roost goes back to his barber shop, writes to the widow, canceling their engagenKI This angers the young woman, who calls on Rr] and makes things a trifle lively for him. Perk calls on the widow, and between ttein t scheme to get the best of Roost. The widow i nishes the money to purchase a barber shop < fit. She fits up her parlor and enters Into « 'partnership with Perk, while Roost waits in vl for customers.

Genre comedy
Helen, reared as Braidwood's daughter, discovers her real father is Rodman, over whom Braidwood holds a confession of complicity in the death of his wife. Rodman obtains possession of the incriminating document. Helen secretly enters Rodman's apartment in search of the vanished paper, encounters Steve Randall, wealthy young bachelor. Each takes the other for a crook. They are trapped in thieves' underground den which is flooded and barely escape. Matters are finally adjusted and they agree to wed.

Tbe cast, the old bachelor (Marc Robbins); the little thiel (Ella Hall). Although surrounded by wealth and luxury the old bachelor is denied the pleasure of any one to care lor him and share his wealth during his old age. In another part of the city a gang of thieves are plotting to make a haul that night. Among them is a girl, almost a child, a victim of circumstances, who has fallen in with the crooks and is unable to escape their clutches. They tell her that she is selected to pull off the haul that night and that it will be the last "job" she will do. That night, as the old man sits alone in his darkened library, he hears movements in the room and flashing on the lights, finds the intruder, who proves to be a girl. Her crook companions have accompanied her and are keeping watch outside. The old man is struck with the tragedy in the girl's eyes and in a fatherly manner remonstrates with her for being in such a nefarious business. The child tells of her sad story and the old man asks her to share his wealth. She consents. The crooks outside are seen by policemen, who take them into custody, while the old man sees that the little girl is safely put to bed and he dreams of the many happy moments which are to follow.
A CHILD'S IMPULSE.

Type: Film
Date: 1910
Loc. in Archive: MPW_1910_07-12_moviwor07chal.txt
Extra: 00000

Abstract:
Many are the occasions where we are impressed with the egregious power of the little child in the affairs of life. They are Indeed God's greatest representatives, for no agency has worked mere good. The tiny hand of a child has ever pointed the way along the path of righteousness, and has ever I.D the powerful influence in air high standard of morals. In this Biograph subject is shewn how a little child saves two souls one from moral destruction, the other from mental anguish. Mrs. Thurston, a socially ambitious widow, is holding one of her famous Bohemian parties. To these functions are invited the leading lights of the several professions — netors, artists, musicians, etc. Surrounded by these men and women of art and letters, she was at first entertained, but they soon palled and bored. This evening in particular, she is especially possessed of ennui, until the appearance of Raymond Hartley, a wealthy young bachelor, who is introduced into the circle by a newspaper man. An attachment immediately springs up between the widow and Raymond, and it must be said that the latter is more sincere than the former, for Raymond calls upon her and proposes marriage, which she is only too willing to accept. His friends, however, upon hearing out the seriousness of the situation, go and warn him against her, accusing her of being a flirt. He, of course, will not be until he himself later finds their accusation true. His friend and chum suggests a stay in the country to euro him of this ominous infatuation. Selecting a quiet out of the way place they go, enjoining the valet to keep secret their whereabouts. Almost noon their arrival, he meets Grace, the daughter of the farmer. Her simple, artless manners, with her rustic beauty, fairly captivate him and make him forget the widow entirely. He now experiences a higher and holler love, so he sends word to his valet to send on his trunks as he intends prolonging his stay indefinitely, and later proposes to Grace and gains consent. At his residence she gets little information from the valet, but spying the trunk tagged, she slyly notes the address. Off she goes in her auto, and funs Raymond on the roadside in a state of elation over his prospects. Feigning illness, she elicits his sympathy, and soon the old infatuation pos-...
word of her pleading. Is enough to decide him. so linking up the child in in- arui- h, dashes from the place, hulling aside the widow, win, WOUld detain him. Hack to the farmhouse he ami throw- himself appealing]) al the feel or the p heart crushed Urine.

Tags:

- bohemian sin
- child as savoir
- rural purity
- wealthy young bachelor
- widow as temptress

**• A Corner in Smiths**

Type Film
Date 1917
Loc. in Archive 1917_07-12_motography18elec_ftrade_MOT.txt
Distributor Essanay
Extra 00000

Hazel Daly, who was "Honey" in "Skinner's Bub- ble," appearing as the heroine in "A Corner in Smiths." In the same picture are Rodney La Rock and Robert Bolder, both of whom have been doing work that is hailed as pleasing and consistent. The story is of one Smith, wealthy, who hates his name and wishes to subsidize the obliteration of it by hiring all bachelor Smi this at $2,000 per never to marry. Eddie Jones, down and out, wishes to garner some of this kale, and represents himself as a Smith. Isobel Smith, daughter of the troubled Smith, falls in love with him. There is no happiness for them until Jones proves that he isn't a Smith.

Genre comedy
Date Added 5/2/2015, 2:17:52 PM
Modified 5/8/2015, 5:21:46 AM

**• A CRIMINAL IN SPITE OF HIMSELF**

Type Film
Date 1912
Loc. in Archive MPW_1912_10-12_movinwor14chal.txt
Extra 00000

Louis Moriot bids farewell to his bachelor life. A former sweetheart becapies enraged, and after Moriot leaves the room she promises to "get even" with him. She reads In the paper that the noto- rious burglar, Louis Moriot, Is still at large. Strange similarity of names'. She immediately cuts it out and sends it to Innocent Louis Morlot's fiancee's family with a letter of Introduction. Meanwhile Louis Moriot Is received by his future relatives, who are all well pleased with him.
He and his affianced, Bertha, go for a walk. While they are out a letter is delivered. It is the one enclosing the clipping. Stupefaction! The uncle offers to act as spokesman for the family, but hardly had he tried to speak to Louis Moriot than he gets lightened and runs away, and I can Murlot cannot understand why every one fears him. Meanwhile the uncle meets a police-man and explains everything to him. They arrest Moriot. Bertha tries to rescue her lover, but they take her away from the miserable man. She goes away and meets a newswi, who is announcing the arrest of the notorious burglar, Louis Moriot, and his picture appears in the paper. It does not resemble Bertha's lover in the hast. Louis Is let it only forgives those who offended him through his love for Bertha.

**Across the Court**

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: 1914_10_1915_01_motionpicturenew102unse_trade_MPN.txt
- **Distributor**: Joker

Max isher, Louise Fazenda, Gale Henry and William Franey are the funmakers in this uproarious comedy. The old bachelor flirts across the court with an old maid, but after proposing, discovers a girl much more to his liking, and proceeds to get married. A lot of trouble and a lot of laughs ensue.

- **Genre**: comedy
- **Date Added**: 4/30/2015, 8:55:35 PM
- **Modified**: 5/8/2015, 6:01:00 AM

**A CRUEL SUSPICION**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_04-06_movingpicturewor16newy.txt

Mr. Boyd, a very jealous husband, through a combination of circumstances, finds his wife talking to a good looking bachelor named Perry. He forbids his wife to talk to the man again, but later when she meets with an accident, Mr. Perry goes to her assistance and they are both discovered in each other's company by the irate husband. He will listen to no explanation and orders his wife home. Later, their child, a boy of four years, is taken suddenly ill during the evening while the maid is out. The mother starts to go for remedies and on her way to the drug...
store, meets Perry, and in her anxiety for her sick boy, asks Perry to go to the drug store for her. He does so and returns with the prescription and helps the wife in her care for the child. Mr. Boyd, who has been working in his office late, returns. Their boy has just gone to sleep and Perry is about to leave the house when they hear Mr. Boyd returning. Perry and wife remember Boyd's Insane Jealousy. The wife tells Perry to hide behind the curtain or he will kill him before she has a chance to explain. Perry does so. Boyd enters the room, notices Perry's stick which he forgot to take with him. The maid who has been spending the evening out with the policeman on the beat, who is escorting her home, arrives in time to see Perry jump out of the window. He grabs Perry and holds him. Meantime, the husband, who has looked about the room for some explanation of his wife's guilty looks, hears a commotion outside. He takes Ms gun from the drawer and exits. The policeman tells Mr. Boyd that he caught Perry jumping out of the window. Boyd is sure now that his wife is untrue to him. He tells the policeman that he will deal with Perry and under cover of gun forces Perry back into the house to confront the guilty wife. When the wife pleads for Perry and tries to explain he threatens to shoot them both. Meantime, the druggist discovers that he has given laudanum in place of some other ingredients while mishig the medicine for the sick child. He starts on a run for the house and arrives there just in time to prevent Boyd killing his wife and Perry and they all turn to revive the child. The husband now willing to listen to explanations, begs Perry's pardon and his wife's forgiveness.

**Genre:** melodrama?

**Date Added:** 5/4/2015, 6:25:08 AM

**Modified:** 5/12/2015, 4:40:36 PM

**Tags:**
- good bachelor
- jealous husband
- mistaken assumptions

**A Dangerous Game**

- **Type:** Film
- **Date:** 1922
- **Loc. in Archive:** 1922_universal1516univ_ftrade_UNI.txt
- **Distributor:** Universal Pictures
- **Extra:** 00000

Gladys Walton Plays Superb Role in Ladies' Home Journal Story by Louis Dodge LOUIS DODGE, popular fictionist, wrote the original story of "A Dangerous Game" and sold it to the Ladies' Home Journal under the title of "Gret'n Ann." Later Universal Pictures purchased the film rights and under the direction of King Baggot, Miss Walton was chosen to star. As is not always the case, the theme and story are peculiarly adapted to her ability. With this in view Hugh Hoffman did the scenarization. Supporting Miss Walton are Spottiswoode Aitken, Otto Hoffman, Tom O'Brien, Rob- ert Agnew, Edward Jobson, Chris- tine Mayo, Harry Carter, William Robert Daly, Anne Schaefer, Rosa Gore and Jim Gibbs. Miss Walton is now being enthusiastically re-ceived in "The Lavender Bath Lady." The story concerns "Gret'n Ann Peebles," a motherless little girl who loses her father and is "taken in" by her aunt and uncle. Life is unbearable, so she runs away. She is befriended by a railroad brakeman, who takes her to the home of his mother and father. Again she runs away, this time walking into a house "which is the kind she would like to live in,' and calmly informing the old bachelor there that
she is going to live in the house. The bachelor's sister adopts Ann. The bachelor is in the evil hands of a band of spiritualists; Ann is taken to a seance; she breaks it up and exposes their fakery. The old bachelor thinks he will marry her, but what really happens gives a tremendous kick to the ending of a wonderfully fine picture.

Genre drama?

Date Added 5/3/2015, 4:43:06 AM

Modified 5/12/2015, 4:41:22 PM

Tags:

• old bachelor

**A DAUGHTER OF EVE**

Type Film

Date 1913

Loc. in Archive 1913_cinenewgaz02cine_ftrade_CNP copy.txt

Distributor drama

Lola Matavelli, a girl of good family, finds herself in great distress through want of money and the ill-health of her widowed mother. She accordingly resolves to put her shoulder to the wheel and to obtain a situation as a governess. After making application at an employment agency, she is sent with letters of introduction to one or two heads of families, who are looking for suitable governesses for their offspring. In every case, however, she finds her good looks and her well-groomed appearance draw down disapprobation upon her, and she is forced to the conclusion that any penniless girl who wishes it the thought of his milksop young nephew being under her tuition, and promptly dismisses her from his mind. Lola's time at his sister's charming country residence hangs heavily on the captain's hands after the first few days. There's nobody with whom he can flirt, and reading the newspaper and smoking cigars grows too monotonous for his good temper, which, truth to tell, is a good one, his main fault. Lying in a rather unkind propensity for ridiculing and teasing her. This propensity leads him, in the circumstances, to commemo making love to Lola with the sole object of amusing himself at her expense. He calls the choicest roses in the gard. unsigns notes breathing ardent affection, and lies in wait for her at all hours. Lola sees through Fratelli's false courtship, and is deeply hurt by his unkindness, more so that she is constrained not to show her resentment. This feeling is followed by a strong desire to make the captain marry, and although she contains herself for weeks, she at length compelled to drop the mask, and, like a true daughter show herself in all her beauty, with the additional attraction of one of her prettiest gowns. The scene takes place in her own little sitting room, into which the captain has penetrated with one of his offerings of flowers. Thereat a breach between the two. The captain, now thoroughly sick of her, suggests to her the thought of her invalid mother worrying over bills in comfortless lodgings, determines her to make a big effort. Her appearance, first of all, she decides, must be changed, and she at once sets about dragging her hair back in the most unbecoming style, and donning an ill-fitting blouse and skirt. A pair of spectacles completes the disguise, and thus equipped, Lola proceeds once more to look for a situation. This time she is more successful, and secures a position as governess to a loutish youth, whose mother, when making enquiries at the employment agency, frankly ask somebody of unprepossessing appearance. So for months Lola endures the humiliation, to a woman the worst of all of
knowing that her appearance calls up a smile of amusement, and of being treated to that extreme measure of condescension usually meted out to unfortunate governesses. Then her employer's brother, Captain Giovanni Fratelli, comes to pay his sister a visit. The captain is a bachelor, with whom all the world is well, and whose chief enjoyment in life are apparently a pretty woman and a good cigar. He is introduced to Lola as the new member of the household, smiles broadly as am I am used to himself, dare not approach Lola, and has to suffer the humiliation of seeing her disdainfully avoid him on possible occasion. Moreover, he has now honestly fallen in love with her, and Lola's revenge, did she but know it, is complete. Unhappily, Lola is suffering too, for she has also lost her heart, womanlike, to the man who has made her suffer, and now spends her scarce leisure time in inventing excuses for him. The position, however, grows intolerable to her, and at length she gives her employer a month's notice. The captain, thinking she is leaving to escape him, feels still more miserable. The mask, however, is destined to drop once again. There is talk one afternoon of the captain marrying, and his sister, a born matchmaker, chats gaily of a splendid match in view for him. Lola, listening to the conversation, allows her distress to overcome her, and drops a fragile teacup she is holding,Ltateelli observes her agitation with delight, as a hopeful sign, and at the very first opportunity he openly begs for forgiveness for his past ungentlemanly conduct, "and pleads his love. Lola acknowledges hers, and leaves governess days behind her for a happier life. Released February iU. Length 2.037 feet.

Date Added 4/30/2015, 8:05:25 PM
Modified 5/12/2015, 4:43:21 PM

Tags:
- bachelor-rake
- bachelor-redeemed
- female purity
- marriage

• A DAUGHTER OF THE SIOUX

Type Film
Date 1909
Loc. in Archive MPW_1909_07-12_moviework05chal.txt
Extra 00000

Abstract
It's a bleak October morning in the early sixties. It was a scene common enough then, and we owe much to the men who faced death daily in the line of duty that this great region might become a land of peace and plenty. The scene In question was the disarming of a warlike band of Sioux by a United States officer, Colonel David Webb. The warriors are drawn up near an Indian village. A Gatling gun is turned on the village. The Colonel has just ordered the corporal's guard to begin the work of disarmament. Two Lance refuses his weapon to the soldier who has readied for it. A scuffle ensues, the gun is accidentally discharged, wounding a trooper. In a moment all is mad excitement. The "Boys in Blue" have answered the bugle call. White Eagle and his hand are rounded up, and he, with the rest, surrender. The Colonel's report reads: "There has been a sharp encounter, but your order to disarm the Indians has been executed." Naoma, the wife of Two Lance, has been struck by a bullet from the Gatling gun, and lies by the side of her husband's dead body; near them sit two children, a baby girl of three and a boy of six. The army surgeon is ministering to the wounded Indians, but an examination shows him that Naoma is past human help. The Colonel steps beside the squaw and is touched by her agony. Naoma reads the sympathetic look in his eyes; her dying thought is for her
children and by signs she asks the Colonel to care for her little ones, soon to be left motherless. The Colonel Is a bachelor and the appeal in the woman's eyes strikes a cord in his nature which responds. He adopts the children.

Genre drama
Date Added 5/3/2015, 5:07:33 PM
Modified 5/12/2015, 4:44:41 PM

Tags:
• bachelor father

**A DEAL IN INDIANS**

Type Film
Date 1910
Loc. in Archive MPW_1910_07-12_moviworth7chal.txt
Extra 00000

The two lonesome haeh- I'lors were to be lonesome bachelors no longer. Tom's father, the professor, was coming and with him Lucille and her chum. Beatrice. I>iek would at last meet his friend's sister, while Tom was none the less delighted at the prospect of again seeing her chum. The entire party. Including Matilda, the pro- fessor's maiden sister, arrived. The young people, however, worried very little about the good lady and her brother, but busied themselves in the pleasant Occupation of becoming better acquainted. So the days flew happily by until a lover's quarrel bid fair to spoil both pretty romances. Luckily, at this juncture, an Indian strode past, and when the boys promised to take the party to their en- campment where they might behold the noble red- man in all his picturesque regalia, the young men were speedily forgiven. Once at the encampment, the professor insisted upon adopting Chief Pain-In the -Face as an exhibit when delivering his forthcoming Indian lectures: and, although ignorant of what the old gentleman wanted of him, upon being assured that his services would be handsomely rewarded the young Indian readily consented. Their opinion of the Indian, however, underwent a sudden change when they beheld his disregard for knives and forks and his intense partiality for the professor's whiskey. After pocketing bis winnings In a poker game with the boys, and disposing of what wine snd whiskey be could Bnd, the chief Bought the r 1 assigned to him. Instead lie entered Matilda's and Bpylng o bottle on the bureau, proceeded to sample same. It proved to be hair dye! With a howl of pain the Indian let it fall and staggered out, while Matilda sit up in bed screaming for help. Hear- ing the others coining. Hie poor fellow sneaked into the girls' room ami crawled under the bed, where. after Lucille ami Beatrice bad Bed in terror, he was finally found and ho., ted from the bouse. Xbe I however, would nol hear of his isal, but Insisted upon the chief being rc- Instated, or he and the girls would leave foi a hasty consultation resulted In beading oil thi Indian, taking his costume, and starling him for 11 ncampment in a barrel, which be held up solely becnule they Insisted, Dick was then painted and carefully dressed ,, Palm-In-the-Fae's regalia; and so completely did l| ,1m that not only d, but when the real Indian returned from camp, Lucille actually pulled her chum's hair for allowing the supposed Dick lo make love to hi r. Here Tom entered with a minister, but Bit ed his haste, when he discovered that he n< his sist.r out to marry the chief i f his dear friend. Fortunately, there a Witnesses handy, so that Dick arrived in time to take l'.in in the -Face's place", greatly

Genre comedy
Date 5/3/2015, 5:30:52 PM
• **A Denver Romance**

  **Type**: Film  
  **Date**: 1914  
  **Loc. in Archive**: 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt  
  **Distributor**: Tbanhouser rilm Corporation  
  **Extra**: 00000  

  This drama centers around a young western girl who has just returned from an eastern college. At the railroad station she meets a young New York bachelor who is traveling West to see the country. Her father is an old Westerner who believes that all Easterners are effeminate and lacking in manhood, but is finally converted by the young New York bachelor after a wonderful display of guns. The cast includes Mignon Anderson and Morris Foster.

• **A Dip in the Water**

  **Type**: Film  
  **Date**: 1915  
  **Loc. in Archive**: 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt  
  **Distributor**: Joker  
  **Extra**: 00000  

  One of the Badger-Curtis comedies, unusual in mirth-provoking qualities. William Franey again performs a marvelous stunt in eating an entire box of chocolates to the great astonishment of Gale Henry. The story concerns the rivalry of a bachelor and a widower for the hand of an old maid. In its course many humorous situations are introduced. Max Asher, Lillian Peacock and Milburn Moranti are also in the cast.
**A DOUBLE DECEPTION**

Type Film
Date 1913
Loc. in Archive MPW_1913_01-03_movingpicturewor15newy.txt
Extra 00000

Roy Del- ui(»rc. a young actor, loves Violet, but her father refuses to sanction the marriage, for be wishes her to wed an old bachelor friend. Tiie young suitor confides to his dearest friend, who is also an actor, and tells him of his hard luck. The suitor dec'ides to impersonal e the elderly admirer, whom they entice into an automobile by a clever ruse. They secure his clothes and the young man impersonates him and is admitted to the house. In the meantime the girl decides to disgust and discourage the elderly suitor. Taking the butler Into her confidence, she has him sprinkle the room with brandy and puff it full of cigarette smoke and liours a quart of whiskey in the decanter. When the young actor enters the house she, taking him for the elderly admirer, acts the tomboy and then heats him about the room with boxing gloves. He discloses his Identity and she explains to him the reason for her extraordinary actions. Uo;v then sees hier father aud quickly gets his consent to tlie marriage, for he has reassunid his disguise, and the stern father believes hitu to lie the elderly admirer. The father leaves them alone and itoy telephones to his friend, who throws the elderly admirer out of a saloon dom-. where he collides with the girl's father, who believing him drunk, tells him never to visit his daugliter again. Then he returns home and sees a portion of the side whiskers sticking to the daugliter's face. learns of the deception, and althougli angry at first, he soon tr<'ats it as a jnkc ami gives his I'rmsent tn the marriage.

**ADrift**

Tags:
- deception
- old bachelor
- romantic rivalry
- young bachelor
An Imp brand subject of the Universal Film Manufacturing Company's output will appear under the title of "Drift" on August 1st. The title is appropriate in more than one sense. From the story we learn that a woman has been cast adrift, and in the closing scene we see her drifting with the tide in an open boat. The general tone of the picture suggests that the producer is also drifting away from a healthy moral foundation upon which all pictures should rest. A brief summary of the story is to this effect. A beautiful young woman becomes engaged to a successful young man. There has evidently been competition for her hand and heart, for a second young man appears on the scene and upbraids her for throwing him over. A little later the rejected lover brings to the young woman the news that her fiancé has lost his fortune, whereupon the young woman transfers her affections immediately to the informer. Time is swiftly bridged to show us the young man and woman now married with a child on their hands, struggling with dire poverty. The man treats his wife brutally and orders her out on some errand. During her absence he decides Scene from "Adrift" (Imp) to break away, which he does, leaving a note to the effect that while he loves her he cannot endure poverty. The disheartened wife struggles along from bad to worse and is finally compelled to take her child, a little girl, to an asylum. From that time on the character of the woman is along a downward path. She is shown singing in a cabaret saloon and later on in a disreputable dive with other derelicts of her class, from which latter place she is summarily ejected for refusing the attentions of one of the toughest looking patrons of this toughest of dives. Returning to her garret, the woman digs out of her trunk a few relics of her almost forgotten child. Mother love is awakened and she determines to seek one last glimpse of the little girl left long ago in the asylum. While these things have transpired matters have prospered for the little girl. The rejected suitor recovers his lost fortune and seeks to relieve his lonely existence by the adoption of a child. He goes to the asylum, where he picks out a little girl who has a strong resemblance to his faithless sweetheart and adopts her. The possibility of a bachelor adopting the girl in this manner from an institution is open to question; but that did not disturb the producer of this picture as he has the child turned over at once to its new guardian and every thing is lovely. The child grows into beautiful womanhood and has many admirers, but when it comes to making a choice of them she confesses her love for her guardian. It is at this point that the mother, degraded and disheartened, appears for a moment upon the scene. A yearning for the love of her child, yet realizing her own lost condition, the mother slips away unseen to the bank of the river, steps into a convenient boat and drifts out into the stream. As a suggestion of her sad end, the concluding shows an empty boat still drifting on the tide. In photographic quality, scenic effects and portrayal, this picture ranks high, but the moral tone is seriously imperiled by the story, which so vividly depicts the degredation of a woman. It is this class of photoplays that might better never have been made.

**Genre**

sensation/ sentiment

**Date Added**

5/4/2015, 5:04:54 AM

**Modified**

5/12/2015, 5:18:11 PM

**Tags:**

- bachelor father
- bachelor rescuer
- bad marriage choice
- female dissipation
• A Farewell Dinner

**Type**  
Film

**Date**  
1915

**Loc. in Archive**  
1915_01-06_motography13elec_ftrade_MOT.txt

**Extra**  
00000

**Running Time**  
two reels

When Billy Ewing leaves for the west to make good on a surveying contract which he hopes will make possible his marriage with Eleanor Standish, the girl's step-mother tries to induce her to forget Billy, and marry Lessiter, a New York millionaire. Through a strange twist of fate Mrs. Standish and her step-daughter meet Gladys Ladeau, a woman of the world who is desperately ill. A warm friendship springs up between them. Mrs. Standish intercepts one of Billy's letters to Eleanor and takes from it the picture it contains, destroying the note. Gladys suddenly becomes worse, and Mrs. Standish, entering her room, finds her beyond all aid and with Lessiter's picture clutched in her hand. She exchanges it for Billy's picture, causing Eleanor to believe that her lover is faithless. Billy returns to New York, learns of Eleanor's engagement to Lessiter, and is one of the guests at the latter's farewell bachelor party. The two men come to an understanding, and Lessiter, realizing that Eleanor does not really love him, but is a victim of her step-mother's ambitions, gives way for Billy, whom Eleanor receives with open arms.

**Genre**  
drama?

**Date Added**  
5/1/2015, 10:57:58 AM

**Modified**  
5/12/2015, 5:20:21 PM

**Tags:**

- bachelor marriage
- bachelor party
- deception

• A FASCINATING BACHELOR

**Type**  
Film

**Date**  
1911

**Loc. in Archive**  
MPW_1911_01-07_moviwor08chal.txt

**Distributor**  
Lubin

**Extra**  
00000

This sparkling comedy presents in attractive form the adventures of a rich bachelor who becomes the cynosure of the eyes of all the marriage-able women in town. But he falls in love with a nurse employed in his house. And then comes a wedding. The actor- have caught the spirit of the picture so sympathet- ically that the audience is admitted to the inmost secrets of all the fluttering hearts of the women interested.

**Genre**  
comedy
• **A Father's Heart**

  **Type**: Film  
  **Date**: 1911  
  **Loc. in Archive**: MPW_1911_10-12_moviwor10chal.txt  
  **Distributor**: Eclair  
  **Extra**: 00000

  The bachelor lamplighter adopts a little foundling girl whom he picks up and who had just been abandoned by its mother. This baby grows up into an attractive child of about ten years. The mother tries to get her back, but the man won't give her up. The man and woman decide to wed as a solution of the difficulty. It should not have been hard to make the picture convincing. There is, however, a large gap in the continuity of the action, between the mother's desertion of her child and her coming to claim it again, and this makes the mother's acting seem almost painfully. The theme has been used a number of times before and several times more effectively. It can hardly be a very popular picture, yet it is acceptable.

  **Genre**: drama

• **AFTER THE BACHELOR'S BALL**

  **Type**: Film  
  **Date**: 1909  
  **Loc. in Archive**: MPW_1909_01-06_moviwor04chal.txt  
  **Extra**: 00000

  A bachelor after the ball is somewhat troubled with headache. He lies upon the lounge and suddenly sees the statue of Venus, which is standing in his room, getting alive. When he wants to embrace her, she vanishes. He is so mad about this that he discharges the butler who has just entered. As he is not able to attend to the house himself, he advertises for a housekeeper to call on him the next morning at 10 A.M. At 10 A.M. the residence of the bachelor is besieged by women all anxious to serve as housekeeper. They break into the house, they follow him from room to room until at last they are held at bay by a fat Irish woman who drives them out.
and presents herself to the bachelor as his new housekeeper. The bachelor is glad to have found such a treasure, but when the Irish woman makes goo-goo eyes at him he runs away. Next Afternoon at 2 P. M. — About fifty women have come to answer the advertisement. Every gentleman that passes is accosted by the women who are anxious to meet the bachelor. When he at last appears he is driven to flight by the love-crazed women and some exceedingly fine chases take place. At last he Is caught. Wasn't that a Terrible Dream? — One of the women is just dragging him away when he wakes up. "Oh, such a headache!" Length, 6S5 feet..

Genre comedy

Date Added 5/3/2015, 3:51:41 PM

Modified 5/12/2015, 5:33:28 PM

Tags:
  - bachelor dream
  - party
  - pursuit by women

**AFTER THE BALL**

Type Film

Date 1914

Loc. in Archive 1914_10_clipper62-1914-10_ftrade_NYC.txt

Distributor Photo Drama Company

Running Time SIX REELS

John Dale, a bachelor Herbert Kelcey Louise Tate, his sweetheart. . . EiBe Shannon James Tate, her father Win. Clark Mrs. Tate, her mother Winona Bridges Gerald Tate, their boo ..Robert Vaughn Mrs. Seward Jean Barry- Mr. Seward Robert Lawrence Nina Seward, their daughter Joyce I'air Doctor ...; .....Nicholas Burnhara I'lgga. John's valet G. H. Adnms Detective Wo. Fredericks Nurse Edith Berwyu Mc'heo B. McPhr-e Cody J. A. Fitzgerald Slim ; J. Murray Police Captain Gerald King tX>. J. Flannlgan J. P. Houston George Creamer Prisoner W. Taylor Warden B. La Crolz College Prill George Staley fRay Sheldon Students < Burk Simon I G. Fox Pawnbroker , G. A. Wellard Clerk H. English Pnslia Fred Herzog Desert Guide Win. Dcvry Motor Cycle Cop Mr. Barnard) Cuptaln of Yncht Wm. St. John Parisian Dancer Nina Alien Turkish Dancers Ellon and Lydla Crane Arabian Dancer.... Farnetta Bartender Henry Keen Nela Clara Knot Rene Mario Lennert Vln Edythe Adams Samoliiins, Arabs, Jockeys, Race Track Followers, Voyagers. Tile beauty and pathos of Charles K. Harris' famous song arc well visualized in this six-reel feature which was directed by Pierce Kngsclv. Those two veteran show- men, Bill Stelner and Jim Miner, may well feel proud of their latest achievement. Rifle Shannon makes her role a beautiful one. Herbert Kelcey distinguishes himself as her suitor. The action tells the old man's story of how be fell In love, late ha his life, with the only sweetheart he ever had, Louise, the daughter of hia friend. She loved him devotedly, but their happiness ceased when he found her In the arms of another. She dared not toll him that the man was her brother, an escaped convict, and ho loft her "After the Ball" lie travels abroad ndd tries to forget, and In the mwmhime. Louise dies of a broken heart. Fate brings him face to face with the man who has caused him to leave Louise. Tho man In an effort to save the life of Ms sister's sweetheart. Is shot, and before he dies tells him all which has caused the tragic end of his love affair. Thrills Include an one
hundred and thirty- Nix foot dl : from. High Bridge into the Harlem River, a leap from a
racing motor- cycle to a fast express train, a jump from a train crossing a bridge Into a deep
river, and a hand over liana escape via a clothes line four stories above the ground. The
wonderful story, the strength of Its name, the many thrills and the fine photog- raphy, make
tills a feature which any ex- 1bltor can book and be sure of results.

Genre  melodrama?
Date Added  4/30/2015, 8:49:04 PM
Modified  5/12/2015, 5:35:00 PM

Tags:

• lost love
• mistaken identity
• old bachelor

Notes:

• Also in 1914_08_clipper62-1914-08_ftrade_NYC.txt

• A GAME FOR TWO

Type  Film
Date  1912
Loc. in Archive  MPW_1912_01-03-movingpictureworldnewy.txt

Abstract

John Hartman, a most learned writer on subjects far beyond the ken of his wife, further
aggravates matters by col- laborating with a "blue stocking." The collaborator is Mrs. DeWitt
Turner, a widow of mentality, whose literary work appeals strongly to Hartman. Hartman's wife
is not at all unaware of the widow's semblance of attractiveness, and resents very bitterly the
hours her husband spends over his collaboration. The last straw is laid upon his wife's delicate
shoul- ders when he breaks an opera engagement at the sud- den call of the widow, who has a
bad habit of receiv- ing sudden inspirations at very uncomfortable times for Hartman's wife, and
commits her to the care of a young bachelor, that she may not lose her evening at the opera.
Smithers, the bachelor, Is an easy- going young fellow and Bess decides that the time is ripe to
give her complacent husband a severe jolt. Despite Smithers' ineffectual protest and re- sistance,
Bess fairly forces the young fellow to allow her to have supper after the opera In his apparement,
unchaperoned, but unknown to Smithers, leaves a note for her husband, which he received upon
his late return, telling her intention to sup with his friend Smithers, and that if he is a wise
husband, he will call for her. Now Hartman, despite his literary absorption, is only human, and
lie re- members that Smithers. Is a rather attractive young fellow. The results are beyond her
wildest hopes. Her husband. Inflamed by jealousy, attempts to force his way past the hall-boys
In the building, and Smithers, in the fear of meeting him, and unable to beat a safer retreat,
makes a hurried departure by the fire-escape. Now, Smithers' apartment Is in the same building
as the widow's. They are separated only by a wall, and the at-times fair "blue stock- ing,"
innocent of cosmetics and other artificial aids to beauty, Is preparing to retire for the night, and
rather exulting over the uneasiness which she Infers her evening with Hartman has
Inflicted^unon - Bess. She is about to raise her window, when^be behold a man's face
peering through the glass. She file* into the hall and beats upon the door of the next apartment,
crying for help. Bess, who has locked Smithers out on the fire-escape, lets her In, and the
widow retreats into a clothes-closet before the sudden entrance of Hartman. Without a word of reproach to his wife, Hartman seeks Smithers thirsty for the blood of the friend who has led his wife into a compromising state. The search leads to the kitchenette, and Bess unmanfully locks him into that 2x4 room, then, performing a like service for the widow, stuffy clothes-closet, and Hartman attempting to sleep on an ironing-board, pass a pleasant night until the return of Smithers' valet in the morning who releases them all, to the consternation of widow, that the man she has been angling for should see her in such a condition. Hartman retums to his home and finds his wife's room has evinced not been occupied. Unable to comprehend what! all means, but only feeling that his heart is blest at the thought that Bess has left him for that infernal Smithers. he goes to his library with intention of destroying the work, which he has been responsible for his loss, and finds that comfortably curled up in his big chair, still in evening gown, with mussed hair and flushed face his wife.

Genre comedy
Date Added 5/3/2015, 8:44:52 PM
Modified 5/12/2015, 5:37:58 PM

Tags:

- author
- bachelor as decoy
- mistaken assumptions

- A Gay Bachelor

Type Film
Date 1911
Loc. in Archive MPW_1911_07-09_moviewor09chal.txt
Distributor Solax Company
Extra 00000

The opening scene of the Solax Company's release en titled "A Gay Bachelor," of Aug. 23rd, takes place at the beach, where the bachelor, played by Gladden James, is enamored of a gay summer girl in an up-to-date bathing suit. During the rehearsal of the scene no one noticed the tide was rising quickly. Mr. James, unsuspectingly, was leaning back in his chair close to the edge of a small wharf. The play was on, the camera began to click and Mr. James became lost in admiring a beautiful pair of silk stockings. At the critical moment James jumped up and tripped on his chair and before anyone realized it, fell headlong into the water. Stunned by the fall and not being able to swim, he bid fair to follow the unfortunate Brighton. Strong arms, however, came to the rescue and all had a good laugh. Managing Director Melville hurried home to develop and look at his film. He says it was the most realistic piece of acting he has ever seen. As the accident was averted, the Solax Company have decided to release the film as originally intended on August 23rd.

Genre comedy
Date Added 5/3/2015, 6:30:49 PM
Modified 5/12/2015, 5:40:37 PM

Tags:
• bachelor as object of laughs
• bachelor leering at ladies

### A GAY TIME IN WASHINGTON

**Type:** Film  
**Date:** 1911  
**Loc. in Archive:** MPW_1911_07-09_moviwor09chal.txt  
**Abstract:** George Clayton, not long married, pines for an old-time bachelor vacation. He tells his troubles to his pal, Harry Bunting, who lives in Washington. They fix up a fake telegram, stating "resident Taft wishes George to dine with Harry sends this from Washington. "Mrs. I' delighted with the honors thrust upon George." George starts off in high glee. Harry meets him at the station, and they proceed to do the town up right. All would have gone well but not "Mrs. I." read in the paper that the President had not been in Washington for several weeks. George gets his when he arrives home again.

**Genre:** comedy  
**Date Added:** 5/3/2015, 8:02:24 PM  
**Modified:** 5/12/2015, 5:42:14 PM

**Tags:**  
• bachelor vacation  
• husband errs

### A GOODFELLOWS CHRISTMAS EVE

**Type:** Film  
**Date:** 1911  
**Extra 00000**  
**Abstract:** James Sawyer, a wealthy bachelor, has had an unfortunate love affair in his youth which ban neTcr healed. A man now well In years, be llTes a lonely life at his club, completely apart from the rest of his associates. It Is Christmas ETe. -V nomtir of clubmen are preparing to go out with baskets of food for the poor and they press Sawyer to join them. lie sarcastically re- foe«. ()i> the street, later. Sawyer accompanies them a little ways, when they find an abandoned bahr on a doorstep. Sawyer takes It in his arms, nnii for the first time in years cTlnces sympathy. He takes the little mite tci his home, where It is pli'i'd In charge of his old hou.sekeeper, while her empliiyer now thoroughly stirred with the spirit of Christmas, goe« gluilily forth to Join his charitable friends. The evening results in the complete re- formation of the rich old bachelor, who finds In relie*l> is more unfortunate brothers, the true key to all happiness and peace in life.

**Genre:** sentimental  
**Date Added:** 5/3/2015, 8:30:56 PM  
**Modified:** 5/12/2015, 5:43:09 PM
• **A Guilty Conscience**

**Type**: Film  
**Date**: 1921  
**Loc. in Archive**: 1921_10-12_exhibitorsherald13exhi_0_ftrade_EXH.txt  
**Distributor**: Vitagraph

A fairly pleasing picture in spite of the monotone of the story. Well photographed amid picturesque settings and certainly well acted by the cast. The expected never happens in "A Guilty Conscience." Probably this contributes more to its value as entertainment than if the conventional thing had taken place. The story is developed so easily that at no time does the picture attain a stirring climax. All of which, in the end, instead of detracting materially from the value of the play, has made it a pleasing, though unexciting entertainment. The story opens in India where Antonio Moreno, who is stationed in the offices of the Commissioner of India Civil Service, greets his wife who has come to live with him. The wealthy bachelor Commissioner, on seeing her falls in love with her and plots to get her husband out of the way. He promotes him to Magistrate of Kajra, where several previous magistrates have succumbed to fever. He then showers attention on the wife left behind who is grateful for the promotion of her husband until she learns his motives and the fact that her husband is dying with fever. She accuses the commissioner and a guilty conscience prompts him to make amends by going to Kajra to get the fever-stricken victim. He arrives in time to see the magistrate subdue a native uprising by the simple expedient of a few well chosen words. Everything ends happily when the sick man easily pulls through his attack of fever, and on being brought back to a more civilized post the couple is blessed with an addition to the family.

**Date Added**: 8/16/2015, 4:38:40 PM  
**Modified**: 8/16/2015, 7:28:33 PM

• **A HAPPY COERCION**

**Type**: Film  
**Date**: 1914  
**Loc. in Archive**: MPW_1914_04-06_movingpicturewor20newy.txt  
**Extra**: 00000

Primarily a love story of an old maid and bachelor, the picture has a touch of liveliness in it that makes it a good offering. Clever, breezy and bright in its main situation, it gets over well and will be enjoyed by all. The photography is good.
• **A Hazardous Courtship**

  **Type**: Film  
  **Date**: 1915  
  **Loc. in Archive**: 1915_01-06_motography13elec_ftrade_MOT.txt  
  **Distributor**: Edison  
  **Extra**: 00000

  Thaddeus tires of his bachelor existence with Timothy, and asks his young married friend, Devine, to introduce him to some marriageable girls. Mrs. Devine gives Thaddeus a letter of introduction to all of the girls at the athletic club. Flushed with his success in being accepted by the girl whom he meets at the door, Thaddeus proposes to every girl in the club. When, on coming together, the girls learn that they are all engaged to the same man, they plan revenge upon Thaddeus. Pieces of his coat, shirt, hat and trousers tell their own story when the Devines call to see how he has progressed in his love-making.

  **Genre**: comedy

• **A HOT TIME IN SNAKEVILLE**

  **Type**: Film  
  **Date**: 1914  
  **Loc. in Archive**: MPW_1914_01-03_movingpicturewor19newy.txt  
  **Extra**: 00000

  Mustang Pete and Slippery Slim, two care-free bachelors, live together amicably until Mustang finds fault with Slira's cooking. Slim tells him if he doesn't like it to do the cooking himself. They read a personal in a newspaper, that an affectionate widow would like to marry a depend-
able man. He writes to the widow that he will meet her on the Friday stise. Mustang slips out to the mail box and changes Friday to Tuesday. Dressing in his Sun- day best. Mustang meets the stage Tuesday. Sophie steps out and clasps him in her arms, but to his surprise and horror she is not alone, four children follow her, ranging in age from 16 to 6. Mustang take*! the crowd to his cabin where they proceed to raise roughhouse. He is in a quandary, so in- vokes the help of Slim. Slim advises him to frighten her away, which Mustang attempts to do. hut only succeeds in arousing Sophie's ire and getting banged up. Slim now steps in and offers to take Sophie to the station and. what is his si"*-rise and joy to find that the children are her S-i"day School class. Sophie and Slim lose no t'-p in getting married and they have a good laugh on Mustang.

Genre: Western/ comedy

Date Added: 5/4/2015, 6:51:09 PM
Modified: 5/12/2015, 5:45:08 PM

Tags:
- bachelor marriage
- bachelor roommate

**Ain't It the Truth**

Type: Film
Date: 1915
Loc. in Archive: 1915_01-06_motography13elec_ftrade_MOT.txt
Distributor: Essanay
Extra: 00000

Wallace Beery is seen in this barn as the posse are about to capture clever comedy, which will be enjoyed him. The half-breed leaves the posse by all, except the maiden ladies. The and when they ride away from the ranch st ory has to do with Donald Welling who desires to marry a certain Pete kills him. The rancher returns yOUng lady, whose father opposes the and, thinking Texas Pete is the man we dding. Donald fools the father into who has been bothering his wife, shoots believing he has a wonderful fish bait, him. The shots attract the posse and an d demonstrates his bait by cleverly they ride back to the ranch. The attaching live fish to father's line when rancher, who has been told of Texas f at her is fishing. The father then gives Pete's worthiness by his wife, assumes his consent to the marriage. Donald, the blame of the murder of the half- meanwhile encounters one friend after breed and attempts to conceal Texas another and each in turn makes him be- Pete. The bandit, however, is discov- ii eve he is crazy, out of his head and ered and with his dying breath clears w illy insane to think of marrying the rancher of the half-breed's murder. Eventually convinced that such is the and asks that the reward offered for his case> h e decides to remain a bachelor, capture be paid to the woman. jq- G. C.

Date Added: 5/1/2015, 11:07:11 AM
Modified: 5/1/2015, 11:08:09 AM

**A Leap Year Delusion**
**A LEAP YEAR LOTTERY PRIZE**

Ralph Dinsmore, the young bachelor minister, was very popular with his congregation. Being called from the West and unaccustomed to the wives of the young ladies, he was rather backward and bashful. If he could have gotten up the nerve, he would have told his love to Grace Walker and she would have been pleased. The minister has a housekeeper named Sarah Squibbs, older than himself and far from prepossessing, but she loved her master. Bob Smith, Dinsmore's best chum, seeing the situation, conceived an idea to help out the game and make Ralph and Grace the winners. He proposes a lottery, the minister to be the prize. He then juggles the tickets so that Grace shall hold No. 12, the winning number. Sarah is on the alert and changes the winning number to 23, and then secures No. 23 for herself. When the drawing comes off there is much excitement and screams when No. 23 is found to be the winner. The poor minister is crazy and Bob Smith and he settles down to think up a plan to beat the Inevitable. They hit upon an idea. The ice man is a big, husky fellow, and they induce him to dress up in female garb and present himself at the rectory and claim her long-lost husband, the good minister. Dinsmore is kept out of sight and the ice man, or supposed wife is to seek the heart's blood of the hussy who is trying to steal her husband. The game is worked well. Sarah jumps out of the kitchen window and escapes, the minister is called from his hiding place and grasping the ice man by the hand, all have a good laugh. Grace arrives and finds the road clear to happiness.

**Genres:**
- comedy?

**Tags:**
- bachelor marriage
Inside the American mission house in the far East, Hobart Ross, a mission- ary, is bidding farewell to the few Chinese Christians of his mission. A long looked for vacation has come to him at last, and he is on his way back to his native land. Meanwhile, in his bachelor lodgings, Wee Sin, daughter of Ross's landlord, is laying out the American missionary's clothes in readiness for his departure. She stops before a framed picture of the American. She quickly slips it underneath the folds of her long sleeve, and passes into the next room. In the Ross home in the country, we find Hobart's father married a second time to a young wife. Hobart comes home to find his father comfortably happy while his wife drags out a lonesome and dreary existence. The inevitable happens. Fanny Ross falls desperately in love with her stepson. Innocently taking this worship as a part of the delightful freedom of his vacation, Hobart unconsciously encourages the affection. Holiday season comes around and with it the visit of Fanny's younger sister, Ann, an orphan, whom Hobart's father is putting through a seminary. Ann meets Hobart and listens to his stories of the wonderful Orient. Love springs up over night between the two. A run into town on a visit to an old college chum, brings Hobart in contact with the Bohemian life of an artist's studio. He joins in spirit the party given in his honor and on taking leave, laughingly warns his chum of the evils that lie in the path of artists. This warning follows Hobart's discovery that his friend, Nelson, is living with his model. Nevertheless, Hobart invites him out to visit him, and Nelson comes. Several events of a serious nature take place before Nelson makes his visit to the Ross estate; first, Mrs. Ross has openly professed her infatuation for Hobart and has been firmly rebuked by him; second, an innocent flirtation between Hobart and Ann has resulted in provoking two additional complications; jealousy in Fanny against her sister and a realization in Hobart himself that he has overstepped his rights in allowing Ann to believe him free of obligations assumed in China to love her or accept her devotion. His attitude is made more plain when he gives back to her the handkerchief she had in coquetry allowed him to possess. Matters are only made worse by Fanny's jealous efforts to keep Hobart's attention confined to herself by putting Nelson and Ann in each other's company. A harmless incident serves to bring things to a disastrous head. Ann is paired off with Nelson who takes her off skating, while Fanny connives in their absence to place herself in Hobart's room to compromise him if possible and to win him for herself by hook, or crook. Fanny fails so it will appear before the eyes of Hobart is the guilty one. Meanwhile, fascinated by talks of Bohemia, Ann has persuaded Nelson to stop at a road house for a taste of Bohemian adventure. They indulge in a table d'hote supper, including wine, and send home a note saying that they have stopped off at a farm house for a bite and will be home early. The wine has evil effects, the girl's limitations are quite suddenly reached and she is rendered helpless for the time being. Alarm- ed and frightened. Nelson engages a room where he can restore the girl to herself by rest and treatment which the bar-keeper administers. At home. Hobart has already decided to leave. Waiting, however, for Ann's return, he receives the note sent by Nelson and from descriptions given him by the messenger, at once suspects his friend of double dealing and the worst. He or- ders his car and starts out to look for Ann. In the interval. Ann has come to her senses and, believing herself disgraced for life, has broken down and refused to go home. Nelson promises to satisfy her by marriage. Hobart arrives and questions the bar-keeper who gives him the lie. Hobart is about to turn away when he spies the lad who brought him the message. The bar-keeper is knocked out of the way just as Nelson is escorting the girl down. A vision of the deserted model waiting in the studio for the artist, fades into a marriage ceremony between Nelson and Ann supervised by the now thoroughly disgusted and cynical Hobart. He reaches his room later to find a small envelope waiting for
him. He tears open the letter to read the following broken English: "Honorable Beloved: The day comes nearer when I can no more disobey mv honorable fath- er. I must take a husband of his choice unless you return. Wee Sin." A vision of Wee Sin bowing before her father and accompanied by a suitor is all that is then needed to decide Hobart. In a twinkling he has seized his grip and starts packing like mad. The final scene shows Wee Sin in Hobart's arms.

**ALFRED HARDING'S WOOING**

*Type* Film  
*Date* 1913  
*Loc. in Archive* 1913_cinenewgaz02cine_ftrade_CNP copy.txt

Featuring: Alfred Harding, Mr. Peter Gale, Rosie, Miss Aithna Cover

Alfred Harding, in the comfortable surroundings of his bachelor's quarters, reads the matrimonial news. His eye catches sight of an advertisement, and for fun he answers it. Rosie, who has inserted the advertisement, next morning receives a large number of replies. She selects one which happens to be Alfred Harding's, and the letter reads: — li ... Meet me at the Cosy Tea Rooms at 3, and wear white roses." Alfred arrives at the tea rooms, and espies a lady wearing the specified blossoms. He approaches and introduces himself, when, low and behold, a man appears — the lady's husband — and gives Alfred a bad two minutes. Alfred has made a mistake, and a while he stands trying to collect himself. Rosie appears wearing Toses. She looks at Alfred and, astonished at his battered appearance, takes to her heels. Harding is struck by Rosie's beauty, and hurries after her. and follows her home. She now selects another letter and photo, and makes another appointment. Alfred cleverly steals this answer and the photo, disguises himself as the man in the photograph, and rails on Rosie. She, however, discovers his disguise, but forgives Alfred for his deception. We leave them evidently pleased in every way with each other after all. Released March 6th. Length 740 feet.

**ALIAS MISS DODD**

*Type* Film  
*Date* 1920  
*Loc. in Archive* 1920_03-06_motionpicturenew212unse_ftrade_MPN.txt

Running 5 reels
**Time**

Little Entertainment Value in This Slight Story

THERE is a semblance of a story within a story here which sort of compensates for the slight idea upon which it is founded and the mass of extraneous detail which composes the action. "Alias Miss Dodd" is episodic and brittle in plot and construction and carries very little story interest, the chief point of attraction being the presence of the personable Edith Roberts in the title role. There can be neither rhyme nor reason in the idea of a timid old bachelor expressing romance through the employment of his imagination. He takes his diary to a bindery and the heroine, an employee, taking note of its stirring pages, seizes the opportunity to find adventure in them. So she palms herself off as the daughter. The succeeding action is so obviously padded that it all becomes quite confusing. Even the fact that it is based upon a satirical promise doesn't save it from being preposterous. It strikes us that when she offers her relationship to the household that the younger bachelor should have registered surprise. Yet he swallows her story. "hook, line and sinker." This character is arbitrarily introduced for no other purpose than to capitalize the romance. And after a series of mild complications in which heroine is constantly threatening someone with a revolver, and a villainous brother is attempting to get his share of the estate, the old fel-low states that his diary was conceived for no other purpose than to give him courage to propose matrimony to a certain middle-aged woman. The reason is explained in his accepting the heroine as his daughter because she was too appealing to be sent about her business. A weak effort is made to instill some melodramatic fireworks with villainous brother attempting to intimidate the girl. But it carries no sting whatsoever. The only point of suspense visible is whether the author will have the heroine related to some member of the household through employing fic-tional license. But she is revealed in the end as only a strong imagina-tive girl of decided romantic tendencies. A good deal of the action has to do with dish-washing. There is very little humor and its absence em-phasizes the weakness of the idea. A tiny thread of a story which threatens to snap at any moment. It doesn't carry sufficient color for Edith Roberts' vital personality.

**Abstract**

A good murder mystery, which is unraveled under thrilling, dramatic circum- stances, is the theme of this picture. It is an adaptation of a play by Adolphe Belot, of the same name. Bouval, a banker, is found murdered. His friend Vaubert is convinced that Alvimar, a dissolute bachelor, is the murderer, and the latter is arrested. But the police can find no proof, and release him. Then Vaubert sets out to trap him. Alvimar is introduced to Bouval's widow, who keeps her real identity secret, and as was planned, he falls in love with her. Vaubert is on the verge of success, and mo-mentarily expects Alvimar to confess to the woman, when it suddenly develops that she has fallen in love with Alvimar herself. She reveals her identity, and the bachelor, in a panic of fear and remorse, kills himself with the same knife that slew the banker. The cast includes Jack Drumeir, Louise Vale, Jose Ruben, Franklin Ritchie, Gus Pixley and Herbert Harrington.

**Date Added** 8/16/2015, 6:19:44 PM

**Modified** 8/16/2015, 6:20:15 PM

**• A Life Chase**

**Type** Film

**Date** 1916

**Loc. in Archive** 1916_01-02_motionpicturenew131unse_ftrade_MPN.txt

**Distributor** Biograph

**Extra** 00000

A good murder mystery, which is unraveled under thrilling, dramatic circum- stances, is the theme of this picture. It is an adaptation of a play by Adolphe Belot, of the same name. Bouval, a banker, is found murdered. His friend Vaubert is convinced that Alvimar, a dissolute bachelor, is the murderer, and the latter is arrested. But the police can find no proof, and release him. Then Vaubert sets out to trap him. Alvimar is introduced to Bouval's widow, who keeps her real identity secret, and as was planned, he falls in love with her. Vaubert is on the verge of success, and mo-mentarily expects Alvimar to confess to the woman, when it suddenly develops that she has fallen in love with Alvimar herself. She reveals her identity, and the bachelor, in a panic of fear and remorse, kills himself with the same knife that slew the banker. The cast includes Jack Drumeir, Louise Vale, Jose Ruben, Franklin Ritchie, Gus Pixley and Herbert Harrington.

**Genre** mystery/ sensation
Mr. and Mrs. Peck have cultivated the habit of quarreling incessantly, and during one of their quarrels Mrs. Peck's brother visits them. He realizes what the trouble is. It is simply a case of personality, and so suggests a remedy — that is, to agree to a "time-limit" divorce. This plan strikes them favorably. Hence they sign an agreement to an absolute separation for five weeks. Pack immediately starts into enjoyment of bachelorhood at a nearby seaside resort, but his "Joys" are soon vanquished by the "glooms" for his brother-in-law plays a trick which teaches Peck an indelible lesson.

A fine picture. To an old bachelor living in his dreams, the daughter of his old sweetheart comes as a ward. This girl looks exactly like her mother. She brings cheer and light into the musty house. At first this only shows the old man how bright things might have been and is too painful for him. But he nobly rises, like the fine old gentleman that he is, to what he things is required in the situation, brings young people in and encourages a love affair only to find that the girl loves not the man, but him. Mr. Francis, in his interpretation of the situation, keeps it highly poetical and makes it a commendable feature. The scenes and
photographs are fine.

Genre sentimental
Date Added 5/3/2015, 9:38:03 PM
Modified 5/12/2015, 5:57:16 PM

Tags:
- bachelor father

• ALL ABOUT A BABY

Type Film
Date 1915
Loc. in Archive MPW_1915_04-06_movingpicturewor24newy.txt
Extra 00000
Abstract
This is a very acceptable comedy in which the situations which arise are for the most part of natural development. A young woman goes to visit her bachelor uncle and takes her baby with her. He is not in when she arrives, and when he does he finds the baby lying on the couch, and not knowing whose it is carries it out and puts it in an automobile that is standing on the street. The mother returning starts on a chase after the baby. The theme is of course not new, but its development is full of good comedy.

Genre comedy
Date Added 5/4/2015, 8:42:13 PM
Modified 5/4/2015, 8:42:34 PM

Tags:
- baby
- crusty bachelor

• All Around Mistake

Type Film
Date 1915
Loc. in Archive 1915_07-12_motography00test_ftrade_MOT.txt
Distributor Imp
Extra 00000
Running Time Two Reels
Abstract
Sep- tember 29. — King Baggot as John Goody. Mrs. Goody is called from the city by the illness of her mother. John promises her he will remain in nights, but the temptation is too great, and he visits the cabaret with one of his bachelor friends. They both leave the place, stewed, and have a fight with an Italian peanut man on the way home. As her mother has
speedily recovered, Mrs. Goody returns the next morning. John reads in the paper of a terrible crime, and seeing the marks of his combat with the Italian, he believes he is the murderer. The wife, seeing the strange man in the bedroom, calls in the cop, who arrests the whole lot of them. John has given his wife a note confessing his guilt. During the hearing at the station, the note is found by the sergeant, who immediately gives John the third degree. John confesses to everything he thinks he has done and shows the sergeant the news-paper. The paper happens to be a year old. Everybody has a good laugh and husband and wife are reconciled.

**Tags:**
- bachelor partier
- husband errs
- mistaken assumption

**All is Fair in Love and War**

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<tr>
<th>Type</th>
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<td>Date</td>
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</tbody>
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A comedy showing how some mad-cap young people played a trick on a maiden lady and a bachelor, sending different letters to each one, appointing a different trysting place. The rain come- down, they both take cold and all is over between them henceforth and forever.

**Tags:**
- deception

**ALL ON ACCOUNT OF A RING**

<table>
<thead>
<tr>
<th>Type</th>
<th>Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>1912</td>
</tr>
<tr>
<td>Loc. in Archive</td>
<td>MPW_1912_10-12_movinwor14chal.txt</td>
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<tr>
<td>Extra</td>
<td>00000</td>
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</tbody>
</table>

It is the evening of Jack's wedding. He has loitered downtown to have the customary farewell drink with bachelor friends, and is late In getting dressed for the big event of a fellow's life. He rips his trousers and tries to mend them. All this is now happening while the bride and guests
ack White, a bachelor, is invited to spend his vacation with his friend, Joe Smith, at Sea Hurst. He accepts the invitation. Henrietta Jones and her niece, Edna, also go to Sea Hurst for their vacation, occupying the tent adjoining Jack and Joe. The Widow Millionbucks arrives at Sea Hurst. Joe and Edna fall in love with each other. Henrietta falls in love with Jack, who meets the Widow Millionbucks. She is pursued by several suitors, but Jack wins her affections.

While Henrietta is sleeping, Joe secures a marriage license for Edna and himself, Henrietta being opposed to his suit. That night Henrietta, being frightened at a rat, ran from her tent and threw herself into Jack's arms, he being attracted by her screams, rushed out in his pajamas. Sid, the owner of the tents, appears and demands the reason of the unusual situation. Henrietta announces that she and Jack are to be married. Jack is horrified as Sid speaks of arresting him. Sid sends for a preacher, and Jack flees to the beach in a wild attempt to escape, the others following. Jack eludes his pursuers in the water. The minister arrives and Joe and Edna suddenly decide to get married. Henrietta returns and is furious at what has occurred. Jack captures the Widow Millionbucks, while Henrietta goes into deep mourning.
A MAN AND HIS MONEY

Helen Clay is engaged to marry Herbert Warren, a wealthy young bachelor, who observes no limit in his expenditures. His dinners rival the days of ancient Rome and his millions are an open sesame to all the world and its goods. Helen sees a notice of the lavish dinner given by Warren in which he is practically accused of spending his fortune foolishly. She has had a chance to observe his extravagance upon many occasions and this new feature arouses within her a feeling of disapproval not to mention disgust. She endeavors to restrain him but he only laughs away her remonstrances. One day while they are out riding, Warren mistreats a little newsboy and this demonstrates to Helen one more phase of his nature. Returning home, she has a hot argument with her future husband when he insists upon lighting his cigar with a bank note. She breaks her engagement with Warren on the strength of what she has observed of his make up. A short while later Helen learns that her fortune is involved in a bankrupt company founded by her father. Gradually Helen and her mother sound the depths of poverty until at last they come to live in a dingy tenement room. Helen is at last forced to pawn what jewels are left to her, but is able to raise only five dollars. The note is burned at one end and she realizes that it is the same one she rescued from the ruthless hand of her one time fiancee upon the evening that the engagement was broken. She uses the bill to pay her rent for her poorly furnished quarters. Herbert Warren visits his place of business so seldom that his employees, especially the newer ones, scarcely know him. One of these, a collector, turns over the returns which he has collected and among the money, Warren discovers the charred bill. It recalls to his mind the eventful night when he was jilted by the woman he loved. He learns from his collector Helen Clay's address and, going to her, pleads for forgiveness. A reconciliation quickly follows.

A Match in Quarantine

Helen Clay is engaged to marry Herbert Warren, a wealthy young bachelor, who observes no limit in his expenditures. His dinners rival the days of ancient Rome and his millions are an open sesame to all the world and its goods. Helen sees a notice of the lavish dinner given by Warren in which he is practically accused of spending his fortune foolishly. She has had a chance to observe his extravagance upon many occasions and this new feature arouses within her a feeling of disapproval not to mention disgust. She endeavors to restrain him but he only laughs away her remonstrances. One day while they are out riding, Warren mistreats a little newsboy and this demonstrates to Helen one more phase of his nature. Returning home, she has a hot argument with her future husband when he insists upon lighting his cigar with a bank note. She breaks her engagement with Warren on the strength of what she has observed of his make up. A short while later Helen learns that her fortune is involved in a bankrupt company founded by her father. Gradually Helen and her mother sound the depths of poverty until at last they come to live in a dingy tenement room. Helen is at last forced to pawn what jewels are left to her, but is able to raise only five dollars. The note is burned at one end and she realizes that it is the same one she rescued from the ruthless hand of her one time fiancee upon the evening that the engagement was broken. She uses the bill to pay her rent for her poorly furnished quarters. Herbert Warren visits his place of business so seldom that his employees, especially the newer ones, scarcely know him. One of these, a collector, turns over the returns which he has collected and among the money, Warren discovers the charred bill. It recalls to his mind the eventful night when he was jilted by the woman he loved. He learns from his collector Helen Clay's address and, going to her, pleads for forgiveness. A reconciliation quickly follows.
A story of an old bachelor and an old maid who, though neighbors, dislike each other heartily, while the piece of the former and the nephew of the latter are madly in love. To perfect an elopement the young couple notify the health department that there's a case of smallpox at the uncle's address. The health officer arrive just when the old maid has made a visit to demand where her nephew is being hidden. The result is that for a couple of days the crabbed couple are quarantined. When the young couple are married they cause the quarantine to be raised, but the old folks have become more or less reconciled to each other, and ao get married, too, to put an end to their age veins.

**A Matrimonial Surprise**

**Type**: Film

**Date**: 1911

**Loc. in Archive**: MPW_1911_01-07_moviewor08chal.txt

**Distributor**: Powers

**Extra**

This comedy makes them laugh. Here is 300 pounds of bachelor poking fun at his married friends when irate wives interfere with a poker game. But his fall is hard. He marries a 100-pound woman, and what she does to him makes the audience laugh. He is the wash tub 111 one scene, while In-11111.1 - u hen he i- show n a- 1 ; a ins. • ma" U'owers). — Here 1- .1 Western romance. II. <re 1- a picture ni , "home tead lottery" in it. The storj i- char, but there i- nothing very beautiful in it. The Lni- dit hero marries the heroine, who -ter- to he .1 worthy though -he did give way t.. a sickly senti- mentality when -he aided him, a fugitive from justice, to marries them might have been the governor; he seems !•• he a lug official. However, the ban- : himself from hi- crimes, and wasn't tit to marry a good woman The picture of the old piot

**Genre**: comedy

**Date Added**: 5/3/2015, 6:22:47 PM

**Modified**: 5/12/2015, 6:07:18 PM

**Tags**

- bachelor as object of laughs
- bachelor marriage

**A MISTAKE IN TYPESETTING**

**Type**: Film

**Date**: 1915

**Loc. in Archive**: MPW_1915_04-06_movingpicturewor24newy.txt

**Extra**

This was the story of an old man and a young woman who, though neighbors, dislike each other heartily, while the piece of the former and the nephew of the latter are madly in love. To perfect an elopement the young couple notify the health department that there's a case of smallpox at the uncle's address. The health officer arrive just when the old maid has made a visit to demand where her nephew is being hidden. The result is that for a couple of days the crabbed couple are quarantined. When the young couple are married they cause the quarantine to be raised, but the old folks have become more or less reconciled to each other, and ao get married, too, to put an end to their age veins.
Mark Pelham and Mulvina Minchen have been engaged when young, but quarreled over some foolish trifle and parted. Mark is well-to-do and a bachelor, while she is a spinster and living on a very small income. Her one pet is a little dog, FiBo, which has a bad habit of barking and yapping at all hours, until her land-lady informs Mulvina she must either get rid of the dog or get out. The lady sadly puts an ad in the paper in hopes that some kind person will see it and undertake the care of Fido. Mrs. Murphy, a hard-working Irish woman, is left a widow with her daughter’s child, but unable to care for it, advertises for someone to adopt it. Miss Minchen lives at 208 W. 65th street and Mrs. Murphy at 298 E. 65th street. Harry Bates, the typesetter, his head full of his girl Jessie, blunderingly makes the baby ad read west and the dog ad east.

Mr. Jamieson, a kind-hearted man, sees the dog ad and tells his wife he is going to investigate. Knowing his easy-going nature, she follows him to see he does not get stuck with some miserable mongrel. Mark Pulham spies the baby ad and resolves to adopt it. Jamieson arrives at Mrs. Murphy’s, and the good woman places the baby in his arms, to his great astonishment. Mrs. Jamieson sees this and, horrified, fears the worst. Meanwhile, Pulham calls on Mulvina, and after a joyful reunion, offers to care for her and her child, supposing her to be a widow. She is naturally indignant and the poor fellow gets in very wrong. However, after the arrival of

At Doctor Emerson’s farewell bachelor dinner, the conversation veered to the struggles in the medical world to achieve success legitimately. "Tomorrow," said Emerson, "I operate on a rich old man; one of his relatives offered me $20,000 if he dies." After the others had departed, the rejected suitor lingered, and kept Emerson up late, plying him with wine. The next day, he was unfit for the operation, and the patient died. The police, arrested Emerson on evidence contained in an anonymous letter and statement of the rejected suitor that Emerson had confessed the crime. On the way to prison Emerson escaped by jumping into the river, and after a futile search was reported as drowned. Years passed, and the rival, who had married Emerson’s former fiancee, became a successful ship owner. On visiting one of his ships his little daughter makes friends with a morose sailor, and a few days later she disappears. After several months an aviator brings the child back to her father, with a note tucked in her dress, "She has been saved by your bitterest enemy. Beware! Some day he will strike through her." She tells of the trip on one of his own leaky boats, the wreck, and her rescue by the sailor "doctor man," and her father realizes with terror who his enemy is.

A MODERN MONTE CRISTO

Type Film
Date 1917
Loc. in Archive MPW_1917_02_movivor31chal.txt
Distributor Gold Rooster
Extra 00000

At Doctor Emerson’s farewell bachelor dinner, the conversation veered to the struggles in the medical world to achieve success legitimately. "Tomorrow," said Emerson, "I operate on a rich old man; one of his relatives offered me $20,000 if he dies." After the others had departed, the rejected suitor lingered, and kept Emerson up late, plying him with wine. The next day, he was unfit for the operation, and the patient died. The police, arrested Emerson on evidence contained in an anonymous letter and statement of the rejected suitor that Emerson had confessed the crime. On the way to prison Emerson escaped by jumping into the river, and after a futile search was reported as drowned. Years passed, and the rival, who had married Emerson’s former fiancee, became a successful ship owner. On visiting one of his ships his little daughter makes friends with a morose sailor, and a few days later she disappears. After several months an aviator brings the child back to her father, with a note tucked in her dress, "She has been saved by your bitterest enemy. Beware! Some day he will strike through her." She tells of the trip on one of his own leaky boats, the wreck, and her rescue by the sailor "doctor man," and her father realizes with terror who his enemy is.

Date Added 8/14/2015, 9:19:46 PM
Modified 8/14/2015, 9:22:39 PM
• A Mother's Atonement

Type: Film  
Date: 1915  
Loc. in Archive: 1915_07-12_motography00test_ftrade_MOT.txt  
Extra: 00000  
Running Time: Three Reels

Old Ben Morrison and his daughter, Jen, live on a rocky island. Jen's mother had run away with Newton, a city chap, while she was yet a baby. Jasper Crane bargains with Morrison for the possession of his daughter, but Jen swims to the mainland and seeks protection from Mrs. Hilton and her daughter, Dorothy, members of a camping party. James Hilton, Dorothy's brother, falls in love with Jen and protects her from the plans of Kent, a refined sensualist, who covets her. Mrs. Hilton frowns upon James' love for the strange girl and Jen realizes she is not wanted. Jen goes to the city and asks Kent's aid in securing work. Kent, engaged to Dorothy Hilton, celebrates the closing days of his bachelorhood on rich by illegally collecting insurance on his yacht and invites John Newton and also Alice destroyed boats, lives near old Ben Morrison, believing that Newton will experience daughter, fisher folk. The captain che a novel shock at sight of one of his cast-off loves, girl, but as Herbert, her sweetheart,

Genre: drama?  
Date Added: 5/2/2015, 9:30:10 AM  
Modified: 5/12/2015, 6:12:51 PM  

Tags:  
• deception  
• dissolute bachelor

• AN ADVERTISEMENT ANSWERED

Type: Film  
Date: 1910  
Loc. in Archive: MPW_1910_07-12_moviwor07chal.txt  
Extra: 00000  

Young Robert Karl, a prosperous farmer. Is a bachelor, good looking, but, who, up to this time has over- looked the subject of matrimony. In the beginning of the picture we have a view of the laborers and hands returning from the field when they are met by their wives and children. Young Karl watches them go down the road, all happy and contented, and he sighs for Just these sort of companions to All the void In his life. He is further induced to try a hand at matrimony when he has finished with his supper, cooked by himself, and the washing of the dishes. done by himself. Therefore, straightway after he has finished his household work he writes a note to a city paper requesting them to print n personal In the matrimonial want ad column, requesting B wife. \ day or two later he receives a dozen or more letters from certain ladies all anxious to be his wife. The number of letters confuses him and as a final mode of solving the problem, he writes a letter to each, seals and addresses them and then, shuffling them up, closes
his eyes and selects one St random. Satisfied with this he goes out and sends one of the hands in for the letter which lies wishes mailed. The hand becomes confused and takes the bunch of letters, unconscious that he is implicated his employer in a rather disagreeable predicament. The next day young Earl goes to the train to meet the elected bride. She arrives — a dozen of her. Karl sees that something is wrong and heats a hasty retreat with the bunch of women at his heels. The pursued and pursuers do a Marathon through meadows, orchards, woods, until the young farmer is exhausted. He finally reaches home and runs into the kitchen, pleading with him to have her. He looks at her face, then jumps out of the window. She follows him, having caught up. Join in the pursuit. Out through the orchard they go when young Earl espies an apple tree which seems to offer refuge. He quickly climbs into the branches but Miss Athlete is not teased by this and goes on up after him as actively as a polar bear. The hunted farmer drops to the ground and is seized by the holies, each demanding that he marry her. according to the invitation she has received. Now it happens there is a little lady, who had always brought up in the rear of the chase and who was even now lingering in the back of the carriages and was deceived into believing that her son has reformed and returned to her, and it is she with her dreamy eyes under the lace bonnet who Robert deigns to smile upon. "Yon are the one," he says, freeing himself from the rest. And the little girl is led off timidly while Karl's other farmhands hold back the infuriated feminine husband seekers. Two years later we have a pretty scene at Robert's home. Things have changed. Mrs. Karl and the baby have filled that empty void in his heart and he is a happy and contented man.

Genre comedy

Date Added 5/3/2015, 5:19:50 PM

Modified 5/12/2015, 6:15:42 PM

Tags:

- bachelor marriage
- bachelor pursued by women

**AN AMATEUR PRODIGAL**

- **Type** Film
- **Date** 1915
- **Loc. in Archive** MPW_1915_01-03_movingpicturewor23newy.txt
- **Distributor** Essanay
- **Extra** 00000

A touching drama with a stroftg human interest element is developed from the two act photoplay, "An Amateur Prodigal," dramatized from the story in the Short Stories Magazine, by Albert Payson Terhune. The plot revolves about the confusing of two men of the same name, one a wayward son and the other a rich bachelor. The bachelor gets the letters intended for the prodigal, telling of a dying woman's love for her boy and her wish to see him once more before she dies. He carries out the part of the son. Almost blind with old age and her infirmities, the mother is deceived into believing that her son has reformed and returned to her, and she dies happy. After the woman's death the son, a thief, returns home, hoping to profit from the estate. The pretender compels him to leave on threat of exposure. The prodigal's sister, however, learns that the rich bachelor is not her real brother and asks an explanation. He tells her how he had received the letters through having the same name and was touched by their pathos. He also confesses his love for the girl and she finds a husband instead of a brother. Ruth Stonehouse and Joseph Byron Totten play the leading parts.
Nell's father is giving her a fancy dress ball at his Fifth avenue mansion, and Jack and Nell, who are sweethearts, are making love in the conservatory. He has just received from her a locket containing her photograph, which he swears to wear next to his heart, when a servant enters and calls Nell out. Walter and Grace then come into the conservatory, the former being dressed like Jack — as a Romeo. Jack leaves and Nell returns in time to see Grace accepting Walter and kissing him. She only sees his back, and his dress being similar, mis-takes Walter for Jack. She goes out on the balcony heartbroken and on Jack's return gives him back his engagement ring and sends him away, refusing to give any explanation. Jack returns to his bachelor apartment and there finds a letter from his old chum, Bob Ewing urging him to come and spend some time at his ranch in Canyon City, Arizona. He decides to go at once, and, after giving instructions for the closing of his apartment, starts out for the West. Meantime Nell has met Grace and Walter, who announce their engagement to her. She notices the similarity of costume and realizes how unjust she has been to Jack. After a few days' consideration she decides to write him and candidly confess her mistake, but the letter is returned to her "Gone; No Address." Meantime Jack has arrived at Canyon City and the change of scene and western life are brightening him up. One day in the local saloon Jackprotects an Indian girl, Little Fawn, from the enforced attentions of a Mexican Greaser, and in the affray that ensues Jack is badly shot. Little Fawn nurses Jack through his serious illness, and while he is delirious sees Nell's photo in the locket he wears round his neck. Three months elapse, and Jack, who is convalescent, is sitting outside the saloon with Little Fawn, when an automobile comes along with Nell and her father, who are taking an auto trip through the West for the benefit of the former's health. The auto stops for repairs and Little Fawn recognizes Nell. Suddenly the machine starts, and is about to run over Nell. The Indian girl runs forward" and saves her just in time, but is herself knocked over. She is badly injured and Jack lifts her to a bench and supports her head. Nell is also there, but they have not noticed each other yet. Little Fawn tells Jack to look at Nell. They both look up and recognize each other. Little Fawn places their hands together, signs and dies while Jack takes Nell in his arms, who explains to him her unfortunate error.
• A NARROW ESCAPE

Type Film  
Date 1913  
Loc. in Archive MPW_1913_04-06_movingpicturewor16newy.txt  
Abstract  
Mary had a little Sam, who was always following her about, but was too bashful to propose. Accordingly, in order to encourage him by examples of marital happiness, Mary takes him calling on several wedded friends, to whom she has previously written as follows: "Sam hasn't proposed yet, and I want you to help me out. Will you and your husband please be extra affectionate when I bring Sam to call this evening? with love — MARY." The tour is at first successful. Such a circuit of matrimonial dove-cotes, with couples billing and cooing in each, cannot fail to encourage a bashful bachelor, even though he is a little embarrassed by the elaborate displays of conjugal felicity he finds in every home. However, by the time he takes Mary home, he has made up his mind to "pop the question," when she discovers that she has left her handbag at some of the homes they have visited. Gallant Sam volunteers to recover it, if she will wait at the gate for his return. But he comes back "a sadder if wiser man." For, on his return tour of the domestic circuit, he finds that a change has come o'er the spirit of their dreams. Instead of billing and cooing, as in the first act, every couple is quarreling and bickering over some domestic difficulty. As a climax, Mary's brother-in-law, who is so mad that he must fight somebody, throws the handbag at Sam. "There was Mary, waiting at the church," but all she gets is the handbag, and "So long, Mary." Sam beats it back to his bachelor den.

Genre comedy  
Date Added 5/4/2015, 6:35:42 AM  
Modified 5/12/2015, 6:19:54 PM  
Tags:  
• bachelor escapes marriage  
• deception  
• marriage woes

• An Enemy to Society

Type Film  
Date 1915  
Loc. in Archive 1915_04-10_pictureplayweekl01unse_ffan_PPM copy.txt  
Distributor METRO  
Abstract  
He was the greatest thief of all time: Stephen Adams, referred to by the newspapers as "the well-known philanthropist." He robbed the unrighteously rich to give back to the poor a
portion of the money they had wrung from them by oppression. What happened when this modern Robin Hood met the girl for whose sake he determined to return to the straight and narrow path, severing his connection with the Master Rogue who had trained him from boyhood in theft, brings this story, based on the Metro Film Corporation's five-part feature photo drama of the same title, to the climax of its many thrilling situations. Here is a criminal story without a detective. The cast: Stephen Adams Hamilton Reveille Van Tromp Henry Bergman Stephen Janissary H. Cooper Cliff Decima Duress ^ Lois Meredith IT was an hour past midnight. In the Paris home of Monsieur Pauchette — sumptuously furnished with the sav- ings of the poor and the middle class, which he had inveigled them into investing in his fraudulent lotteries — a bacchanalian revel was in progress. With a tissue-paper dunce cap on his bald head, and a chorus girl on either arm, before the noisy company of dicta- donnaires and roues, both young and old, with whom he delighted to spend his hours of idleness, the senile Monsieur Pau- chette was dancing a tipsy variation of the fox trot. In the next room, under cover of the boisterous shouts of the semiintoxicated supper party, the burglar worked undetected. He was of the "gentleman-cracksman" type. A young man, not over thirty, in evening dress, which became his darkly handsome face and athletic figure well, as he knelt before the wall safe in the rich old swindler's library, he listened with an ear laid above the combination's dial to the falling of the tumblers, while he turned the knob in the tips of his slender, white fingers as lightly as a surgeon engaged upon a delicate opera- tion. At last, with a smile of satisfaction, the young man sat back on his heels and swung the safe door wide. He took out a double handful of jewelry — necklaces, rings, feminine adornments all — which flashed and sparkled even in the dim light that fil- tered into that room. Transferring the trinkets to the capacious pocket in one of the tails of his dress coat, into the other Stephen Adams, referred to by the nev's papers back in America as "the well-known philanthropist," stuffed sev- eral packages of bank notes of large de- nomination, and rose, leaving the door of the safe standing open in front of its empty interior. He carefully brushed off the knees of his trousers and took a last look about him. At a fresh scream of mirth from the adjacent apartment in the Lottery King's mansion, where the supper party was waxing merrier over the food and drink that had been provided by the hard-earned money of Monsieur Pau- chette's dupes, the young man nodded, with a smile of grim good humor, toward the heavy portieres that separated him from the scene of revelry. "Eat, drink, and be merry, you rogue," he murmured, "for to-morrow you may die — of heart failure at finding that you have been paid back in your own coin!" Then, crossing to the open window by which he had entered the house, the young man climbed out of it, and was gone. A half hour later, Stephen Adams seated himself at a table in front of one of the cafes in the near-by Champs Elysees. A man of about his own age, but with prematurely gray hair, sat at the next table. To all outward appearances, they were strangers, for neither so much as glanced at the other. Re-moving the spoon from the drink which the waiter had brought him, Stephen drummed idly with it on the bare marble top of the table. "Everything O. K.," was the message he clicked out with the spoon in the dots and dashes of the Morse code for the other's ears. "We sail for home to-morrow morning at six, on the Cassandra. ^\ The man at the next table, glancing at his watch, with a yawn, rose, and, walked off. Stephen sat on at the table, sipping his drink. It was fifteen min- utes later before he also rose and walked away — in the opposite direction. Among the passengers on the Cassandria, which sailed for New York on the following day, beside Stephen Adams and his gray-haired accomplice in crime, were Stephen Janissary and his pretty, young ward, Decima Duress. Janissary was a scoundrel of the deep- est dye, who had made the chain of stores throughout the United States that bore his name a success, and thereby a million or two for himself, by trampling out the small dealers without mercy. ^\ The girl who was his companion on the steamer, by which he was returning, from a pleasure trip abroad, was the only child of the man who had once; been his partner, and who, at the time of his death, had urged Janissary to accept her guardianship. To all others cold, unscrupulous! heartless, to his ward Stephen Janissary had always been tender and loving; and she returned his affection, in blissful ignorance of the villainies he committed under the guise of "strict business." J 1. On the second day out, Stephen Adams, with the jewelry which he had stolen from the lotteryr- cheat safely con- sealed in his
had risen from his seat on the other side of the room as the two sat down at the card table; Stephen blandly. "I told you you could name your own game. The sky as a limit, will satisfy."

"Something worth while, I hope only this nerve are required. What limit shall we play?" he added sneeringly, as he sat down and that chanced to be va...head which bade Stephen follow him, he started across the room toward one of the card tables.

The young man nodded, with an inner smile at the way the other had fallen into the trap he had...face. "Perhaps,"' he said, "I remind you of some one you once swindled in a business."

"I've often seen your picture in the newspapers at home," she said quietly. I 'Mr. Stephen Adams!" She nodded invitingly to the vacant steamer chair beside her own, and the young man inpromptly appropriated it. "Being known ^ as a philanthropist," the sweetest girl he...ereal over her request. He wanted to f. ^grant that, not so much because he felt...one that she had asked him to donate to be worthy, as for the good f-nd sufficient one that she had asked it. But how was he going to oblige her? He had not that much money, nor a tenth part of it, with him. It was out f the question that he could turn over J her the jewels he had stolen, and which he was bringing back to America with him to convert into cash to be de-oted to charity — what would she think, jr one thing, if she knew that he had il those feminine trinkets in his pos-ession? If there was onh- same way that he could get hold of the sum she had asked him for, here, on shipboard! PICTURE-PLAY WEEKLY And then, with a sudden smile, he rose and held out his hand to her. Janissary was coming toward them along the deck. "All right, !Miss Duress," Stephen promised her, "I shall have the money you want within twenty-four hours!" That night, in the smoking room, Ste-phen rose from the lounge on which he had been sitting, with an unlighted ciga-rette between his fingers, as he saw Janissary enter. He knew the capitalist by reputation, and his blood was tin-gling over the prospect of entering the lists against him — in the course of his chosen career. Coming face to face with the ruthless financier in the center of the room, as though by accident, Stephen, with an apologetic smile, lifted his unlit cigarette. "Have you a match, sir?" he asked. Janissary, reaching toward his pocket, lifted his eyes to the j'oung man's face. His hand stopped at his side, as though caught in a vise, and his brows drew to-gether in a frown.

"Your face is familiar to me," he snapped behind his locked teeth, "You remind me of some one I used to see every day — and that I disliked very much!" At the deliberate insult conveyed by the words and tone, Stephen drew back in genuine sur-prise. Then, his own 9 brows lowering, he stepped back directly in the older man's path. He had no sus-picion of why the other should have chosen to offer him such a gratuitous insult. But he had no intention of swallowing it meekly. He spoke in a steelj-tones to the vacant steamer chair be-...ve in this newspaper's fund for the relief of the needy...esion? If there was onh-...et between his fingers, as

"Only this — and then you can turn straight!" 10 PICTURE-PLAY WEEKLY chips. "Something worth while, I hope — that is, if you can afford it." "Suit yourself," answered Stephen blandly. "I told you you could name your own game. The sky as a limit, will satisfy me." A young man, with prematurely gray hair, and who supported himself on an ebony cane, had risen from his seat on the other side of the room as the two sat down at. the card table;
and, as though to get a better light under which to 20 on reading the book he held in turn, reflected upon a series of other small looking-glasses which had been cunningly adjusted into the cane's handle. Stephen called it the "periscope cane"; and with it any one could see all that went on behind him as though his eyes were turned upon the scene. Stephen, after a glance at the first hand which the financier, who had won the cut for the deal, had dealt him, looked carelessly toward the man who sat reading in back of Janissary, and saw him smooth his hand over his hair "I did as you told me. I kidnaped his only child and brought it to you. his hand, he now seated himself beneath the cluster of incandescents on the pil- lar near the table, with his back turned to Janissary, and resumed what ap- peared to be his perusal of the novel. If any one noticed the odd manner in which he held the cane — grasped through the middle, and with the handle raised an inch or so above his head and point- ing back over his shoulder directly in a line with Janissary's cards — it could have been put down as a wholly absent-minded action on his part, due to his preoccupation in the pages of the book on which his eyes were lowered. The cane was an invention of Stephen's own. Set into the end of its handle was a tiny mirror; and this, in twice. Stephen, who held three sixes, knew that his opponent had two pair. After the draw, he glanced again to- ward his confederate. The latter made no move. That meant that Janissary had not bettered his hand. Stephen bet boldly, in the full knowledge that he held the winning cards, and thus took the first pot. In the same manner, he won almost every one that followed. In a half hour, he had taken five thousand dol- lars away from the capitalist — the exact sum he needed. "I think that will be enough," said Stephen, pushing back his chair. "It ought to show you that this is one game you can't beat me at, at least." Janissary produced his check book and made out one of the checks for the amount of his loss, adding his signa- ture. Then he gloatedly at the young man, who sat smilingly waiting across the table. "To whom shall I make this out?" the trust head snapped. "Allow me," and Stephen, helping himself to the check with one hand, with the other took out his fountain pen and bent over the pink slip. "I'll save you the trouble," he explained, as he wrote Decima Duress' name along the line on the check the other had left blank, "filling it out." Later, when Stephen presented it to her, she exclaimed: "But this is my guardian's signature! How! ""Haven't you heard," Stephen checked her in smiling reproof, "that it's bad taste to look a gift horse in the mouth? You have the amount you asked me to contribute to your settlement work. That ought (C) satisfy you. And, by the way — if I were you, I wouldn't ask any questions of your guardian about how he came to give me the check." In the days that followed, Decima and Stephen Adams became good friends. Already, the young man wished for something more than her friendship. But he knew that the time had not yet come to ask her for that something more. A remark she made to him, on the la- st day of the voyage, had made him doubt whether that time would ever come — for him. A wireless message from the Ameri- can side of the ocean, which they were nearing, that announced the theft of twenty thousand dollars' worth of cash and jewels from Monsieur Pauchette, the French lottery man, by a thief who had succeeded in getting away without leaving a clew behind, was handed about among the passengers. "I, for one, am glad that he in turn was robbed," Stephen remarked to Decima, "as he has robbed the poor of their hard-earned money for years." She turned to look at him in wide-eyed wonder. "Do you think that condones the theft?" she asked. "I don't. Two wrongs never made one right, you know. I can think of no circumstance, or set of circumstances, that would make a thief excusable in my eyes, ever." When they parted, on the dock in New York, the next day, Stephen had re-ceived a cordial invitation from Decima to call upon her in her guardian's home in that city. He went straight to his own bachelor rooms overlooking Central Park. His first move was to take the stolen jewels out of the cigarette box to put them in his private safe. But he paused in the act of placing his loot in one of its com-Partments. A vision of Decima's face, as it had looked that last night on the steamer when she had told him that nothing could excuse a thief in her eves, rose before him. Stephen Adams, as has already been intimated, stole not for his own profit, but for that of the poor, who in turn had been robbed by those against whom the young man directed his undreamed-of depredations. He was a modern Robin Hood, who had been taught all his life that it was not only right, but noble, to return from the dishonestly rich a portion of their wealth to the weak from whom they had taken it. ! But now he wondered if,
after all, his way was right? A girl with a white soul, and who, stood to him for all things good and noble in the world, had told him that she could not find an ex-cuse for a thief, no matter for what purpose he stole. On his knees before his safe, with the jewels in his hands, Stephen gnawed his lip in hesitation. Then he made his decision. "I can't go on with it!" he murmured, and, rising and closing the safe, he brought the jewels back to the table and replaced them in the cigarette box, which he retired "in its original string and paper. "I've made my last haul — and I'll go, at once, and tell him so!" The man to whom he referred was the master rogue. His mind it was that had trained Stephen's in the difficult craft of theft on the large scale on which that young man had been carrying it out against the un-righteously wealthy for years, until, as he proudly declared, he had made him "the greatest thief of all time." Just now, the master rogue was dis-patching another one of his pupils upon an important mission. The operative was instructed to go to the home of Stephen Janissary. Disguised as a work-ing man, he was to enter the magnate's garden. In that garb, nothing would be thought of his entrance to the mil-lionaire's grounds, where it would be supposed he had come to do some work or other. He was to cut the telephone wire. Failure to reach "central" by somebody in the house would result in a servant's being sent next door to use the telephone, over which the company could be notified that the Janissary con-nection was out of order. The opera-tive, following the servant into the grounds of the house next door, was to "tap" the wire there, and respond to the report of the Janissary footman or but- ler on the inability of that family to use their telephone, with the assurance, speaking as though he were the mana-ger of the line, that a man would be sent right away to fix the damage. Then, in ten or fifteen minutes, he would pre- sent himself at the door, as the man the telephone company had sent, and be admitted without question. Once in-side the house, he was to find his way to the library and sketch a plan of that room, including the position of Janis-sary's safe, the location of windows, doors, and important articles of furni-ture. That plan, as soon as it was made, was to be brought back to the master rogue. Five minutes before Stephen arrived at the latter's house, the operative had returned with the plan. The master rogue, eagerly seizing it, dismissed the pupil in his school of crime who had succeeded in procuring it by following his instructions, and bowed over the sketch with Van Tromp, the old man who for years had acted as the master criminal's eyes and hands. For all day long the latter sat in a wheel chair, held helpless by paralysis to move more than an inch, as a man who has been incased from the neck down in a plaster-of-Paris cast, and blind. Tracing the lines in the sketch of Janissary's library with the tip of one finger, now Van Tromp read them off to the master rogue with a gloating-eagerness in his manner that matched, and if it did not exceed, the other's. Thus Stephen, when he entered, found them engaged. "It's our boy himself!" the old man, crushing the plan furtively to his breast as he rose from the side of the wheel chair to see who the intruder was, joy-fully informed its helpless occupant. "I know, I know!" said the master rogue impatiently, his thin, bloodless lips writhing in a smile. "I recognized his footsteps. Well?" he addressed Stephen eagerly. "And what luck abroad?" Stephen, his sober manner in contrast with the other's joyous reception of him, untied the package he had brought and took out the jewelry, depositing it on the shawl that covered the criminal's knees. "There's some eight or ten thousand dollars' worth of trash," the young man said indifferently. The master rogue, fingering the jewelry which Van Tromp had placed in his hands, nodded as he verified Stephen's estimate of its value with a prac-ticed touch. "You have done well," said he. Van Tromp, coming to Stephen's side, stroked his arm as a miser might the single bank note of large denomination into which he had converted the sav-ings of a whole lifetime. "But we've got the job for you now, Stevie!" he croaked. "Ah — the biggest one of all your career! Tell hirh about it," he urged of the man in the wheel chair. But Stephen spoke before, the other had a chance to. "No, I'm through," he announced, with a gesture of finality. "I've made my last theft. You'll have to turn this one you speak of over to some other member of the company to handle. I've decided to steal no more." In vain the two pleaded with him. It was upon the most heartless of all the oppressors of the poor that they wanted him to make this last raid, Van Tromp pointed out. He could quit after he had deprived Stephen Janissary of some of his ill-gotten gains. But if he would only stay and commit this last robbery Vain, all vain, were the persuasions the old man tried to use. Repeating his statement that he was done
with crime forever, Stephen departed from the house. Van Tromp lifted his fists heaven-ward in impotent fury, alone with the master rogue. "Where is my revenge?" he demanded fiercely of the latter. "The revenge for which I have waited for more than twenty-five long, weary years? You promised it to me — when Janissary crowded me out of the prosperous little grocery store I was running. You remember the day you came to me — before you lost the use of your eyes and limbs — as I sat on the doorstep of my store after the sheriff had pasted the adver-tisement of his sale across the window 12 PICTURE-PLAY WEEKLY — and I was a ruined man? You remember what you whispered in my ear, knowing as you did that it was Janissary who had frozen me out? "He has a baby; you whispered; 'steal it from him — and be revenged!' "I did as you told me. I stole his only child, the apple of his eye, and brought it here to you. Then you told me your plan for taking an even greater revenge upon Janissary than by tearing his child from him. It was good — that plan. And how eagerly I fell in with it! We worked and toiled, night and day, to make a thief of him. A thief who should steal only from the rich to help the poor. You, the master of your craft, taught him well. You made of him the greatest thief the world has ever known. And now — now the hour of my great revenge was at hand! But where has it gone? Dissolved into thin air, like the veriest mirage! You have cheated me, you and he both! — cheated me of my triumph over the man who once ground me under his heel as he would a crawling insect — cheated me of the end I have labored for all these years." He pitched into the chair before the table, where Stephen had left the opened box of cigarettes from which he had taken the jewelry, and dropped his head upon his folded arms, his aged shoul- ders shaken by the sobs of bitter disap- pointment that had choked his further utterance. Going from the master rogue's house to Decima's, to pay her his promised call, by accident Stephen had encoun- tered her upon the sidewalk in front of her guardian's residence. "Oh, Mr. Adams!" the girl exclaimed. "I'm so glad to see you! I'm sure, with your experience as a philanthropist, which is ever so much greater than mine, that you can help me in a matter about which I'm undecided. It's a site for a model tenement I want to invest the five thousand dollars you gave me in. I've just come from looking at a piece of property which I think would do. But if you'd come back and look at it with me, and give me your advice — would you mind?" Stephen accompanied her back to the property, which, after he had looked it over, he advised her to lease for the charitable purpose she had in mind. And thus, a half hour later. Alderman James Clancy, who was also in the real-estate business and owned the property in question, made the acquaintance of Dec- ima Duress, whom he was surprised to learn was the ward of Stephen Janis- sary. With the latter, Alderman Clancy had had business dealings, off and on, for a period extending over more than twenty years. It was not an hour after Decima had gone that the politician received a curt summons over the telephone to come downtown at once to the Monolith Building, where Stephen Janissary was presiding over a board meeting of the traction company in which he was the principal stockholder. For years, that traction company had not been giving transfers. The extra fares which it had squeezed from its passengers, who were mainly of the working class, had gone to swell its div- idend fund; but now a rival street-car line was fighting for a franchise. If that franchise were granted, Janissary and his fellow stockholders stood to lose a handsome share of the profits they had been enjoying, because of the other com- pany's announced policy of issuing trans- fers, which would force Janissary's road to do likewise or suffer a big loss of patronage. The franchise must not be granted — and it was to arrange to have it killed, when it came up in the next session of the legislature, that Alderman Clancy had been sent for. Janissary held over his head the affi- davits which convicted him of a crime that he had committed years before, and for which he could be sent to the peni- tentiary for a long term. "You must kill this franchise," the financier coldly told him, when he pro- tested that his political future might be ruined if he voted against granting a charter to the new street-car line that had promised to save the poor people, who were his constituents, money, "or the documents which are in the safe in my library, I will turn over to the dis- trict attorney. That is all." Decima, when she called on the al- dernan in his real-estate office the next day, noticed how haggard and drawn his face looked, and solicitously remarked upon it. The harassed Clancy, who saw his political prominence in his little world topping on its pedestal, blurted out the whole story to her. At last the girl's eyes were opened to the methods by which her
guardian had grown rich. But the years of trust which she had reposed in him dying hard, she told herself that perhaps Janissary did not understand that, by locking the new company's franchise, he was depriving the poor of the nickels they sorely needed, and* which he did not. She decided impulsively to go to him and beg him to destroy the affidavits which he held against Clancy. "Now, you mustn't meddle," Janissary told her, softening his refusal of her request when she made it of him, "in something that you know nothing about — and that's business, my child." Decima, when she met Stephen by ap- pointment that same afternoon for tea at the Waldorf, told him, in answer to his anxious inquiry, what was troubling her — already she had come to trust him more than any other person she had ever met, and she did not deny what the reason for it was, in her heart. "If only there was some way," she fin- ished hopelessly, "that we could get those papers out of his safe, and de- stroy them, then Mr. Clancy would be free to vote for the franchise, and what it would mean to the poor — but there is no way !" Stephen did not contradict her. He was thinking, though, that there was a way that he could get hold of the affi- davits for her. In the possession of the master rogue from whose house he had walked on the day before, never mean- ing to return to it, was the plan of Janissary's library, in which the safe stood. And all he had to do to get that plan was to go back and tell the crim- inal that he had changed his mind. He would make one more haul, he could tell the master crook — but should he do it for the sake of the girl before her? Her heart was set on seeing the fran- chise go through. Without those affi- davits, by which Janissary held the poli- tician in the hollow of his hand, it was bound to be kilkd. He could get them for her. But, even though she under- stood the high motive that had prompted him to do so, in view of the opinion she had expressed regarding those who took from others by stealth or force that which did not belong to them, what would she think of him for committing the burglary? There was a chance that she might not know how he had got hold of the pa- pers. And that chance Stephen deter- mined to take. "Don't worry any more about it," he advised her, "until to-morrow morning, PICTURE-FRAME WEEKLY 13 at least. And, that reminds me — I'm sorry, but I won't be able to come to the dance Mr. Janissarj- is giving at his home to- night in honor of jour return from abroad, after all. I have got to keep another engagement." Stephen, after he left Decima, went straight to the master rogue's house. He informed him and Van Tromp that, upon thinking over Stephen Janissarj's evil character, he had decided to com- mit one more theft before he abandoned his career as an amateur cracksman — and that one the burglarizing of Janis- his lips, he turned and lifted the lid of a trunk that was dusty and moldering with age. From its tray he took a small bundle wrapped in tissue paper, and, placing it carefully in the inside breast pocket of his coat, he departed in the direction of the Janissary's residence, which by that time was blazing with lights, the ball in Decima's honor being in full sway. Before the safe in Stephen Janissary's library, a young man in evening dress was kneeling. He had flitted like a shadow into the to cross to the door and lock it, thus protecting himself against interruption. And then, turning on the light, he had gone to work before the door of the safe. Ten minutes later, a servant tried the door. Surprised at finding it locked, he bent and looked through the keyhole. Before his master's safe, he saw the broad shoulders and back of a man whose hair was not white, like Janis- sary's, but black ! The servant went oft quietly and hunted up the financier. "You made me a pauper," the old man triumphantly informed Janissary. "But I've made your son a thief!' sary's house. Van Tromp, eagerly press- ing the plan of the latter's library into his hands, manifested an almost insane joy over the young man's eleventh-hour decision to perpetrate one more bur- glary before he quit. The old man hastened into his room in the master rogue's house as soon as Stephen was gone, and began dressing with tremulous haste for the visit he also intended to pay Stephen Janissary that night. Arrayed finally in an antiquated frock coat and a high hat that was equally out of date, he surveyed himself in the glass. Then, a grim smile playing about garden surrounding the mansion, be- tween parties of arriving guests, and reached one of the windows of the li- brary which was on the ground floor of the dwelling, undetected. Noiselessly forcing the lock of the window, he had raised it and climbed into the room. The plan of the room, which he had carefully studied beforehand, and in which the position of table, chairs, and the other furniture in it had been marked out, saved him from bumping, into any of them, and so betraying his presence, as he moved about in the dark. The first step
Stephen Adams had taken upon entering the room had been "I believe there's a burglar in the library," he informed the latter. Instantly the guests were thrown into a panic. Janissary quieted them. He instructed the servant to go for the police. Then he turned back to his guests, reassuring them as to the certainty of the thief's capture without the slightest harm coming to them. In five minutes, the servant returned with two policemen, and the information that others from the near-by station house, to which the news that there was a burglar in the home of Stephen Janissary had been telephoned, had the house surrounded.

"He's in the library, so I hear," Janissary informed the two officers, "where I have important papers that I hope he hasn't had time to meddle with." But by that time, Stephen had opened the safe and secured the Clancy affidavits, just as there came an authoritative rap on the door behind him. Janissary stepped forward, an ugly smile lifting the corners of his lips, as he recognized the young man between the two officers. "So!" he sneered triumphantly. "Not satisfied with fleecing me on the steamer, you have come into my home to rob me? Well, you've picked your Stephen made a full confession to Decima Duress, the financier's ward. Stuffing the papers out of sight in the inside pocket of his coat, and closing the safe as he had found it, Stephen rose and stepped back quickly to peep out into the garden through the window. He saw a policeman standing on guard there. He was trapped.

Straightening, he adjusted his cravat and smoothed down his hair, and then boldly crossed the room and unlocked the door to throw it open in the faces of the two officers who stood before the threshold. "What's the trouble?" Stephen asked, in pretended surprise at sight of brass buttons and drawn clubs confronting him. One of the two policemen clapped his hand on his shoulder. "It won't do, young feller!" he said gruffly. "Chuck the blighters! — we've got you dead to rights." own game, this time!" he went on, the smile dropping from his face. "Burst glory! And this time I'm going to win — by seeing that you're given the full limit of the law for this. Do you understand?" Stephen had not even heard him. He was looking at Decima, who stood at her guardian's side. Into her eyes, as they rested on him, he had seen a light of dawning revulsion come. It made no difference that he had robbed her guardian's safe for those affidavits, for her sake. He was a thief! At that moment the sound of an al-tercation at the front door arose. "Mr. Janissary is engaged, and cannot see you!" came the voice of the footman on duty there. "He will see me!" insisted the caller. His high-pitched voice breaking with excitement. "Let me pass! There was a scuffle. And then Van Tromp strode upon the scene. He walked up to Stephen Janissary. "You don't remember me?" the old man asked the capitalist. never saw you before in my life," said Janissary coldly, "so far as I am aware."

"Well, I remember you!" Van Tromp informed him, with sudden fierceness. "You ruined me. That was twenty-five years ago. You had an only child then, that was kidnaped. You never found out who stole your baby. But now you may know — I did it! If you doubt me, here," and from his pocket he took the tissue-paper-wrapped package, holding up a pair of baby's shoes before the capitalist's eyes, "here is the proof. You recognize them, do you? For twenty-five years your only son has been brought up by me, and one other. And now — look at him! You made me a pauper," the old man informed Janissary, in bitter triumph. "But I've made your son a thief!" Janissary's cheeks were ashen. As he looked upon the young man who stood in the grip of the law before him, he saw only too readily that the other's words were true — this was his son. The resemblance which the so-called Stephen Adams bore to him, allowing for the difference in their years, was unmistakable. Van Tromp, chuckling over the revenge he had taken upon the man who had crushed him, had departed. Janissary motioned to the policemen to release their prisoner and go. Then, followed by his son and Decima, he walked into the library and closed the door. What happened there in the next two hours, none but the three knew. But it is to be supposed that Janissary promised to live with more justice toward his fellow men in future. For father and son were reconciled. The young man, detesting all oppressors of the poor, would not have accepted a home with his father unless the other had agreed to abandon his former un-scrupulous ways. And Stephen must have told the girl all about his past career as an amateur thief. For which she must have forgiven him, in view of the altruistic purpose that had led him to play the criminal. Because, six months later, he and Decima were married.
Donald Worth is a spoiled young wealthy bachelor. Accompanied by his valet, he goes for a week-end to the Bar-rett's beautiful bungalow in the mountains. He is a welcome guest there, because he is admired by Marie Barrett. They renew their old troth and have a delightful time tramping in the mountains in the neighborhood. On one of these excursions they happen to visit an isolated home of the mountains, where Ellse Martin lives. The girl immediately attracts the attention of Donald. Marie Barrett soon perceives a change in her lover, and when he is suddenly called to Europe, she practically gives him a letter of release from his engagement.

Later, the old father of Eliae dies and leaves her quite alone; so she is taken to the Barrett home and Marie undertakes her education. These influences so quickly refine and intensify the attractions of the mountain girl that when she makes her debut in society she is the cynosure of all eyes. About this time Donald Worth returns from Europe and promptly visits the Barrett home, and unmistakably shows his love for the undowered mountain lass. The generous Marie Barrett, who has many admirers, finds the object of her charity has an equal chance with her and relinquishes the hand of the man to whom she was once plighted to the lovely but lowly Ellse Martin.

**A NEW USE FOR A BIKE**

Type Film
Abstract

Sporty, the cyclist, has plenty of money, and is an extremely popular young chappie. He wins the great international cycle race from Toklo to Paris, and this noble feat of strength causes a great love for him to blossom within the heart of Sophie Pan-cake, a suffragette, whose charms are doubtful and who-her beauty is not even skin deep. This lady her beloved hero wherever he goes, and he docs not find her attentions to his liking. Immediately after the race, Sporty looks out for some comfortable digs, where he may rest with all the bachelor's ease. When he obtains his flat, and seeks to get his furniture moved In, he is horror-stricken to And that the carmen have gone on strike, and that It Is out of the question to settle down In his new home. Tearipg his luxuriant hair and calling upon the heathen deities, Sporty hastens to his friends, who are all crack cyclists, and they agree to assist him. Taking their bikes, they each take charge of a piece of furniture. One harnesses his bike to a grandfather's clock, and another to a chest-of-drawers, another to a table, and thus a lively procession Is seen careering wildly down the street and vainly endeavoring to persuade the furniture to go quietly Into its new home. The suffragette has hidden In the grandfather's clock. In the hope that she will be able to reach the new home of her adored Sporty. It is not to be wondered at when we state that the grandfather's clock never BIts destination. An unavoidable collision with a lamppost reduces It to match-wood, whilst most of the other furniture meets a similar fate.

Tags:

- marriage avoidance

Notes:

- AN EXCEPTION TO THE RULE

Abstract

Dorothy bas Implied faith in her husband, and when an old i bachelor girl, visits ber, ' topic of discussion Is Dorothy' describes hiin as something Indeed unusual cullnity but her friend Helen seems duly made a member of tbi I rts to the front * 1 body of men fighting desperate -med and Jack Haskina • brother of Bess, bas Jim Darrow applies outpost - • ; onslaughts of the enemy. > despatched with an order for reinforce- t a lonely spot on the road, he reads the conceives a plot to humiliate Jack. He forges a despatch ordering Jack t face the Tack i side. I as J Dorothy nk they weak, all need watching. To prove her point, she says she will send a note to Dorothy's husband, whom she has telling him that she has admired his talents and asks for a
meeting In the park and for Identification he was to wear a white flower in his coat buttonhole, and she likewise will wear one. The note is put on the husband's desk. He enters In company with a friend, a traveling sales- man, reads the note and Is about to destroy It when be asks his friend's opinion. His friend thinks enough of it to carry out the girl's instructions, and does so. In the meantime, hubby remembers It is his wife's birthday and he goes to a florist and purchases as a gift a very fine plant. The florist pins a white flower on his coat lapel with his compliments. Hobby proceeds home and when he enters the house it occurs to him that he bas for- gotten the plant, and he Is about to leave the house to go after It when Dorothy enters and In- quires where he Is going, unit wishing to surprise ber be answers her that be will be back In a little bit. ~ flower, bas accepted the invitation. Helen, the bachelor girl, goes to the park and meets the man whom she supposes to be Dorothy's husband. She does not hesitate to tell him what she thinks of him In deeeevlig tils wife, and be llinls it Impossible to explain to ber the joke. Hubby returns In. me with the plant only to find his wife In tears Instead of greeting him with smiles. A few minutes later, the bachelor girl comes In and Is surprised to receive an introduction to Dorothy's husband, who is entirely a different man than the one she met In the park. Jack's pal, the traveling salesman, comes in and a general explanation follows.

Tags:

- bachelor girl
- mistaken identity

• **AN IDLE ROOMER**

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Abstract

This Century Comedy, starring Harry Sweet, is as full of laughs as an alley dog is of fleas. It is one of those boarding house mixups that keeps you on the qui vive to see what happens next. Sweet is cast as a bachelor who cooks his meals on a trick gas stove in his room. It looks like a talking machine but isn't. A rival mixes dynamite in his pancake dough and the batter finally explodes and blows him up. The business of the bubbles floating around and exploding is extremely funny and well managed. A good comedy for any house.

Tags:

- boarding house
- mixup
**ANOTHER MAN'S WIFE**

Type: Film  
Date: 1913  
Loc. in Archive: 1913_01-06_movingpicturenew07unse_ftrade_MVN.txt  
Extra: 00000  
Abstract: Orrin Austin and his wife were visiting at the Hope Country Club. Austin merely left his pretty wife sitting alone; he made no effort to intro-duce her and showed his neglect plainly to the guests about the club grounds. Austin, on the links, timing of the game, met Jennie Wilton, a widow. They strolled throughout the grounds together, and the wife of Austin grieved in her heart at the sight. Her mother, proud of the splendid match her ingenuity has made, watched proceedings care-fully, taking her wine on the great balcony and ever keeping an eye out for trouble. It came when Jack Stanton, bachelor, made a spectacular drive. The ball rolled three hundred yards away and stopped at the feet of the lonesome wife. Acquaintance ripened into friendship in an hour. Returning, after a stroll with the Wilton woman, Austin saw his wife talking with Stanton. Instantly there was a clash. Austin turned upon his wife and the dislike of years focused in a bitter speech. He went away after that with the Wilton girl and his lonesome wife, sitting alone, watched through a glass while Austin kissed her in a boat gliding through the trees toward the open lake. A few minutes later Austin made up his mind. Pulling in toward shore, he wrote a note and sent a boy to deliver it to his wife. Stanton seeing it all, took the note from the servant and himself carried it to the mother of Mrs. Austin. She read it, smiled, gazed out to sea and turned happily toward Jack Stanton.

Date Added: 8/16/2015, 7:04:35 PM  
Modified: 8/16/2015, 7:04:58 PM

**ANOTHER SCANDAL**

Type: Film  
Date: 1924  
Loc. in Archive: 1924_09_variety76-1924-09_ftrade_VAR copy.txt  
Extra: 00000  
Abstract: Continuation and sequel to the pis, "Bcmndml." hy Use same author. Cosmq Hamilton. Produced by the TUford Cinema Corp. and distributed thnurh Producers* Distributing; Corp. (Hedklinson). Directed, by M. H. OrUTMk and screen play by O. Marlon Burton. At Loew's Circle, Sept. IB, as one-kali double bill. Banning time. 88 minutes. Beatrice Vandsrdyke Lois Wilson Pelham Franklin Holmes Herbert Mrs. Beamish Flora La Breton Cousin Elisabeth Hedda Hopper Mally • Ralph Bunker Brownie Zeffle Tilbury Here's a good one. "Scandal" as a play achieved more than the usual bit success on the speaking stag*. It was a spicy story, well told. During the first few moments of this film, the gist of the former play was Introduced swiftly, neatly and, sensibly. It planted the Idea of how Beatrice Vanderdyke, the one-time typical flapper, had practically ensnared Pelham Franklin, then a Je-year- old bachelor — but handsome; healthy and wealthy. That done, the new story begins, Pelham and Bee have been married, A child is on the way. Pelham wor- ries and his friend, Mally (intro-duced for comedy purposes as the man who knew about women), tells him that his wife would really rather not have him around when the child is born. A yachting party, which includes the angling Mrs. Beamish, Cousin Elisabeth (a schemer), Mally end Pelham, Is arranged, and during the course of tho trip Mrs. Beamish tries every method — or nearly every — known to woman to "get" the
man she wants. In her one-piece bathing-suit drowning effort she gave a neat flash that the censors In Maryland, Ohio, Pennsylvania and all the other "moral" states will cut out, but which will at least give the censors a thrill. Back with his wife, the child born, Pelham is at her feet with his love, solicitous, kind, child-like In his complete adoration. This gets on the wife's nerves, for she would rather be commanded than com-mand; so the rest of the film re-solves itself into her efforts to stir up his Jealousy and thereby awaken the old lover In him. Lois Wilson, topping a good cast. Is ideal In the role. Her slender figure and almost total lack of *ex appeal tames down what might have been a very suggestive role, while Holmes Herbert as her husband is corking — and mightily suggestive of Elliot Dexter in the days when the latter was working big pictures In- stead of vaudeville. Of the others. Flora Le Breton as Mrs. Beamish stood out. E. H. Griffith has done a good di-rectorial Job and the mechanical de-tails, such as the reflection of water In the rooms aboard the yacht, are well handled. Big shots of hand- some Florida homes (piece locale there) lend a massive touch that didn't cost tho producers much, while the typical high life trappings give the film a glitter which la agreeable. All the sets are well done and some little money has ap-parently been spent While "Another Scandal" Isn't ex-actly first-run material, due to the lack of real big names, It enter-tainment and entirely suitable for the second-string houses. Its plac-ing at Loew's Circle as half of a double bill is an Injustice to the quality of the film, for It Is In real-ity better than some of the recent Broadway week-runs. It is a moot question whether Lois Wilson will draw money on her own; but that aside, for a house with an established clientele, the picture Is there. Bisk. What connection the title has with the picture remains entirely obscured, and the same might as well be said of the billing for Miss Taylor, other than the recent pub-li city attendant upon her reported future marriage to Jack Dempsey. Miss Taylor does nothing to warrant the concession and the labeling Is
### A PIPE DREAM

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<tr>
<td>Date</td>
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<td>MPW_1915_01-03_movespicturewor23newy.txt</td>
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Meersham Bowles is discontented. The more he visited his friend, Benedict, and danced the children on his knee and fed them in their high chairs, the greater was his discontentment. The only solution was — marriage, and as Bowles sank into the finely upholstered Turkish rocker in his bachelor apartments and inserted his jimmy pipe between his teeth, he decided to embark upon that uncertain sea of matrimony as soon as the opportunity presented itself. He was soon lost in reverie, and when one starts to dream and soliloquise as the result of a strong pipe, his soliloquies and reverips are unusually perverted and pronounced, and the effects are often greater than those produced by ether. Bowles' subconscious mind is working. He visits the home of his large and lovable sweetheart. She is sitting close to him on the sofa, and caresses him. She is too fat, and he always detested fat persons. He tries to escape, but Flossie's relatives are in a solid phalanx outside the door, armed with muskets, revolvers and knives. Bowles has left his Damascus blade at home on the mantel-piece and cannot fight back. He tries another door and is the target for several cannon balls. He decides to marry Flossie, and a beautiful church wedding results. At the wedding feast, Bowles, perforce, eats his handful of victuals on the shelf. That is taken away from him for one of the visiting relatives who is half starved. The house is full of relatives. The delivery girls arrive with dresses for Mrs. Bowles, valued at hundreds of dollars. Bowles perspires with nervous excitement. It is bed time. Everything in the house, from the best feather bed to the dog kennel, is occupied by the grasping relatives. He looks into the bath tub. There is a man asleep there, and Bowles turns on the shower bath. He finally hauls the dog out of the dog house and crawls in and goes to sleep. Eventually — the plentious fruition of the connubial knot appears — Bowles has them from a few months up. He is left alone with them and throws a half loaf of bread at each for breakfast. After many other experiences of like nature, Bowles wakes up from his dream.

**Date Added** 5/4/2015, 8:15:48 PM  
**Modified** 5/4/2015, 8:17:48 PM

### A QUET FLAT

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<tr>
<td>Date</td>
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An old bachelor lives in a nice quiet flat, until a young spinster moves into the flat next door, and then It is quiet no longer. One day she invites some friends to dine with her, and, being of very Bohemian habits, does not provide anything for them to eat, so they all sally forth and return heavily laden with viands. The spinster then finds that she has forgotten her key, and so the merry party resolves to dine upon the staircase. The tranquillity of that quiet flat is greatly disturbed by the amusing events that follow.

**Date Added** 5/4/2015, 6:35:24 PM
• **A REVOLUTION IN THE BACHELORS' CLUB**

  - **Type**: Film  
  - **Date**: 1911  
  - **Loc. in Archive**: MPW_1911_10-12_moviwor10chal.txt  
  - **Extra**: 00000  
  
  Great excitement prevails in the club over the question of woman's suffrage and the boys all agree that they will never have anything to do with any woman. One particularly vehement denouncer of the fair sex hies himself home about 1:30 A.M. to his apartment house, where only bachelors live and by a strange accident crawls into the wrong apartment. It seems that in the meantime a beautiful woman has moved into this apartment, and hearing the intruder enter and believing it to be a burglar, she hides under the bed. Here she is discovered by the bachelor, who thinks it's a suffragette burglar, and rushes off to the club and later to the police station, with the whole club at his heels. They go with two officers to arrest the intruder, only to discover that Mr. Bachelor had been in someone else's quarters. The whole thing results in a revolution in the Bachelors' Club too funny for words.

  - **Date Added**: 5/3/2015, 8:20:23 PM  
  - **Modified**: 5/3/2015, 8:21:00 PM

• **A ROMANY ROSE**

  - **Type**: Film  
  - **Date**: 1917  
  - **Loc. in Archive**: MPW_1917_09_movpict33chal.txt  
  - **Distributor**: Star  
  - **Extra**: 00000  
  
  This is the story of a gypsy girl, played by little Lena Baskette, who shows herself to be an excellent child actress. The girl is sold by her father to an old bachelor. He takes good care of her. But the gypsy father being short of money, attempts to steal his daughter back to put her on the vaudeville stage. This is a good picture for children.

  - **Date Added**: 8/14/2015, 9:48:09 PM  
  - **Modified**: 8/14/2015, 9:48:31 PM

• **A ROSE AMONG THE BRIARS**

  - **Type**: Film  
  - **Date**: 1915  
  - **Loc. in Archive**: MPW_1915_12_movpicwor26chal.txt  
  - **Extra**: 00000  
  
  The story tells of the hardships of a factory girl whose father, a man of despicable character,
uses the girl's small earnings to purchase liquor, thus depriving her of many of the necessities of life. Comes a time when his drunkenness is the cause of his death. The girl's chum, at one time employed in the same factory with her, but now a cab-aret entertainer, obtains for the girl a position in the same place. The young doctor who attended her father at the time of his death, loves the girl, and learning of her whereabouts from Spike, one of the girl's admirers, a tough but good-hearted character, he becomes a nightly visitor at the cafe. Later, he asks her to become his wife, but she refuses, pleading illiteracy. A vicious millionaire bachelor who frequents the cafe notices the girl, and learning that she is unsophisticated, asks her to come to his home, where he promises that his wife shall look after her future. She is saved from the fate which many girls had met at the hands of the millionaire, by the ever-vigilant Spike, who had been on the alert to guard her against such men as this. The picture ends charmingly with the girl wistfully accepting the second time what she refused — and so wanted, the first.

**Around Battle Tree**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_07-09_movingpicturewor17newy.txt
- **Distributor**: Selig
- **Extra**: 00000

The Battle Tree, one of the historic landmarks in the smaller towns, has been ruthlessly sacrificed to modern progress. For many years, the youth of the town had gathered around it, etc. To Hilton, a work-a-day old bachelor in the city, this notice of a country paper brought back memories of the old crowd, mostly lost to sight, that there was an intention of reassembling, at a certain date, some good Samaritan having sent out notices for the reunion, trusting that they would find response. An invitation also comes to Constance, who has wearied of the dreary grind of teaching piano to young Americans who had neither tuneful ears or sense of harmony, and she concludes that she will go back to the old sweet town, quiet and restful. This lady finds herself a guest of honor at Hilton's right, and they make right merry with quips and reminiscences of the good old days that are no more, the group including many who have achieved more or less fame in the battle with the big world. As the shades of evening fall, Constance quietly leaves the loquacious group and steals away to visit the 'Old Battle Tree' and the carved bench under it where her initials were carved by her boyish lover in the long ago. She hears in the distance the singing of "Auld Lang Syne," then the shadow of a man deepens under the branches of the old tree. Hilton comes to see if the old carving is still intact. There he finds Constance, and they renew the troth that they made in the youthful days of long ago.

**ASHES**

- **Type**: Film
- **Date**: 1910
- **Loc. in Archive**: MPW_1910_01-06_movinwor06chal.txt
Abstract

Probably every man who reaches mid-life age sometimes looks into the dying embers of a fire and reads what may seem to him the story of his life. The bachelor who sees in the smoke of his cigar the face of his first and only sweetheart, and then sees the scenes of his love story pass before him, wreathed in this smoke is probably typical of very many who have had a romance, but have lived long enough to see it vanish down the vista of the years. The story passes. The scenes resolve once more into the bachelor's den and he gazes regretfully into the ashes, apparently mourning because this romance passed. The memories of middle life will make this picture impressive, and all men will see in it some allusion, perhaps, to their own experience and that will make the picture all the stronger. It is recommended as a desirable addition to any program.

Ashes of Embers

Type Film
Date 1916
Loc. in Archive 1916_10-12_motography162elec_ftrade_MOT.txt
Distributor Famous Players
Extra 00000

DAULINE FRICK plays her first twin-sister role in "Ashes of Embers," a scenario by Forrest Halsey. Being both the good sister and the bad sister, Miss Frederick scene after scene in which to display her histrionic talents, and some truly excellent acting is to be found in "Ashes of Pauline Frederick gives an honestly wonderful performance in "Ashes of Embers." In fact Miss Frederick's work is the only thing which makes this a picture worth the while spent in viewing it. Her performance is truly and honestly wonderful. If the scenario writer only quit when he reached the end of his story it would be a particularly good offering, even though it did not run more than a short four reels. But to conform with the conventionality of making the sinner pay, this play goes on with what is practically a new story after reaching a satisfactory conclusion. And the mistake the director made in having the wicked sister roll down a flight of stairs when her outraged husband shoots her would seem to be further proof that things were drawn out to the breaking point. "Ashes of Embers" is the story of two girls who resemble each other only as to appearance. Laura believes she has a good voice and it is through her singing teacher that she meets a wealthy middle-aged bachelor and she marries him for his money. Her sister is sent to prison for a theft committed by Laura and again Agnes is called upon to suffer for Laura's wrongs when Benedict has a detective follow his wife and secure evidence for a divorce. For some much needed money Agnes impersonates Laura and divorce is avoided. Then Agnes marries the young man Laura has brought to the brink of ruin. After this the young man again meets Laura, and not without filling the spectator with all manner of doubts as to his sanity, he is about to succumb to her charms once more when Agnes intervenes. Joseph Kauffman directed the production. Mr. Kauffman has supplied no subtle touches to the author's artless development of the characters and incidents, but on the whole the direction is good. Earl Fox has a rather difficult part and as Leigh, the weak young architect, he in many scenes shows that he knew it was not an easy part to play. Frank Losee, Herbert J. Frank, Maggie Halloway Fisher and Jay Wilson complete the cast. The settings are good but the same cannot be said of the photography. Miss Frederick is the best interpreter of double roles we have ever seen. The fact that the story is
not all that it should be will not interfere with the keen interest which the star's performance will arouse in most instances. For this reason "Ashes of Embers" is a picture worth seeing and there is little doubt of its ability to win favor with the public.

**A SHOCKING NIGHT**

- **Type**: Film
- **Date**: 1921
- **Loc. in Archive**: 1921_01-03_exhibitorsherald12exhi_ftrade_EXH.txt
- **Extra**: 00000

The final five-reel feature made by this pair of funsters for Universal. Only moderately amusing, al- though well staged and well acted. Action and fun drag too much to be effective. Will please Lyons- Moran admirers and offer a fair degree of entertainment to others. Directed by the stars. A quartet of young people, imperson- ated by Eddie Lyons and Lee Moran, Alta Allen and Lillian Hall, with a Mon- tana "wild cat" in the person of a vigor- ous elderly bachelor, in reality Lionel Belmore, furnish the humor for this farce comedy. It is played with liveli- ness and grace, but lacks the pep that would make it snappier and brighter. The important situation is made the bed- room mixup employed so often and in this instance it is drawn out to an ex- tent that will be tiresome to the average viewer. The feminine members of the cast are pretty, wear clever clothes and play with much skill. The work of Bel- more is more appealing than that of the stars, although their contribution is in no way displeasing. The story has to do with the changed positions of two couples — the Har- courts, who are married, and Elizabeth Lane and Richard Thayer, who are en- gaged. To aid him in putting over a con- tract for financial backing with a Mon- tana millionaire, Harcourt persuades Thayer and Elizabeth to pose as himself and wife while he and his wife take the places of discharged servants. Complex situations begin with the coming of the man from Montana, but all is straight- ened out in the end.

**A SHOWER OF SLIPPERS**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_04-06_movingpicturewor16newy.txt
- **Extra**: 00000

The gossips catch the "village belle" making slip- pers for the bachelor parson — and how the tongues wag. Each gossip steals to the parsonage armed with a pair of slippers and the poor man is deluged. His sister precipitates a riot by giving them to a peddler.

**Genre**: comedy

**Date Added**: 5/4/2015, 6:17:14 AM
**Modified**: 5/4/2015, 6:17:38 AM
**A SISTER'S BURDEN**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: MPW_1915_04-06_movingpicturewol24newy.txt
- **Extra**: 00000

Compelled to keep house for her father and her younger sister and brother, Martha is deprived of all the pleasures of youth. Ned, who loves her, begs her to elope with him. Martha yields, but while on the way to the minister, decides that her duty lies back home with her father. Heartbroken, Ned leaves for the city. Hemsley's sudden death throws upon the girl's shoulders the task of rearing the younger children. Fifteen years pass. Maud, the younger sister, marries and moves to the city. Arthur, the brother, is worthless and shiftless. He marries, Ida, the lazy good-for-nothing. Martha, feeling it to be her duty, keeps house for this pair. Later, the elder sister receives an invitation to spend a few weeks in the city with Maud. Despite the protests of Arthur and Ida, Martha avails herself of this invitation. Shortly after arriving at her sister's home, Martha is introduced to an elderly bachelor who makes his home with Frank and Maude. To Martha's intense surprise, she finds herself confronting Ned. The old love reawakens and she promises to be his wife. The following morning, Martha receives a letter from Ida imploring her to return. Again the elder sister lays aside her chance of happiness for what she deems to be her duty. When Ned returns that evening, he learns of what has occurred. Pilled with Indignation, he follows Martha to the country. There Ned finds that Martha is being imposed upon by the worthless couple. He speedily shows Arthur the error of his ways and makes him promise to take care of Ida. Martha's eyes are opened and she marries Ned.

- **Date Added**: 5/4/2015, 8:41:12 PM
- **Modified**: 5/4/2015, 8:41:50 PM

**A Social Triangle**

- **Type**: Film
- **Date**: 1926
- **Loc. in Archive**: 1926_05-06_motionpicture33moti_ftrade_MPN.txt
- **Extra**: 00000

A WEALTHY bachelor playing a poor young man in order to find a wife who will love him for what he is and not for his money, and an aspiring social climber determined to marry a poor man, are the central ideas in this comedy, which is one of the O. Henry series. Bob Van Dyke is mistaken for his valet's valet by Marian, who, in order to shake off her hateful fiance, is desired to marry the first poor man she meets. Bob lets her believe he's only a commoner to test her love and right here the funny stuff begins. There are some slap-stick gags to be sure, but they are extremely funny, action rapid all the way through, sub-titles snappy and humorous, all capped by a corking climax, in which Bob substitutes a maid to marry the villain, and reveals him-self to Marian just before the minister pronounces them man and wife.

- **Date Added**: 8/17/2015, 5:50:04 AM
- **Modified**: 8/17/2015, 5:50:48 AM
**A Society Mother**

**Type**: Film  
**Date**: 1911  
**Loc. in Archive**: MPW_1911_07-09_movi09ch3al.txt  
**Distributor**: Gaumont  
**Extra**: 00000

A rumor comes to the Madame that a wealthy and eligible bachelor will be in attendance at the next Ambassador's Ball, and she begins to lay plans to capture him for a son-in-law. On the evening of the ball she shows her thoughtlessness of the girl's feelings by forcing the modest child to wear a low-necked gown in spite of her aversion to the costume. At the ball the mother does the bulk of the courting and forces the maiden into the rich man's company as much as possible. He proves by his every action that in spite of his wealth he is only a cad. On every occasion she repulses his wealth overtures and finally tells her mother that he can make no headway with her independent child. The society mother tells him to leave the matter in her hands, and has a distressing interview with the daughter, who is finally talked into submission, and after a brief courtship the engagement of the couple is announced. In spite of her protests the wedding is celebrated. Fifteen days later the broken-hearted bride is reading a number of letters from her friends, congratulating her on her supposed good fortune, when her husband comes home badly under the influence of liquor and treats her with great unkindness. She forthwith leaves him and returns to her home, where she is welcomed sympathetically by her father and sisters, but the iron-hearted mother clearly disapproves of her action, and returns with her to the drunken husband. Here in the presence of the revolting groom the society mother explains to the girl that for the sake of appearance she must resign herself to the prospect of a wretched existence for the rest of her life.

**Date Added**: 5/3/2015, 8:03:43 PM  
**Modified**: 5/3/2015, 8:04:21 PM

**A Son of the Hills**

**Type**: Film  
**Date**: 1916  
**Loc. in Archive**: 1916_09_1917_02_pictureplaymagaz05unse_ffan_PPM copy.txt  
**Extra**: 00000

The capitalist was once a ragged boy himself — and he had had a dog. And so— By Eugene A. Clancy Featuring ANTONIO MORENO From the film by Vitagraph WHEN he went South on a still hunt for possible sites on which to erect more of his splendid, sanitary, and up-to-date factories, Markham, the big, whole-souled, middle-aged capitalist, did not know that fate was about to cast him for a fine part in a little, drama of the Southern hills. With his sister Matilda, a kindly spinster, who was devoting her life to "mothering" her bachelor brother, he was temporarily staying at a cottage in a thinly settled district. One evening the mountain postman had just ridden away from the cottage, when Markham rushed out to call him back. He had given the man a letter which he now wished to recall. The postman was too far away to hear, but a boy trudging along the road saw what was wanted, and his shrill call succeeded in reaching the horseman's ears, and brought him back. "Boy, I'll give that V Markham for Hertford and constantly you a dollar cried. The boy, accompanied by a disreputable-looking dog, turned back and slowly climbed the porch steps. Markham handed him a dollar bill, and
then gave an exclamation of amaze- ment, for the boy had sud- denly col- lapsed, and I a y huddled on the floor of the porch. The dog was licking the boy's face. Matilda had come running out, and she saw at once what the trouble was. "Quick!" she cried. "Bring him inside in- stantly, while I get some water!" Markham willingly complied, and soon the boy was lying back on the pil- lows of a couch. He was ragged, dusty, and evidently starving. Like- wise the dog, which stood swaying and woebegone. Markham sent for a doc- tor, while Matilda bathed the boy's face Cynthia were together. 68 and did what she could. It was the comely face of a lad of seventeen, with a sensitive mouth and firm chin. There was something interesting and appeal- ing about him, despite his rags and dirt. \\nhen the doctor came, he took one look and exclaimed : "By Jove, it's Sandy, old Morley's boy! A little fever," he added, "but he'll be all right in a day or two — feed him!" "But hadn't we better send him home?" Markham asked. The doctor looked at Markham in an odd way for a second. "No/ 5 he re- plied slowly, "I think he is better off here. To be frank, I think Sandy would be better off anywhere — away from home." And the medical man departed without further explanation. Markham stood looking down at the couch. The figure lying there made an instinctive appeal to him — as also did the dog.. The factory builder was a rugged, self-made man. There was a time when he himself had been ragged and starving, and he had had a dog. In three days the boy was fully re- covered, and, though he did not know yet who or what his benefactor was, he told his story frankly and simply. He had been born and reared in the "poor white" district of the mountains, and lived in a wretched cabin. There was a shiftless, not-ahvays-sober fa- ther; a harsh, slave-driving stepmother, and Molly, a little half sister of four-teen. Sandy had ambition; he wanted to educate himself, and amount to something. He had been secretly sav- ing money to enable him to some day go North and realize his ambitions. Also, he said, he had been getting what little "learning" he could, mostly from books lent him by a little com- rade of his, a girl of his own age. who lived in the "Big House" near him. She was "eddicated," and taught him to read and write. Then, recently, came the day when he could stand the miserable home con- dions no longer. He loved his father despite his faults, but there was no get- ting on with the stepmother. So he resolved to leave home. Taking his secret horde of money — and the dog — he said good-by to his little comrade and set out on the journey North. "And now," Sandy concluded. "I guess I better be walkin'. You-all has bin mighty kind to me an' Bob, but I got to git on. Do you-all think as fifty dollars'll git me an edication?" Markham almost let out a chuckle, but he instantly suppressed it and sat looking at the eager, serious-faced boy in a whimsical. thoughtful way. "Sandy," he said, "fifty dollars will possibly help some, but for the present I think you had better stay."
He broke off to look out of the win- dow at a carriage which had just driven up to the cottage. Two people got out and were coming up the porch steps; a majestic, elderly woman, and a youth of nineteen or so. The young man was good-looking and fashionably dressed, but his face was weak and showed a lack of character. They were Lansing Hertford, Markham's nephew, and Lansing's Aunt Olive. Matilda ushered them in, and then, seeing that Sandy was greatly embarrassed, led him into another room, leaving her brother with the visitors. "Well, Edward," said the majestic lady curtly, "we have come in response to your letter. You say that you will do something for Lansing?" "Yes," replied Markham. who had a strong dislike for majestic people, "and I can put my proposition into a single sentence. Lansing, if you will go to work in one of my mills for a year, and try to make a man of yourself. I'll send you through college. If you don't accept, I'll cut you out of my will." Lansing's jaw fell. "What!" cried his aunt. "Lansing work among com- mon laborers? My word, never! Lansing is a gentleman!" 69 "My proposition final," said Mark- ham. The pair rose. "We do not need your help, Edward," said the lady. Come, Lansing; there is nothing to be gained here. I'll send you through college myself!" Markham sat thought for a moment after they had gone; then he spoke for a minute with Matilda. She nodded her approval of Markham's words, and called to Sandy to in. Sandy," said Markham, "I'm going to put up to you a proposi- tion that an- other chap has just turned down Sandy, up North I own a The days when she sat and read to him. come (t lot mills, you work of If ' 1 1 in of for one them a year and make good, I'll send you through college." His lips trem- bling and his eyes misty, the boy looked at the big, kindly- faced man for a min- ute. Then Sandy put out his hand; he could not speak; but there was no need, for the man understood. One evening, two years later, a girl sat beside a crystallike pool which nestled in a forest glade in Lost Hollow, Sandy's old home in the Southern hills; a
beautiful girl, with her hair flowing in her shoulders, her dark eyes reflecting her gentle, innocent heart, every time the birds sang in the branches above her. She was Cynthia Walden, Sandy's former playmate. She was 70 thinking of the days when she used to sit beside this very pool, with Sandy, and read to him. Here they had exchanged a timid boy-and-girl kiss when he went away. Cynthia did not know yet that the whisper in her heart might be that of love; she knew merely that she had been fond of Sandy, and missed him. Every evening she paid a visit to the glade, and sat thinking and wondering. She rose at last and started to walk to the Big House, where she lived with her invalid aunt, Ann Walden. Cynthia had not gone far when she met a man hurrying along, swinging a shotgun. She recognized him as old Morley, Sandy's father. Morley had stopped drinking when Sandy went away; he had promised his son that, and was really making an effort to brace up. But now he was greatly excited, and when Cynthia stopped him, he angrily told her the reason — his wife had run away with a loose-living mountaineer, and they had taken the girl Molly. In her gentle way Cynthia reasoned with him, and finally persuaded Morley to lay aside his murderous intent. Growing cooler, he realized that, perhaps, it had all happened for the best, as the evil-tongued shrew had led him a bitter life. He agreed to go back to his cabin — and quietly await the promised return of his son. The following evening, sitting beside the pool, Cynthia suddenly became aware that some one was standing beside her. It was Crothers, the tight-fisted, boorish owner of the Lost Hollow factory — a factory in which the hearts of women and children were daily crushed. Unknown to her, for some time Crothers had had his eye on the pretty, young girl. "Howdy, Miss Cynthia?" he said, striving to smile affably, and not to leer. "I bin sorter looking for you. I got an idea might interest you. How'd you like to come an' work for me — not in the mill, o' course, but in the office? I need a new clerk." Cynthia was startled, but the idea did interest her, for she knew that they were frequently hard pressed for money at the Big House, her aunt's income coming from the small estate that was, and timid and weak, soon followed Starr to the grave. Many years later the truth came out through the finding of Starr's will — he and Queenie had been secretly married. "Cynthia," Marcia concluded, "I am Doctor Starr's niece. By his will he left you a small estate. That is why I came here, but poor Ann would have nothing to do with me or Starr's money." Walden's old negro servant, "Missy!" cried Ivy. 'You bes' come home mighty quick! Yo' aunt done have a powerful bad turn!' Marcia and Cynthia hurried over to the Big House immediately, to find the invalid lying back in her chair. Marcia Lowe saw at once that there was little to be done — Ann Walden's long-expected end was at hand. Almost with her last breath, the dying woman whispered: "Cynthia — when I am gone — you will go to live — with — Marcia Lowe. She — she will — explain." A week later, when Cynthia was able to listen quietly, Marcia told what lay back of Ann Walden's last words. "Cynthia," she said, "when your Aunt Ann was a girl, she fell in love with a Doctor Starr. For a time she thought her love was returned. Then, like a blow,
came the realization that it was her younger and prettier sister that Starr really loved. The R was a proud day for Sandy, the erstwhile ragged boy younger sister, Queenie, admitted that she loved Starr. Short- ly afterward, I T was a proud day for Sandy Mor- ley — the erstwhile ragged boy of the mountains — when he received his diploma from the hands of the president of the college. It was a proud day, too, for Markham; his judgment had proved true; his "find" had made good all along the ere 72. A Son of seated on the lawn in front of the capi- talist's beautiful home, discussing the future. Markham smiled again as he thought of the dusty boy he had taken in not so many years ago — and this clean-cut, strong-faced, capable young man was that same boy! "Sandy," said Markham, "here's a suggestion. I bet you'd like to take a look at the old home place. eh? Well, I've bought a factory site at Lost Hol- low. Suppose you go down there and get busy on the building job at once!" Sandy's heart gave a bound. All through his college years he had car- ried the memory of a girl's sweet face, a face framed in a cloud of soft, brown hair; always he could hear the musical voice of his playmate as she read to him. Sandy knew now that he loved her. 'Til take the night train," he re- plied. "I would like to see the old place and to see — er — the hills." On the train, Sandy was surprised to find that he had Lansing Hertford for a fellow passenger. Hertford — at the majestic lady's expense — had gone through college, and graduated with Sandy. Lansing now casually ex- plained that he was on his way to visit some friends. Arriving at Lost Hollow, Sandy found himself in a mess of trouble, and had to postpone his visit to Cynthia. Crothers was at the station. He seemed to know Hertford; with whom he held a whispered conversation. Immedi- ately afterward, Crothers made a tour of the district, stirring up the people against the new factory, and misrepre- senting Sandy and Markham. As a re- sult, Sandy was soon faced by an en- raged mob. But Sandy Morley welcomed that opportunity. In words that rang with truth and sincerity, he told them what his venture would really mean for the workers. He told of the splendid building he would erect, the just and living wages, the rest rooms and other the Hills comforts for the women, and the aboli- tion of child labor. Then he began to paint the notorious horrors of Crothers' mill. But he did not have to go on. The mob turned — and Crothers was forced to leave town that night. Then Sandy went to see Cynthia, only to find that the old spirit of com- radeship was gone. Both were conscious of a strange, awkward con- strain. Sandy longed to take the girl in his arms and tell her of his love, but Cynthia's shy reserve kept him silent. It was the next day that Lansing Hertford so arranged things that Sandy was forced to introduce him to Cynthia. With a troubled heart, Sandy observed that Hertford had evidently made an impression on the girl with his dashing manners and city talk. The days went by, Sandy became ab- sorbed in the work on the new factory, but hour by hour he carried about with him the knowledge that Hertford and Cynthia were constantly together. And then came the afternoon when Cynthia and Hertford went for a drive — and did not return all night; not un- til late the following day. SAXDY and Marcia Lowe were waiting for them when they finally returned. Marcia gave a glad cry as she looked into Cynthia's face, for the girl's eyes met hers frankly, innocently. Hertford showed a marriage license to Sandy. "Well?" said Sandy, in a low voice. Lansing met the other's eyes fear- lessly, manfully. "W e got caught in a storm," he said quietly, "and had to seek shelter in a shack. We were forced to stay there all night. I knew what that meant for Cynthia's reputa- tion — and I knew there was only one thing to do. In the morning I told her we must get married. She — and she's a dear, sweet, innocent girl, Sandy! — did not understand at first, but at last she did — and we found a minister."

There was that in Hertford's man- ner which showed that he was telling the truth. Cynthia's innocence and youth evidently had touched the right spot, and awakened his conscience, and he had done the chivalrous and manly thing for once. "Lansing," said Sandy, in a thick voice, his hand on the other's throat, "swear that you will treat her as a"
that he did not love her, but had merely been attracted by her youth and beauty. She learned that he was really and sin- cerely in love with a Northern girl. Cynthia then suggested something— evidently believing that no one had ever thought of such a thing before. Lansing smiled relievedly, and readily agreed. Thus it happened that one evening, when Sandy was sitting alone in Mar- cia Lowe's cottage, and making a sad effort to keep his mind on a book, the door suddenly burst open, and the girl of his thoughts came flying in, tri- umphantly waving a legal-looking paper. She stopped before him and noted that he held a book. "Sandy!" cried Cynthia. "I'm free! We're going to be playmates again, and I'm going to read to you — I'm going to read that very book to you this minute!" Before the startled Sandy could say a word she was sitting on the arm of his chair and reading gleefully. But not for long. In a moment Sandy had her in his arms while the outraged book dropped to the floor with a loud, indignant bang.

A STITCH IN TIME

Type Film
Date 1919
Extra 0000

AS A WHOLE .... Appealing love story in which the piquant Vitagraph star appears to advantage. STORY Runs along conventional lines in showing how an artist comes to realize the true worth of an illiterate little girl; plot is amplified by intelligent treatment. DIRECTION Makes scenes appear natural and keeps acting in convincing strain. PHOTOGRAPHY . . Good all through LIGHTINGS ...Always satisfactory in bringing out the expressions of the players. CAMERA WORK Up to the requisite standard STAR Has the opportunity to reveal her pleasing personality as the daughter of an Irish caretaker. SUPPORT Eugene Strong is convincing as leading man; Agnes Ayers suits role of so- ciety girl. EXTERIORS Don't figure much INTERIORS Furnished in good taste DETAIL The director used close-ups liber- ally in order to place characters on intimate terms with the audience. CHARACTER OF STORY Pleasing romance LENGTH OF PRODUCTION .About 5,000 feet Probably not many folks will recall "A Stitch in Time" as a stage play, but that need in no way lessen their enjoyment of this decidedly pretty love story, in which Gladys Leslie has a character admirably suited to her personality. The picture is not preten- tious, in that a simple heart interest narrative is un- folded in a conventional way. Nonetheless it strikes me as having considerably more appeal for the aver- age fan crowd than the customary love story as in- terpreted on the screen. Miss Leslie is peculiarly gifted to provide a sym- pathetic portrayal of a little girl such as Phoebe-Ann, who, by reason of her goodness of heart and innate cleverness, turns out to be the inspiration and the salvation of a wealthy young bachelor, who has de- termined to mould his career along artistic lines. The young Vitagraph star seems to be developing con- siderably as an actress. With each picture she indi- cates a broadening in her method of conveying emo- tion. Although there is no call for any great depth of expression in the interpretation of the heroine in this story, there are moments when the part demands a display of feeling which Miss Leslie realizes to good purpose. In addition to her performance, which is certain to be liked, audiences will find interest in following the portrayal of Eugene Strong as the art- ist, Agnes Ayres as the society girl, who is ready to marry him on account of his wealth, realizing that there is no love between them, and Earl Schenk, who makes a sufficiently smooth and ingratiating philan- derer. The atmosphere of
the story is not unlike that which is frequently found in tales dealing with artistic and society life, scenes alternating between a conventionally correct home of a wealthy family, and what is supposed to be a Washington Square studio, although it, too, is furnished on an expensive scale. Against the wishes of his father, Eugene Strong, persists in painting pictures that do not sell, also in spending his nights in riotous living, producing a mental condition that is scarcely conducive to successful work. One day his caretaker is sick and sends her daughter, Phoebe-Ann in her place. Phoebe immediately takes a fancy to the handsome young bachelor and with true feminine intuition, supplemented by information supplied by the butler gathers that he is on the wrong track if he wants to make good, independent of his wealthy father. Although Eugene does not realize it at the time, Phoebe is the cause of his dropping his sporty friends and concentrating on work, moreover, without his knowledge, she sells one of his paintings which brings in a much needed check. The outcome is not difficult to imagine, with the ignorant little girl blossoming into a radiant young woman, who is instrumental in disclosing the unfaithfulness of Eugene's society fiancee. Ordinary as this plot may appear in a brief summary, it is consistently entertaining by reason of the acting and a production which is adequate in all departments.

- A Tax on Bachelors
  
  **Type** Film
  **URL** MPW_1909_01-06_moviewor4chal.txt
  **Date** 1909
  **Distributor** Vitagraph
  
  **Extra** 00000
  A comedy from the Vitagraph studio which shows what happened when a tax was placed upon bachelors. There was a proviso in the law that if the tax was not paid by a certain time the bachelor must marry whoever proposed to him first. The old maids' club held a meeting and decided that the bachelors should not pay the tax within the specified time. The bachelors decided they would and started in a body for the tax office with the old maids after them. Fortunately for the bachelors they won the race and the old maids fainted when their hopes were so ruthlessly dashed. It gets a good many laughs and has some really funny episodes.

  **Genre** comedy
  **Date Added** 5/3/2015, 3:53:50 PM
  **Modified** 5/3/2015, 3:54:32 PM

- At Bachelor's Roost
  
  **Type** Film
  **Date** 1916
  **Loc. in Archive** 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt
  **Distributor** Kalem
  
  **Extra** 00000
  An Ethel Teare comedy, in which that young lady appears to her usual attractive advantage.
The story is averagely humorous and far better than the other comedies with the same lead.
Gus Leonard, Jack MacDermott and Charles Ilulgro are the support.

Notes:

- [bad ocr]

1916_01-03_motography151elec_ftrade_MOT.txt

1916_03-04_motionpicturenew132unse_ftrade_MPN.txt

**AT CROSS PURPOSES**

**Type**  Film  
**Date**  1913  
**Loc. in Archive**  MPW_1913_10-12_movingpicturew18newy.txt  
**Extra**  00000  

be Duke of Lanzl is a young man who has gone the pace and exhausted every possible pleasure. He is tired of his useless, gay bachelor life and seeks some more abiding road to happiness. His usual associates bore him, his women acquaintances fall to give him any pleasure by their snobbery, and he is fast becoming a misanthrope. On the other hand, Hesperla, a charming young lady, lives in deadly quietness and monotony with her parents, going through her ordinary duties, day by day. and although surrounded by every luxury, she has no amusements or gaiety to enliven her existence. A mutual lady friend determines to bring the two together, believing that the two opposites would make a happy pair. She writes to the duke and piques his curiosity by describing Hesperla as a suitable wife for him. He is charmed by the description and at the first opportunity seeks an introduction. They are mutually pleased with each other, and soon a marriage is arranged. After the wedding Hesperla finds that she has made a mistake, as her husband will not indulge her in any kind of amusement, but expects her to sit at home and lead a quiet domestic life. They are very much at variance and a bitter quarrel between them and Hesperla tells him that she is sorry she ever married him. They both feel Diore bored in their married life than formerly. and Hesperla decides to do something to bring the duke to his senses, She combines with the servants to make the home as uncomfortable as possible without in any way relieving the situation. She writes to her parents regretting her marriage and the old people send a mutual friend in order that he may do his best to place matters on a better footing with the young pair. The intercession at first is of no avail, but ultimately, after many storms, the pair decide that they devotedly love each other and they settle down to mutual happiness with the determination to help each other over any little difficulties that may come up.

**Date Added**  5/4/2015, 6:28:55 PM  
**Modified**  5/4/2015, 6:29:54 PM
### A TURN OF THE CARDS

**Type:** Film  
**Date:** 1914  
**Extra:** 00000  

John Ri.-li- ards was a bard-working man with a pretty wife and a little boy-, whom he idolized. Taylor, bis assistant, was a bachelor who lived far beyond his means and already, unknown to his trusting chief, had embezzled some of the bank's funds. Taylor was cowardly and he endeavored to involve Richards in his thefts, so that when discovery came he would share the blame with him. Craftily he tried to in-duce Richards to "borrow" some of the money for a "sure thing" in a certain gambling house he fre-iuented, but the paying teller indignantly refused, and then, reassured by Taylor's laughing manner, believed that his assistant was only joking. The embezzler bided his time and it soon came. Richards' little boy was seriously injured, and the services of a specialist were necessary for the lit-tle boy's life to be saved. The president of the bank refused the advance his paying teller requested, and then with despair gripping Richards, the voice of the tempter was heard, and Taylor bent Richards to his will. Richards took the money, the special-ist was paid and prepared to perform the operation in the paying teller's home. The speculations of both Kicliards and Taylor were discovered and offi-cers sent to arrest them. Richards was arrested as he awaited the result of the operation in his child's bedroom, but his wife was left in merciful Ignorance of his plight. The two (uiprits were brought to the bank pres-ident's home. The evidence was conclusive and they could not deny it. Their employer was a grim man, who hardly regarded his clerks as human beings, so he made a proposition to them which was as unique as it was startling. "You men shall stake your liberty upon the cards," he said, as he tossed a pack of cards upon the table. "The loser goes to lieuion, the winner retains his position." It presented the one path to freedom, and the men eagerly ar-cepted it. And so John Richards, while The <H'cio'-< fuufe'h't for the life of his chad, battled to his liberty, and the final turn of the cards brought defeat. The impassive officers seized him, and Taylor nonchalantly strolled toward the door. But at the door his employer ha'ved h-ni, T'le banker's hand darted swiftly into Taylor's sleeve, and returned holding several cards. "You cheat." he said scornfully, and he motioned to the oti io'cr.*** to release Richards and take Taylor in bis ilace. As the door closed behind Taylor and his guards. Richards sank into a chair, but at that moment the telephone rang, and the paying teller heard the glad tidjn?^ that his child's life was saved.

**Date Added:** 5/4/2015, 6:47:40 PM  
**Modified:** 5/4/2015, 6:48:27 PM

### AUNT MARIA'S SUBSTITUTE

**Type:** Film  
**Date:** 1910  
**Loc. in Archive:** MPW_1910_01-06_movinworse06chal.txt  
**Extra:** 00000  

Like a good old pal, a young chap writes his chum to come down to his seashore cottage for the week-end. He also writes his best girl to come down. Chaperone? Why — thats fixed! His elderly aunt will attend to that. Both respond favorably, and he prepares to receive them when he gets word from his aunt, who has gone out, that her mother is ill and she will be unable to return. That's a fine situation for the bachelor! How on earth is he going to get a chaperone for this girl? While he is wondering what to do, his chum arrives. In a torrent of brotherly
confidence, he tells him what a predicament he is in. All he gets in return, however, is sympathy, until he conceives a bold plan. The girl doesn't know his aunt, so why not have his portly chum pass for her? Said chum promptly objects to donning skirts, but the other implores, and so strongly pleads the cause of a courtship in jeopardy that his pal consents. Getting into the skirts is a fine old job, but he finally hurdles the waist lines; no sooner has he dressed and discarded the cigar butt when the lay visitor enters. The chum welcomes her like a good aunt; in fact, too good, for he kisses her again and again; the bachelor is furious, but he dare not object — any fellow's aunt may kiss his best girl. Well, all through the visit the bogus aunt works the situation for many a kiss and hug, when something happens: The real aunt returns! When she comes into the reception room and sees the being in skirts that uses a private moment by putting its feet on the table and smoking a liberal perfecto, she promptly goes off in a faint. The couple is only in the next room and when they hear the commotion they rush in. Can you imagine how long a man in disguise can stay without shedding his skirts when he has a fainting woman on his hands? Just figure the finish of this picture.

**AUNT MIRANDA'S CAT**

- **Type**: Film
- **Date**: 1912
- **Loc. in Archive**: MPW_1912_04-06_movingpicturewor12newy.txt
- **Extra**: 00000

A pretty white cat is the joy and pride of an old maid known as Aunt Miranda. Every afternoon she sits at the window with a novel and her cat, and incidentally flirts with Jonathan Biggs, a bachelor who occupies a room directly opposite hers, in the house next door. One afternoon Miranda's cat, in company with another feline, gives a high pitched concert on the back fence and rudely disturbs old Biggs' peaceful slumber. He quickly demonstrates his antipathy for cats by shying the heaviest missile he can lay hands on and with good effect, for Miranda's cat falls to the ground with a thud, apparently dead. Not wishing to incur Miranda's enmity, he hastily descends to the yard, places the limp body of the cat in a bag and buries it under a tree a short distance up the road. Two tramps hiding behind the tree silently observe this proceeding and when Biggs leaves, they feverishly dig up the bag thinking it contains a treasure — only to find a dead cat. Meanwhile Miranda has missed her cat and is frantically searching high and low for it. To make matters worse, she catches her niece in the act of eloping with Dick Perkins, whom she berates and drives from the premises. To escape Miranda's wrath, Dick doesn't let the grass grow under his feet. Up the road he passes Biggs, who is re-turning from the cat burial, and a little farther on Dick comes upon the two tramps and dis-covers Aunt Miranda's cat, not dead, but alive, hav- ing been stunned. With due haste Dick returns the cat to Miranda's house. Suffice it to say she is overjoyed to recover her darling cat; while, on the other hand, Biggs is so startled at the cat's return that he nearly faints. Dick threatens to tell all he knows. Biggs quickly sees the point and in-duces Miranda to give her consent and blessing to the young couple after which old Biggs pops the question, Miranda accepts him and all ends well.

**A VIRTUOUS VAMP**
AS A WHOLE A humdinger of a comedy STORY Adapted from successful play, "The Bachelor." DIRECTION Exceedingly well done PHOTOGRAPHY Excellent LIGHTINGS Very good CAMERA WORK Extra good; some new effects for getting laughs. STAR Super excellent; her work could not be improved on. SUPPORT Very good; Conway Tearle gave consistently good performance. EXTERIORS Very few INTERIORS Consistent with the demands DETAIL Closeups of star handled with telling effect; scene with near-sighted man mighty well done; titles unusually good. CHARACTER OF STORY Clean light comedy LENGTH OF PRODUCTION About 5,000 feet Yea, Bo! This is a humdinger, a screamingly funny light comedy. If you haven't got it on your list jump right in your little automobile and hustle around to the nearest exchange handling it and grab it up quick. It is there with bells on and after you show it once you'll not be able to keep the crowd away for the rest of the week. They should flock in in droves. The picture was adapted from Clyde Fitch's successful play, "The Bachelor," by John Emerson and Anita Loos and they have certainly done a mighty fine piece of work. So you have a good story as a basis. Then David Kirkland has come along and directed a quick-moving fast tempo production, digging up some new incidents that are sure laugh getters. Gwendolyn Beaufort-Beaufort Armitage, played by Miss Talmadge, is descended from one of the noblest and oldest families of England. The picture opens the day after the big San Francisco fire and shows the family consisting of mother, son and daughter amid the ruins of their once palatial home. Then there is a jump of several years. Gwendolyn with her family comes to New York. She gets a job as stenographer in the office of a wealthy young man who believes in nothing but business, hiding her real identity under an assumed name. She is so attractive that all the men lose their heads over her and Work is disrupted. The young man at the head of the company reinstates her several times after she has been discharged on the ground that it is not her fault because she is so pretty and the men make fools of them—selves over her. At last, in order to maintain the stand he has taken he is forced to take her as his own stenographer promising her that she will not be annoyed by sentimental foolishness from him. Then Gwendolyn falls in love with her boss. Numerous amusing complications follow, a scene having to do with the "shimmy" being particularly well handled. In the end of course the boss wakes up and the usual happy ending follows. This brief synopsis cannot possibly do justice to the numerous funny situations that the play abounds with. The titles help things out in good shape also but the big out—standing feature of the whole production is Constance Talmadge and the way she handles things.

**A WEEK-END WIFE**

The Plot: This is a farce comedy. Perry Hammond commutes daily from Sea Cliff. His wife complains that she is a "week-end wife" because he is usually forced to stop at hotels in town most of the week because of pressure of work. Perry himself feels that a little more continuity in
his family life would not be amiss and plans to obtain this by getting a furnished apartment in
the city with which he intends to sur- se his wife when everything has been 'arranged. It is his
idea that they will spend the middle of the week in the city and go to the country together for the
week-ends. This particular week he has secured the apartment and is once more forced to stay in
town until Friday. Dorothy Vane, his wife's chum, solicits her help in a matter affecting her
brother, Vance Vane. It seems that Vance, quite innocently and unintentionally, has inspired a
deep affection in an old maid named bu- zanna Simpson. He has told Suzanna he is a married
man but she refuses to believe him and persists in fol- lowering him about and sending him daily
valentines. Could Betty help brother Vance out of this situation by allowing Dorothy and Vance
to come to Hammond's house where Betty could pretend to be Vance's wife, just for a day or so
while Suzanna visits the suburb? Betty, by reason of their long friendship, consents. Vance is
installed in Perry's bed room and Betty takes Dorothy into her own boudoir. Suzanna comes,
sees and is convinced, but lingers to knit a pair of wristers for Vance as a last token of her
esteem. Perry meanwhile also has a friend in need. Tom Stafford has a sister with no place to
go. inis sister has quarreled with her husband and come to New York with her baby where she
has thrown herself on Tom's hands. Tom cannot secure any rooms for her and does not know
what to do — could Perry help him out for a day or two. Perry could. He will go home a day
earlier than he intended and Tom's sister with her baby can use his apartment. So it is arranged.

Betty, at home, receives a notice from the real estate people that the apart- ment in town is ready
for occupancy. She knows that this was intended as a surprise by her husband so she thinks she
will surprise him by buying for him a certain pipe rack he has admired in a shop window in
New York, bne will take this to the new apartment and hang it up in his den. She arrives with
the pipe-rack in her grip just in time to observe, from the other side of the street, Perry's descent
of. the basement stairs with a baby carriage Then she sees him wave his hand to a woman with a
baby in the windows of an upper apartment and go down the the street. So — he has another
family! Climbing the fire escape to investigate she is spied by the janitor and a cry of burglars
is raised. Taking refuge in an open window Betty hides under the bed in an empty apartment.
Pres- ently the owner, a jolly old bachelor named Carter Rowland arrives on the scene with a
bag full of old Scotch. He spies her feet sticking out from beneath the bed and drags her out.
The police arrive at the door and he lies like a gentleman, swearing that she is an old friend — a
relative in fact — and has been talking with him for hours more or less. The police go away.
Rowland offers Betty a drink and is rebuked forcibly. She grasps the bag and escapes from the
house. Perry, meanwhile has gone home and found his room full of another man's clothes. He is
waiting for her revolver in hand when she returns. Recrim- inations are followed by explai when
the atmosphere full of Scotch. claim the bag. Suzanna comes to bid a last farewell and
arrives just in time to meet Tom's sister (Perry's alibi) who proves to be Vance's wife. She left
him because of Suzanna's letters. So all ends happily in general re- unions and even Suzanna
comes out winner, for she makes a hit with the old bachelor. Locale: New York and suburbs.

• A Wife by Proxy

  Type  Film
  Date  1917
  Loc. in Archive  1917_01-06_motography17elec_ftrade_MOT.txt
  Distributor  Columbia Pictures
  Extra  00000
  Abstract "A Wife by Proxy" has an Irish setting, and Miss Taliaferro is seen as a sweet Irish lassie.
Columbia Pictures Corporation produced it for the Metro program. In this delightful five-part photoplay Miss Taliaferro as "Jerry" McNairn, left alone in "old Ireland" by the death of her father, goes to America in search of her father's young American friend, Norton Burbeck. Burbeck is a bachelor and a millionaire, and the little Irish girl soon discovers the plot of an unscrupulous adventuress and her accomplices to get his money.

**A Woman's Wit**

- **Type**: Film
- **Date**: 1910
- **Loc. in Archive**: MPW_1910_07-12_moviewor07chal.txt
- **Extra**: 00000
- **Abstract**: Tells the story of a woman who objected to a bachelor friend marrying another and succeeds in making him appear so ridiculous that the other woman refuses to have anything to do with him.

**A WORLD WITHOUT MEN**

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: MPW_1914_10-12_movingpicturewor22newy.txt
- **Extra**: 00000
- **Abstract**: Three charming sisters vow to one another eternal adherence to the blessing of single life.
Augusta, ring-leader of the three, is particularly violent toward the sterner sex. She looks for a position, obtains several, but resigns them because of the unwelcome attentions forced upon her by various men. Meantime her sister Ethel res music lessons in their apartment, while Clara, the third sister, a medical student, secures a position as assistant to young Doctor Squibb. In the same apartment house with the sisters lives a girl who is receiving attentions from Carl Waldeck, a young attorney. Her father has forbidden the young man to call upon her. Carl calls upon her one day and barely manages to escape the angry father. He seeks refuge in the apartment of the three sisters and entreats them to permit him to stay there to avoid his pursuer. To get rid of him they make a bridge of their ironing-board. On this he escapes through a window into another flat. The morning after Augusta receives her answer to a position in an office of two attorneys. She makes such a good impression upon Mr. Speck, one of the attorneys, that she secures a position. Here she undergoes the same annoy-ances that she has received before, which only ends when she knocks the office manager down. This causes him the loss of his position. She is now promoted to his position and requests that her former position be given to her sister, Ethel. Mr. Speck consents. Ethel makes a hit with the office clerk. Clarence Hallroom, a confirmed bachelor. He and Ethel make eyes at one another and are intercepted by Augusta, who asserts her authority and puts a stop to the lovemaking. One day Carl returns from his vacation to his work, and is recognized as the ironing-board tourist. The beauty of Augusta has made a profound impression on him but in seeking to obtain from her a corresponding feeling he receives a rebuff. He decides to teach her a lesson. He arouses her jealousy by a flirtation with Ethel. Augusta resigns her position and leaves and compels poor Ethel to leave with her. Clarence cannot forget her and seeks an excuse to call upon her. Freed from the grim censorship of Augusta, they shortly come to an understanding. A little later Augusta, now returning to her home, receives a call from Waldeck. As she will not admit him by the door, he enters the apartment through the window by means of the ironing-board. His eloquence sweeps away the last vestiges of her old-time man-hate, and she also becomes engaged. That very same day the charming Clara joins the ranks of the brides-to-be becoming engaged to Dr. Squibb.

**Bachelor Bill's Birthday Present**

**Type** Film

**Date** 1913

**Loc. in Archive** MPW_1913_01-03_movingpictureworldnewy.txt

**Distributor** Powers

**Extra** 00000

Bachelor Bill is reminded of his birthday by a postcard from his brother. Edna Vale, a young widow with a baby, sick and almost starving, enters Bill's shack, and finding it empty, decides to leave the baby, with an appeal that it be cared for. Bill comes home, finds the baby on his bed, and has a hard time looking after it, until he advertises in the postoffice for a nurse girl. Edna sees the ad, applies, and is accepted. Being caring for the baby, she takes charge of the house and Bill enjoys home comforts of which he never dreamed. His satisfaction gets a rude jolt, however, when Edna finds a note from the Vigilance Committee, objecting to Bill's mode of life and advising him if he wishes to avoid trouble to get rid of the pretty nurse or get a chaperon. Bill expresses his opinion of the committee but Edna, fearing trouble for him, decides to go. When it comes to leaving the baby, her mother heart fails her and she takes it along. Bill comes home, and starts after Edna — as he says, to get the baby. He finds Edna seated by the roadside, crying from weariness and desolation. He asks for the baby. She refuses to give it up. Bill says it's his baby. Edna says that it was his first. Bill asks why the
kid's father isn't looking after his womenfolks? Edna replies that be is dead. Loath to give up the baby, Bill asks Edna to sit down till he thinks it over. The parson comes up the road on horseback and gives Bill an idea. He asks the parson if he wants a job. Hearing that he does, Bill invites him to marry him and Edna. She is tempted to run away, but a look at Bill convinces her that he would run after her if she did, so she gives in with good grace.

• **BACHELOR BRIDES**

  Type: Film  
  Date: 1926  
  Loc. in Archive: 1926_05_variety82-1926-05_ftrade_VAR copy.txt  
  Extra: 00000  
  
  P. D. C. release. C. Gardner Salllvaa Ekture. Stars Rod. La Rocque and feet urea llnor Falre. Adapted from the stage play of C. H. Mncldm. with W. K. Howard the director. At Broadway (vaude. -pictures). New York, week May 10. Running time* T4 mlDutea. A "gag" picture, using Shake- speare's "Much Ado About Nothing" as the "catch" line and flashing that in the opening sub-title. Proffering a festclo yarn that goes in 18 differ- ent directions it simply amounts to a series of "gags," with Griffith and Henry Kolker as a couple of happy stews. Between the sub-titles and the action there's enough laughs to send this one across, but they won't come out talking the way they did on "A Regular Fellow" or "Hands Up." One reason for this is that the film is too long, 78 minutes, and the "Stew" thing loses some of its strength after a while. Griffith does a corking comedy drunk. Many of the "gags" click, especially the one having Griffith driving a hook and ladder fire truck with no one at the rear steering wheel — thence becoming a terror of the road. This leads Into a real fire, where Griffith gets into the wrong house and a steam bath, previous to which a bandit holds up Griffith, also the husband and wife, whom he has be- come mixed up with through ab- ducting the latter on the pretense he'll marry the first woman he sees. Helen Costello and Bryant Wash- burn are restricted in support, the main burden falling upon Mr. Kolker, who capably meets the ob- ligation. Despite that it is an out and out silly farce, it's a full 60 minutes of laugh entertainment for any house. The extra 18 do not help, and there's enough of the "stew" bits running to permit scissoring.

  Date Added: 5/3/2015, 8:45:50 AM  
  Modified: 5/3/2015, 8:46:26 AM

• **BACHELOR BUTTONS**

  Type: Film  
  Date: 1912  
  Distributor: Vitagraph  
  Extra: 00000  
  
  Bunny comes to the conclusion that no one loves a fat bachelor, and he will go out in the fields and curtail his mis- erable existence at the end of a rope. Contemplat- ing this rash step, a dog comes along, seizes the md makes off with it. Bunny gives chase and throws a stick at the dog.

  Date Added: 5/3/2015, 8:45:50 AM  
  Modified: 5/3/2015, 8:46:26 AM
He playfully drops the rope off the bridge and picks up the stick. Bunny more miserable than ever, returns to his home. The dog follows him. Bunny sitting disconsolate in his own little room, weeps over his unhappy fate. The dog enters, looks up sympathetically at him. Bunny prepares a frugal repast and proceeds to partake of it. The dog jumps on a chair beside him. This arouses the poor bachelor's attention. He offers the dog food, but she refuses to eat until he has helped himself first. Then she accepts some. At last, the lonely man has found a companion who cares for him and his interest in life is reawakened and he continues to live on, forgetting the trials and tribulations of the past.

**Bachelors' Babies**

- **Type**: Film
- **Date**: 1925
- **Loc. in Archive**: 1925_11_1926_02_exhibitorstrade00new_ftrade_ETR.txt
- **Distributor**: Educational
- **Extra**: 00000
- **Running Time**: 2 reels

A member of The Bachelor's Club, in order to dodge an engagement with a young lady on Xmas Eve, invents the story that the club is giving a party for orphans. The lady in question promises to come over, so to make the story good, the bachelor rushes out and picks up some kids at random, bringing them back to the club. The party is a success as far as the youngsters are concerned only, for the attentions lavished on the women-haters make them somewhat uncomfortable. A Juvenile Comedy that will undoubtedly please. Three or four bachelors dressed as Santa Claus scrambling round in a chimney will evoke many laughs from the youngsters. The plight of inexperienced bachelors suddenly burdened with the care of five or six children is always a source of amusement for the grown-ups. It follows that men disinterested in women, are strongly averse to the affections of cunning little tots, illogical as it seems, so that the expressions of repugnance on the faces of the woman-haters when they are caressed and kissed by the youngsters, will afford many a laugh. Big Boy, the smallest of the lot, in his raccoon coat and earphones, is a delight. Play up to the youngsters — and their mothers.

- **Date Added**: 5/3/2015, 8:34:05 AM
- **Modified**: 5/3/2015, 8:34:52 AM

**Bachelor's Paradise**

- **Type**: Film
- **Date**: 1928
- **Loc. in Archive**: 1928_04-06_motionpic37moti_ftrade_MPN.txt
- **Extra**: 00000
Here's a picture that is funnier than Chaplin's "Circus" and as perfectly cast as was "Over the Hill" . . . In fact, it is the best cast and best acted picture this reviewer has got a close-up of in ten years. And one of the best directed. Worth going miles to see.

**BACHELOR'S SECRET**

*Type* Film  
*Date* 1929  
*Loc. in* file://localhost/Users/lspiro/Documents/MHDLcorpus-to-1929/1929_07-09_exhibitorsherald96quig_ftrade_EHW.txt  
*Extra* 00000

An adaptation of Walter De Leon's original story A delightful amusing farce in which a suave young man lies about his past with inconceivably funny results to himself, the girl he plans to marry, and the girl he involves. Directed by Tay Garnett and supervised by Ralph Block.

**BASHFUL BACHELOR BILL**

*Type* Film  
*Date* 1913  
*Loc. in* MPW_1913_07-09_movingpicturewor17newy.txt  
*Extra* 00000

Billy Garside was a young, good looking bachelor, adored by the fair sex. To escape their attentions he fled to the seashore, but the summer girls there, yearning for the society of eligible young men, pursued him, and in desperation he decided to make them think he was a married man. He purchased the photograph of a well-known actress, suitably inscribed it, and left it in a prominent position on his bureau. A pretty chambermaid saw the photograph, and the news soon spread through the hotel that the supposed bachelor was really a married man. The girls gave Billy a cold reception, and he was really very glad that they thought he was married, except that the pretty chambermaid (who was really a college girl, working on her vacation) was greatly incensed at his apparent deception. Billy liked her and wished he could assure her that he was just a mere bachelor, but when he thought of the other girls he decided not to speak. His deception was soon exposed. The original of the photograph arrived at the hotel with her husband on their honeymoon. The husband blundered into Billy's room and discovered the picture of his wife. Wrathfully he sought out the bachelor and demanded an explanation. Billy explained and the husband's sense of humor saved the situation. The feminine guests, furious at being fooled, snubbed Billy unmercifully, but the pretty college girl, when she learned the truth, forgave Billy, and soon another bachelor joined the ranks of the benedicts.
• Bashful Billie

**Type**  Film
**Date**  1915
**Loc. in Archive**  1915_07-12_motography00test_ftrade_MOT.txt
**Distributor**  Lubin
**Extra**  00000

Billie, a bashful bachelor, at a reception meets the beautiful Miss Frances Walton and unaccustomed to ballroom chatter makes many slips. Restaurant food brings indigestion and Billie consults a physician, who recommends exercise and the name of Dr. Walton, a physical culture expert. When the doctor arrives Billie discovers the physical culture instructor is the beautiful Frances Walton of the reception. Gradually Billie falls in love with Miss Walton and with tremendous effort he hikes himself to the marriage license and returns determined to win her of her girl's father. They finally succeed in eloping to the woods, but are prevented from osculatory exercise by the interruption of the next two toughs. Father and Mr. I. M. Short, father's choice for his daughter, also meet with discomfiture at the hands of the toughs, being forced by them to exchange clothes. Some hunters then figure in the troubles of Short and Father, and at the end it is the privilege of Jerry to rescue the two men from their pursuers. Of course, Jerry and Grace receive the parental blessing.

**Date Added**  5/2/2015, 9:36:56 AM
**Modified**  5/2/2015, 9:38:42 AM

• BATTY BILL'S HOME ROUGH-HOUSED

**Type**  Film
**Date**  1914
**Loc. in Archive**  MPW_1914_04-06_movingpicturewor20newy.txt
**Extra**  00000

Batty Bill has some bachelor apartments. He also has a friend, who has fallen in love. These lovers adjourn to Batty Bill's apartments, where unfortunately for Batty Bill, they are traced by the wrathful father, who spites his wrath on the furniture and contents. While doing this, he is discovered by Batty Bill, who, in his humble endeavors to stop the damage, becomes himself the object of the father's fury and is chased through all sorts of ridiculous mix-ups; from roof to roof and through shops alike.

**Date Added**  5/4/2015, 7:01:00 PM
**Modified**  5/5/2015, 6:39:55 AM

• Beau Broadway

**Type**  Film
**Date**  1928
**Loc. in Archive**  1928_09_1929_02_pictureplaymagaz29unse_ffan_PPM.txt
Two rather musty — no, very musty — situations inspire the picture known as "Beau Broadway." If you can condone them, you will find the remainder of the entertainment fair. As for myself, I cannot condone. When a worldly bachelor is asked to look after the granddaughter of a dying friend, promptly assumes that she is a child and discovers her to be an ingenue with lots of sex appeal, I recall two hundred and forty-six versions of this in novels, plays, and movies. And when the roué marries the ingenue in the end, I find the conjunction repellant. When, in addition, the roué, who is a prize-fight promoter, elaborately keeps secret his occupation from the girl, I know the circumstance has been fabricated by a tired mind just to make a movie. Apart from this, however, the picture has bright moments and is not as dull as it is absurd. Lew Cody, as the fight promoter, gives a clever and believable performance, and Sue Carol lifts her role of the ingenue far above what it would have been in less pretty and appealing hands. But as for pairing them off as man and wife — well, when it happens in real life there is a cry of protest. Aileen Pringle, though costarred, has little to do except espouse the juvenile when the other romance is assured.

**Beautiful Belinda**

**Type** Film  
**Date** 1915  
**Loc. in Archive** 1915_01-06_motography13elec_ftrade_MOT.txt  
**Distributor** Selig  
**Extra** 00000  
Professor Boggs, a bachelor, is in the jungle. Professor Diggs writes him that his wife and daughter are with him and invites the professor to visit them. The photograph of Diggs' daughter is so beautiful that Boggs tries with a telescope to get a glimpse of the lovely girl. Instead of this he sees the Diggs' camp raided by a band of Fuzzy-Wuz-izzes. Mrs. Diggs tells the professor that beautiful Belinda is gone. Boggs plunges into the jungle, falls over a cliff on the heads of the blacks and is disappointed to learn that the beautiful Belinda is only a dog. When he returns to camp he finds that the daughter, a vision of loveliness, is with him in reality.

**BELOVED JIM**

**Type** Film  
**Date** 1917  
**Loc. in Archive** MPW_1917_12_moveing34chal.txt  
**Distributor** Universal  
**Extra** 00000  
A five-reel number, written by Joseph Girard, featuring Harry Carter, Priscilla Dean and the author. This has a strong holiday atmosphere and tells a story of unusual sentiment and
emotional strength. The chief characters are a middle-aged bachelor, an orphan girl whom he marries, an old derelict whom he befriends, and his rascally nephew whom he banishes from his home. A strong holiday offering. Reviewed at length elsewhere.

**Be My Guest**

- **Type**: Film
- **Date**: 1923
- **Loc. in Archive**: 1923_03-05_exhibito00newy_ftrade_ETR.txt
- **Distributor**: Universal
- **Extra**: 00000
- **Running Time**: 1

Abstract: What fun there is in this one reel is afforded by the adventure of a young bachelor, wearied of restaurant cookery, decides to accept invitation to dine at the homes of married friends. Matrimony is here pictured as one storm and strife after another, and as the inviters are too busy settling disputes, the hero has to go without his dinner at each home. A lot of smashing of crockery on the seeming heads of the houses in this, but there are nevertheless a few chuckles thanks largely to the clever acting of Neely Edwards. This may prove of service in filling out a program.

- **Genre**: comedy
- **Date Added**: 5/3/2015, 4:50:26 AM
- **Modified**: 5/3/2015, 4:51:04 AM

**Bessie's Bachelor Boobs**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-12_motography00test_ftrade_MOT.txt
- **Distributor**: Falstaff
- **Extra**: 00000

Abstract: the time draws arduously upon four bachelo who are staying at a bug-infested summer hou! the only women guests of which are antiquit Under different circumstances, they all meet beautiful girl on an adjoining farm, and as h

- **Date Added**: 5/2/2015, 9:18:25 AM
- **Modified**: 5/2/2015, 9:20:10 AM

**BETWEEN TWO FIRES**

- **Type**: Film
- **Date**: 1915
Ann and Belinda are both rivals for the love of Finley Jones, a well-to-do bachelor, and the two women shower him with attentions. Finally both send him leap-year proposals and that settles it—he "ducks." Presenting FLORA FINCH, KATE PRICE and WILLIAM SHEA.

**BEWARE OF BACHELORS**

Type Film  
Date 1928  
Loc. in Archive 1929_01-03_exhibitorsherald94quig_ftrade_EHW.txt  
Extra 00000  
Format part silent, part mono  
Abstract A slow-ly acted picture that has been labeled as comedy. Collier okay, but no star. Miss Ferris, well, some-thing should be done about her. In the last few pictures she's either been taking it out on Warners or they've got it in for her. Andre Beranger drew the only laughs. By the way, take a look at the maid in one of the bed room scenes—she's good! —"R. J. Speck, Kenwood theatre, Chicago, 111. —General patronage.

Date Added 5/3/2015, 9:07:21 AM  
Modified 8/16/2015, 5:55:32 PM  

Notes:

- 1929_01-03_exhibitorsherald94quig_ftrade_EHW.txt  
- *Beware of Bachelors* (1928) is an part-talkie pre-code comedy drama film produced and released by Warner Bros., and directed by Roy Del Ruth. The movie stars Audrey Ferris, William Collier Jr., Margaret Livingston, Clyde Cook and George Beranger. The film was based on a story, of the same name, by Mark Canfield (an alias for Daryl Zanuck).


**Bill's Wife**

Type Film  
Date 1916  
Loc. in Archive 1916_04-06_motography152elec_ftrade_MOT.txt  
Distributor Laemmle  
Extra 00000
Featuring Myrtle Gonzalez. Mr. Grouch, a bachelor, has offered his servants the use of the house for a party, but on the morning of that day he is in such a bad frame of mind that everybody suffers, even his secretary — who is fired — and the party privilege is repealed.

Another girl applies for the position of secretary but she is turned away for being too pretty. The latter's little brother, how- ever, has a strange meeting with Grouch and penetrates his crusty heart. The result is that the pretty secretary is called back and the ser- vants have their party.

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**BILLY'S LETTERS**

- **Type**: Film
- **Date**: 1911
- **Loc. in Archive**: 1911_01-12_movingpicturenew04unse_ftrade_MVN.txt
- **Extra**: 00000

A phonograph acts as an excellent pacifier between man and wife in this picture, which is a series of humorous and farcical complications. Billy Braham decides that his bachelor days are over and betakes himself a wife. He does this secretly, and naturally when his friends hear about it they are very much surprised. Among those who send mes- sages of congratulation are Gaby de Rose, an old flame. Gaby says that she is engaged to marry Count de Gassac and won't Billy be so kind as to send back her old love letters, and in return she will send his? Billy does so. He tears the note, as he thinks, and goes to his room upstairs for the missives. Wifey finds the note, and makes two and two, with the result that there is trouble in store for Gabi- and her husband.

Failing to find the letters, which have already been dispatched to Gaby, Mrs. Graham visits Gabby, who is a vaudeville artist. There is a stormy scene between the pair. It is considerablj- enhanced when Mrs. Graham discovers the packet of letters couched in most endearing terms, and which were signed by her husband's name. Gaby gets into the plot, too. The Count learns of the let- ters and is furious. He forthwith calls off his engagement, but comes back the ne.xt da}’ and rescinds his decision. Dur- ing the whole turmoil Billy is at the club. Ayiien he comes home his wife re- fuses to have anything further to do with him and locks herself in her room. Then Billy rushes to the phonograph for aid. He starts the machine, and it plays that pretty ditty, "All Alone." The scene of the situation appeals to Mrs. Graham, who relents, forgives Billy, who seeks refuge in turbulent wifey's outstretched arms.

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**BILLY'S WAR BRIDES**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: MPW_1916_04_movwor28chal.txt
- **Extra**: 00000

This features Wm. Oar- wood as a young bachelor, who dreams that after the war all men must have not less than three wives. He marries four girls of different nationality, who present him with twins, triplets and even more babies. The Idea is broad, but bandied In a harmless way. It
• **Billy Van Deusen's Fiancée**

**Abstract**

Featuring John Steppling, John Sheehan and Carol Halloway. Billy Van Deusen receives a letter from his pal, Bob, who requests that he visit him in his "skinless Arcadia. Bob meets him at the station and takes him home and Billy sees all evidence of bachelordom and is highly pleased, but when the servant taps the dinner gong and from all sorts of uncanny places beau- tiful girls appear he is taken back. He tries to make a hurried departure, but the eyes of Bess hold him and later Bob tells him that Bess is his wife to-be. Bob suggests that Billy announce that he is engaged and he uses the name of Mary Brawne, who is a woman tennis champion, as the name of his fiancée. Everything runs smoothly until Mary Brawne appears upon the scene with her sweetheart and after a score of exciting scenes Billy makes his getaway and resolves that in the future he will choose his own escapades with the women folk.

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• **Billy Van Deusen's Operation**

**Abstract**

his piece has a slightly higher laughing average than the general run of Beau- ties. The favorite cast works in some new business, and not a few of the subtitles are genuinely humorous. Among the farceurs are John Steppling, Carol Halloway, John Sheehan, Dick Rosson, and Robert Klein. Billy Van Deusen, a corpulent bachelor, is much enamoured with a pretty nurse. He pre-tends to be injured and is taken to the hospital. A lunatic escapes from his padded cell, and puts another man's diagnosis chart on the door of Billy's room. The doctors are about to operate on the protesting man, but the nurse discovers the mistake in time. When Billy is informed that the nurse is married to one of the doctors, he begins to inhale from an ether bottle.
**BILLY VAX DUSEN'S CAMPAIGN**

Type: Film  
Date: 1915  
Loc. in Archive: MPW_1915_10_movie26hal.txt  
Extra: 00000

Billy Van Deusen, a wealthy bachelor, living at his club, rescues Helen from an awkward predicament, while she is engaged in charitable work in a tenement. They become friends, and Billy falls in love with her. When he proposes, she tells him that she can't marry him because he has never done anything worth while, and suggests that he perform some distinguished and useful act. Billy consults with his club friends, and is advised to run for mayor, which he does. James O'Brien is the labor candidate for the same office. He earns Helen's gratitude by rescuing her from a "drunk." Both candidates canvass the city for votes. On election day a political lieutenant tells Billy that he cannot be elected unless he secures the votes of the women. Billy buys a lot of parasols, goes into the tenement district and distributes them among the women, asking them to vote for him, which they agree to do, provided Billy will take care of their children, while they are at the polls. Billy does so. Jim hears of Billy's sunshade scheme and immediately gets out handbills, announcing that all who vote for him are invited to attend a picnic to be held at a nearby park. When the women arrive at the polls they are captured by Jim. They vote for him and are taken to the picnic. The earliest returns indicate a landslide for Jim. He rushes to Helen and takes her to the picnic, where she promises to become the wife of the next mayor. The mothers remember their children, and Jim and Helen go to get the youngsters. They find Billy in distress as the children have gained mastery of him. Jim announces his victory and his engagement to Helen. They proceed to the picnic with the children, while Billy collapses, thus ending his efforts for a distinguished career.

**Bingo, The Merry Bachelor**

Type: Film  
Date: 1914  
Loc. in Archive: 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt  
Distributor: Selig  
Extra: 00000

"Bingo, The Merry Bachelor," is a comedy made by the Norval McGregor-Selig company, which deals with the attempts — and success — of insurance men to sell the bachelor a policy. John Lancaster and Lillian Leighton plays the leads.

**BLIND LOVE**
Howard Blackmore, a young and wealthy bachelor is consumed by a devotion for his mother to the extent of closing his heart and blinding his eyes to the fact that there are other mothers in the world who require a little love and human kindness. Receiving an appeal for financial assistance from the chairman of the fund for the care of old women, he crumpled and threw the letter carelessly into the waste paper basket. Taking up a photo of his mother he is content with her and others are nothing to him. It is a strange fact that some hearts both kind and thoughtful are impervious to loves outside their own families. Young Blackmore, because of his selfish and blind love is taught a lesson that opens both his heart and eyes — and purse too. He sees three old women who "might have been" his mother. His great love for his mother no longer impedes his broadening of mind -which is now in a condition to consider and alleviate the suffering of the world's old women.

BLIND MAN'S BLUFF

The cast: John Livingston (Matt Moore); Jane Reynolds (Jane Tail); Mrs. Patter-Jones (Nellie Slattery); Butler (Howard Crampton); Matty (Matty Rupert); Andy (Andy Clark). Written and produced by Matt Moore. Jane Reynolds, tired of society, sees an advertisement in the paper requiring the services of a young lady to take care of a helpless blind man and decides to apply for the position. Meanwhile John Livingston, a wealthy young bachelor, is induced by two young acquaintance to take a ride in their new auto. They are riding down the hill when they hit a tree, causing a general spill. Mistaking John, who has on a pair of black goggles, for the blind man to whom she is going to apply, Jane assists him to his feet and walks with him to the address specified in the advertisement. John tells her she is leading him to the wrong house, as he lives next door. Thinking that there is a mistake in the address, Jane leads him to his own house. The butler is put "wise," and John continues the deception by wearing the goggles. Jane takes care of him until one day she catches him reading a paper. Horrified at the deceit practiced on her, she upbraids John bit- terly and leaves. Later the two boys are out in the woods shooting. After one of their random shots they hear a cry of pain. It comes from John, who has been shot by their carelessness, the shock causing total blindness. Not knowing what to do, the boys go to Jane and tell her what has happened. She hurries to John and again leads him home — only this time he is really blind. The doctors are called in and they advise an operation. After the operation they tell Jane they won't know the result until morning. Jane remains in the hall all through the night and in the morning she goes at once to John's room and there she finds him already dressed. It is apparent that the operation has proved a success and as she leaves Jane says: "You won't need me now ; you can see." The two boys who were the innocent cause of all the trouble have been waiting on the porch all night, and they see Jane as she leaves the house. A few moments later, when John comes out in pursuit of Jane, the boys realize the situation and after some difficulty succeed in bringing them together.
• **Blonde or Brunette**

  **Type**  Film  
  **Date**  1927  
  **Loc. in Archive**  1927_09_1928_02_pictureplaymagaz27unse_ffan_PPM.txt  
  **Distributor**  Paramount  
  **Extra**  00000  
  **Abstract**  Sly farce at its best. Adolphe Menjou as a jaded Parisian bachelor who be- comes involved between a blonde and a brunette. Greta Nissen and Arlette Marchal.

  **Date Added**  8/16/2015, 12:43:37 PM  
  **Modified**  8/16/2015, 12:44:34 PM

• **BOBBY TAKES A WIFE**

  **Type**  Film  
  **Date**  1917  
  **Loc. in Archive**  MPW_1917_12_moving34chal.txt  
  **Distributor**  Universal  
  **Extra**  00000  
  **Abstract**  Bobby and his uncle live together in bachelor disorder, until Bobby makes friends with Aida, who is living with her maiden aunt in the house next door, and who are also finding many diffi- culties in an unmarried state. While Bobby and his uncle John are struggling with buttons that refuse to stay on, Aida and her aunt Jane have their own troubles with wood that is reluctant to be chopped. Through the offices of the appealing Bobby and the delightful Aida, the aunt and uncle are married and all come to live together in Uncle John's house. For a time all is serene and the four are very happy, but Aunt Jane begins to resent John's smoking in the house, reprimands him severely for not wiping his feet, refuses to allow him to attend his lodge meetings and in many ways gradually changes from a loving wife into a tyrant. Bobby and Aida watch all this, and with childish imitativeness work it into their play. One day Aunt Jane hears the children in the yard just after she has had a bitter quarrel with Uncle John and steals out to watch them. The little ones are playing at being married and in their play enact the scenes which they have wit- nessed in the house. Aida bullies and tyrannizes over her play-husband, Bobby, scolds him for not wiping his feet, snatches his corn-cob pipe from his mouth, tells him she has nothing to wear, and so antagonizes him that he rebels and refuses to play further. Jane, realizing whither she and her husband have been drifting, goes silently back to the house, but she has learned her lesson and when John returns that evening she goes back to her attitude of the first days of marriage, they are reconciled, and beam lovingly at each other while Bobby and Aida smile knowingly at them.

  **Date Added**  8/14/2015, 10:06:15 PM  
  **Modified**  8/14/2015, 10:07:02 PM
**Boggs' Predicament**

**Type** Film  
**Date** 1913  
**Loc. in Archive** MPW_1913_07-09_movingpicturewor17newy.txt  
**Distributor** Kalem  
**Extra** 00000

Tie doctor 'Informs 3oggs, a wealthy bachelor, that he must keep his injured foot at an elevation and a tiresome task is imposed upon the bachelor's valet. The servant finds his duty particularly distressing because he has made a date with his girl, and is obliged to spend the evening holding his master's foot in the air. The valet has a great idea. With a piece of mre he suspends Boggs' foot when the bachelor falls asleep and hastens away to join the fiirl. "Second Story Ike," a sneak thief, enters Boggs' apartment and finds the job of robbing the house an easy one. In endeavoring to drive away the thief Boggs breaks the bed and is in an awful plight. Needless to say, the valet has a day of reckoning when he finally gets home.

**Genre** comedy  
**Date Added** 5/4/2015, 2:30:02 PM  
**Modified** 5/4/2015, 2:31:16 PM

**BOY OF MINE**

**Type** Film  
**Date** 1923  
**Loc. in Archive** 1923_12_1924_03_exhibitorsherald18exhi_ftrade_EXH.txt  
**Distributor** First National  
**Extra** 00000  
**Running Time** 7 reels

"BOY OF MINE," a First Na tional production, with Ben Alexander and an all-star cast. Written by Booth Tarkington. Directed by William Beaudine. Seven reels. Don't know which to praise the most — author, director or players — in "Boy of Mine." All are deserving of equal encomiums. No writer of this or any other time can quite equal Tarkington's whimsical and thoroughly delightful tales of boy life. He understands boys, their boyish moods and what is most important can transfer these to the printed page. Those who played "Penrod and Sam" know the possibilities of this type of story and we can state without fear of contradiction from the author that "Boy of Mine" is even better than that won-derfully clever tale of boyish pranks. Director Beaudine has assembled a re-markable cast to interpret the various roles, headed by Ben Alexander, as the boy. Ben acts the part to perfection. He is a regular boy, doing the things you ex-pect a boy would do, without exaggeration. A fine little actor and one who deserves the highest praise. Irene Rich scores also as the mother who understands. Henry B. Walthall as the father was excellent aside from one scene where the sentiment was laid on most too thick. Rockliffe Fellowes as the bachelor doctor and friend of the family, was thoroughly like-able and plays an important part in the whole scheme. It is a portrait of a real boy is "Boy of Mine," with a severe father and a kind and loving mother to guide him. Mis-understanding results in separation, but in the end it all ends happily. The Cast: Bill Latimer, Ben Alexander; Dr. Robert Mason, Rockliffe Fellowes; William Latimer. Henry B. Walthall: Ruth Laurence. Irene Rich: Mrs. Pettis. Dot Farley: Junior Pettis, Lawrence Licalzi.
• Brides for Two

**Type**: Film  
**Date**: 1919  
**Loc. in Archive**: MPW_1919_03_movwor39chal.txt  
**Abstract**: Ethel Lynne, Earl Rodney, Roscoe Karns and Dorothy Dane are the prominent players. It is a divert-ing story of a bachelors' card club, and the reticence of the members to admit that each — being alleged women haters — was backsliding and contemplating mar- riage, leads to an amusing situation in which the bachelors become benedicts and their efforts to cover up their matrimonial adventures leads them into difficulties with their wives and hotel detectives. The story is by John D. Newton.

• Broadway After Dark

**Type**: Film  
**Date**: 1924  
**Loc. in Archive**: 1924_01-06_filmdaily2728newy_ftrade_FDY.txt  
**Abstract**: As a Whole... STEP RIGHT 1*. BOOK THIS SURE. HERE'S ( REAL ONE. DELIGHTF HANDLING OF UNIMPOI. ANT STORY MAKES GRE ENTERTAINMENT. Cast They act like they w human. Adolphe Menjou in om his delightful impersonations of world-weary bachelor who w; a "kick." Norma Shearer never so well. Many others who do ex: lently. Willard Louis, Eddie Bui Anna Nilsson — a real cast. Type of Story. ...Monta Bell, o a newspaper man, whose directo ability was discovered by Char . Chaplin, was given the script o melodrama written by Owen Da : many years ago. He promptly i • got the story and wrote in a n • one and it is almost as entertain ; and delightful as "The Marrii Circle," and you see the sa touches, the same charming quences that made "The Woman Paris" stand out as a great dir- torial contribution to the sere, Story? There isn't a story, that nothing to talk about, but where lacks heart interest and could pn ably stand a dramatic kick here i there still it runs so quickly t: you never know that an hour more has gone and you're migl sorry when the final title comes. They start this one off with sh showing a ball of the Actors Equ and there are enough promim well-known names of legitim stars plus their photographs to g this a whale of a start. Bell a works in a sequence of a theatri boarding house which is sure to p yoke rounds of laughter all ale the line. This is one of the b sequences ever put in a pictu Rivoli audiences howled. Box Office Angle The title \ bring them in. They'll surely \ ure melodrama but they will go delighted even though they ha not seen what they expected. Exploitation Better stick to cast and the title because Moi Bell will mean nothing to your pi pie. If he keeps on at his pres< rate it will not be long, howev before they will be looking for name. If your crowd likes anyc of these: Menjou, Norma Shear Anna Nilsson, Carmel Myers, pi them up. Don't overlook Wills Louis whose
work in "Beau Bru mel" is sure to be remembered. I is excellent as a "ham." Play the title and
tell them that it is story of Broadway. This is alw; good stuff outside this great I city. You can
promise that Menj gives another delightful perfor ance and that Norma Shearer n\ worked in a
better production i gave as much to a part.

**Broadway Fever**

**Type** Film  
**Date** 1929  
**Loc. in Archive** 1929_01-03_motionpicturenew39moti_ftrade_MPN.txt  
**Extra** 00000  

BROADWAY Fever," Sally O'Neill's latest Tiffany-Stahl production, runs pretty "hot" in spots, 
and in others it is decidedly subnormal. It's a picture that has average entertainment values, and 
can be classed as program calibre. Several others turned out by larger companies re- cently have 
been considerably below this one in audience values. The story is an original by Viola Brothers 
Shore and is one of those old tales of a small country girl trying to get a "break" on the New 
York stage. She gets it, of course — but "how" is the basis of the picture plot. It seems that 
Sally has been trying for weeks to interview the leading New York producer. She Anally gives 
up and answers an ad for a maid's job. Imagine her sur- prise when she finds it is in the home of 
the bachelor producer. He is busy rehearsing his latest "find" for the starring role of his new 
play. Sally immediately falls head over heels in love and bounces up and down stairs and hither 
and yon in a great state of anguish when- ever the blonde lady is in the house. By giving wrong 
directions to the leading woman, Sally rids herself of the opposition. Taking Sally's word for it 
the blonde buys a railroad ticket for Oakland, Calif., and is heard from no more. Sally, in the 
mean- time, packs her grips and appears for re- hearsals at Oakland, N. J., impersonating the 
blonde. The producer doesn't discover the decep- tion until the dress rehearsal of the play — it 
doesn't say whether this was a week or month, later and one wonders why the blonde woman 
does not appear or at least let the producer know where she is. When the producer discovers 
Sally playing the lead his ire knows no bounds, and he orders her off his stage forever and ever. 
Sally hides in his auto and after it starts crawls from beneath a robe to the seat be- side him. The 
rest is the usual thing, al- though it takes some time to reach the climax. Roland Drew plays the 
part of the pro- ducer and spends most of his time looking dreamy-eyed and romantic. There are 
a couple of scorching bedroom sequences. The manner in which Sally gets rid of the blonde star 
forms one of the chief comedy highlights of the picture. It takes three reels for the story to get 
started, and the first part is slow in tempo. Through the middle the picture is exceed- ingly 
pleasant, finishing with enough sac- charine to send everybody home happy. There are a 
number of places where some clever titles would put over the specific se- quences in great style. 
As a whole, the titles are rather flat and meaningless. Drawing Power: Star Sally O'Neill in a 
tale of Broadway backstage. The picture will get by as average entertainment with audiences in 
the general run of houses. Produced and distributed by Tiffany- Stahl. Directed by Edward 
Photography by John Boyle. The Cast: Sally O'Neill, Roland Drew, Corliss Palmer, Calvert 
Carter.

**Date Added** 8/16/2015, 5:57:09 PM

**Modified** 8/29/2015, 5:53:30 AM
**BROTHER BOB'S BABY**

Abstract

A bachelor, with plenty of money and not a care in the world, suddenly finds himself involved in a sea of trouble. It all starts when his brother, who lives in Trenton, wires that his wife and baby are on their way from the mountains and that he will appreciate it if "Brother Jack" will meet them and see them across town. The bachelor, with a sigh, prepares to be gallant. He meets the woman and child, also much luggage, and escorts them across town to the Pennsylvania station. There he takes them aboard a train, and believes that his task is over. But the mother suddenly remembers some purchases she must make, and the good-natured bachelor is prevailed upon to stand guard over the child until she returns. The mother forgets the time and misses the train and the baby and its bachelor uncle start off together. But the mother is a woman of resource. She wires tips on caring for the baby to various stations along the line, and all would be well were it not for the uncle's awkwardness. But he annoys the other passengers, fights with the conductor when that official remonstrates with him, and is finally thrown off at a little station far from Trenton. It is a hot day and that, together with the necessity of singing to the baby, had made uncle thirsty. He sees a saloon nearby, but does not care to take baby there. Furthermore, the baby will not remain quiet all by itself. But finally fortune smiles on the uncle, although, as afterwards develops, it is a hypocritical smile. A dog is being shipped to Philadelphia in a dogbasket, and is left on the platform near the pair of unfortunates. When no one is looking, the thirsty uncle ejects the astonished dog, and places the baby in a place of security. Then he goes off to the cafe and enjoys himself. Time passes rapidly in Joy parlors, and trains do not wait for highballs. The car pulls in, the dogbasket starts on its journey, and uncle is still in blissful ignorance of what is transpiring. The baggage man finds that instead of a live dog he has a squalling baby on his hands. Being a matter-of-fact individual, he hunts through the train, hoping that some woman will relieve him of his burden. One of the passengers is the baby's mother, and she greets her offspring with glad surprise and delight. And mother and child are reunited. The uncle sent his apologies by wire and then went for a long trip abroad.

**BROUGHT HOME**

Abstract

This photoplay contains a pretty sentiment that tugs strongly at the heart strings. The child scenes at the orphanage are especially delightful. There is much of pleasing humor in them, but they all border on pathos and many situations bring the tears to the eyes. It is the story of a rich bachelor who goes to the dogs because a woman refuses him, but is awakened to his
responsibilities in life when he runs over a little orphan girl in one of his mad escapades in an auto. He puts her in a private school when she recovers. During his visits to the orphanage while she is ill he is taken with a little orphan boy, takes him out west on a ranch where they grow up together. Then comes the reunion after the children have grown up, and a touching love scene is enacted, the girl having fallen in love with the man who had visited her so often in the hospital. The scenes in the orphanage with the children playing their games, nursing their pets and trying to get some happiness out of a cheerless existence, strike straight to the heart. Richard C. Travers and Ruth Stonehouse play the leads, Miss Stonehouse enacting the parts both of the orphan girl and the woman grown.

**Brown's Bachelor Supper**

**Type** Film

**Date** 1914

**Loc. in Archive** MPW_1914_04-06_movingpicturewor20newy.txt

**Distributor** Biograph

**Abstract**

Brown, on the eve of marriage, gives a bachelor supper to his friends. Brown's housekeeper brings her infant child to his apartment and deposits same in his bedroom, while she puts his room in order. He sends her out to post a letter to a friend. In the meantime his fiancee's mother makes a tour of inspection and discovers the baby among other evidences of Brown's bachelor dissipations. Misunderstandings naturally ensue, which are finally adjusted by the return of the housekeeper.

**Genre** comedy

**Date Added** 4/30/2015, 8:39:37 PM

**Modified** 5/4/2015, 7:11:24 PM

**Notes:**

- 1914_04-07_motionp09moti_ftrade_MPN.txt

**Brown's Summer Boarders**

**Type** Film

**Date** 1915

**Loc. in Archive** 1915_07-12_motography00test_ftrade_MOT.txt

**Distributor** Vitagraph

**Extra** 00000

**Abstract**

Featuring Jay Dwiggins, Arline Pretty and a comedy cast. Sam Brown, a close-fisted bachelor, marries Edith, and begins to worry over extravagance. He decides he will take iselves and a few days later Will and Harry apply for and secure board at the house. After paying very much attention to Edith and finally they attempt to teach her how to swim. Their actions
make Sam want to thrash them, but Edith introduces them as her brothers, Will and Harry.

Date Added 5/2/2015, 9:29:13 AM
Modified 5/2/2015, 9:29:48 AM

• **BUCK RICHARDS' BRIDE**

  Type Film  
  Date 1913  
  Loc. in Archive MPW_1913_04-06_movingpicturewor16newy.txt  
  Extra 00000  
  Abstract The story of a western ranch bachelor's regeneration. Including both pathos and humor.

Date Added 5/4/2015, 6:24:11 AM  
Modified 5/4/2015, 6:24:35 AM

• **Bunny's Dilemma**

  Type Film  
  Date 1913  
  Loc. in Archive MPW_1913_04-06_movingpicturewor16newy.txt  
  Extra 00000  
  Abstract John Bunny gets into an awful stew when he hears from his Aunt Eliza that she is coming to visit him and that she is bringing along her cousin, Jean, whom she wishes him to marry. He doesn't at all like the idea of abandoning his bachelor life and appeals to his friend, Jack Holmes, for aid. Jack is persuaded to masquerade as Bunny, whom his aunt has never seen, while Bunny himself gets into feminine garb and poses as the cook. As soon as he sees Jean, Bunny wishes to disclose his identity but cannot very well see his way clear to doing it. He is racked by all the fires of jealousy whenever he sees Jack flirting with her, which happens frequently. Having himself very much fallen in love with the lady, he decides to tell her of the little deception, and writes a letter to her, pushing it under the door of her room. In the letter he asks her to meet him in the arbor at the foot of the garden early next morning. Aunt Eliza hears Joan as she passes down the stairs, and rushing out upon her, catches her and brings her into the room. Then she sees the letter in the girl's hand and grabs it. Aunty declares that Joan shall not keep the appointment in the garden, but that she will go in her place. This she does, her face covered with a heavy veil so that it cannot be seen. Bunny is delighted when he sees the lady coming down the path towards the arbor, and soon begins to flirt with her. He gets the surprise of his life, however, when he raises her veil to kiss her, and finds that he has been making love to his aunt in stead of to his pretty second-cousin. Still more agony is piled upon him when he finds that Jean and Jack have been hidden behind the bushes, watching the whole of the proceedings. The sight of Bunny's crest-fallen face makes even the stern visage of Aunt Eliza relax a little, and she allows the triumphant Jack to bear off Jean, who goes as a willing captive. Bunny, after meditating on his sins for a while, makes up his mind that it is all right after all. No wedding bells for him.

Date Added 5/4/2015, 6:33:01 AM  
Modified 5/4/2015, 6:33:33 AM
• BUTTERFLIES AND ORANGE BLOSSOMS

  Type  Film
  Date  1914
  Loc. in Archive  MPW_1914_10-12_movingpicturewor22newy.txt
  Extra  00000
  Abstract  A young bachelor, hunting butterflies in the South, is informed by his mother that a beautiful girl will soon visit his hotel. He moves elsewhere. The girl, seeking diversion, goes to the cabin of an old mammy who has done some laundry work for her, and in a spirit of fun takes home some washing for the old lady. On the way she falls in with the bachelor, and the acquaintance thus formed ripens into a love affair which progresses through many whimsical adventures.
  Date Added  5/4/2015, 7:43:26 PM
  Modified  5/4/2015, 7:43:53 PM

• BY THE OLD DEAD TREE

  Type  Film
  Date  1914
  Loc. in Archive  MPW_1914_07-09_movingpicturewor21newy.txt
  Distributor  Biograph
  Extra  00000
  Abstract  The development of the love affairs concerning a persistent wealthy young bachelor and a puritanic young school teacher furnish the theme for this meritorious picture. The prejudice of the girl's mother is overcome by the sincerity evinced by the suitor. The caption is misleading as the action centers around an old stump which is loaded with powder. Many children are utilized in this picture and the scene where they are in peril is unusually gripping.
  Date Added  5/4/2015, 7:23:57 PM
  Modified  5/4/2015, 7:24:34 PM

• BY WHOSE HAND?

  Type  Film
  Date  1915
  Loc. in Archive  1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
  Distributor  American
  Extra  00000
  Running Time  Two Reels
  Abstract  THIS is a mystery drama with the interest well sustained to the very end. The picture opens with the murder of a wealthy bachelor in his city apartment. Then the scene is shifted to the country, where we are introduced to Lottie Toby. She is in love with Jack, who helps her
father till his farm. Oliver, a cripple hunchback, also appears and it develops that he idolizes Lottie. Chester Rowe, the murderer, having escaped detection, re-enters the story and immediately starts to make love to Lottie, thereby arousing the jealous hatred of Oliver. Oliver shoots at Rowe just as the latter is attacking Mr. Toby, who is returning home from the express office with a large sum of money. Both men fall and the hunchback thinks he has killed Rowe.

Date Added 5/2/2015, 5:47:04 AM
Modified 5/5/2015, 5:55:08 AM

• CACTUS JIM'S SHOP GIRL

Type Film
Date 1915
Loc. in Archive MPW_1915_01-03_movingpicturewor23newy.txt
Extra 00000

Abstract Cactus Jim is tired of being a bachelor. He advertises in a newspaper for a wife and in response receives a telegram from Nell Morton, a shopgirl in the city, who bids him come at once, as she is willing to comply with the requirements of the advertisement. Jim shows this telegram to his fellow cowpunchers and excites their jealousy. When Jim appears in the store before Nell, all dolled up in his holiday attire, his appearance does not strike her favorably and she decides not to go further in the compact. While urging her to reconsider the matter, an angry customer intrudes and declares that Nell has short-changed her. She is fired. Cactus Jim considers this rank injustice and he privately tells the floorwalker so, giving him the money to make up the shortage in Nell's wages. But Cactus Jim desires to avoid the laughter of his brother cowpunchers; so he buys a dummy figure, takes it home and pretends that It is his bride. However, the boys discover his ruse, but as Nell has a change of heart, she accepts Jim and makes him happy.

Date Added 5/4/2015, 7:59:55 PM
Modified 5/4/2015, 8:00:22 PM

• CALIFORNIA STRAIGHT AHEAD

Type Film
Date 1925
Loc. in Archive 1925_08-11_exhibitorstrader00new_ftrade_ETR.txt
Distributor Universal
Extra 00000

Abstract Universal- Jewel Photoplay. Authors, Harry Pollard and Byron Morgan. Director, Harry Pollard. Length, 7,238 feet. CAST AND SYNOPSIS Tom Hayden Reginald Denny Betty Browne Gertrude Oimsied Sam Tom Wilson Creighton Deane Charles Gerrard Mrs. Browne Lucille Ward Jeffrey Browne John Stepling Mr. Hayden Fred Esmelton James Leo Nomas Tom celebrates his last night of bachelorhood well but not wisely, and ends in a hospital. His
fiancée refuses to proceed with the wedding and Tom is not only cast adrift by her family, but also by his own. Disheartened he begins a honeymoon without a bride accompanied in his touring trailer by Sam his valet. En route he meets the girl and her family, rescues her from circus animals which break loose during a storm, and kidnaps her in an elopement. They marry and beat the other party to Los Angeles by several days. Here Tom substitutes as driver of his father-in-law's racer in the motor race at the Ascot track. Of course he wins and is reinstated in the affections of the bride's family and his own. REGINALD DENNY is here again in a riot of fun. This is the type of vehicle in which he is at his best. And Denny at his best is as fine a drawing card as any screen comedian. The story is logical, and contains all the elements requisite in registering sure-fire at the box-office. There is romance, a world of laughter, the excitement of wild animals escaped, and the heart-stopping thrills that come with the sight of motor cars speeding comet-like round a racing bowl. The picture runs eight reels, and the fact that there is not a slow moment speaks volumes for the work of the star and that of the director. It would be difficult to imagine a better scene than that showing the escape of the circus animals during a tremendous storm. The "bulls" and the "cats" trumpet and roar, while the occupants of the monkey cages grimace and scream. Quite naturally, the occupants of the automobile camp are in a frenzy of fear. Then our gallant hero to the rescue—brave and funny. It's a big sequence. There are not a few of the so-called minor touches which combined help in carrying the burden of hilarity. The idea of having the hero eke out a living through the culinary ability of his negro valet is fraught with humor. Tom and his colored retainer sell chicken dinners when the gasoline money gives out. Another bit shows Tom rescuing his father-in-law's party from a mud-hole. And, of course, in the process of doing so the irate motor-car manufacturer is accidentally tossed into the puddle. There may be nothing startlingly new in the spectacle of an automobile race. But there is most certainly a quite decided thrill in watching the dare-devils of the track speeding around the bowl with death lurking at every curve. When Tom wins, even the sour-hearted father-in-law gives a hearty three cheers, and all but the most blase audiences will join in with a will. Reginald Denny is right up to his usual standard in this latest effort. He offers a very satisfactory characterization of the lovable Tom Hayden, who in search for excitement manages to get himself left flat at the very altar rail. Gertrude Olmstead, in the sweetheart role, lends color and beauty to the production, and Tom Wilson in familiar black-face contributes more than his share of laughs. John Steppling is excellent in the lesser role of Tom's father-in-law. Tell the town you are showing Denny's latest, and one of his best. Feature the circus stuff and the automobile race. Use the title in ad copy and throwaways, and secure window space from garages, automobile supply stores, gas stations, etc. Tie-up with motor-car agencies for street parades and similar ballyhoo.

Date Added 5/3/2015, 6:09:41 AM
Modified 5/3/2015, 6:10:36 AM

• Cast Up by the Deep

Type Film
Date 1911
Loc. in Archive MPW_1911_01-07_moviwor08chal.txt
Distributor Vitagraph
Extra 00000

Wooed by a wealthy lover, a poor fisher maiden, married another, but the first one remained true. Years after, when she was a widow, and he—still a bachelor, he wrote a note to her, and putting it in a champagne bottle consigns it to the waves. It is caught up at her feet, even as she was dreaming of him. Her companion gets the bottle, breaks it, and in doing so cuts his finger. Full of sympathy, because of the injury, the girl fails to read the note—destiny is too strong.
Some of the scenic effects in this are particularly good, and the graphic presentation that even so -light a thing as a cut finger can prevent the dc-ired working out of one of life's problems. The suggestion." in the picture are, perhaps, more dramatic than what is shown.

Date Added 5/3/2015, 5:58:04 PM
Modified 5/3/2015, 6:02:40 PM

• Caught on a Skyscraper

Type Film
Date 1916
Loc. in Archive 1916_04-06_motography152elec_ftrade_MOT.txt
Distributor L-Ko
Extra 00000
Running Time Two Reels
Abstract Cast with Harry Gribbon, Vin Moore and May Emory this comedy tells of a flirtation which brings about stirring and amusing cir- cumstances. The husband threatens the young man who attempts to flirt with his wife. It hap- pens that these people live opposite one another at the hotel. The wife is a sleep-walker. That night she walks into the flirt's room and is dis- covered there by husband whose wrath is calmed when he sees his wife walk out the window to the parapet which is just fourteen stories above the ground. She walks round and round to the dismay of the onlookers. But all ends well for husband and wife, and the bachelor swears never again will he flirt.

Date Added 5/2/2015, 11:33:18 AM
Modified 5/2/2015, 11:34:01 AM

• Cave Man's Buff

Type Film
Date 1917
Loc. in Archive MPW_1917_01_movwor31chal
Distributor Columbia Pictures
Extra 00000
Abstract THE quality of "Cave Man's Buff" as a comedy offering cannot be questioned. It is clean and strictly funny, and we venture to say that the happy mix up of the lcve fancies of two timid bachelors will be thoroughly en- joyed by all who view this picture. Sydney Drew and Mrs. Sydney Drew never fail to be amusing in that legitimately comedy way that is doubly pleasing after the surfeit of low comedy to which the public has been and is being treated. The story of "Cave Man's Buff" is perfectly simple. It shows how a timid bachelor trying to make up his mind to propose to the woman of his choice is advised to try cave man methods. The proposal over and likewise the honeymoon, the heart of a bachelor friend becomes suddenly touched by a pretty face which he one day sees in the lobby of the office building in which both men work. The pretty one happens to be the wife of bachelor No. 1, and the incidents that follow, all of a good- natured comic sort, give the comedy a fitting climax.

Genre comedy
### CHARITY CASTLE

**Type** | Film  
---|---
**Date** | 1917  
**Loc. in Archive** | 1917_01-12_exhibitorsherald05exhi_ftrade_EXH.txt  
**Extra** | 00000  
**Abstract**
As a whole Entertaining Story Diverting Star Charming Support Ample Settings Splendid Photography Clear The charm of Mary Miles Minter and the fantastic enter- tainment embodied in "Charity Castle" make it a production that should appeal to all audiences. The story, while improb- able, will prove an agreeable diversion. The exterior settings are beautiful and the interior settings in the castle are well chosen and luxurious. The photography is clear and enhances the splendor of the settings. Mary Miles Minter has a role in accordance with her years and at the end she does not don long skirts and get married. She goes through her part in an excellent manner and makes of Charity a character that will be remembered. She is given ample support by Alan Forrest, Spottiswoode Aitken, Clifford Callis, Henry A. Barrows, Eugenie Forde, Ashton Dearholt, Robert Kleine, George Ahern and Gorden Russell. Lloyd Ingraham is the director of "Charity Castle." Exhibitors everywhere should find this a successful attrac- tion, but it is especially appropriate for the neighborhood house and the children's program. The story: Merlin Durand's wealthy father sends him from home, because of his extravagance. The only condition on which he can return is when he can present his first week's salary. At the death of the woman who takes care of his bachelor apartment. Merlin adopts her two children, Charity, and her brother, known as the Prince. When numerous bill collectors come for money Merlin owes them, Charity decides to go to Merlin's father and see if he will not relent and take his son back. When she and Prince arrive at the castle they find it deserted and immediately take up their abode in the desolate building until the return of the owner. As their guests they invite Bill the burglar. Sam the bum, and Lusius Garrett, a stranded actor. When the elder Durand arrives, he is furious and at first attempts to drive the intruders away, but the Prince and Charity soon win his heart and he gives the men employment on his estate. Merlin in the meantime has secured a position. He has endeavored to find the children but is unable. When he receives his first check he goes to his father. The children and he are happy when they see father and son meet and are reconciled.

**Date Added** 8/16/2015, 5:26:16 PM  
**Modified** 8/16/2015, 5:26:42 PM

### CHIP OF THE FLYING U

**Type** | Film  
---|---
**Date** | 1925  
**Loc. in Archive** | 1925_11_1926_02_exhibitorstrade00new_ftrade_ETR.txt  
**Distributor** | Universal  
**Extra** | 00000  
**Running Time** | 6,596 feet
A Universal Picture. From story fcp B. M. Bowers. Directed by Lynn Reynolds. Length, 6,596 feet. CAST AND SYNOPSIS Chip Bennett Hoot Gibson Delia Whitmore Virginia Browne Faire Duncan Whittaker Philo McCullough Dr. Cecil Grantham Nora Cecil "Chip" Bennett of the Flying U ranch is an amateur cartoonist of quality and a confirmed woman hater. But upon meeting "Doctor" Delia Whitmore, sister of his employer, all his misogynistic tendencies go up into thin air. Delia has taken to this young man, but, womanly fashion, proceeds to make him very jealous by paying marked attention to a rich, young bachelor. At the same time, however, she proceeds to secretly submit several of Chip's drawings to various publications for approval. Chip, in order to get some attention from Delia, fakes an accident, and monopolizes nearly all of her time as a nurse to a supposedly injured ankle. On the very day that Delia hears from an art publication that one of the submitted sketches made by Chip had won first prize at an exhibition, she also discovers his deceit, and leaves him in a rage. He is heartbroken, and only by mere chance does he come across her later in the evening, and in one bold swoop, carry her off, a willing victim, to ir parson. By Hank Linet Rating: C Box-Office Highlights: Hoot Gibson's mastery of the runaway team of horses gives one the first touch, early in the picture, of the way Hoot has with things of the West. The mock lynching of the sheep herder is good for a hearty laugh. The story moves along at a fairly steady gait, except during those moments when, for some reason or other, Gibson lingers in a few closeups of his face portraying nothing in particular. Lots of fun in the ranch-hands, who appear to be a party of school boys out on a holiday most of the time. Audience Appeal: It's a Hoot Gibson picture, and therefore a ready-made buy for a Hoot Gibson audience. However, it is nevertheless an entertaining picture as pictures go. The ease with which two men are treated by Dr. Delia Whitmore for fractures and wounds which they never had serves to make one sort of incredulous about the efficiency of the young lady as an M. D. But, not taking it too seriously, and only in a spirit of fun, the picture ought to go well with any audience. How to Sell It: With the ready made Western picture balloon. Also suggests a window display of flying wood chips. Leaves room for some serious talk in newspaper columns about the efficiency of women as doctors. Suggests some tie-ups with accident insurance companies.

**CHOOSING A HUSBAND**

**Abstract**

This is one of the most momentous undertakings in the young girl's life. It elicits as much concern as the selection of a horse or any other beast of burden. Many things are to be considered — is he stable in nature? being the most important. Fickleness would be the greatest of sins. Hence, when Gladys is sought by each of the four jolly bachelors on the third floor back, she resolves to test their sincerity. To this end tells each to call on the morrow. This quartette of would-be benedicts are ignorant of each other's intentions. The morrow has arrived, and Gladys enlists the services of her pretty little sister to test their imperviousness. While she amusingly notes the result. They arrive one by one, at the appointed hour, to be told that Gladys is out. But unfortunately they find little sister most entertaining and fall one after the other. At their rooms they learn the cause of each other's dejection and indignantly vow to visit her en masse for satisfaction. No sooner suggested than done. Off they go and arrive only to find sweet Gladys enfolded in the arms of Harry, her sweetheart, who has just arrived from abroad.
• **Chubby Inherits a Harem**

**Type** Film  
**Date** 1917  
**Loc. in Archive** 1917_01-06_motography17elec_ftrade_MOT.txt  
**Distributor** LaSalle-Mutual  
**Extra** 00000

Bachelor Inherits Twelve Wives A bashful, small town bachelor, afraid of all women, suddenly is bequeathed a ready made harem of twelve beautiful wives. This is the situation which causes all the fun in "Chubby Inherits a Harem," the La Salle comedy released through Mutual on May 21. The sudden deluge magnifies Chubby's natural terror of women until he is about in a position to make his will and pass on the little family to his next of kin. His chum, Percy, however, is made of different stuff. He thinks nothing could be nicer than a harem of this kind, and plans to elope with the whole harem. Chubby tricks him, however, and is finally left with one wife, the beauty of the family.

**Date Added** 5/2/2015, 1:51:10 PM  
**Modified** 5/2/2015, 1:52:12 PM

• **COL. HEEZA LIAR GETS MARRIED**

**Type** Film  
**Date** 1916  
**Loc. in Archive** MPW_1916_10-12_movingpicturew03newy  
**Distributor** Paramount  
**Extra** 00000

J. R. Bray has gone the limit in his forthcoming animated cartoon, "Col. Heeza Liar Gets Married," to be released by Paramount on October 9th, and has drawn the funniest cartoon of his career. From start to finish it is a screaming success. The story of the release tells of Col. Heeza Liar's bachelor friends who tender him a farewell dinner the last night of his happy days as a bachelor. His friends are so overcome with emotion at the Colonel's matrimonial entanglement that they all shed tears fluently, almost flooding the dining room. The Colonel bids them all a sad farewell and leaves for his home. Once there he lights his pipe and has visions of a happily married life. Like many another poor foolish simp he dreams of his dear little 330 lb. wife waiting on him hand and foot. But the poor Colonel Is doomed to disappointment. The day of the wedding, the Colonel awakes and has hardly a minute to dress and get to the church. His valet throws his clothes on him in 29 seconds flat, and he hops in a taxi and has a wild ride to the church. By the time the church Is reached, the taxi is almost a wreck, as It has not missed hit- ting many things on the way. Other things happen to the Colonel, as will be seen when you view the picture.

**Genre** animation  
**Date Added** 8/14/2015, 8:14:14 PM  
**Modified** 8/14/2015, 8:15:59 PM
### Colonel Heeza Liar's Bachelor Quarters

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**Abstract**

An animated cartoon by J. R. Bray which is full of action and a number of mirth-provoking incidents, Mr. Bray wive the rat whose activity about the apartment brings on all the complications a wide range of facial expression that accounts for much of the enjoyment this short film affords.

**Date Added** 5/2/2015, 12:37:25 PM

**Modified** 5/2/2015, 12:38:01 PM

### Colonel Heeza Liar's Courtship

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**Abstract**

J. R. Bray's doughty hero allows his thoughts to turn to romance. Sitting in his bachelor quarters surrounded by his varied assortment of pets, he decides that a happy married life is the ideal existence and begins to look for a wife. But he finds it difficult to discover one who possesses all of the qualities he demands. After many disappointments he concludes it makes no difference whether a man courts a girl six years or marries her at sight—she'll fool him anyway. He decides to take a chance and proposes in a hurry to a doll-faced clinging vine who looks as if she might be an expert at darning socks and admiring a husband. This is where the Colonel receives a knockout blow as far as mony is concerned. He discovers his prospective wife is a widow with twenty-three children and retreats hastily to his bachelor quarters.

**Date Added** 5/5/2015, 5:29:45 AM

**Modified** 5/5/2015, 5:30:19 AM

### Come Out of the Kitchen

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**Abstract**

A WHOLE Acceptable comedy helped by a pleasing romance in which the star is supported by Eugene O'Brien. STORY Adaptation of stage play starring Ruth Chatterton. DIRECTION Keeps the acting in a natural mood and accounts for much of the humor in the
picture. PHOTOGRAPHY (j ood LIGHTINGS Unusual effects are not required CAMERA WORK Satisfactory STAR. .Has plenty of chance to be cute and attractive SUPPORT Eugene O'Brien makes an impressive lover, as usual; others in cast meet require- ments. EXTERIORS Don't figure much INTERIORS Correctly furnished DETAIL Incidental bits of business and titles are calculated to keep the picture consistently in the mood of light comedy. CHARACTER OF STORY Suits a conservative clientele. LENGTH OF PRODUCTION, About 5,000 feet CONSIDERING that "Come Out of the Kitchen" was a stage comedy in which dialogue figured largely in bringing out both the sentiment and the humor of the story, the screen version is surprisingly successful. The plot is not ideal for photoplay treatment, but it is so cleverly handled by the director and the players that uninteresting moments are few. To those who are not familiar with the stage work, the story of the aristocratic southern family that swallows its pride in the face of necessity will come as something novel and diverting. Much of the charm of the character of Claudia Daingerfield, as interpreted on the stage by Huth Chat- terton, depended upon the fascinating way in which She used an Irish brogue while posing as a cook. Some of the really delightful passages between Jane Ellen, as she calls herself, and the wealthy young northerner uh " has rented the Daingerfield I le for the hunt- ing season, are necessarily sacrificed on the screen. I'm the sal. -tin., writei- has contributed materially to the picture by the Introduction of appropriate frag- ments of dialogue, always in character. In appearance and manner. Mis- Clark is all that the role of the resourceful girl demands, she is appealing and natural and genuinely humorous in scenes such as those showing her futile efforts to prepare a dinner. Then, in getting comedy effects she is ably seconded by Francis Grant, as the faithful negro "cook, who conns to the rescue of her mistress, although because of Hie terms of the contract barring negro servants, her presence must he kept secret. Any audience may be counted upon to laugh at .Miss Clark's perplexity when the dinner hour arrives and nothing is ready, at her hasty summons of Mammy Jackson and at her ingenious method of hiding the SiOUl UgreSS when she is on tin- verge of liein- covered. The romantic (dement in the story develops in later sequences, and here .Miss Clark is' given the best kind of support by Eugene O'Brien, one of the most convincing and Impressive of screen lovers. The plot rests upon the predicament in which the DaingerfieldS find themselves when the father of the family must undergo an operation in order to save his life. There is no money to pay for the treatment, and no means of raising the requisite funds presents itself until the chance comes to rent the house tor a few weeks to Eugene O'Brien. It is in the terms that only white servants shall be employed and it happens that none are available. Marguerite, the most aggressive member of the family, meets the situation with a proposal that she and her In-other anil sister shall assume the guise of servants. One brother is the butler, another a useful boy around the house, and the sister is the maid while Marguerite undertakes the job of cook. Eugene has as guests a match-making mother and her daughter, whose engagement to the wealthy young bachelor she wants to announce on their return north. Of course, the amateur servants, under the critical scrutiny of the snobbish society woman, get into all sorts of trouble, and one by one they are discharged, until Marguerite is the only surviving member of the establishment. In the end. she is politely led "out of the kitchen" by Eugene and the Daingerfelds again take possession of their home. In the cast are Frances Kaye. Bradley Barker, Al- bert M. Hackett. Augusta Anderson. Crawford Kent, Rita Spear and others.

Date Added 8/18/2015, 9:45:55 PM
Modified 8/18/2015, 9:46:24 PM

- Conquered, or the Madcap Countess

  Type Film
  Date 1913
  Loc. in Archive MPW_1913_01-03_movingpicturewor15newy.txt
ONE of the most beautiful comedy-dramas ever thrown on the screen. As scene after scene "seductive to the eye and touching to the soul" is exhibited, a delightful impression is made that helps the story and constitutes an entirely distinct charm of itself. Such pictures bring people back to the little places of entertainment in hopes of seeing more. Motion picture audiences are human, are sensible to pleasure and pain, seek one and shun the other, and love of the beautiful is universal, a sort of a first instinct that leads us to go where it may be found. An admirable selection of types has been made, that of the "Madcap Countess" being especially attractive. She is a delight to the eye every moment she is in action. She is a spoiled child of good fortune, a self-willed beauty, a devil-may-care rider, of expressive face and shapely figure, a saucy young widow of wealth and title, who makes game of a small army of ardent admirers. Al this so far as the character is concerned, and the role is not filled by any chalk-faced anemic from the bench at some dramatic agency. It is taken, captured, rather than assumed, by a splendid young creature whose personality needs no modification to carry any such part to success. Radiant with health, conscious of her fine development, the Madcap attempts to secure a companionable equality with men seeing how it is done. Fortunately for the comedy — now that tension is carefully destroyed — the manner in which the story is told proves so entertaining that we enjoy it from beginning to end. The charm now lies largely in the exquisite selective taste shown in scenes and incidents and chiefly in the fascinating characterization of the central figure. The object of Lady Madcap's interest is an individual by the name of Burns. He is a young gentleman of Matinee Idol countenance and clothes, is John-Drewesque in his society poses and very much in the limelight when there is a rescue at hand where the water is not deep. He throws off his coat and risks spoiling the lower portion of a glove-fitting riding suit to plunge in where the water is nearly up to his shoulders and pull out another man who found it difficult to push himself below the surface of a pond. On another occasion, when accompanied by a number of gallants in a cross-country ride, the Madcap Countess tosses a ring into a pond and enjoys the sport of watching the men search for it as the price of a kiss. She is really trying out the man she has chosen and is both piqued and pleased that he is not to be made a fool of in that manner — he is simply wiser than the others. He also jumps a higher obstacle than she, merely proving, by the way, that he has a better horse, but she accords him all the credit. The methods of Mr. Burns are simply a modification of those of Mr. Stone-Hatchet. Some brilliant ensembles indicate the magnificent hospitality of the young Countess — she entertains royally — and these constitute one of the many attractive features of the photoplay. She gives unique garden parties, appears in daring costumes, displays by imitating them, and why not? Men had attained mastery of all the good things in life by adopting athletic exercises in the open — why not copy them? She injects all the vigor of her young soul into the undertaking, attaining her own emancipation. Wealth and established position enables her to dispense with social rules and regulations; she has enough courage to go about alone: she plays bachelor girl in receiving visits from men; she extends a free-handed hospitality to all within her circle; she is a thoroughly good fellow. She is very gay about and very clean in her conduct. The life of every party, she is no swaggering smoker of cigarettes, not mannish, and only seeks the freedom of mind and body that man has acquired to liberate the best that is in her. This is manifest in the strain of boyishness shown at odd moments and delightfully intermingled with the grace, sweetness and charm of womanhood. A very lovely sort of a character is the Madcap Countess, one so well qualified to enlist human sympathy that we feel sorry for her in advance when she conceives a romantic love for a man who plays heroics in her presence and resorts to the old lady-killing tactics of snubbing her at intervals. His stunts are those man has done in all ages to play upon the susceptible heart of woman. It is deep in her sex nature to love, to shower selfless affection upon some natural mate, and she turns from instinct to the one who exhibits himself in deeds calling for superior courage and physical strength. The unseen forces that brought about the survival of the fit whisper to her that he is THE ONE. Gay Lady Madcap is only waiting to be "conquered" — it was not necessary to placard the plot in the title — and the only interest remaining after this has
been thrust in our faces is in the symmetry of her figure, draws an enchanted circle of acquain-
tances around her, and tries all the winning arts at her command to temporarily subjugate that she m’ly be, in turn, forever suljugated. On one of these occasions the garden hedge parts and dis-
covers to the guests a fairy-like scene and a charade enacted by the hostess in company with a band- of pretty children. On an-
other she prepares a surprise in the way of a loop-the-loop struc-
ture of great height. A motor car is hoisted to the top and a
challenge issued. In order to make a complete descent the automobile must turn a complete somersault in the loop, and the hazard of steering it is obvious. Lady Madcap has been torn
with jealousy more than once at her own functions, when Burns saw fit to torment her with conspicuous attention to some other attractive woman, and her expressive face has shown the high emotional state of her mind when she has discovered his studied inconstancy — all the suffering has been hers — but she brings the relation to a climax by daring those who think her worth winning to ascend the dizzy structure and risk the perilous descent. The number of
volunteers is not especially flattering. A fade away save Burns. He discards his coat, climbs slowly to the top of the shaky-
looking arrangement, enters the car. and dashes to his fate. Every foot of the way is followed by the camera, even when the car turns completely over, to the end. The daring Burns becomes the center of general attention, is the hero of the
moment, and the Countess proudly congratulates him. but he does not claim the reward. He resumes his coat, bows coldly and prepares to depart. Lady Madcap is compelled to follow ; her submission is now complete, and she wins her hero.

Genre    comedy drama
Date Added 5/4/2015, 5:48:26 AM
Modified 5/7/2015, 5:57:17 AM

• CONVICT 113

Type    Film
Date    1914
Loc. in Archive MPW_1914_01-03_movespicturewor19newy.txt
Extra 00000

Revillat is mined by unwise speculations, and goes through bank-ruptcy. His creditors bring
criminal action against him and he is sentenced to prison. After several years he is treated as a
"trusty," and when John Lange, a wealthy planter, asks the prison officials for a secretary.
Revillat is given the position. H!s gentlemanly deportment and ability win him the re-
gard of Lange, who is a bachelor with no Hying relatives. One night a terrible fire breaks out in Lange's
residence. The firemen flight the blaze, but it spreads fiercely. Iange, in his bedroom on the top
floor, is overcome. Revillat dashes into the in-
ferno and tries to carry Iange out. The planter
realizes that he is dying and begs Revillat ,to save himself. "Change clothes with me quick and
leave me. You will be able to escape — a free man." Revillat does so, but before he can get out
the floors crash down and he is buried in the debris. When extricated he is horribly scarred. The
body of Iange is found in the ruins and is identified as lievillat on account of the shreds of the
convict suit clinging to him, and Revillat comes out of the hospital many weeks later and takes
his place as Lange. In the meantime Revillat's daughter has grown up and is engaged to be
married. He arranges to meet bis wife and <bild, but dares not reveal his identity. One day he
tenderly kisses his daughter, and her fiance, fired with jealousy, break-
s the en-
gagement. Revillat goes to him, and in a dramatic scene assures the young man that be entertains only a
fatherly feeling for the girl, and effects a reconciliation. Then, realizing that if his identity
should be revealed it would bring sorrow and fear to his wife, who is mourning him as dead, he
se-cretly arranges to pay off all bis old debts and has his estate settled upon his wife, and
deports into the world — alone. Satanella, however, who has heard their plans in hiding, is
ready for them when she arrives. She cleverly seizes the money, and hides her es- cape in the
smoke of a small bomb. Determined to save Humphrey, Satanella forces Jacob to relinquish her lover's I. O. U. in exchange for his own incriminating document, but the banker is able to identify her with Lady Felton. The police arrive to arrest her, but the philanthropic criminal boldly accuses Jacob of treachery to his country, and, during the confusion caused by his attempt to escape, disappears by a secret door in a picture frame. Hopeless attempts are made to follow her, but the impenetrable veil of mystery has closed upon Satanella.

• COOKING HIS GOOSE

Type Film
Date 1916
Loc. in Archive MPW_1916_01-03_moviepicturewor27newy.txt
Extra 00000
Abstract
The cast; Ima Knut (Orral Humphrey); Mrs. Banks (Gladys Kingsbury); Her Daughter, Liza (Dixie Steward). Directed by Nate Watt. Ima is a bachelor whose love of whiskey is only exceeded by his love of pie. The local eat house goes broke and the bachelors of the neighborhood are compelled to cook their own grub. Ima stands in for a while until he eats a morsel at Mrs. Bancs', which she informs him has been cooked by "my darter Liza." He then finds he loves Liza with his whole stomach, and for fear some other gay Lothario will capture this culinary treasure, he marries her. Ima's state of mind can be imagined when he discovers that Liza is a base deceiver as to her culinary capabilities and the only things she can cook are pork and beans — the latter according to the labels on the cans, already prepared under strict, scientific and antiseptic conditions. His bitter disappointment drives him to drink and to the horror of Liza, he turns to the connubial hearth blissfully intoxicated. Even a bad cook will turn at last, and driven desperate by Ima's unkind remarks on her cooking, her mother's cooking, her father's cooking and the whole family's cooking, she reaches for the whiskey bottle and vents her anger on Ima's head. As the last flicker of conscious ness departs, he seems to see Liza changing into an animated whiskey bottle, which, with a wicked leer, starts chasing him about. Where-ever he runs, he is pursued by the bottle. At last he discovers an enormous club and attacks his erstwhile friend, and now bitter enemy. With joy he sees it scatter into a million pieces; then it unites once more and pursues him madly. Exhausted, he at length escapes to the shade of a friendly tree. Here he falls asleep only to be awakened and deluged from above, where the bottle, having climbed the tree, is pouring its contents over his aching head. He comes to and finds that Liza has revived him with the contents of a milk Jug, preferring a live drunkard to a dead husband.

Date Added 5/5/2015, 4:56:36 AM
Modified 5/5/2015, 4:57:01 AM

• COUNT IVAN AND THE WAITRESS

Type Film
Date 1911
Loc. in Archive MPW_1911_07-09_moviewor9chal.txt
Count Ivan, a wealthy Russian nobleman, is a dreamer, but not of revolutions. A bachelor, he has drifted into a placid old age. Happy with his music and his books, and never contemplating any changes in the social conditions that surrounded him. But, just the same, he is accused of conspiracy, and to escape a sentence to Siberia that means death, he flees to America, landing practically penniless. Music now becomes his sole means of support. He secures a position in a theater orchestra, and manages to earn meagre living, until he incurs the enmity of the leader, and finds himself out in the street again. There is a little, shabby restaurant, where the Count is accustomed to dine. The waitress, a self-reliant young woman, likes him for his courtly manners and his unfailing politeness. To obtain some money, the Count pawns his violin. The dealer sees a chance to get rid of a bill, and passes it on to his unsophisticated customer. When the latter offers it at the restaurant, he gets in serious trouble, and would have been arrested, had it not been for the interference of the waitress, and the fact that the policeman was happened to be the man to whom she was engaged. Later, when the Count falls exhausted in the street, it is the girl and her sweetheart, who aid him give him shelter and restore him to strength. The Count's friends in Russia although they have lost sight of him have not been idle. They manage to prove to the Czar that aged musician is not, and never has been, a conspirator. A royal pardon is issued, and search for him is started. This hunt ends successfully, just when the unfortunate Count is at the lowest depths. His first thought, when he regains his wealth, is to reward the humble friends who stood by him when he was "a friendless old man." He buys the restaurant where she is employed, leaves a fortune in the cash register, and departs for Russia, realizing that he has safeguarded the future of the girl whose unselfishness deserved the reward she received.

• Crooked Straight

They say that a man who's once been in prison can't go straight again. But Ben Trimble did, and by doing so he evened scores with the man who had driven him to crime, and won the girl of his choice. By John Edgar Graham into his mind there flashed a picture of a time when those words had a more serious meaning for him. BEN TRIMBLE sat in the farmhouse doorway, to avail himself of the light of the declining sun by which he had tened to complete an awkward job of needlework. So absorbed was the young bachelor in the intricacies of thread, thimble, and fabric, that he failed to notice the stealthy approach of an intruder until an ominous shadow fell across his patchwork and a silvery voice said, jokingly: "It's never too late to mend!" Ben started at the words. Into his mind there flashed a picture of a time when those words had had a more serious meaning for him — when they had come back to him as he stood, wet, shivering, hungry, and penniless before a window full of food, wondering where his next meal was coming from. But the next instant that recollection vanished, as he suddenly turned and saw the smiling face of Vera Owen, his next-door neighbor, for Vera — well, Vera was his sweetheart. She and her father had stepped in for a casual call on the young farmer, and had surprised him at the task of sewing a patch onto the seat of a bursted little pair of boy's trousers. Ben blushed vigorously and flung the garment to one side, and welcombed, with stuttering embarrassment, the visitors into the house. "Ben, dear," Vera said, "why don't you call on me to do the sewing for the children? There are hundreds of little things that I could do. I can't understand why you..."
won't let me help you." "Now, Vera," cautioned her father with a knowing smile, "You are a leetle too anxious to squirm your way into Mr. Trimble's fambily. He's liable to get skairt and fly the coop. Now when your ma was slipping up to throw a halter over me, she p'tended like "Oh, father, hush!" I commanded the girl in a voice full of embarrassment. "If you can't act decent, go home!" The girl was very near to tears. And as for Ben, he felt more like a convict than ever. The old man's words were practically a challenge to Ben to marry the girl — or else give some valid reason for P. P.-3 remaining a bach-elor. In many old-fash-ioned rural communities life is much more of a straight-forward proposition than it is in the cities. What is one man's business is every man's business; no secret diplomacy is permitted. Marriage is not the private af-fair of the parties who are to be mar-ried, but an "open covenant, openly ar-rived at." The whole community was be-ginning to ask with a significant intonation: "When is this Ben Trimble and old Lu-cius Owen's gal goin' to jump the broom-stick? What's a holdin' him off? That gal's so stuck on him that she don't know which end her head's on; and her dad's rich as goose grease, and perfectly willin' she should have him. He's a lone bachelor there, with" two orphan children on his hands. Lord knows that if anybody needs a woman, he does. Then what's a-holdin' 'em back from gettin' married?" Lucius Owen was one of the wealthiest citizens of Riggby County. He was a typical hard-working, shrewd, grasping farmer; knew the farming game and nothing else, and he had capitalized his knowledge with the "capital" of hard muscle and long hours of toil, until at the age of fifty he found himself master of a two-hundred-acre farm with blooded stock, bankable securities, and cash in hand — all to the amount of some fifty thousand dollars. In his lifetime of toil and thrift, he had prospered at the rate of a thousand dollars a year. Clever men who live by their wits often make that much money in a day. Old Lucius looked upon Ben Trimble as a higher type of money getter than himself. Ben not only knew the farming game, but he was a clever business man and could explain to his gray-bearded neighbor the inner secrets of trade and traffic as it was practiced by the quick-witted, crafty men of the metropolis. Such a man would make a "good pervider" for his daughter, one who would not waste the Owen dollars, but rather would continually augment them. This then was the real, though sordid reason, why old Lucius was in favor of having the 28 "I'll pinch mine and you can have the rest. Do you get me? thrifty, prosperous young Trimble as a son-in-law. But when he jokingly mentioned the subject of matrimony and saw by the look of pain in Ben's face that Ben didn't fancy the joke, Lucius quickly dropped the sub-ject and turned the conversation to neighborhood news. "I s'pose ye'll be at the fair Wednesday. It'll be the biggest day yet. I don't guess we ever had a better live-stock exhibit in the history o' Riggby County." Before Ben could think up a good excuse for not go-ing to the fair — for he had his reasons for wishing to avoid crowds and publicity — the insistent voice of Vera took up the argument. "Oh, father, you know that Mr. Trimble doesn't care much about blooded animals. He's a grain farmer. What he wants to see is my exhibit in the domestic science hall. I've got a prize-winning exhibit of white bread, brown bread, buns, cakes, and pie crusts, all made from the wheat grown on this place last year and milled right here at White Oaks. That's what will interest Mr. Trimble most. And there is about a peck of doughnuts in the exhibit. We'll give 'em to the kiddies afterward. And the bread and pies are coming right back here to your pantry — Ben.' She called him by his first name, hesitantly, but with a flood of pent-up feeling behind the tender avowal. What chance had young Trimble against this conspiracy of food and affection? The next morning found him and the little tots of his adoption, all in their holiday clothes, mounting the democrat wagon of the Owens and riding along the dusty, September roads to the county seat of Riggby to the fair. Reluctant as Ben had been to go to the fair, an event happened soon after his arrival that made him glad he had come. Lucius Owen became interested in a cherry pitter that was on demonstra-tion, and learned from the man at the booth that this machine was a new in-vention; it had not yet been capitalized and put on the market. "There's millions in it," said the dem-onstrator, who introduced himself as Brother Larrabee, a retired minister. "The world has never had its fill of cherry pie. Why? Because no machine has ever before been made which will pick the pits from this tiny but delicious fruit. Men cannot eat cherry pie with pits, or cherry 'stones;' as they are aptly called, for these stones break a man's teeth." This greatly appealed to Lucius Owen, for he, like most men, was fond of cherry pie. But when he learned that the in-vestment of a few thousand dollars would make him chief owner of the patent rights, he was more than enthusi-
Ben Trimble spoke up with obvious haste: "I'll go in on your proposition. I'll investigate it, and if it is all you say, I'll put up my money." "Not so fast, brother," protested Larrabee. "I was presenting my proposition to Mr. Owen when you — ah — butted in. Mr. Owen has the first choice." "Well, if it's a real money maker," old Lucius said, "I don't guess I could lose nothin' by kinder lookin' into it." "Money maker?" echoed Brother Larrabee, "Did you see how quick this other man was to grab up the proposition. Now I don't know this man, but he's one of your friends. Judge for yourself. If he's a ne'er-do-well, a man without good business judgment, you may be pretty sure that this proposition that he has Crooked jumped at is questionable. On the other hand, if he is a wise-head who never loses a cent, why then you can see that something good has come your way, and you've got the first chance at the prize." Ben again broke in before Lucius could say any-thing: "Listen, Mr. Owen, there is no hurry about this. You've got the first choice; I'm second in this. But before you make any definite proposition to Brother Larrabee, suppose you and I go off by ourselves and talk it over. There might be something in it for both of us. When Ben had led his elder neighbor to a secluded spot at the far end of the grand stand, he burst out talking in a voice so emotional that it seemed feigned rather than real. "That man is no Methodist minister!" he exclaimed. "He's a confidence man — a swindler." "How do you know?" asked Lucius coldly. "Because he once swindled me out of a thousand dollars on a similar scheme." "This same man did?" "The very same man and the same old scheme. I was a poor country lad who had worked at a man's labor since I was fourteen. When I was twenty-one, I counted myself worth fifteen hundred dollars; every cent of it either earned by the muscles of my back or saved by the cheating of my stomach. With my capital I went to New York. This man met me there. He didn't pose as a country minister then; he pretended to be a big business man, one of the committee of fifty, that the mayor had appointed to welcome strangers coming to the city to invest. I was green and I trusted him. He sold me the patent rights to a Magic Hair Restorer. It was a fake. I was penniless, I went to the gutter. That man did me the greatest wrong that was ever done to me in my life. He broke my heart — destroyed my faith in men — he broke my spirit, crushed me. Imagine a young man robbed of his money and of his ideals, turned out to beg or starve in a city of strangers." Lucius was thoughtful for a moment. "Some of them city fellers is awful thieves," he said. "They got me once, an' — an' it come nigh bustin' me up like you say. "That so?" "It was when my old orchard was at its best. I shipped 'em to a commission firm and they wrote back that the market was glutted and that half of the fruit had molded in transit. They sent me a check for five hundred dollars for the whole lot. That busted me all "Is it possible you are a common crook?" the girl cried in a voice of anguish. Straight 29 up, I tell ye; I reckon I went out o' my head. I chopped the orchard down and put it into corn. Later I found out that them infernal scoundrels had lied. They had jest natcherally robbed me of two thousand dollars. I never got over that." "Well, don't be robbed twice on any cherry deal," Ben said, and the two of them went back to Vera and the children. Late that afternoon while Ben was watching the last trotting race, a hand was laid on his shoulder, and he turned and looked into the eyes of Larrabee. "Come over here behind the grand stand," Larrabee said, "and have a little chat with me." When they were by themselves, Larrabee went straight to the heart of the subject. "I'm hep to what you told that old man. That was all right. I see that you are courting his daughter and have got your own plan for trimming him. I'm not trying to queer your game, if you'll quit trying to queer mine." "Do you mean to say that Mr. Owen told you that I said you were a swindler?" "Sure; he spilled everything. He figured that you were lying to him. Your story about being a poor country boy that had been robbed by me was too fishy for that old country Jake. Didn't he hear you offer to buy the cherry-pitting machine yourself?" "That's right," admitted Ben sadly.
"Well, what's good enough for you is good enough for him. That's the way he figured it. He decided that you were trying to scare him out so that you would have a clear field to cop the machine yourself." "Well, I can soon put him straight on that matter." "No, you can't," declared Larrabee, showing his fangs. "You lay off of this game. I've got him hooked now, and if you bust up the deal, believe me, I'll bust you up. Do the people of this community know who you are? Well, I'd darn soon tell 'em." Ben cringed and turned white. "I see you don't fancy going to the pen," smiled Larrabee. "Fine, we can do business. Here's what you've got to do. You tell the old gent this: Say that you knocked the game because you wanted to buy the pit-ting machine yourself. That's all you've got to do. Then to-morrow, when he pays me the five thousand dollars, I'll slip you one thousand of it for your serv-ices. Then I'll blow; and when he wakes up to the fact that he's been trimmed, he'll never suspect you. A thousand dollars in your jeans for one day's work. Then you can go on with your own scheme and nick him for whatever else he's worth. I'll pinch mine and you can have the rest. Do you get me?" "I do," said Ben, with a hang-dog look. That night Ben took supper with the Owens. Lu-cius had drawn five thousand dollars from the bank that afternoon, and Ben saw him put it in the little iron strong box in his home. After supper Vera took two great hampers and filled them with the prize bread, cakes, and doughnuts from the exhibit at the fair. Then, while Ben carried this two-arm load, she took the kiddies by either hand and accompanied the little family back to their own house. Ben was thoughtful and moody, and it was only by a great effort of will power that he pretended to be gay. He forced himself to thank Vera for the cakes and buns, and to pretend that he was delighted with the thought of having all those good things to eat; but in reality his thoughts were all on the money in her father's house. Even while he bantered with his sweetheart a voice within him kept saying: "Crack that crib, crack that crib." After Vera had gone and Ben had put the children to sleep, he crawled into his own bed, closed his eyes tight and tried to shut away the thoughts that had tormented him. He heard the clock strike hour after hour, and when it was two in the morning, he threw aside the covers in a despairing way, and slipping into his clothes, he went out into the starlight. A moment later he emerged from his vegetable cave with a kit of burglar tools under his arm, and stealthily slunk across the meadow to the Owens' home. He found it was unnecessary for him to pick the lock of the door or to use his jimmy on a window, for the window of Vera's room on the ground floor was open. He crawled in and stealthily let the glow of his flashlight play across her sleeping features. He slipped a note under her pillow to serve as an alibi in case things should go wrong. Then he tip-toed into the living room and opened the little iron safe without much difficulty. Just as he was thrusting the roll of bills into his pocket, he heard a scratching at the door. Ben quickly slunk be-hind a curtain, for his practiced ear told him that some one was picking the lock of the back door. A moment later another flashlight began to play along the floor and Larrabee came gum-shoeing into the room and went at once to the safe. When he found the strong-box open and the money missing, the disap-pointed intruder swore under his breath: "The old skinflint has probably taken it to bed with him," he muttered. "This means trouble. I didn't count on any rough stuff, but I've got to get that cash and make my fade-away." "Written from the Paramount-Artcraft production based on the story by Julian Joseph-son, and played by the following cast: Ben Trimble Charles Ray Vera Owen Margery Wilson Lucius Owen Otto Hoffman Chick Larrabee Gordon Mullen Ben, listening behind the curtain, heard Larrabee go into the bedroom of old Lucius and arouse him from his sleep. A moment later the two returned, the old man in his nightgown, trembling while Larrabee held an automatic pistol to his head. When the terrified farmer saw that the safe was open, he gasped, and with a still more violent fit of trembling, said: "The money was in the safe! You've got it already! Give it back to me; give it back, you thief!" "Don'tcall me a thief, you foxy old devil," Larrabee stuttered between his gritted teeth. "You can't fool me with a stall like that. You've got the money hid in your bed. Dig it up, now, before I smash you!" The old man clutched nervously at his chest; his face was as bloodless as white soap. "I—I!" He said no more, but gritted his jaw as if in a palsy. "I'll waste no time," Larrabee commanded. "I'm here to get that money or kill you! If you give it up, you will save your life. If I have to kill you, I'll get the money afterward. Old man, is your life worth five thousand dollars? Make up your mind quick!" "Mercy — Mercy" gasped the old man, with the look of an animal in the hands of the slaught erer. Larrabee's fist smote him on the temple, and Owen fell,
partially stunned. "I hit him too hard," said Larrabee, "If I put him to sleep it's all off." The crafty thief set one foot on the fallen man's right hand, and growled: "This will soon bring you out of it. I'm going to bite off one finger at a time — until you tell where the money is." At that moment the white gowned figure of Vera was in the doorway. Larrabee pointed his pistol at the girl and cried: "Move a step and I'll blow your head off!" Just then something struck him from behind. Ben had sprung to the attack. The two desperate men struggled furiously. Ben had a grip on the pistol and was trying to wrench it away. They wrestled about the room, and Lucius, free of Larrabee's feet, rose up dizzily, but was too dazed to give aid to his rescuer. A pistol shot sounded. Larrabee in his efforts to turn the muzzle toward Ben's heart had not swung it far enough and he caught the bullet in his own abdomen. He sank down with a death groan; and Ben stood panting and wet with sweat, facing his sweetheart and her father. "You've got my money!" the staggering old man cried weakly. "You're a robber, too. You tuck the money!" Ben did not reply with words. He meekly drew the wad of bills from his pocket and handed them to Vera. The girl looked at the money, then her eye swept the room where lay two burglar kits and two dark lanterns. "Is it possible that you are a common crook?" the girl cried in a voice of anguish. "Not a common crook," Ben said guiltily, "I may have been a crook, but I have always tried not to be common." Continued on page 88

Tags:

- photoplay-not-included-topic-modeling

**CUPID DANCES THE TANGO**

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: MPW_1914_07-09_movingpicturewor21newy.txt
- **Abstract**: The members of the bachelor club are woman haters, but each decides to take lessons from the Hobbs sisters in the tango. All meet on the dance floor. There is an idea in this, but the plot lacks complication and does not rise to the necessary climax. The characterizations were acceptable.

**CUPID'S SCORE**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_07-09_movingpicturewor17newy.txt
- **Distributor**: Great Northern
- **Extra**: 00000
Cyril is deeply in love with Florrie. The young girl's mamma, however, is not inclined to favor the match and their meetings, in consequence, are clandestine. Cyril sends a note to his lady love inviting her to attend a fancy dress ball, but the missive falls into the hands of Florrie's mamma, who decides to attend the ball without her daughter's knowledge. About this time Cyril's uncle, Joe, who is a jolly old sort, enters the apartment of his nephew and finding a fancy masquerade costume on the couch, decides to appropriate the same in revenge for some little joke played upon him by Cyril. Florrie's mamma and Uncle Joe meet at the ball and when the time arrives for unmasking, they recognize each other and an old love affair is renewed. Mamma is a widow and Uncle Joe is a bachelor. The evening is enjoyably spent, but Cyril and his sweetheart are unable to attend because of Uncle Joe's sly action in appropriating his nephew's fancy dress costume. On the following morning the uncle is discovered on a couch in Cyril's apartments clad as a knight of old. At first the young man is inclined to have revenge, but upon second thought he decides to wait. It is a fashionable cafe and mamma keep their first rendezvous and it so happens that Cyril and Florrie are partaking of refreshments in an ad-joining booth. The sounds of merriment attract the attention of both parties and after much peer- ing over the partition, Uncle Joe and mamma anil Cyril and Florrie decide to make it a one-party affair. The partition is removed and the two generations of lovers make merry while pledging their individual good health for the future.

**Cupid's Window**

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<tr>
<td>Date</td>
<td>1914</td>
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<td>Loc. in Archive</td>
<td>1914_04-07_motionp09moti_ftrade_MPN.txt</td>
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**Abstract**

A young bachelor falls in love with a girl whom he can see from his window, not knowing his mother and her father had espoused them. So they are married.

**CUPID THROUGH PADLOCKS**

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<tr>
<td>Date</td>
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<td>Loc. in Archive</td>
<td>MPW_1912_04-06_movingpicturewor12newy.txt</td>
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**Abstract**

Pearl and Adelaide Abel possessed a father stern and not overfond of young men suitors. Abel was a bachelor, lived with his two daughters in a cabin close to Deadwood and went occasionally to the country store. One day, in company with the two girls, he made his monthly trip. The of parcels. He showed them the butt of his gun and courtship ceased. But the boys found opportunity to see the girls in spite of that, until old Abel found them one day, each with the girl of his choice closely wrapped in his arms. He threatened to shoot and the boys fled precipitately. Once again they saw the girls, and exchanged kisses and other things through an open window, because old Abel had securely fastened the door. There came a time when
opportunity beckoned. The boys had a mother, a widow, and still youthful in heart. She called on old Abel. They found each other excellent company, until the girls in mock anger drove her from the house. She rushed into the forest, screaming for help on another occasion, and while Abel tried to rescue her, the young lovers saw each other. As time wore on, the old couple became more fond of each other, and then, one day, the two young couples found to their surprise that their troubles were over, for out on a bench beneath the trees Father and Mother were planning a future of their own. Scene from "Cupid Through Padlocks" (American). girls waited outside for him and there met John and Will. It was pretty nearly love at first sight and the courtship progressed nicely until old Abel emerged with his arms full

Attachments

- CupidThroughPadlocksmovingpicturewor12newy_0972.jpg

• Cupid Turns The Tables

  Type      Film
  Date      1914
  Loc. in Archive  MPW_1914_10-12_movingpicturewor22newy.txt
  Distributor  Selig
  Extra      00000
  Abstract   An unusually clever Selig farce-comedy, depicting the adventures of a lonely bachelor, who succumbs after a struggle to the wiles of Cupid.
  Date Added  5/4/2015, 7:48:04 PM
  Modified   5/4/2015, 7:48:29 PM

• CUPID VERSUS MONEY

  Type      Film
  Date      1914
  Loc. in Archive  MPW_1914_04-06_movingpicturewor20newy.txt
  Extra      00000
  Abstract   Although very attractive, Mary Drew is a modern type of bachelor-maid and suffragette, with a strong aversion of marriage. When her uncle urges her to marry, she flatly refuses. Telling her, "None of my money will be frittered away on crazy reforms," he puts a clause in his will, stating, if she does not marry, she will be disinherited. Tom Hardy, a dissolute young man, is ordered out of the house by his father, and becomes a common drunkard. Mary calls on Harvey, the family lawyer, learns of the clause, and is told that a marriage of convenience is the only way to get around it. The lawyer explains that, for a thousand dollars, he can arrange it, and the man can disappear after the ceremony. Mary gives her consent to the plan. Harvey mentions the proposition to Tom, who, with the prospect of so much "easy money," readily agrees to all conditions. He is introduced to Mary, who treats him very coldly and superciliously. Immediately after the ceremony, to everyone's consternation, Mr. Drew insists that the young
couple stay and live with him. Tom soon begins to like Mary, but she hardly condescends to notice him. Uncle goes away for his health, and Tom, so deeply in love with his wife, overcomes a desire to go back to his old habits, invests his thousand dollars in a neat little house and secures a position with Harvey. Mary begins to admire and finally to love him, but pride prevents her showing it. Uncle brings his wife home and immediately there is trouble. Severe quarrels ensue between the two women, and Drew is obliged to ask Mary and her husband to seek other quarters. She bursts out crying, but Tom tells her of his love and asks her to share his little home. After humbly apologizing for her rude treatment, she confesses she has loved him for a long time. They are soon in each other's arms, and Cupid once more triumphs over Mammon.

**Daddies**

**Type** Film

**Date** 1924

**Loc. in Archive** 1923_12_1924_02_exhibit00newy_ftrade_ETR.txt

**Distributor** Warner Brothers

**Extra** 00000

Warner Brothers' Film Version of Be-Iasco Stage Comedy Should Duplicate Original's Success DADDIES. Warner Brothers' Photoplay. Adapted from David Belasco's Stage Play. Author, John L. Hobble. Director, Julien Josephson. Length, 6,500 Feet. CAST AND SYNOPSIS Ruth' Atkins Mae Marsh Robert Audrey Harrjr Myers James Crockett Claude Uillngwater William Rivers , Cranf ord Kent Henry Allen Willard Lou.s Nicholson Walters Boyce Combe Mrs. Audrey Georgia Woodhorpe Bobette Audrey Claire Adams Alice Priscilla Dean Moran Bob Audrey, James Crockett, Henry Allen, Nich- olas Walters and WilUam Rivfers comprise the Bach- elor's Club of woman-haters. Bob adopts a war orphan, who turns out to be eighteen-year-old Ruth Atkins. His pals also adopt orphans. Ruth falls in love with - Bob. At first he avoids, but later falls in love with the girl and marries her. The other bachelors also obtain wives. By George T. Pardy TT looks as though the stage success achieved by "Daddies" will be equaled, if not ex-celled, by the screen version. With a really great cast, fine direction, superb photography and a story registering as a genuine feast of merriment, it would be strange if this picture failed to make a royal box office score in every theatre, big and little, where it is shown. The very essence of the plot is its intense human sympathy, the note of pathos rings high and clear here and there above the revel of fun, just enough to soften the mirthful trend, a glint of tears amidst a chorus of joyous laughter. For the theme is that of the black tragedy of orphanhood and the kindly plea in favor of the little ones of this earth bereft of mother and father is made clearly manifest. The wonder is that this has been accom-plished without the slightest effort at point-ing a moral or preaching. Never for an in-stant does the film deviate from the line of entertainment, yet we venture to assert that "Daddies" can do more toward awakening public interest in orphan institutions and loosening up jealously guarded bank rolls, than a thousand solemn sermons delivered by as many eminent divines. The feature is a never-failing delight from the first to the final reel. Its comedy com-plications are a marvel of humorous ingenuity, beginning with the introduction of the mar-riage-despising bachelors and weaving its ex-traordinarily comic quirks and angles, as the orphans arrive and one prospective father draws triplets, another gets a boy, where he wanted a girl, and the hero chap finds himself doomed to preside over the destiny of a beau-tiful "child" of eighteen years. The kiddies are veritable imps of mischief, and the oldest and crustiest bachelor of the lot is the victim of a youngster who fairly plays hob with
the hitherto fixed plane of his dignified existence. Yet, as time goes on, the elderly "father," unconsciously bows down and worships his tormentor and eventually weds the widowed mother of the brat, for it appears that the latter is only half-an orphan, so to speak; The emotional side of this episode is gently but none the less insistently stressed, and the same may be said of the hero's love affair with his mature orphan. The pranks of the children, their tremendous capacity for joy-ous mischief, stand out in bold relief against a sentimental background as shadowy as it is effective. Credit for the production's artistry and varied appeal must be equally divided between director and players. Julien Josephson's technique is admirable, every detail of the plot is worked out with a smoothness and power which bespeaks the master hand, not a foot of superfluous matter clogs the swiftly flowing action. Mae Marsh plays the star role of Ruth Atkins with that entire lack of self conscious-ness which is one of her principal and most charming characteristics. Wistfully sweet and modestly alluring, Ruth shines forth as a natural, lovable, maid, in many ways as one of the most effective studies with which Miss Marsh has graced the screen. You can exploit this feature as one of the most amusing comedies of the season. Emphasize the fact that it was originally a Be- lasco stage production which enjoyed long runs in New York and Chicago. Play up Mae Marsh big and mention the cast at length. Wherever there are clubs or so-cieties based on a philanthropical idea, their co-operation ought to be enlisted. And church folks of all denominations will support it.

Notes:

- 1923_12_1924_03_exhibitorsherald18exhi_ftrade_EXH.txt
- 1923_12_1924_02_exhibit00newy_ftrade_ETR.txt

**Damaged Goodness**

**Type** Film

**Date** 1917

**Loc. in Archive** 1917_01-06_motography17elec_ftrade_MOT.txt

**Distributor** Victor

**Extra** 00000

Hubby and Wifie cannot agree. She flirts with a bachelor and thinks that Hubby does not know. They decide to run away together. Hubby intercepts a note saying that she will put a pill in his coffee, and pretends to be doped. Then Wifie and the bachelor steal his wallet and run away in a car. The car breaks down. Hubby comes up and offers to give the bachelor the wallet if he will take his wife, too. He refuses and they fight. The bachelor wins, whereupon Wifie knocks him down and declares for Hubby.

**Date Added** 5/2/2015, 1:52:51 PM

**Modified** 5/2/2015, 1:53:14 PM

**Dangerous to Men**
Abstract

VER since Viola Drum mode a hit in 'Son, ' BrUlo, " us one of those irrepressible "culio cnt-ups," ii has boon hoi objoclo lo find s\unlnr material. Hor search Is reworded in H. V, Esmond's coined) "I the long ago, "Elhla Comes to Stay," which for picture purposes bus boon relitlled "Dangerous lÊ Mm." This offering huen' lions of "Some Bride," and usid doesn't carry many interesting poll her portrynl is always illl Certainly tion ihe found uc from the Blar's chtmiifloulanlton it h cannot ho said truthfully that haeane of iir- lack of repression, thing arrosling in tho theme, which is tho often told and always obvious Idea of a sir! being taken under tin- guardianship of an eligible Imeholor. Tho sustaining point of the pieco i* discovered in hoe efforts lo lormonl him by appearing much younger than hor yoirs. Ami in accomplish shing this Miss Dana throws caution to the wind* and conducts her olf in reck- less abandon.

Dismissing tho farcicol value and looking for logic it Is incomprehensible thai the older figures could ho bo on all; fooled hj tho p-irl'H ago. Ho roll-rounded figure and sophisticated OC1loIM giVO tho Ho to her deception. Still she deceives thorn for four reels, To reveal tho facts. Miss Dana has a vehicle mid nothing moro. The picture depends ontiroly upon her chharactor stu.h nd in nivhini expression to it she resorts lo slap'stick, high-jlnl l lor exaggerated antics arc apt t° bocomo lroi variety in characterisation. The action is so concentrated in her various caprices that it crackles throughout. Miss Dana If alive thul she literally carries tho slight mi три on her smicy As it is a one character story, hor healthy rendition is oxucf other players don't have many Opportunities to distinguish since they are used to "feed" the star. Tho technical orrrung well done. Length, fi reels. Lauranca Hold. an adaptation of H. V. Esmond's play, " Kl/i/ Comet, to Slay," and It affords Hit inl.nu-d Mhis Dana with a role which capitalize! lcr vihln and vibrant per- sonality Not since the offerini{, "Some Bride," hnu the star had such nn Ideal vehicle lor bringing out her rich sense of humor. She appeam ns an orphan who hides Her eighteen years in the disguise of a girl of ten In order to nrOVOW ntwly unpointed (-uardiioi into relcioiiig her from his contract. She licicivrrl him to be a crusty old bachelor ndd went to such extremes to mnnk him dlsmtH- ^Hmv^U^ when she discovers him to be an eligible young man she decides to keep up her deception simply for the fun of the thing, She carrion her adventures so fir that her ape ii easily guessed, But Ell/a doesn't care since she lias fallen in love with her guardian. It may be -taid that he returns the affection rhr Picture uncovers plenty of high jinks v/h.ch make 11 an cii).yal.l; comedy. There L inarkle .. r.l vitality to it which Is customory with a Dana offering The star .. supported by Milum Sills, one of the favorite leading men in pictures A. P Younger, the scenarist, han maintained the orimnal flavor of the play.

Abstract

Just when they thought that the days of excite- ment were over in Devil's Gap, blew in and

**Dare-devil Kate**
made history — real history — for them By Robert Foster Featuring VIRGINIA PEARSON

IF you had told me twenty years ago that to-day we'd be making im- plementa of war at
Devil's Gap for one nation to slaughter another I'd have laughed at you. But I'm an old- timer
now, and I've got so used to bizarre things that I have lost the ca- pacity to be surprised. I don't
know that I even blinked an eye when Dare- devil Kate loped in from somewhere From the
film by Fox on the "outside," drew a bead on sleepy old Dud Peters, who'd been running the
Last Chance Saloon ever since I can remember, and told him to get out ; that she was going to
mix the drinks for the future and show us roustabouts how an up-to-date saloon should be run.
She plunked down her poke on the counter, called for the bill of sale, and — that was the end
of it. Dud took one look at 219 Kate's eyes — big and round and lovely, but sharp as a knife
— and handed over the keys. That was just a month after we'd begun the munition-making
business. Taking you back twenty years, I could tell you a story of rare excitement that
followed the discovery of the Bazant Lode in Devil's Gap — days when men went mad with
the thirst for gold and Devil's Gap was the Mecca of every man who wanted to get rich quick.
It w T as some gold strike, and I myself made a pile that might have lasted me a lifetime ; but
in those days it was raining money, and I blew it in as fast as I got it, just like everybody else.
For three or four years we gambled with thousand-dollar stacks. And then the thing went to
pieces. The yellow streaks petersed out and the exodus be- gan. I stuck to the place for
sentimental reasons and watched it dying. The railroads had trains running into the gap on a
real schedule, but when the exodus began we heard no more the blasts of the locomotive, and
the grass grew over the rails. We settled down to rust and told our- selves that the days of
excitement were over. Then, just twenty years after, the town had a new lease of life — a n d
Kate came and gave us old-timers a story that was exciting and what the novel- ists call
"romantic." The Great War had broken out in Europe and millions were to be made in
supplying the fighting nations with shot and shell. In the quest for sites it hap- pened that Mr.
Presby, head of a big manufacturing concern with central offices in New York, scouting
around for a likely place to open a new fac- tory, hit upon Devil's Gap. We had a ready-made
town, though three-quar- ters empty ; we had ready-made build- ings whom nobody owned ;
we had a railroad, though it was knee deep in grass. Presby had a talk with me, and the upshot
was that I got busy with a gang of men transforming our biggest hotel into a munitions plant.
Some fellows at the east end of the gulch were mak- ing a bare living out of iron ore ; Presby
hired the lot of them on the spot. The boss of the ore company was a man named Kilmer, and
his right- Tortured by conflicting emotions Kate, caught the children in her arms. 220 hand
men were Green and Bentlev. Green he made the temporary boss, and the others were given
good posi- tions. I can't say I liked the looks of either of them, but it was Presby's funeral ; I
wasn't hiring them. So life began again for us in Devil's Gap. Then Kate blew in and gave us
the first look at excitement we'd had for many a day. There was nothing hard about Kate; she
was all soft curves and lovely skin and big, dark eyes that looked guileless as a child's, till you
crossed her — then watch them blaze ! "Where I come from, old-timer," she said to me, "they
called me Dare- devil Kate, and I reckon it's because I'm quick on the draw and don't stand for
any nonsense. Just pass the word around to any ornery fellers in the camp that when I shoot I
shoot to kill." Imagine a girl of not more than twenty
— I didn't let it register on my face. You
couldn't look into those big eyes of hers without liking her, so I wished her good luck. She
roomed with "Last Chance" Grimes and his old woman. Last Chance was sober once or twice
a week, but he was a harmless old lusher and went- to sleep when he hit the booze. I take my
hat off to old Ma'am Grimes. She was about the sensiblest woman in the community in spite
of her mate's leanings for liquor. So Kate was not in such bad company, when you come to
think of the tough crowd that began to fill the vacant houses. It wasn't long till trouble began
to break out in camp. Labor was pretty hard to get and the men demanded big money. Presby
was tight, and he re- fused the demands of Kilmer, who had constituted himself a kind of
walking delegate. sided with the men, but she advised caution. "Better be slow than sorry,
boys," was her advice. They would not listen to her, and things came to a climax when a wing
of the hotel chock-full of munitions was blown up. We managed to keep the fire from gutting
the town, and every- body piled in and helped, scared now by the thing they had done. I took
it on myself to wire Presby, in New York, advising him to send on a real man to boss the job. He took my advice and sent John West and young Cliff Stone — and if there's two better fellows I want to know them. West was a man of about thirty, and the only thing I didn't like about him was the thatch on his upper lip. Myself I wear a goatee, and I look with a kind of a sneer on the dinky, short-clipped mustaches that they affect in the East. But West had a fine face, despite his mis- taken adornment. He brought with him his wife, Irene, five years his junior, as sweet a girl as you'd want to clap eyes on. They had two little girls, and, being a bachelor myself, it brought a gulp in my throat many times when I saw that little lady romping with the children. Cliff Stone was her brother, younger than she, a clean-limbed, well-built chap with a smile always in his eyes. "Who's the most interesting person in town, old-timer?" he asked me, with a grin that won my heart. And with-out any thought I answered promptly: "Kate." He opened his eyes amusedly at that, and said he: "Last name?" "Ain't got one as I heard of," I told him. "is the name she answers to. She's the saloon keeper." "A barmaid!" he laughs. "Sounds like dear old London." "Nothing like it. She's owner, presi- dent, and cashier of this here saloon, and you want to go well heeled if you are thinking of raising Cain when 221 she's around. Come along and see her." And right there was the beginning of trouble, for inside ten minutes he and Kate were as thick as two thieves. I'm not saying anything against the character of Kate. In that free-and- easy life of the gap things were done that would be censored e 1 s e - bronk takes to bucking. For myself I put Bentley in the same box with Green and Tom Kilmer, and label them "Dangerous." I had in mind to tell Cliff Stone to go slow with Dare-devil Kate or Bentley would be laying for him, but I reckoned the young fellow was able to look after himself, and so l said nothing. Green was bad medicine, and when he was deposed by West, who took over the management, he stirred up a spirit of mischief among the men, and I when you get away from civilization you don't bother much about the con- ventions, and the masks are dropped. Kate, as you may imagine, being the swell looker she was, had many offers to hitch up with one or other of the men, but she showed no preference un- less it was for Bentley, who was assist- ing Green in the management of the works till John West came from the East to take charge. I don't know what she saw in Bentley save his big- ness, his strength ; and they do say that women take to the cave-man type as a scented new trouble in the air. Kate was sort of on the fence now. The men took her into their confidence and laid plans for putting one over on the Easterners. I could see that she was disturbed, and I wasn't surprised when she broke out : "Go as far as you like, barring mur- der, with West — but leave Cliff Stone alone." I saw Bentley's eyes flash at that. "Gettin' soft on little Cliffty!" he sneered. "Cut that out!" snapped Kate, giv- ing him a look that reached his heart. "I choose my friends where I will, and I don't want any comments. Remem- ber that, Bentley." He had no more to say, and soon after he sneaked out of the saloon. I had grown fond of young Cliff myself, and I wasn't going to stand by and see him shot in the back. So I tracked Bentley. I expected him to make for the works, where West and Cliff were on duty twelve hours out of the twenty-four. But, instead, he went to the house where Cliff Stone lived with his sister Irene and her family. It was about eight o'clock in the evening, and Irene was sitting alone on the veranda in a big rocker, with a splendid half moon shining down on her; as pretty a picture as you ever want to see. I heard her break off the little song she was humming when Bentley climbed the steps to the veranda. As I shuffled past the place I heard a few words of what he was saying: "• • • And I warn you to stop him from bein' around with Kate. She's my gal. She's been everybody's gal. She ain't any more. She's mine. . So this was the man's method. A big fellow, but too cowardly to mix in a stand-up fight with this athletic youngster from back East, and, know- ing too well that a gun play would be followed by a necktie party led by Dare- devil Kate, he was taking away Cliff's character — and taking away the char- acter of Kate. I breathed easy, for I felt sure that Irene was a sensible body and wouldn't trouble her pretty head with Cliff's love affairs. But there I was wrong. She determined to see and have it out with her. The talk-fest oc- curred that night at the Grimes cottage where Kate had her home, and I saw enough of the scene to make it stick in 'my memory as long as I live. I had been sitting smoking with old Last Chance in front of his door when Kate came swinging down the path that led from the saloon. We shuffled out of our chairs and gave her good eve- ning. "Howdy, old-timers," she greeted us. "It's a great night,
when I nodded she went on: "You're wrong. I'm timid as a mouse. When I was making up that the victim was coming in half an hour, and Kate slipped away to her dressing room. West readily agreed that a straight talk with the woman might do good. Kilmer brought word that he would find th

concerned. He was an easy conquest. Kilmer had lured him over to the saloon by telling him never met a woman just like you" lie said. It fell out as she planned so far as believe every m a lodorous word about the much spleen, but I suppose the sight of that white, clean

pre text and I'll pull the wool over his eyes." I didn't be

to make him send the new supe b a c k borne on the first train. No

Presby arrives, West will be vis

That's myself, boys. You've heard of the vampire woman ; now you're going to see her. When following day I found Kate, not behind her bar, but at a table with Green and Bentley and

over it there under the stars and the wan

of things that other women would shudder at, but, thank God, I've kept my decency and self

- steppng her when old Last Chance blurted cut : "She's in the par- lor, lady. Go right the m. indicating lighted room.

"Cliff!" "Cliff!" I heard her cry a mo- rn e n t later. "Have you no sense of shame, brother of mine? Do you know what this woman is?" That was the boy's cue to flare up, but I give him credit ; he didn't manhandle her with the English lan- guage ; just talked to her gentle and in- sisted that Kate was the best woman in the world and that he loved her. "Cliff, I beg of you leave this woman," she said, and went on to tell him what Bent- ley had said to her. Then Kate became the dare-devil. "Get out, both of you!" she stormed. "Here's your ring, Cliff. When you can con- vince your sister I am pure gold come back to me. If you can't, there is no more to be said. I'm done with you. Xo — not a word

- as the boy started to speak. "Get out before I swear !" And Cliff and Irene were bundled out. "There's the kind of woman I should have been," said Kate to me afterward. "You've never asked me anything about myself, old-timer, but I'll tell you. I was born of a good family, but father and mother both died when I was a lit- tle tot. I was left to fight the world for myself. I had a sister — sweeter- I saw a face in the mirror that almost stopped the beating of my heart" tempered than myself, I guess

- rising up I

was adopted by some kind people. I've never heard or seen anything of her since. My mother broke her wedding ring and gave us each a half. I still have my portion, though I have no hope of ever finding the owner of the other half. I've rubbed elbows with all sorts of folks, done lots of things that other women would shudder at, but, thank God, I've kept my decency and self

- respect. So here was added mystery to all the excitement and romance, and I sat brooding over it there under the stars and the waning moon for a long time. 224 At the noon hour of the following day I found Kate, not behind her bar, but at a table with Green and Bentley and Kilmer. "Boys, I'm with you from now on." she was saying. "I'll get you back your job again, Green, and send this West party back with a chip on his shoulder. I've taken it on myself to write Presby, who owns the munition works, telling him that John West isn't the kind of man to inspire respect in his men; that he is a consorter with women of dis- repute. That's myself, boys. You've heard of the vampire woman ; now you're going to see her. When Presby arrives, West will be vis- iting me, and I'll supply enough of a compromising position to make him send the new supe b a c k borne on the first train. N o w West over nere o n some pre text and I'll pull the wool over his eyes." I didn't be-ieve Kate could be ca- pable of so much spleen, but I suppose the sight of that white, clean -minded girl, who was ready to be- lieve every m a lodorous word about the saloon keeper, upset her sense of justice. ' I have never met a woman just like you" lie said. It fell out as she planned so far as \" est was concerned. He was an easy conquest. Kilmer had lured him over to the saloon by telling him that he would find the real cause of all the trouble in the lady who dispersed drinks there, and West readily agreed that a straight talk with the woman might do good. Kilmer brought word that the victim was coming in half an hour, and Kate slipped away to her dressing room. When she reappeared she had donned a barbaric shawl that showed up the fine lines of her figure. "I look bold — bold as Carmen, don't I r" she said, noting my admiring gaze. And when I nodded she went on: "You're wrong. I'm timid as a mouse. When I was making up I
saw a face in the mirror that almost stopped the beating of nay heart. I thought i t w a s Cliff,
and, if it had been, I don't be- 1 i e v e I could have gone through with the pro- gram. But it
was Bentley. 'Just looked in to say you're a brick,' he said, and went of f chuckling." West, as I
ha v e said, was an easy conquest. He wilted under the play of 225 her splendid eyes, and I
could see he was thinking more of her attractiveness than of the workmen's rows. They talked
together in the little sitting room off the saloon, and I had a flash at them as they said good-by.
"I have never met a woman just like you," he said. He caught her hands and drew her close to
him and looked long into her great eyes. Then he let her go. Things happened with a rush after
that. W est was a frequent visitor and getting deeper in the toils every day. Kate's plan seemed
to be working out just right. But Fate has a way of upsetting the best-laid plans of mice and
women. Here is the astounding thing that happened : Kate was passing the West home one
day while the children were playing on the veranda. Partly out of curiosity, partly because of
her great love for children, she stopped to talk with them. It was a box of trinkets they had
gotten hold of, and among them was — a por- tion of a ring. Kate stared dumbly at the broken
gold band. It was like, so like the one she treasured. Perhaps "Where did you get this?" she
panted." "Why, it's mamma's," answered one of the little girls. "Mamma told us to be very
careful with it. You see it's only half a ring. The other half be- longs to her sister Katherine
whom she hasn't seen for, oh, so many years. There's a mystery about mamma, you know.
She's not really Uncle Cliff's sister. She was adopted." Tortured by conflicting emotions, Kate
cought the children in her arms for a moment, then she fled back to the saloon. When I next
saw her she was panicly. She told me of her dis- covery and begged me to advise her what to
do. It was an easy problem. "You can turn the tables on the men," I told her promptly, "and
gain D all the happiness you'll ever want in this life. Listen." And I gave her a plan. This is
how it worked out: We breathed no word of our secret, and when Presby arrived,
ounannounced as we surmised he would, Kilmer spotted him at the station and tele- phoned
bidding Kate prepare the bait. Bentley went on the run for John West, telling him to come to
the cot- tage right away. With the victim safely in the cottage, Bentley went off to collect his
fellows for the great fin- ish. But the moment he was gone Kate told West her story of the
discovery of the broken ring and proved to him conclusively that his wife was Kate's sister.
Then she confessed that she had planned to have him dismissed from the works ; told him of
the arrival of Presby, and finally persuaded him to leave quietly by the rear door and re- turn
to his home. All this was in accordance with our prearranged plan, and it helped the big
climax we now intended to spring on Kilmer and his tribe. Mr. Presby came soon after, and
was escorted to the cottage by a gang of delighted men. Kate received him de- murely. "Mr.
West?" he boomed. He was a fat, fussy man with a voice like a bull. "I understand he is here."
"He is not," said Kate bluntly. Presby blundered forward, pushed on by the men. The little
parlor was empty, but Kilmer nodded suggestively at a curtained bunk that was evidently
occupied. "Guess we'll find the gentleman here," he grinned. He tore away the curtain. Sure
enough a man was there, and they dragged him out — to discover that it was old Last Chance
Grimes sleeping off the effects of an overdose of his favorite tipple. Presby lost his temper at
once. 226 Daredevil Kate "I've been brought here to be made a fool of!" he stormed. "I'm
going to get to the bottom of this — and the Lord help the guilty men!" There isn't much
more to tell. When he was given the rights of it by Kate and myself he kicked Green and
Bent- ley and Kilmer out of the camp, raised the salaries of the men all round — and, in lieu
of a parental benediction, gave his own blessing on the union of Cliff Stone and Dare- devil
Kate, while John West and Irene — Cliff's adopted sister — looked on smiling. I don't profess
to understand wom- an's logic. To Irene, Kate had been anathema when they were strangers.
The moment she discovered that she was her sister the dare-devil saloon keeper became
faultless in her eves. • . - F J. Don't talk to me of woman's intui- tion. It isn't in it with blood
relation- ship for arriving at the truth.

Date
Added 5/2/2015, 12:41:40 PM
Modified 5/2/2015, 12:43:43 PM
**Destiny's Boomerang**

**Type**  Film
**Date**  1916
**Loc. in Archive**  MPW_1916_08_mowor29chal.txt
**Distributor**  Centaur
**Extra**  00000

Lyle (Mary Talbot) ; Margaret (Margaret Gib- son) ; William Cult William Clifford) ; Karl Von Koenig (Victor Rottman). Margaret Lyle is the daughter of a retired soap manufacturer who is ambitious to shine- socially. William Carlton, a wealthy young bachelor, has courted Margaret persistently, bin Margaret's lather does not approve of his at- tentions. Margaret think- she loves William and brothers, and leaves the Lyle home feeling that he has been insulted and humiliated. He is startled by the stopping of his car. He goes to the assistance of his victim, none other than Karl, painfull; but not seriously injured. Karl improves rapidly, but he has forgotten time in his library and his wife discovers that his favorite book is "The Titled Families of Europe." When Margaret and William learn this they hit on a plan to hold the old man up to ridicule and thereby perhaps amenable to their determination to wed. Once decided on. t lit- plot quickly develops and Karl, in gratitude for Wil- liam I. indue ac n i i i , 1 1 1 The plan is to introduce Karl as a German nobleman, have him court Margaret and pro- pose marriage and then give the facts as to tract the attention of the press away from the old gentleman and his bogus count. The plan works without a hitch. Count Karl is enthusiastically welcomed by Margaret's father and after a brief courtship is accepted as a prospective son-in-law without delay. As arranged between the conspirators, Karl is to leave town as soon as this result has been accomplished. Margaret and Karl realize the joke is really on them, for during the many meetings which occurred, while the bogus courtship lasted, they had become very fond of each other. Margarets lather

**Date Added**  5/5/2015, 5:36:10 AM
**Modified**  5/5/2015, 5:36:58 AM

**DESTINY'S TOY**

**Type**  Film
**Date**  1916
**Loc. in Archive**  1916_07-08_motionpicturenew141unse_ftrade_MPN.txt
**Distributor**  Famous Players
**Extra**  00000

"DESTINY'S TOY," written and directed by John B. O'Brien, and featuring Louis Huff, shows a clever adaptation of old plot devices to new settings. For instance, the heroine is recognized in after years by the scar from a letter seal on her arm, instead of the strawberry birthmark so well known to the theatregoers of a previous generation ; and the fisherman who
rescues the babe from the surf after a shipwreck is a bachelor instead of a married man. He undertakes the difficult task of bringing up a child of tender years without the aid of a skillful feminine hand. Nevertheless the photoplay touches the chord of romantic appeal, showing that after all, a brand new plot is not always necessary to make a likable story. The turns and twists given the material by Mr. O'Brien makes "Destiny's Toy" just as original as if he had striven for an absolutely new theme. His has been a difficult achievement — melting down the old statues and pouring the metal into more graceful moulds. The heroism displayed by the fisherman in risking his life among the breakers to reach the unconscious form of the child on a rock far from shore thrills the spectator. The old fellow's affection for the helpless little girl and his pitiful efforts to bring her up amid his desolate surroundings give the story some of its best moments. A banker sends his wife and child abroad. The steamer goes down in a severe storm. Inquiries from the three known survivors bring only bad news to the despairing man. He is certain of the death of his wife and daughter. The child, however, is cast ashore and miraculously survives the ordeal. She is rescued by a fisherman, who by chance sees the limp form on a rock fast sinking below a swiftly rising tide. At great danger to himself he gets her ashore. The poor sea waif grows up a child of nature, as innocent of the ways of the world at twenty as she was at five. On the death of her hardy protector she goes to a city, acting on a vague impulse. Here she falls into the hands of a gang of thieves, who dress her in shabby masculine attire and compel her to act as a kind of Oliver Twist, entering houses by rear windows to open the doors to the men in wait outside. In one of these desperate trips her confederate shoots the butcher and is sent to prison for life. Nan, the girl, is taken into the household, without anyone suspecting her identity. Later when the convict, escaping and vowing vengeance on the girl for her supposed instrumentality in sending him to prison, shoots her, who she is becomes known from the mark on her arm, revealed while the doctor dressed the wound.

**DIAMONDS AND PEARLS**

- **Type:** Film
- **Date:** 1917
- **Loc. in Archive:** 1917_12_variety49-1917-12_ftrade_VAR copy.txt
- **Distributor:** World Film Corporation
- **Extra:** 00000
- **Abstract:** In point of story "Diamonds and Pearls" is probably the worst picture ever turned out by the World Film Corp. It is magnificently staged and directed by George Archainbaud and capitably photographed by Philip Hatkln. A very capable cast, headed by Kitty Gordon, struggles manfully to make the thing seem human, but the tale is so preposterous as to be utterly ridiculous. A young southerner quarrels with his wealthy father and starts out under an assumed name, to make his own way in the world. He meets a pretty girl whose father's estate is plastered* with debts. Her father dies, leaving her penniless, and she goes to move with her uncle. Young man proposals and she refuses him because he is poor. Girl comes north with her aunt, meets a wealthy bachelor and marries him. She is living in extravagant style, and when the war reduces her husband's income she runs into debt. The southern young man's parents come north to break into society, get acquainted with the debt ridden young wife, pay her a sum of money to aid their social advancement and so on.
Young southerner is invited to the home of the woman whom he loved and there meets his parents, when it is discovered he is rich. His father makes improper overtures to the woman whom the son loved, her husband sees it, there is a struggle, the son rushes between them and is shot in the arm. Father then snoots and kills himself. Wife goes to the river to commit suicide, faints, and her husband takes her in his arms, son going away with his mother. Miss Gordon gives a false impersonation of the mercenary woman who marries for money in preference to love, and the remainder of the cast is equally effective. The story is really bad.

**DOCTOR SMITH'S BABY**

**Type** Film  
**Date** 1914  
**Loc. in Archive** MPW_1914_07-09_movingpicturewor21newy.txt  
**Extra** 00000  
Two young doctors, Henry and Harold Smith, strangers to each other, have apartments in the same building. Harold invites some of his bachelor friends to a party and while they are playing cards, the doorbell rings. He goes to the door and is handed a basket and a note by a stupid-looking servant. The note, which is addressed to "Dr. Smith," is signed "Your loving wife," and asks him to "care for the CHILD while she is visiting mother;" adding, "Uncle 18 in Bermuda, so there is no danger of discovery!" In the basket a fat little youngster of about two years is found. His friends chaff Harold about the affair terribly, but are finally convinced he knows nothing about it. The boys then try to entertain the child, whom they name "Teddy." They gorge him with cake to stop his crying and all take part in the ceremony of putting him to bed. "Teddy" has had entirely too much cake, and as a consequence, Harold has an awful night with him. Next day, Harold's wealthy aunt arrives with his sister. Aunty cannot understand the child's presence, and tells him he must send it to a Foundling Home, but Harold and his friends resolve to stick by it. Fortunately, Mrs. Henry Smith, the baby's mother, arrives and claims it, explaining the servant came to the wrong Mr. Smith's apartment. Mr. and Mrs. Henry Smith had kept their marriage a secret because a rich old uncle objected to the match, which explains the mysterious note, but they receive word of his death, making Henry his heir, so everything is cleared up to aunty's and everybody else's satisfaction. Harold and his friends enjoy many a hearty laugh as they think of the comical predicament in which "Dr. Smith" found himself.

**Dollars and the Woman**

**Type** Film  
**Date** 1920  
**Loc. in Archive** 1920_03-06_motionpicturenew21unse_ftrade_MPN.txt  
**Extra** 00000  
**Abstract** This picture may be found to have the unique fault of being too good for the average
audience. For it is a production in which carefully and logically developed characterization is emphasized to the exclusion of vigorous physical action. It is, however, a splendid picture of its type. Alice Joyce is one hundred per cent satisfying, Robert Gordon has given his difficult role the exact shading required, aid Can., ord Kent. is just as good. To Lucien Hubbard should be given the credit tor the psychologically-perfect development of the story The -ood -c quence and the character-revealing sub-titles help a lot to make 'a fe.ture of the most artistic class. The story is by Albert Payson Terhune and the locale is New York Utynrst picturing its society life, and later shifting to the East Side T y ^ Un t COU ?! e ' re l UCed in circumstances, fight against poverty! Alice Joyce is the self-sacrificing wife, and Gordon the husband selfish and self-centered without knowing it. He leaves his wife, at her own ^, sistence, poverty-stricken and alone, to sell his invention in the We t "he fearTF T y ^ fi " d i""" 1 ' fa,her ' But his ^ ^nted by uitor of the "TS ""I 3 " l6aVe her ,eneme " t "&*"* form'er *ens into*h , ' A t"" Pla" ^ e ^ Sa'--ian, unknown -- her, steps into the story and the star is forced to choose between the two in I forTl, mUtU , al T o f thdr inhM S o* f o ras ""A""l to forget their quarrels. You may therefore have a vague feeling ha, the picture did not end right. For the lonely bachelor is Se more svm pathetic than the selfish husband. 5 The direction is as high class as the cast, and with such a good basic story, and the we l-presented series of incidents, it should go b g whn he higher class of picture patrons. The atmosphere is well ere ued the picture was made in New York.-Leugth, 6 n e U.-M*keL A Ta* r

**DONT CALL IT LOVE**

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Good Picture With Fine Cast "DONT CALL IT LOVE," directed by William de Mille for Paramount, is a picturiza- tion of "Rita Coventry," the popular novel by Julian Street, prepared for the screen by Clara Beranger. Footage 6, - 45 7. In casting about for a title for Wil- liam de Mille's production made from Julian Street's novel. Famous Players may have found one in "Don't Call It Love" that will be a winner, but it fails to indicate anything of the excellence of the "Rita Coventry" story. The picture as shown is of such merit as to be on a par with the well-known novel and in the changing of the title a lot of value advertising was lost by dis- carding the name made so well known by the Doubleday. Page & Co. publi- cation. However, be the retitling loss or gain, the picture made by de Mille should gain a fair reputation for itself, regard- less of the published story. "Don't Call It Love" is a production which is away above the ordinary program picture in holding interest, clever direction and in excellence of cast. W ith such well-known names as Agnes Ayres. Nita Naldi, Jack Holt, Theodore Kosloff, Rod LaRoque. Robert Edeson and Julia Faye. coupled with the many exploitation angles presented by the ad- mirable story, exhibitors should find this easy to put over in a big way. The story is built around the love adventures of Richard Parrish, a wealthy bachelor, so satisfied with himself that he believes he is- the hub about which almost everything revolves in his little society world. Engaged to Alice Mel- drum, he becomes infatuated with Rita Coventry, a prima donna. Parrish and Rita go to a summer resort and there meet Delaney, a piano tuner. Bored by Parrish's lovemaking, Rita throws him over and takes up Delaney. Parrish, after a series of interesting experiences, decides that the love he believed he felt for the singer was not love and awakes to the fact that he has lost Alice, whom he really loves. A
reconciliation is effected, the lovers are reunited and the prima donna marries the piano tuner. The Cast: Agnes Avres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod La Rocque, Robert Edeson, Julia Faye.

**DREAMS REALIZED**

**Type**: Film  
**Date**: 1915  
**Loc. in Archive**: MPW_1915_04-06_movingpicturewar24newy.txt  
**Extra**: 00000

James Grey, an actor, and his daughter, Helen, are introduced to Count Vemay at the theatre and a supper follows, at which the nobleman shows them a photograph of his "ancestral home" in Italy. Following the supper party, Grey forms his daughter that the Count would be an ideal match. Helen has other views and Frank Adams, a poor, but worthy, young man. In his bachelor rooms, dreams of the time when his fondest hopes will be realized and Helen will share his home. The Count is attracted by Helen's beauty and asks her father for her hand, which is considered an honor by the proud actor. Following the Count's departure he dreams of the days when surrounded by his daughter and her children he has retired to a life of luxury in Italy, but his visions of the future are rudely broken by the entrance of Helen, who informs him that she intends to marry Frank Adams. Her father cannot understand why she should choose a marriage of love instead of a brilliant future, but, as Helen is determined, her obstinate father declares that he will disown her if she will not follow his wishes. However, the lovers are united and their dream of happiness is realized, although Grey refuses to recognize them. Disappointment and drink soon drive Grey into the downward path and the day comes when there is nothing left for him but the poorhouse. As he reluctantly applies for admission he is surprised to find his son-in-law in charge of the asylum. Thinking that he will be refused admittance, he is about to retrace his steps when his daughter enters and asks him to share their home. The old man, forgiving the past, accepts, and is taken home where, surrounded by the love of his daughter, her husband and their children, his dream of long ago is realized.

**Enlighten Thy Daughter**

**Type**: Film  
**Date**: 1917  
**Loc. in Archive**: MPW_1917_01_movwor31chal  
**Extra**: 00000  
**Running Time**: Seven reels  
**Abstract**: In "ENLIGHTEN Thy DAUGHTER" Ivan Abramson again demonstrates his keen sense of
dramatic values; he also proves that In' has an unfortunate weakness for overloading his plot with extraneous matter. Stripped of the side issues which on and befog the mind of the spectator, the story Enlighten Thy Daughter" resolves itself into a powerful object lesson on the subject indicated by the title. The story is slow in getting underway, because of the introduction of the motive involving the Laurence Family. This motive should be entirely eliminated. Once the action does strike fire, however, and save for a few minor incidents, the story moves forward with a dramatic sweep that is irresistible and ends only with the death of the unfortunate girl whose fate is the principal reason for the play's existence. The interest in this portion of the story is maintained in a masterly manner, the author's understanding of the law of contrast being a valuable aid to driving home the power and pathos of the situations. The happiness and peace of mind of the light-hearted bride is shown in opposition to the suffering and despair of the girl, who has not been warned in time. Her deathbed scene is impressive to the last degree, and all the incidents in which she figures have been treated with commendable restraint. Th bachelor supper, at the moment when the groom-elect receives the letter breaking off the engagement, is another fine dramatic point, and numerous examples of a similar nature are found throughout the play. To sum up the merits of "Enlighten Thy Daughter" in a sentence: Ninety per cent, of the picture is drama of excellent quality. The ending is a concession to commercialism; it is also anti-climatic. The finish comes at the death of Lillian Stevens. Justice demands that a woman of such low moral fibre as the girl's mother should pay the penalty of her sins; but a reconciliation between Lillian's parents closes the story. The father is not blameless in the matter of his daughter's downfall and were the same fault the sum of the mother's guilt such an ending would be natural and right. The woman, however, is so lost to all sense of decency that she becomes the partner of a physician whose practice is mostly of a criminal nature, in order that she may indulge her passion for gambling. She also encourages him when he makes love to her and places her daughter in his hands when she learns her secret and is thus the indirect cause of her child's death. The strength of the moral lesson that is the excuse for selecting so bold a theme loses much of its value when Mrs. Stevens is seen in her husband's arms as the story ends. Of the work of the cast, it is a pleasure to write. The quality of histrionic ability contributed by Zena Keefe as Lillian Stevens is the high-water mark for this feature of the performance. In a part that might easily have been made mawkish and repugnant, she shows a fine restraint and conveys the mental anguish of Lillian with sure effect. Quick intelligence and deep feeling are apparent all through her work. Another consistent and earnest impersonation is the Daniel Stevens of Frank Sheridan. James Morrison, Katharine Kaelred, Marie Shotwell, Ruby De Reimer, Mathilda Brundage, Arthur Donaldson, Bernhard Neimyer, Violet Horner, Runo Hodges and AValter J. Gould are equal to the demands of their several roles. The photography by Marcel L. Picard, the settings and the direction by Ivan Abramson are adequate.

**EVER SINCE EVE**

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<td>Abstract</td>
<td>reloalna LaFarye Shirley Maaon Cartarc Herbert Hryes Loiita Eva Oдрdon Percy Oorlnc Charles Spere Mr*. Kerry Frances Hancock Tha Stranaar Ethel Iпynn Lieut. Gerald O'Connol</td>
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Laula King This Is A William Fox short-length feature production. The picture does not seem to be more than four reels in length. Judging from the time consumed in screening, What it is all about is going to be pretty hard to guess. It started out something like a mystery and then developed into a stereotyped guard-ward love story, where the end was in sight the minute the story was started. As a picture, however, it will answer on a cheap double feature program when there isn't anything else to be booked. The story is by Joseph Ernest Peat, made into a scenario by Dorothy Yost and directed by Howard M. Mitchell. At the opening there is a flash of a burglary being committed, a couple of shots being fired. a call for the police and the assignment of a detective to the trail. Then there is a flash to the studio of Cartaret. the artist he is a wealthy bachelor and a woman-liater. His model is Lorita, who has a sneaky feelin? for him and his dough. While Cartaret is in the midst of his work three other artists drop in Just as a telegram arrives to the effect that Cartaret's daughter is coming home. This is a surprise to the trio of friends until there is an explanation that "the daughter" Is a French war orphan that he adopted In 1915. She arrives on the scene and there is the usual change of costume business which reveals the fact that she is a charming young lady, etc. At about this stage of the game Cartaret feels himself slpInR-, so it is neces.iary to work out a plan where-by it will be revealed later that the girl isn't the adopted daughter at all but an obliging cousin of the real adopted girl, who has since run off and married a second lieutenant of the A. E. F. When that is worked out then there is nothing left for Cartaret to do except marry the girl, and this is done. Just at this point the audience discovers that the detective who has been trailing all through the picture Isn't in the story at all and never had anything to do with it except to make it a little more difficult. As a matter of fact the picture Is the veriest sort of soothing syrup bunk, and that is all. Shirley Mason's performance was all that could be expected in a picture of this sort, the supporting cast as a whole being hardly worth mentioning. Fred,

**EVERYBODY'S DOING IT**

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No matter which way Albert Thompson turns, he finds every-body inoculated with the love germ. He is a confirmed old bachelor and very much disturbed when he finds the cook, the maid and his typewriter all making love to his chauffeur, the policeman and the clerk. A stroll through the park brings him in contact with young lovers, who are entirely unconscious of his presence. Grace Williams, a mischievous young girl, seeing his disgust, flirts with him and he becomes very much interested in her. After several meetings with her, Cupid shoots his dart into his crusty heart. Thompson proposes to Grace, marries her and becomes the spooniest of old spooners.

**Everybody Was Satisfied**

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John Mc-Knutt, a wealthy and eccentric bachelor plays the good Samaritan to Weary Hikes, a hobo, giving him some old clothing, from which he neglects to remove a wallet and some valuable papers. Professor Astor, a fortune teller, is assisted by his sister Sara. Business is anything but good when they read in the papers that John McKnutt will choose a wife in a novel way. Weary visits Astro and Sara, examining the hat believes that the hobo is John McKnutt. Astro, put wise by his sister, tells Weary that the first woman he meets will be wealthy and willing to marry him. Sara plans to meet Weary, but Goldie Lox, a wealthy maiden lady meets him instead. John McKnutt, meanwhile, has missed his wallet and follows Weary to Astro's house. He falls in love with Sara at first sight. He wins her in a card game, while Goldie Lox bestows her affections on Weary Hikes.

Grant Darcy is a wealthy young bachelor given to enjoyment. His sister Irma wishes him to marry Laura Drexler, ward of Mr. and Mrs. Morley. Morley is in financial straits and does all he can to try to marry his ward to Grant. Morley gives his chauffeur instructions to see that the are left alone during the course of mits suicide. Lisette is now installed in the palace as the King's mistress. The King is sucessfully operated upon by Antoine, now a famous surgeon. Antoine repulses Lisette, saying that the fleur de lis has come between them. When he leaves her she takes up a hot poker and applies it unflinchingly to her birthmark. Another lapse of time and Lisette, the Magdalene, stands over her mother's grave. Antoine, unable to stay away longer, follows her there, and they fall into each other's arms.

Although this offering is listed as a comedy by the Great Northern Film Co., there is a sufficient element of pathos to make it doubly appealing. Major Kurt was a bachelor and devoted his time to tending his roses and paying his respects to the members of the Officers' Club. One pleasant afternoon he received a note saying: Dear Major — When my father made me marry another I
swore to remember you. I am now free again and will call to see you. Marie. An old love dream was revived and once more the Major saw his first sweetheart of eighteen. He sends a telegram and at once sets out to visit the home of his former loved one. He has grown stout and there is little hair remaining on his head, but he dons his uniform and sallies forth to renew his old friendship. He calls at the club and confides in Adjutant Biff and then sets forth on his journey. At Marie's home the mistress had caused herself to be dressed after the fashion of the fifties, and her daughter Margerita was amused beyond limit. When the Major arrived at the house he espied Margerita on one of the upper balconies and, forgetting the lapse of time, mused "Marie is as beautiful as ever." It took some time to convince the old fellow of his mistake, but Margerita's fiance soon convinces him. Then Marie appears on the scene and he becomes completely disillusioned. He was taken aback at her faded beauty, and after he had left the house without saying farewell, Marie in turn finds him asleep in the railway waiting room, and decides that he is not the hero she pictured him in her girlhood days. Stribolt is at his best in the role of Majol Kurt, and the comedy throughout is splendidly staged and acted.

• FADED ROSES

Type: Film
Date: 1911
Loc. in Archive: MPW_1911_07-09_moviewor09chal.txt
Extra: 00000

Two country boys go to the front in the battle between the North and South. Jack West, the younger of the two, loves the village belle, Bessie Brooks, but being of a bashful nature he is unable to declare his love, still he is eager to let her know of his love and he sends her a bouquet of flowers, within which he encloses a note declaring his love and begs her to send back by messenger one of the flowers, which will signify that she returns his love. Bessie receives the bouquet, but does not see the note and tells the messenger there is no answer. Jack awaits the return of the messenger and when the boy returns empty handed, he leaves broken-hearted. Thirty years later they meet again, she a spinster and he a bachelor. Jack now a Colonel in the Union Army, asks her why she refused his love thirty years ago. Bessie professes ignorance of any love declaration and the Colonel recalls the incident of the note in the bouquet. Bessie leaves the room and returns with a box, which she tells him has never been opened. Together they open the box and amidst the faded leaves there lies the note proclaiming Jack's love. Al- though thirty years later, Bessie gives her lover a satisfactory answer.

Date Added: 5/3/2015, 7:53:20 PM
Modified: 5/3/2015, 7:55:26 PM

• FAR FROM THE MAD'DING CROWD

Type: Film
Date: 1909
Loc. in Archive: MPW_1909_07-12_moviewor05chal.txt
Extra: 00000
The day is the hottest on record, our bachelor hero, with all possible means of securing relief and comfort at his command, is sweltering in the seclusion of his luxurious apartments. Fuming and fretting, he keeps his distracted valet on the jump to devise new means of relief. Relief comes with the morning mail. The enticing "Hillcrest" prospectus catches his eye and rivosis his attention. Visions of purling brooks and quiet nooks in sheltered glades are conjured up by his imagination. It takes but a moment to decide. Orders are given, trunks are packed, and our fat hero is whirled away towards the Promised Land. Arriving at 'the station he is met by the landlord, a typical "rube," who piles him and his numerous trunks into a ramshackle rig and they start for "Hillcrest." His sad disillusionment dates from the moment that fearful trip begins. Over dusty roads filled with countless "thank-you-marms" that are responsible for a number of extremely comical breakdowns, they at last reach their destination, which furnishes the second chapter of his dis- illusionment. His adventures in the Summer board- ing country are portrayed by laughable scenes of a G x S bedroom under the skylight, of an en- counter at the stile with two old maids, of the fall on the hill, of the ludicrous swing accident, not to speak of the depressing hammock incident or the fall into the brook while fishing. One by one the visions created by reading the attractively worded prospectus are shattered and our dispirited hero longs for a return to the city, and "the mad'ding crowd." Length, 7S0 feet.
**FATHER'S BRIDE**

Type: Film  
Date: 1914  
Loc. in Archive: MPW_1914_07-09_movingpicturewor21newy.txt  
Extra 00000  
Abstract: Hubby has married against father's wishes, and hence the household is thrown into consternation when a telegram arrives stating that father will arrive that evening. Hubby fears he will lose the money his father has promised him if it be- comes known that he has a wife. He and wifie's brother, who lives across the hall, concoct a plot. It is decided that wifie shall temporarily re- move to brother's quarters. Then brother is to get Hubby out with him, leaving father in the apartment alone. Wifie is to rush into her own apartment yelling "Burglar" and get father to enter brother's apartment. Brother is to come in, posing as the irate parent of bis sister and demand that, owing to the disgrace of his child, father must marry her. Hubby will then appear, and acting the hero, will offer to marj' the girl himself. All would have been well but for a tipsy bachelor, who, by mistake, gets into the newly- weds' apartment. Nothing daunted, they try again. This time the plan works, and father is on the point of being fully deceived, when in pops the tipsy bachelor to get his coat and cane, which he has left behind in his hurried departure. He gives the scheme away. Kut father is forgiving and all ends well.

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Modified: 5/4/2015, 7:34:38 PM

**Father's Strategy**

Type: Film  
Date: 1915  
Loc. in Archive: 1915_01-06_motography13elec_ftrade_MOT.txt  
Distributor: Victor  
Extra 00000  
Abstract: Matthew Porter for years has grati- fied his only child's, Irene, every whim, until her extravagant taste in dress threatens to ruin him. He discusses, with his wife, a course to pursue. Irene in the meantime has met John Shields, a bachelor, and when she invites him to her home Porter plans to make things so pleasant for Shields that he will marry Irene. Irene and Shields become engaged and Irene plans an . elaborate wedding. Again he resorts to strategy and tells Irene that she cannot marry Shields for three years. That night Shields and Irene elope much to the re- lief of Porter.

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Modified: 5/1/2015, 10:54:47 AM

**Father's Three**

Type: Film  
Date: 1915  
Loc. in Archive: 1915_01-06_motography13elec_ftrade_MOT.txt
Three bachelors live together in loneliness. Each night they return to their rooms and exchange solitary greetings. One evening one of their number reads in the newspaper of a poor woman who is unable to support her little daughter and wishes to have someone adopt her. The bachelors visit the poverty-stricken woman and come to an agreement with her to educate her daughter and to provide for her maintenance in the best fashion. The child, Rosemary, grows up to be a handsome young woman with every advantage of environment and surrounding. The bachelors lavish money on her and give her everything she happens to mention. The bachelors' housekeeper dies and the girl mourns her loss greatly. The bachelors fear that the girl takes her loss too much to heart and come to the conclusion that what she really needs to make her happy is a husband. All three decide to propose to her, hoping that she will choose one of their number. Rosemary is much amused by the three proposals but tells each one of her suitors that she loves, but not any more than she does the others. She promises, however, that the one who will bring her the most appropriate gift on her eighteenth birthday will stand highest in her affections. Acting upon her hint the three bachelors scour the town seeking appropriate presents, Robert decides that a beautiful imported gown which he sees at a fashion show would be the most acceptable gift of all and has the package sent home to Rosemary. Henry steps into a jeweler's and buys Rosemary an elaborate diamond necklace. Vincent, however, comes to the conclusion that Rosemary does not seek a gift of only material value and when he overhears her making an inquiry about her mother, whom she does not remember, Vincent decides to find the old lady and to bring her to live with her now grown-up daughter. Accordingly he follows several clues and at last learns where Rosemary's mother is living. He finds the old lady in a squalid tenement but with everything about her neat and clean. Telling her that he is about to give back her child, Vincent induces her to visit a fashionable dressmaker and secures an apartment for her in a much better neighborhood. On Rosemary's birthday Robert opens up the box containing the expensive imported gown. Rosemary is enraptured with it and kisses the fortunate Robert enthusiastically. Then Henry presents her with a diamond necklace and Rosemary again demonstrates her affection and gratitude upon
the do'fior. All then look ex- pectantly at Vincent to see what he has to give. Vincent lops a kindly-faced wrinkled old lady into the room, and, when she has removed her vail, presents her to her daughter. An

Date Added 5/4/2015, 8:01:40 PM
Modified 5/4/2015, 8:02:28 PM

• **Ferdie Fink's Flirtations**

  Type Film
  Date 1915
  Loc. in Archive 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
  Distributor Falstaff
  Extra 00000
  Abstract An old bachelor who has a good time with all the young girls in the town finds that none want to marry him when he accumulates his pile. Following this he has an adventure in the city, in which he takes a window cleaner on the ninth floor of a hotel for a maiden in distress. This won't give much amusement as it is poorly introduced and largely padded.

Date Added 5/2/2015, 5:28:30 AM
Modified 5/2/2015, 5:29:08 AM

• **Fires of Fate**

  Type Film
  Date 1914
  Loc. in Archive 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt
  Distributor Essanay
  Abstract A jilted and lonely bachelor rescues a strange girl, in whom he has become inter- ested, from a hotel fire. Of course, they are afterwards married, and live happily in the apartment which the hero had prepared for the girl he had formerly loved. A very re- alistic and exciting fire scene makes this a most interesting picture of a story adapted from "Munsey's Magazine." It is well acted by Richard Travers and Ruth Stonehouse.

Date Added 4/30/2015, 8:59:37 PM
Modified 4/30/2015, 9:00:15 PM

• **FORCING THE FORCE**

  Type Film
  Date 1914
  Loc. in Archive MPW_1914_07-09_movingpicturewor21newy.txt
  Extra 00000
Tessie and Bessie, two charming young ladies whose natural ingenuity is quite the equal of their natural beauty, have become in arrears with their board bill. One fine morning the landlady appears and with much gusto delivers her ultimatum. Almost beside themselves the girls grab up a newspaper and see an advertisement for women cops. Away they rush to the station and with their best batch of smiles and coquettish glances completely overwhelm the captain and get put on the force. Returning home in uniform the girls find themselves beset by the attentions of every good looking bachelor policeman on the force. One by one the cops arrive each thinking he is the first to call. But Tessie and Bessie have handled such situations before. They set each one to work doing something about the house as soon as he arrives. Mike does some mending, Tom the lawnmowing, Terance the garden sprinkling, and Jack and Harry a job of white washing. Things go along all right for a bit. while the fun piles up, but suddenly something happens and then pandemonium reigns. When the situation clears Tessie and Bessie find that they should worry about their board bills.

FORGOTTEN WOMEN

Type Film
Date 1913
Loc. in Archive MPW_1913_10-12_movingpicturewor18newy.txt
Distributor Victor
Extra 00000
Abstract Mr. Kerrigan plays his usual good lead in this drama, which begins with a rich man picking up a hobo, dragging him into a dining hall crowded with well-dressed people and demanding a story of him. In the story is driven home the point that a man must not forget his mother, his sisters and his sweetheart during his bachelor days. This is a first-rate production.

For Husbands Only

Type Film
Date 1918
Loc. in Archive 1918_09_1919_02_pictureplaymagaz09unse_ffan_PPM copy.txt
Extra 00000
Abstract This is not a story for women. It is for men — husbands particularly. Any woman who reads it is in the same class with Bluebeard's wives. She is peeping into the forbidden secret chamber. In this case, the secret chamber is a man's heart. In it he has hidden the strategy with which he saves his wife from her own folly. If the feminine reader is anything like the first six wives, she will lose her head — or her temper — which is worse. But if she is the lucky seventh, her sense of humor will save her. By Charles Carter ^ 1 * ONI came back from her wedding trip with one thought only in that pretty, busy little head of hers. As soon as she could dismiss her husband to the office — without his suspecting it — she meant to call up Van and get him to take her to tea somewhere. They were slowing into the driveway of their new home, when the
chance came — or, rather, when Toni made it. "It's all been so wonderful, Sammy," she cooed, nestling close to him in the deep cushions. "I can't bear to think that our honeymoon is all over, and you've got to go back to that horrid old business again." "Why, it's only just begun, little girl," he answered in his straightforward, honest way, "only I have got to think a little about the firm now. You won't mind if I run downtown this afternoon just to see how things have been going, will you?" Toni fussed and pouted a few minutes and then let him go. "Just send the machine back for me," she suggested. "I may feel like taking a little run in the park later." Once inside the house, To Toni, such a which seemed dim and kiss was prac- cool after her trip, and in tically an en- exquisite readiness, she gagemint. 78 sent their bags on upstairs, stopping at the phone. There was no need to look up the number. It had been imprinted in her mind for days, as she had planned ahead. "Hello, Van — no, you have to guess! Well, then, it's Toni Wylde Dodge." She waited, exulting. There was the same old thrill in Van's voice, intensified, perhaps. "Ye-es — if you want me to very much; all rightie, half an hour in the park. You bet. 'Bye." Young Mrs. Dodge hummed a little tune as she carelessly gathered her mesh bag and summer furs into one hand and went upstairs. On the way she noted here and there the indefinable touches of breeding and luxury that Sam's money had put into her new home — the mirrorlike surface of the floors, the vase she had once admired in a shop, and now found, filled with roses, in the upper hall. On the threshold of her room she gave a little gasp of admiration. It was beautifully done. Again she remember- bered, impersonally, that it was Sam's love that had prompted the extrava- gance, his money that had bought it. Toni brushed aside the mocking mem- ories that rose to reproach her. After all, it was pleasant to have married the richest of the younger business men in town — to say nothing of his money being decidedly useful! "What frock will madame wear?" asked a chic maid, breaking in on her new mistress' reflections. Toni roused herself, remembering that she must look particularly well. The park was lovely that afternoon, its rich greens as yet undulled by the dust of the warm season, and Toni's cheeks grew becomingly flushed with excited anticipation of the meeting as the machine sped smoothly along. Halfway around she caught sight of Van, waiting impatiently. As her car stopped he came toward her briskly, a light in his smile. "Haven't laid eyes on you since I danced at your wedding. You're look- ing fine!" His glance complimented her as he extended a hand. "Come, take a run out to the club for tea with me. What do you say?" Toni con- sidered the matter, sparring for time, as women will, and you've got to go back to that horrid old business again. Not very pleasant for me, either, as you may imagine."

"Tell me all about yourself. We're going to have great times together — just watch!" Toni met his advance boldly. "I'm glad to be back in town with my friends," she said; but from then on she kept the talk on a light, bantering plane, and, thanks to the requirements of driving, her escort's hands were both employed on the wheel. She wanted to hear all the news at once — which ones of their set were back in town, had the last dinner been as dull as its long line of predecessors, had he seen so- and-so with her new lieutenant? The club was quite crowded, and Mrs. Dodge was conscious of attracting considerable attention. It was at tea, overlooking the golf links, that her com- pany brought up the subject of the Daltons, though Toni had flung out her net, inquiring lightly for the latest scandal, and he could not have avoided it gracefully. But his very crudeness in speaking of it set her on edge. "Dalton got his divorce, you know. Rather a nasty affair the courts made of it. Not very pleasant for me, either, as you may imagine."

"Are you golf-ing at all this year?" after a pause. Toni couldn't forget Mrs. Dalton's white, unhappy face. Just then the nod of a passing acquaintance saved her from breaking out. She refilled his cup, allowing her hand to brush his as she passed it to him. 79 "Jove! Toni, you are a won- derful girl! I'd almost forgotten how much I cared. You know, that night, last season, I thought you were a perfect little prig. Say, can't we slip away and go some- where to dinner tonight?" Mrs. Dodge drew her hand away. "Awfully sorry, Van, but Sam's coming out to the club for me — thought I wouldn't bother you to take me back. Come over to the house this evening." "Won't Sam be at home — your first night in the new house?" "Oh, I'll take care of that;" she smiled ingratiatingly, and Van re- turned it with a look of glowing and unbounded admiration as Sam appeared. The two men stopped for a friendly word of greeting. "Come over any time," suggested Sam in his big, impulsive way. Something akin to pity swept over his wife as she
slipped her arm into his. That night at dinner he told her of an imperative board meeting which
the firm had delayed several days so that he might attend it on his return. He had tried to get the
meeting postponed further, but it had been impossible — an event which, happily for his wife,
made good the promise she had made to Van earlier in the day. Toni spent the half hour between
dinner and her husband's departure, while the latter got his papers into a case, considering the
events of the day. It had been an unalloyed success — that first attack in her campaign. The
campaign was not planned against her husband. She bore him no ill will. She had only married
Samuel she could not because he happened forget Mrs. to fit in with her Dalton's white, plans
for running unhappy face. Van D'Arcy out of 80 town, socially, at least. Sam was merely her
pawn to use in her game of punishing Van for the humiliation that he had heaped upon her. To
understand the fullness and depth of Mrs. Dodge's hatred for the most notorious parlor idler in
town, it is necessary to go back six months to her debut as Toni AYvilde, a convent-bred the
thing Van most wanted to bring about was the Dalton divorce, and that only by refusing to
become the out- raged husband could he have averted the scandal and all that it entailed. Among
other resources for amusing his friends, Van maintained a private theater where he produced his
own plays: In one of these he had cast She pictured herself surprised in Van's arms. girl, into the
maelstrom of the social whirl. She had a piquancy, a fresh- ness of youth, which made a strong
ap- peal to the blase bachelor who had watched many seasons of debutantes blossom up, and
eventually marry and settle down. D'Arcy had never cared to undertake the responsibilities of
married life. As Dalton had said bit- terly, he preferred other men's wives, because they were
more easily gotten rid of. Dalton had had the misfor- tune to fall into the snare that the other had
spread for him. He did not have the clearness of vision to see that Toni in the leading role
shortly after he had met her, himself as the hero, and Sam as the blundering fool. Toni had been
flattered by his attentions, and some time later, when he kissed her, her convent-bred social code
had inter- preted it as practically an engagement. When, fooled and duped by his gal- lantries,
she had learned the truth — that he was merely amusing himself with her — the girl's
humiliation knew no bounds. She had married Samuel, who adored her, to pique Van, return-
ning her husband's deep affection with a wifely respect. Later she had 81 learned that other
women — such as Mrs. Dalton — had had more bitter ex- periences with D'Arcy. Her plan now
was to make a fool of him — as he had of her. Van arrived just as Dodge was leave- ing the
house, his brief case under his arm. He greeted the guest in his usual cordial way, thanking him
for helping his wife to while away a dull evening. Even Van's polished veneer threatened to
split under the open-hearted sin- cerity of the man who regarded him as a friend. Toni managed
to slip out during the meeting and get her mother on the phone. "By the way, Van's here, and I'm
to be alone with him. Come over if you can," she suggested. As soon as they were left alone,
Van's manner toward Toni took on the same lightness that she had once at- tributed to gallantry.
She played a few snatches of a new song, parrying for time. When he proposed a spin in his car,
she agreed, delighted, going up- stairs for her wraps. From her bed- room window she watched
until the familiar hood of her mother's machine rounded the corner. Her manner had all the
semblance of bitter disappointment, as, con- fronted by Mrs. Wylde, she slipped sur-
reptitiously out of her evening coat, and Van, as he bade her a premature good night, still
retained the illusion which led him to believe that Toni held out hope to him, like a golden apple
on a platter which he had but to reach for. Realization, he believed, was but a cer-
tainty deferred. That was score two for little Miss Toni, and only the beginning of her campaign. There
were moonlight dances, rides, sets of tennis at the club — many stolen hours, while Van en-
joyed and hoped, and Toni secretly ex- ulted, realizing that the longer she de- ferred his
awakening, the ruder it would be. Somehow, it didn't seem in 6 the least hard to conceal her new
ab- sorption from Samuel — her husband scarcely seemed to notice, that she was gone. His
manner toward D'Arcy was as cordial as ever. Sometimes a wave of remorse for her disregard
of her husband would sweep over the woman, but in the next moment she would justify it with
her burning need of re- venge. It was a fire within her, which daily contact with her social
enemy fanned into a constant, bright flame. Like many clever players of parts, it was some time
before Van woke to the realization that his own game was being played on him. Moreover, by
that time his interest in Toni had gone too deeply in his affections for him to cast it out. Van had
dared her to an auto ride with him, in which she was not to know whither she was bound, and
clever little Mrs. Dodge had accepted as grace-fully as ever. When the engine broke down on a country road, miles distant from a railway station, in the neighborhood of a notorious road house, Toni's calmness was accounted for by the arrival of her own car. It had fol-lowed her all the way, by her own or- ders. Van had just seized her in his arms — was just about to print a kiss on her lips, when her car loomed in sight. Van swore softly. "You little witch," he said, as he re-alized that he had been duped, "you have led me on and on, until I want you more than I ever wanted anything before." "More than a lift back?" asked Toni sweetly. "Remember, the station is twelve miles away!" From that hour it was a battle of wits between the two. The game lengthened out until Toni still clung to her old desire to humble him* by sheer will force. Sometimes it seemed as if Samuel must be blind and deaf! Couldn't he see Van's game, so that he wouldn't eternally play into his hand? 82 For Van was now borrowing the tac-tics for use on Sam which she had em-ployed so effectively. He disarmed the husband by his sheer frankness. Once Sam had left the table at din-ner to get some cigars. "Make a noise when you come back," D'Arcy had suggested. "I might be kiss-ing your wife." And Sam had merely laughed as if his guest had told him a side-splitting joke! And the door had scarcely closed behind his erect, distinguished figure, than Van had rained kiss after unwelcome kiss upon the defense-less wife. "There! Did I make noise enough?" the host asked good-naturedly, apparently oblivious to the heightened color on his wife's cheek, as he reentered the room. "Oh, plenty," said Van, with an easy laugh. "By the way, here's something I want you to come to." He handed Sam the large white en-velope of an invitation card, and Toni, bending over her husband's shoulder, read the engraved announcement of a performance at D'Arcy's theater, en-titled, "For Husbands' Only." She could feel Van's amused, triumphant glance fixed on her as she read. Here was some new ruse. "It's to be a stag affair, Dodge," he said naturally, nipping his cigar with the gold cutter that hung from his watch chain, "and I particularly want your criticism." No sooner had her hus he seiz Toni felt her uneasiness growing as the night of the play approached. She dreaded it the more because she could not get an inkling of just what her op-ponent's move would be. Once she was nearly tempted to give the whole thing up, go to Samuel, and tell him every-thing. Now, instead of being able to ruin Van socially, she would be lucky if her own good name were not dragged before the eyes of curious observers. Still, how could a man who seemed to see nothing at all be made to under-stand? She gave up the idea of telling her hus-band as quite out of the ques-tion. Again and again she had pictured herself surprised in Van's arms, and her husband's anger, only to find that he never permitted the occasion to arise. Finally, the night of the en-As Toni broke a and left the room than ed her. tertainment came. white flower from the dining-room bouquet and drew it down into his but-tonhole, she felt a sudden wave of ten-derness for Sam. She kissed him, feel-ing oddly as if it were for the last time. It was with something akin to alarm, then, that she regarded the bit of paste-board that the maid brought her on a tray half an hour later. "Van!" she exclaimed. "I thought surely you would be at your own en-tainment. Nothing has happened to Sam. has there?" "Nothing — except that he has the middle seat, front row, at the show," 83 Poor, dear Samuel could not fail to recognize those treacherously turned scenes. her persecutor reassured her, wearing the half smile, half leer with which he so often tormented her now. "I thought my guests could entertain themselves quite well without me. Come on, let's sit down, and I'll tell you a bit about the play." Toni did not even lead the way, but followed Van into the library wonderingly. "I based my play," he began, "on the one that you acted in last winter — re-member? There are the three main parts in this one corresponding to those of you, me, and Samuel last win-ter. And, by innuendo, I have suc-ceeded in making your flirtation with me appear — well, far worse than I have hoped to succeed in making it." "You — you" For a moment words failed Toni. The ruins of her well-laid plans were falling about her ears. Then she gathered herself to-gether. "Why, Sam won't believe it, of course! He has absolute confidence in me!" she declared hotly. "Come, Toni, you are too clever a woman to really believe that your hus-band is blind. Don't think that he hasn't suspected what was going on right along, simply because he hasn't shown it. This was simply his way of treating the matter. Anyway, any last hesitancy he may have about fastening the guilt will be removed now." "How?" asked Toni weakly. "From the words I have worked into the lines — the incidents and so forth. For instance, the day that you so thoughtfully sent Sam a note to call for you after tea at the club I used that and showed that there was ample time for you to have run
out to my place at Shadowbrook first. Then "You beast!" cried Toni, wild with despair. "Don't let me suggest that I am forcing your hand at all" — Van's words were oily as he came toward her — "but you might as well have a bag packed and come along with me now, before Sam comes home and suggests it him- self. My car is waiting outside. Yes, he even believes that of you, too." The words came one by one, like acid dropped into a glass retort. "By this time he has seen the whole play, met 84 the covert glances of that whole room- ful of men, and the open sneers of a few who have seen us together." In one swift glance- Toni felt the utter helplessness of her situation. Yet even in the moment of her humiliation and failure, she turned instinctively in her mind toward the man she had so deeply wronged. "I wouldn't go with you if you were the last man on earth!" she declared. "And one Samuel is worth a thousand of you. I don't care if he does want to send me back home or out into the world, or divorce me or anything else — I adore him for believing in me the way he has, and he'd have a perfect right to put me out!" "He undoubtedly will." Van made one last attempt to get her. But it was too late. There was the familiar honk of the car, and a moment later Sam ap- peared under the porte-cochere, silhouetted darkly against the headlights. Never, thought Toni, with a pang, had she seen him quite so tired. Greetings were exchanged as usual in the doorway. There was no angry flash in Sam's eyes, such as Toni ex- pected to see. Instead, he -met Van with diffidence — almost embarrass- ment. Even the latter, smooth as he was, felt suddenly uncomfortable under the husband's quiet handling of the situation. "Well, Dodge, what did you think of the play?" he ventured at last. "Look here, Van, I'd rather not talk about it to-night," he said abruptly. "I see my wife's tired," he added, letting his eyes rest on Toni's white face, as she leaned against a pillar in the hall. "What a consummate actor that man is!" commented Van to himself, as he swung into stride in the driveway. And then, suddenly, he found himself face to face with utter failure in his game of months. Sam had simply re- fused to be wronged ! Inside the house, Toni waited for Sam to speak, her own heartbeats thumping in unison with the retreating steps of Van along the gravel. Her eye- traveled over the haggard lines of his face, taking in every last detail, fixing immutably in her mind each feature that she had grown to love so well, albeit unconsciously. For out of her respect for him had been born the undying love that could have made them so happy together, had it not come too late. Would he never speak? "There, there! Business wouldn't be worth while if it didn't help me to tear pretty things away from the world to bring home to you, dear." "In spite of — of the — play — and everything?" asked his wife, unable to stand the uncertainty any longer. "Toni, I wish you'd help me to avoid D'Arcy until he forgets to ask me about it," begged Sam, as they went upstairs together. "To tell the truth, I was so tired I slept through the whole darned show !"

## For the Love of Mike

**Type**  Film  
**Date**  1927
From the Slums to Yale. Once more Yale defeats Harvard in the boat race as pictured in "For the Love of Mike," with slim Ben Lyon as the captain of the winning crew. He comes from that maldorous district in New York called Hell's Kitchen, and is shown to have begun life as a foundling in the hall- wa' of a tenement occupied by three bachelors, who forthwith adopted the baby. So strictly does the picture follow the laws of cinematics, that it is hardly necessary to add that the bachelors are a Jew, a German, and an Irishman, each of whom scrupulously embodies the character-istics of his respective nationality as they have always been depicted on the screen. These roles are com- petently played by George Sidney, Ford Sterling, and Hugh Cameron. Claudette Colbert, recruited from the stage, makes her screen debut in the role of Mike's sweetheart, to whom he returns after his escapades at college. The stamp of the commonplace is heavily impressed on this picture.
**FRAZZLED FINANCE**

Type  Film  
Date  1913  
Loc. in Archive  MPW_1913_07-09_movingpicturewor17newy.txt  
Extra  00000  

Men were scarce in the little village, but a maiden lady well advanced in years was exceedingly hopeful that she would win a bachelor upon whom she had set her heart. He was a well-to-do farmer and seemed thoroughly satisfied to spend his evenings with her. A little milliner opened a shop in the village, a distractingly pretty woman whom all the men liked and all the women cordially detested. The milliner looked with favor upon the spinster's suitor and promptly took him away with her. The happy perversions in the stiff old parlor were things of the past and never seemed likely to come again. The woman was very unhappy. Capid seemed to have deserted her, but she found one of his aids in the chicken coop one evening. He was a tramp who had wandered in to annex some of their poultry. The spinster's brother, a crusty old bachelor, would have taken the tramp to prison, but his sister interfered, for an idea suddenly flashed into her head. The next day an article appeared in the local paper, stating that a French nobleman was visiting the family. Every one was very much interested and the excitement was very much greater when they beheld the nobleman himself. It was the tramp, but a liberal application of soap and good clothes had completely transformed him, and he bore himself with an assured and haughty air. The popularity of the spinster was greatly intensified, particularly as it was whispered that she would probably become the count's bride. Her former suitor became very jealous. He realized her good traits and despite the efforts of the milliner he proposed to the spinster and she promised to marry him. The tramp "nobleman" once more in rags left the village, but not alone, for he carried with him the fattest pullet in the farmyard. 'It certainly was coming to him,' the farmer said to his sister, and she agreed with him.  

Date Added  5/4/2015, 2:36:16 PM  
Modified  5/4/2015, 2:36:46 PM  

**Frederick Holmes' Ward**

Type  Film  
Director  Walter Coyle  
Date  1915  
Loc. in Archive  1915_07-10_motionpicturenew121unse_ftrade_MPN.txt  
Distributor  Biograph  
Extra  00000  

Holmes, a bachelor, has a petty young girl thrust upon him as his ward. Finally they marry after several light adventures. Alan Hale is fine as the bachelor. Vola Smith is the ward. Directed by Walter Coyle  

Date Added  5/2/2015, 8:41:22 AM  
Modified  5/2/2015, 8:42:21 AM
• **Friend Husband**

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When a rich uncle announces that he will give $10,000 to see a baby in his family, the nephew, who is childless, makes up his mind to win the money even if he has to kidnap an infant. The uncle arrives unexpectedly and there is great motion in the nephew's household. He goes out, finds a babe, an old bachelor friend also kidnaps an infant, while Pep, the family dog, follows suit, but without paying attention to race, creed or color in his selection. The complications arising from this situation are laughable. Charles Murray, Wayland Trask, Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton appear.

**Date Added** 5/2/2015, 3:31:07 PM  
**Modified** 5/2/2015, 3:32:25 PM

**Notes:**

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• **Gentlemen Prefer Blondes**

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AMUSING AND VERY SATISFACTORY ENTERTAINMENT. BACKED BY VAST POPULARITY OF THE BOOK, THIS LOOKS LIKE SURE MONEY. Cast Ruth Taylor the blonde. Which makes it easier to understand why gentlemen prefer her and them. Does very nice work. Alice Stone as Dorothy, first-rate but unfortunately has too little to do. Ford Sterling good — as usual. Others Mack Swain, Holmes Herbert, Emily Fitzroy, Trixie Friganza, Chester Conklin. Story and Production. Based on Anita Loos' and John Emersons' best seller of same name. A living, breathing example of the ancient observa-
tion which talks about the beautiful, but dumb. Lorelei was a gorgeous blonde. After a time she learned that looks have value. From then on until she marries Henry Spoffard, America's richest bachelor, the bank roll grew and grew. The picture deviates from the book a little, but then it has to be stretched out into regulation length entertainment. Many amusing sequences and plenty of fun titles — many from the original. Direction Mai St. Clair; intelligent.

**Date Added** 8/18/2015, 9:00:25 PM  
**Modified** 8/18/2015, 9:01:16 PM
**GETTING MARY MARRIED**

Abstract

The superb direction of Allan Dwan and the efforts of Anita Loos and John Emerson in the preparation of the script have much to do with the success of the newest Marion Davies production. Marion Davies, whose lack of animation and more or less lifeless portrayal of star roles made her earlier pictures somewhat monotonous in their unreeling, seems to have learned from experience some of the camera tricks necessary to the profession and surpasses her previous efforts. Still a great deal of the fun and most of the laughs that the picture depends upon result from the clever subtitles and the work of Matt Moore, whose small part is a sparkling bit of realism. Altogether the composition is a thoroughly pleasing one. The lighter variety of romance which is so rapidly gaining popularity. SYNOPSIS: Mary is the stepdaughter of John Bussard, cultured and cynical Bostonian, whose death discloses a will leaving his fortune to Mary providing she does not marry for one year and spends that time in the home of Amos Bussard, a brother. Amos and family, coveting the fortune, resolve to make her life with them so miserable as to force her to violate the conditions. Her lawyers send James Winthrop, eligible bachelor, to see her and despite the interference of the Bussards they fall in love. But Mary insists upon staying out the year in order that she may use the fortune to reimburse a widow whom John Bussard has defrauded. How Winthrop overcomes this obstacle and the opposition of the Bussards makes up the story.

**Gladiola**

Abstract

THE sweet little country girl who, in the face of the opposition of an intuitively wise parent, elopes with a city chap, only later to find that there is another wife, is, to be sure, an oft-used tale in photoplay, but it is doubtful if this theme has ever before been used to such appealing effect as in Edison's "Gladiola." in four reels and for release October 15. First it is Viola Dana as the country girl, who in this instance is depicted as being really innocent, not ignorant, as is only too often the case, and she is a girl of sufficient strength of character to face unflinchingly the future, which to a certain extent she has shaped for herself. The part is worthy of Miss Dana, who undoubtedly deserves a place among the foremost actresses of the screen. In "Gladiola" she is seen at her best, for the story is entirely good, beautifully presented, and the other members of the cast give her effective support. Mary Rider wrote the story, which in the opening scenes shows the ideal home life of Tracy Bane with his daughter Gladiola, a farm assistant and their housekeeper. Between Abner and the girl there exists a strong friendship, but Gladiola loves only her daddy. One day she meets Ned Warren, a
wealthy "bachelor" from the city. Warren is at once attracted to the little country girl and he indulges in what he believes is a harmless flirtation. But one day they find that love has grown up between them. Bane advises his daughter to put the city man out of her mind, which she refuses to do. Warren hesitates long before asking her to elope with him, but in a moment of weakness he proposes that they marry and she agrees. A few months after their marriage, Gladiola learns that her "husband" has another wife. She returns to her father, who welcomes her with all his heart. At the farm house her baby is born. Some time later she receives word that Warren's wife has died. He comes to see Gladiola, and begs her to allow him to right the wrong he has done her, and assures her of his love. Though she is touched by his earnestness and repentance, she refuses to forgive this man who has killed her love and so basely betrayed her. She resolves never to let her child know how its father had deceived her, and sends Warren away. In the end she turns to her ever-devoted Abner. John H. Collins has given the story an attractive setting, the outdoor locations were taken in the gladiolus fields in Berlin, N. Y. All these are most picturesque. The picture has the true rural atmosphere, and at no time is the illusion broken. Robert Conness as -Ned Warren, Pat O'Malley as Abner, Charles Sutton as Bane, and Jessie Stevens as Maria, contribute their fair share to this engaging play, and they are entitled to unstinted praise. "Gladiola" is a meritorious offering. It is a picture of irresistible charm.

Date Added 5/2/2015, 9:22:52 AM
Modified 5/2/2015, 9:23:44 AM

• Gontran's Surprise

Type Film
Date 1913
Loc. in Archive MPW_1913_01-03_movingpicturewor15newy.txt
Extra 00000

Although married three years, Gontram has not yet become a father. This is unbearable to Uncle Jupln, a confirmed bachelor, who finally loses his patience and notifies the young couple as follows: "My dear children. If in one year from now you have not at least one child, you will never get a penny of my fortune." They immediately call on a doctor, who prescribes many things, and you should see how earnestly Gontram and his wife carry out the instructions, but all in vain! And at the very moment when the fixed time has expired, they receive a telegram from Uncle Jupin: "I will be with you to kiss the dear baby." A thunder crash on the young couple's heads would not have been so terrible as this news. "What are we going to do? At any rate, we must find a child before Uncle arrives." Polycarp, the servant, is entrusted with the task of producing the denied child. But he is unsuccessful, and after long searching, he is obliged to bring back a little colored boy. Meanwhile, Uncle has arrived and is continually asking for the baby. Then Polycarp, dressed as a nurse, brings in the baby, to the great relief of the young couple. "Here is baby." Everybody turns around and lo! to their great surprise and astonishment, it is a superb little black one! The Uncle is furious with rage, and while father and mother try to explain, the little one, left alone on a sofa, avails himself of the opportunity to run away in a most comical manner.

Date Added 5/4/2015, 6:06:28 AM
Modified 5/4/2015, 6:06:51 AM

• GOOD NIGHT, PAUL
WHEN Roland Oliver and Charles Dickerson wrote the Stage f. ur "Good Night, Paul," they took care to use plenty of well-tried material. Turned into a screen attraction by Julia Crawford [vera, the story still betrays its close relationship to the style J. car- penter made but often amusing French farces that are always deprived of their broadest situations before iueme thought proper for American audiences, its present shape "Good Night, Paul" is quite harmless and without moral shock. [Qxperl] playing on the part of Constance Talmadge and her support are of great assistance to this select picture, and the familiar complications take on a guise of newness under the clever direction of Walter Edwards. The play lacks the charm of many of the Constance Tal- madge releases, but is full of laughs and has sufficient speed to prevent too close study of its component parts. The plot is another angle of the "Lend Me Your Wife" motive. Paul Boudeaux and Richard Landers are partners and the firm is in need of fifty thousand dollars. Richard has a wife and Paul hasn't, although his uncle, who is a bachelor, is wealthy and anxious to have the family name perpetuated. The uncle arrives on a visit and, by sudden inspira- tion, Richard's wife claims that Paul is her husband, the partners occupying the same apartment. Uncle is delighted and announces his determination to give Paul all the money he cares to ask for and to remain with them for a month. A nurse, with whom Paul is in love, and a French modiste add to the perplexities of the partners, but the quick wits of Mrs. Richard prevent discovery until matters are righted and uncle signs a check for the fifty thous- and. The title comes from the situation when uncle finds out that his nephew has spent the night on a couch in the living room instead of sharing his supposed wife's apartment. This incident is hand- led without the slightest offense. Constance Talmadge is as sparkling as ever and Norman Kerry, Harrison Ford, John Stepling, Beatrice Van and Rosita Marstini as the husband, the partner, the uncle, the nurse and the modiste respec- tively follow the star's lead faithfully. James C. Van Trees is a skilled knight of the camera.

Abstract

Granddaddy's Boy

Granddaddy Eaton, a white-haired old man, has reached infirm age, and his grandson, Bobby, is bis chiefest joy. He has a comely granddaughter, aged 20. whose gaiety of disposition causes the old gentleman some apprehension. She has a sweetheart. Jim Weston, but when she shows Grandpa her ring and announces her engagement, he not only refuses to shake hands with the young man, but reduces his voice from quivering falsetto to the deep diapason note of displeasure. Then he goes on playing with Bobby as though nothing had happened. Bobby, however, sees through the window the waiting automobile of Jim and decides that the out-of-doors is for him. He rushes out, legs for a ride, but is refused, T'ndaunted by this, and un- noticed by Jim, he climbs onto the rear of the machine, and as the driver is not particular about speed laws, Bobby has to cling on for dear life. Finally he is jarred off. and is discovered in the street, injured and unconscious. A "cop" and several other Samaritans rush in and pick up the
injured one. with expressions of amazement, and one man points down the street towards the whirl- ing auto, the driver of which knows nothing of his lost passenger. Jim, however, happens to come back that way, and is shocked and horrified to see the policeman carrying Bobby, whom he recog- nizes. He explains to him that he will take care of him. takes the child In his auto and carries him awift7 to his own home, a fashionable bachelor apartment. He dispatches his man at once for a doctor, then phones Bess. She. in turn, breaks the news to Grandpa Eaton, who makes his way to Jim's apartment and endeavors to carry the injured child from the sick- room. The doctor inter- fers at this point, but presently Bobby regains his wits, begins to mend, and exonerates Jim from the blame that his Grandpa has placed upon him. This results in restored happiness all around.

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**Greed**

**Type** Film  
**Date** 1923  
**Loc. in Archive** 1923_09_1924_02_pictureplaymagaz19unse_ffan_PPM copy.txt  
**Extra** 00000  
ZaSu Pitts, that quaint- est of all character comedieness, has been vividly cast as the tragic Trina. It will pay to watch her in this. Tean Hersholt,Dale Fuller, Cesare Gravina, are others who will reincarnate the half-mad lot Who inhabit the frenzied mazes of the fateful play. The only relieving note will be the faded ro- mance of two aged people, a bachelor and a spinster, Old Grannis and Miss Baker, that even in its way but ex- presses the idea of dissolution and de- cay. Symbols are to be used to forecast the gradual disintegration of the various characters. At intervals throughout the film you behold an allegorical figure, a veritable bony skeleton of death, who saws through a huge log of wood, which finally at the end of the picture snaps. Only the canary, McTeague’s much-prized possession, is expressive of a sn>ia- tion and hope, 'but the huge bright gold tooth, a gift from Trina. that the bungling dentist hangs outside his office window to signify his ambi- tion, is 1 a token of the grinding and gnashing of destroying power. Ghastly as are many of the details of the picturization, I am sure that "Greed" will prove an absorbing production to watch. It will doubt- less help to enlarge the artistic limits of the screen. It will show that a story may be tremendously interest- ing in spite of and perhaps because of dull surroundings, even as such a bonk as "Growth of the Soil" is a vibrant, throbbing thing, notwith- standing that it narrates only a se- quence of inconsequential and of the earth-earthy incidents.

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**GREEN EYES**

**Type** Film  
**Date** 1916  
**Loc. in Archive** MPW_1916_10-12-movingpicturewor30newy  
**Extra** 00000
Mr. Rarrett is jealous of his wife, who is establishing a law practice. A letter is received from a long-lost uncle who proposes a visit in the near future. He is an old bachelor, grown rich from the gold fields. Having endured many hardships, he is looking forward to rest and peace in Mr. Rarrett's quiet little home. A just reward shall be theirs for kind treatment. His arrival at an inopportune time is attended with amusing, almost tragic incidents. Fortunately, however, all ends well with a lesson for Mr. Barrett.
Salisbury is engaged to a young reporter, Billy Williams, who is covering court news on one of the city dailies. Becoming disgusted with the details of a divorce case, the story of which she is writing for her "sob" column, she breaks her engagement with Billy and becomes "a hater of men" and a cynic with regard to marriage. She becomes chummy with a crowd of men, who meet in her apartment, over the punch bowl, and finally finds herself exiled by her friends. She is saved from herself by a bachelor known as "the drawing room philosopher" and she renews her engagement with Billy.

**HEARTS AND MASKS**

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: MPW_1914_10-12_movingpicturewor22newy.txt
- **Extra**: 00000

Galloping Dick, a clever thief, occupies fashionable bachelor apartments. He is invariably accompanied by William, who acts the part of valet and body-servant while in the apartments, and as an expert, faithful and clever accomplice in the robberies committed by Galloping Dick. One evening William sits in the apartment impatiently waiting for the return of Dick, who arrives finally after a successful robbery and turns over to William some rich jewels, which the latter places in a concealed safe built in the wall. In the meantime, the robbery is discovered and there is a great agitation in the mansion where Mrs. Richwell has learned of her loss. Detective Haggerty is notified of the robbery and arrives on the scene. Mrs. Hyphen-Bonds, one of the wealthy patrons of art has finished a last sitting for Mrs. Hawthorne, the clever and fascinating young miniature painter. She states that she is going to Europe, and therefore will pay for the completed miniature. While doing so, she accidentally drops from her purse an invitation to a masque ball at the Hunt Club. The invitation contains a playing card, the ten of hearts. Dick Comstock, a young automobile salesman, decides at five o'clock that it is time to leave his place of business. At the Hunt Club all arrangements are being made for the ball. It is to be a pretentious affair and the club rooms are being lavishly decorated. Detective Haggerty, believing that he is at last upon the trail of Galloping Dick, calls at the apartments which his deductions have designated as a lair of his prey, and obtaining entrance, awaits the return of the thief. Miss Hawthorne and her uncle go to dinner at the Moquin Cafe, and it so happens that Dick Comstock is shown to a seat at the same table. The waiter brings him a newspaper, and he sees the announcement of the masque ball at the Hunt Club. He decides upon a lark, sends the waiter for a pack of cards and after shuffling and cutting draws the ten of hearts. The three enter into conversation and Miss Hawthorne, after startling her uncle by ex-plaining that she will attend the ball surreptitiously as Mrs. Hyphen-Bonds, goes to a costumer to select something to wear. Within the next half hour, Comstock goes to the same costumer and selects a suitable disguise to wear at the ball. Galloping Dick enters his apartment and the waiting detective covers the thief and William with his revolver and demands their surrender. They trick him into close quarters, seize and bind him and toss him into the closet. On his person is an invitation to attend the masque ball at the Hunt Club in order to guard the jewels, and enclosed with the letter of explanation and invitation, is a playing card, the ten of hearts. Galloping Dick abstracts this, and decides to seek a new hunting ground at the masque ball that night. William is to accompany him. Galloping Dick goes to the costume maker and there meets Dick Comstock. The costumer makes a mistake and places the card properly belonging to the costume of Miss Hawthorne in the package sent to the apartment of Dick Comstock. At
the ball that evening he recognizes the blue domino. All goes merrily at the ball. Galloping Dick succeeds in cleverly stealing a gorgeous diamond tiara and a rope of exquisite pearls, which he passes to William through the door leading to the cellar. In a few moments there is wild consternation. The women proceed to announce their loss to Teddy Hamilton, the club manager, and he declares to the assembly that there is a thief among them. Bold Galloping Dick, who has pinned the detective badge of Haggerty to his waistcoat, ascends the platform, throws off his disguise, announces that he is Detective Haggerty and ends by saying that every one present shall remain until they shall have been identified. Dick Comstock realizes that there will be an extra ten of hearts to be shown and does not desire to be caught. He confesses to the fascinating Miss Hawthorne that he is an imposter, whereupon she confesses that she also is an imposter. Hand in hand they run from room to room in an endeavor to escape from the house. Comstock finds the way to the cellar and they hasten into the subterranean darkness. 'Willi; to And in exit leading outside In the cellar they accidentally encounter Williai-i. who draws his revolver and "sticks them up." William compels Comstock to take a pair of wire cutters and remove a wire screen from the window and then makes his escape with the stolen jewels in his possession. The young couple stumble back up the stairs and flounder into the drawing room, where they are immediately pounced upon by the local constabulary, the members of which have been summoned by Hamilton. Detective Haggerty has at last escaped from the closet and makes all speed to the Hunt Club. Galloping Dick is located in the village inn by Haggerty, who has mobilized the village constabulary, and who enter upon the scene just as Galloping Dick is robbing young Comstock and Miss Hamilton, who have been released upon the recognition of Teddy Hamilton, an old friend. Haggerty arrests Galloping Dick and William, after a sharp encounter with revolvers. Galloping Dick, the gay society bub- career, is marched away with a broken wrist, while Dick Comstock and Miss Hawthorne rapidly cement their friendship, which imme- diately assumes the proportion of a love affair.

Date Added 5/4/2015, 7:41:29 PM
Modified 5/4/2015, 7:42:10 PM

- **Hearts Asleep**

  Type Film
  Date 1919
  Loc. in Archive MPW_1919_04_movwor40chal.txt
  Distributor Exhibitors Mutual
  Extra 00000
  Running Time 5 reels

  Bessie Barriscale gives intelligent performance in attractive five-reeler for Exhibitors Mutual. Reviewed by Margaret I. MacDonald. THERE should be no argument as to the box office value of the Exhibitors Mutual five-reeler "Hearts Asleep" in which Bessie Bar- riscale is featured. The play which has been staged with good effect presents a fascinating tale of a slavey who fell into luck, which never fails to attract lovers of romance and adventure. Bes- sie Barriscale does exceptionally good work in the earlier moments of the picture. Her portrayal of the little scrub girl, helpless and stolid of expression, carries conviction; and per- haps it is not her fault that the same girl five years later assumes an im- probable amount of polish in her new surroundings. The scenes in the crooks' den are un- usually good, and Anna Dodge, Henry Woodward, and in fact all associated in these scenes are deserving of special note. The basic idea of the story in tended to exploit the theories of the man who looked on humanity as one big family, is worthy of a wider de- velopment. The confining of the thought to the welfare of one indivi- dual weakens its force. The dramatic values of the
picture are fairly strong; and by means of the crook element it has been possible to inject considerable suspense into the action. Cast. Nancy Bessie Barriscale Virginia Calvert Vola Vale John Lewis Frank Whitson Randolph Lee George Fisher Gentleman Chi Henry Woodward Andrew Calvert Tom Guise Mother Hawkins Anna Dodge Story by M. B. Havey. Directed by Howard Hickman. The Story. In "Hearts Asleep" a little waif who has been picked up in the street by Mother Hawkins, a "fence" for a crook gang, makes her miserable living by doing scrub work for a certain family in whose hearts pride of birth stands uppermost. A friend of the family, John Lewis, whose ideas are progressive and philanthropic, is appealed to by Nancy when Gentleman Chi, a friend of Mother Hawkins, tries to make her a thief. Seeing a chance to try out his favorite theory that good environment and opportunity are more powerful in the development of fine men and women than blooded ancestry, he adopts Nancy, sends her to school, and later presents her to his friends, a full-fledged lady. At a house party to which Gentleman Chi is also invited, Nancy takes the blame for a theft which she knows her chum, a society girl, has committed for love of Gentleman Chi and at his instigation. This brings about the climax of the plot where Lewis's theory makes good, and also the blossoming of a romance between guardian and ward. Publicity Points. Honesty proved the best policy to the scrub girl who found wealth and happiness waiting for her around the corner. Blue blood sometimes produces "scrub-by" men and women while a scrub woman may be a lady in disguise. Program and Advertising Phrases: Unusual Answer to the Adage That Fine Fathers Make Fine Birds. Fascinating Tale of a Little Slavey Who- Made Good When Fortune Smiled On Her. Pleasing Story of a Scrub Girl Who Proved Herself a Thoroughbred When the Opportunity Came. Story of a Wealthy Bachelor's Romance With a Girl of the Underworld. Seeking to Prove His Pet Theory That Environment Makes the Thoroughbred Wealthy Bachelor Is Ensnared by Cupid. Advertising Angles: Feature the star and link the story up to her, telling that she is a little girl of the underworld who wanted to go straight and who preferred scrubbing to stealing. Use the situation where Nancy faces Gentleman. Chi and seeks to expose him without incriminating herself; but seek to get interest in the story because it is played by Miss Barriscale. Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

Date Added 8/15/2015, 9:46:03 AM
Modified 8/15/2015, 10:10:16 AM

• Hearts Under Oil Skins

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<tr>
<td>Date</td>
<td>1911</td>
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<td>Loc. in Archive</td>
<td>MPW_1911_01-07_moviwor08chal.txt</td>
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Here we have a story of fisher folk. "Bachelor Bill" drew the slip winch made him guardian of the little girl :-aved from the -ea. She grows up, falls in love with someone else, though her guardian loves her. Then comes a series of com[ ] resulting in her lover'- going away, leaving a letter mg her to marry Bill. Then Bill enter-, finds hi sees the letter, reels under the stroke, but brav< to find the lover, which he doc-, -end- him back to while he himself goes out to tell In-sorro picture closes with a striking view of rock- and water, with the heart-broken man ga/mg at the little fork in which the wait was dressed when -he came to them. The blue tonifli of the -ea scenes give them much beauty The pictu interpret- it- title and will doubtless be a very popular pic- ture.

Date Added 5/3/2015, 6:08:09 PM
• HEARTS UP

Type  Film
Date  1921
Loc. in Archive  1921_01-06_filmdailyvolume11516newy_ftrade_FDY.txt
Extra  00000

AS A WHOLE Thoroughly satisfactory pro- gram picture; clean cut production and a smooth continuity obvious STORY Pleasing human interest theme gives star the sort of material that suits him best DIRECTION Very good all the way; several good effects PHOTOGRAPHY Very good LIGHTINGS Clear CAMERA WORK Well judged STAR Has less of the cowboy spirit in this SUPPORT Migonne Golden a pleasing little lady; others good EXTERIORS Good INTERIORS Look like the real thing DETAIL All right CHARACTER OF STORY Bachelor ranch owner suddenly finds himself playing father to a girl he loves LENGTH OF PRODUCTION 4,782 feet In "Hearts Up," Harry Carey's latest Universal pro- duction, the cowboy star is seen in a role with less of the cowboy trimmings' and for the sake of variety alone, the offering is a pleasing diversion from the type of picture in which this star is usually seen. Carey is credited with writing the story so it must be that he doesn't aim to confine his efforts altogether to the sombrero and saddle. The story has a real human interest appeal and the production end of it has been really well taken care of by Val Paul, who has injected many very fine touches. Some scenes taken aboard a moving train are good and there's a splendid fire scene. In this bit there is a very effective bit of photography in the way of a double exposure.

Abstract  Carey has just rescued from the burning building, a man who had once saved his life. The double exposure shows the man saving Carey from drowning. There is just one thing that may be criticised and that is the fact that it isn't quite comprehensive that a man as old as the hero is supposed to be, would be in love with a child such as played by Migonne Golden. The lady is pleasing but a little older looking girl would have made Carey's falling in love much more plausible. Jim Drew, a squaw man, receives word that his wife whom he had long before deserted, has died and that his daughter is coming to live with him. But before the girl arrives Drew is injured when his cabin is burned and dies just as David Brent (Carey), ar- rives to pay back a debt of gratitude. He has the girl's letter saying she. will meet her father in San Francisco. Thinking to repay his dead friend, Brent decides to meet the girl and tell her her father is dead. But Lorelei believes Carey is her father and she is so happy with her beautiful home and the kindness of Brent, that he can't bring himself to tell her the truth. On the train Lorelei had met Gordon Swayne, a sur- veyor, whose friendship she retains and Brent, realizing he loves Lorelei is unhappy. Eventually Gordon learns that Brent is not Lorelei's father and he threatens the ranchman, Finally when Lorelei learns the truth Brent decides to go away and leave the girl mistress of his home. Lorelei stops him and tells him she loves him only.

Date Added  8/18/2015, 9:28:22 PM
Modified  8/18/2015, 9:29:02 PM

• HE GOT RID OF THE MOTHS

Type  Film
Date  1910
Loc. in Archive  MPW_1910_01-06_movinwor06chal.txt
**Abstract**

Billy Barker is a bachelor occupying a suite on the ground floor of a fashionable apartment house. An invitation to a wedding causes him to think of his dress clothes, which he has not had out for a few days. To his horror he finds that the moths have invaded his wardrobe and not only the evening clothes but all his other suits have great holes in the cloth where the un-eeedi insects have fed. Forgetful of the wedding, Barker heads for the drug store, where he demands the strongest moth murdering medicine they have in stock. The clerk suggests that a sulphur candle would do the trick, but a single candle will not satisfy Barker's thirst for revenge. He buys a whole box and takes them home. He lights half a dozen and scons off downtown.

**Helen's Babies**

*Type* Film  
*Date* 1915  
*Loc. in Archive* 1915_07-12_photography00test_ftrade_MOT.txt  
*Distributor* Thanhouser  
*Date Added* 5/2/2015, 9:11:44 AM  
*Modified* 5/2/2015, 9:13:03 AM

Harry Burton receives a letter from his sister, Helen, requesting him to come to her home and care for the two children while she is away. The bachelor does not yearn for exclusive control of his nephews, but when he comes to the postscript and finds that Alice Mayton, with whom he is secretly in love, is stopping at the summer hotel near Helen's home, an eager acceptance of his sister's invitation is forthcoming. After arriving at the place, the children play endless pranks upon him, but finally they atone for their mischief by appearing at the right time and helping their bashful uncle in his proposal to Alice. A little later the grateful uncle asks mischief by appearing —Ig their bashful uncle in to Alice. A little later the grateful uncle asks the little tots what they want, saying that he will see that every wish is gratified. The promises are made good and the marriage between Harry and Alice takes place.

**HER ADOPTED FATHER**

*Type* Film  
*Date* 1915  
*Loc. in Archive* MPW_1915_11_movinwor26chal.txt  
*Extra* 00000

This is an attractive one-reel production in which a child placed in what is supposed to be good keeping by her mother who is forced to take a governess' position, runs away to escape the unhappiness of the home of a drunken woman. A bachelor on his way home from a night's carousal is adopted by the child as her father. Later the mother discovers the whereabouts of the child and takes her away. The incident, however, results in marriage of the mother and the
Beatrice Nevin, the "Union's" utility woman, did "space" writing for a living which is another way of saying that Beatrice was very poor. Joel Hammond, the business managing editor, grew very fond of Beatrice for he was a bachelor and a much abused newspaper man. The owner of the "Union" was a mysterious personage whom the staff discussed in whispers. Beatrice then was seized with a mania to pry into the city affairs, of the "boss" and see what story she might tin-cover. From then on she shadowed the mayor and neglected her regular work, and one day when Joel could no longer stand her charming beauty, he kissed her and they plighteed their troth then and there, although Joel, as managing editor warned her not to go too far on the Big Story. One day the mysterious boss, George Huestiss, owner of the "Union" motored to the mayor's home. Later, with Beatrice hot on the trail, the mayor came out with Huestiss and they dismissed the chauffeur. This aroused Beatrice's suspicions and climbing through a window, found herself in the deserted library of the mayor's home. There she found the papers which revealed the big story and there she heard foot steps which sent her scurrying behind the curtains. A moment later Huestiss and the mayor entered. Not finding the papers they grew excited and in the search dis-covered Beatrice. Then she made her mistake, telling them that she had the story and that the Union that night would print it. They laughed at her and Huestiss discharged her on the spot. The mayor attempted to grab her, but, eluding him, she bowled him over with a statuette and fled through the window. Back she raced to the office and hammered out her story. Then she took it in to her sweetheart, Joel and he read it with a frown and tried to tear it up. Then Huestiss entered and ordered Joel to destroy the story. But Joel, seeing his sweetheart's waning faith in him, threw all to the winds and resigned. The opposition paper that night carried the "Big Story" and Joel crept through dark alleyways to the dreary rooms of Beatrice. Love settled the editorial difference of opinion.
Charles Murray, Wayland Trask, Vera Steadman and Alice Davenport are the big comedy four in this two-part Paramount-Mack Sennett picture. The story illustrates the perfidy of man. A gay bachelor engages himself to a woman of his own age and then tries to throw her over when he meets a youthful and pretty heiress who makes a great impression on his heart while clad in a well-fitting bathing suit. The comic stunts in this comedy will keep any number of spectators in good humor.

**Time**

**Abstract**

**Her First Assignment**

**Type** Film

**Date** 1912

**Loc. in Archive** MPW_1912_01-03_movingpictureworl1newy.txt

**Extra** 00000

Ethel with ambitious to become a newspaper reporter and finally she secures an assignment. She experiences a great deal of trouble in obtaining news. At last she stumbles upon a chance to demonstrate to the public the ease with which the homes of the elite of the city may be entered and robbed. Sneakingly gaining an entrance into the bachelor apartment of a wealthy clubman, she is in the act of demonstrating her theory when she is suddenly confronted by the occupant of the rooms. Then follows a most exciting and rapid-moving series of incidents, from which she emerges triumphant, leaving the unfortunate clubman in the clutches of the law, accused of robbing his own flat. Of course he is released, but does not discover the identity of the fair marauder until he reads her entertaining newspaper story in the morning's paper.

**Date Added** 5/3/2015, 8:51:43 PM

**Modified** 5/3/2015, 8:52:05 PM

**Her Guardian**

**Type** Film

**Date** 1913

**Loc. in Archive** MPW_1913_04-06_movingpictureworl1newy.txt

**Extra** 00000

John Broderick, wealthy bachelor, globe trotter and devotee of outdoor sports, is seated in his den enjoying a pipe and a magazine when his Japanese valet hands him a letter which proves to be a turning point in his life. It is from his lifelong friend, Samuel Farley. Farley is dying and writes to Broderick that he has appointed Broderick the guardian of his young daughter and looks to him to bring her up in proper fashion. One day Louise Farley arrives unannounced. When Broderick returns home and finds this bit of budding womanhood on his hands he is considerably perplexed. He turns her over to his housekeeper, and wonders how he is going to adapt himself to the new conditions. But time goes on. Louise forces her way into his heart deeper than he realizes. He sends her away to boarding school, and takes himself off to hunt in
Africa, to overcome a loneliness which her absence makes him suddenly realize. Finally the day of her graduation arrives and he hurries home to receive her. At school Louise has become interested in young Dick Davis, and invites him to call on her at Broderick's home. On seeing the girl again Broderick is overwhelmed with the realization that he loves her, not as a father, but as a lover. Dick arrives, and one evening Broderick inadvertently surprises the two in a lover's embrace. He then bravely acknowledges to himself that youth must needs seek youth, and that he must not stand in the way of his ward's happiness. He manfully turns Louise over to Dick — and once more seeks the solace of the bachelor's pipe and fireside.

HER MOTHER'S SECRET

WRITTEN by Bessie Minier and produced by Joseph Smiley, this three-reeler has touches of pathos and a sweet and satisfactory finale. Featuring, as it does, both motherly love and daughterly affection, with not a single character up to any mischief, it is suitable for the young person while also appealing to the sentimentally inclined adults. Emily Lester, having married John Rand out of pique, never forgets Lloyd Kent, whom she jilted. When Kent returns twenty years later, a rich bachelor, it is Betty Rand, the young daughter, however, rather than his old sweetheart, now a widow, who attracts him. And Betty is flattered by the attention of the rich "old bach" and grows cool to her own young sweetheart, Hal Edwards. Emily's mother-love dominates her jealousy, but she eats her heart out in silence. Betty, by chance, discovers her mother's secret, and not to be outdone in sacrifice, smothers her growing interest in Lloyd Kent while persuading her mother to make herself more attractive. A costume of the old time and a dim parlor does the trick. Kent finds it is best to return to his old love, who, after all, is a more suitable companion than immature girlhood. Hal Ed wards naturally reaps the benefit of the plot and is not slow to take advantage of the situation. Clarence Elmer and Frankie Mann, usually cast in character parts, take advantage of a chance to shine as Betty and Hal. John Smiley and Carol Hallaway are good as the old lovers.

HER SISTER FROM PARIS

HER MOTHER'S SECRET

HER SISTER FROM PARIS
Distributor  First National
Extra  00000

First National Photoplay. Author, Hans Kraely. Director, Sidney Franklin. Length, 7,250 Feet. CAST AND SYNOPSIS Lola La Perry j Constance Talmadge Helen Weyringer( Joseph Weyringer Ronal Colman Robert Weil George K. Arthur Bertha Gertrude Clare Joseph Weyringer, celebrated author of Vienna, loses interest in his wife, Helen. Robert, a mutual friend, tries to fix things, but fails. Helen leaves her husband, and meets her sister, Lola, just re-turning from a triumphant Paris dance tour. Lola plans to help Helen regain Joseph's love by having her impersonate the celebrated dancer who is surrounded with the glamour of the theatre, and a reputation as a vamp. The plan succeeds both Joseph and Robert falling in love with Helen, whom they believe to be Lola. When Joseph is sufficiently enthralled by her charms the fact is revealed that Helen is really Helen, and his own wife. All ends well. CONSTANCE TALMADGE has drawn very near to perfection in this, her latest effort. It is a brilliant and sprightly piece of fun-making built around a theme which holds humor for everyone, that of a husband falling in love with his own wife, unaware of her identity. The versatile star exhibits a zest and finesse seldom equalled, in this piece of delicate and subtle shading. The picture itself is a sophisticated and well-drawn story of domestic unhappiness in which fidelity proves to be its own reward. The film is notable for its airtight direction and skill fulness in skating on thin ice, yet avoiding any suggestion of the risque. The cutting and titling are likewise excellent and intelligently handled. Amusing sequences abound throughout the film. For instance, the episode of Helen making passionate love to Joseph in their own house, he thinking it is the actress Lola who is vampimg him. Another depicts the young bachelor, Robert, madly in love with Lola, asking Joseph, his best friend, to intercede in his behalf with the beautiful dancer — in reality his wife. While he waits at the piano in an ecstasy of joy, Joseph succumbs entirely to the charms of his own wife and they elope. Considerable merriment is aroused by the spectacle of the runaway couple registering for the night at the same hotel at which they both stopped on their honeymoon. The same bridal chamber is offered them, with Joseph beginning to squirm at the ordeal of revisiting the scenes of his early happiness with her whom he believes to be another woman. Constance Talmadge plays the dual role of Helen, the wife, and her twin sister, Lola. The photography and double exposure work employed is creditably done, the theatre scenes being especially pleasing. A very fine supporting cast headed by Ronald Colman and George K. Arthur is largely responsible for this picture. Seldom has Colman exhibited better work or shown to greater advantage than in this comedy role of an innocent husband. George K. Arthur shares honors with Colman in the part of the much-trifled-with young bachelor. Lastly, Sidney Franklin has exceeded his previous efforts and his direction is a treat. Exploit the name of Constance Talmadge and Ronald Colman, and the fact that Lubitsch's scenarist has done a clever semi-satirical treatment of a continental love affair.

Date Added  5/3/2015, 6:06:29 AM
Modified  5/3/2015, 6:07:17 AM

• Her Sisters Children

Type  Film
Date  1911
Loc. in Archive  MPW_1911_07-09_moviwor09chal.txt
Extra  00000

Pleasing in the extreme. A delightfully refined comedy of a good-natured uncle and his two little nephews. They have a "jolly good time." The whole picture is the amusing experience of a bachelor.
• HER SISTER'S KIDDIE

Type: Film  
Date: 1915  
Loc. in Archive: MPW_1915_01-03_movingpicturewor23newy.txt  
Extra: 00000  
Abstract: Sam-uel Bender, a wealthy bachelor, offers to stay with his sister's children, while she takes a fortnight's rest and vacation. He writes her that nothing could possibly give him more pleasure than to be with his small nephew and niece, whom he has made sole heirs to his estate. He buys all kinds of toys and games — enough to make his life miserable for a month — and departs for the country. In two days his sister receives a telegram, stating that Samuel has been called back to New York on very urgent business. Once aboard the train, he experiences some relief. But he loses no time in destroying his will and making a new one in which he leaves his property, real and personal, to the orphan dogs of Gotham.

Date Added: 5/4/2015, 8:10:37 PM  
Modified: 5/4/2015, 8:11:09 PM

• Her Stepchildren

Type: Film  
Date: 1915  
Loc. in Archive: 1915_07-12_motography00test_ftrade_MOT.txt  
Distributor: Biograph  
Extra: 00000  
Running Time: Two Reels  
Abstract: Featuring Charles Perley, Vera Sisson and a strong cast. Dr. Lambert's children, Rose and Frarrii, do not welcome his new wife into the house. Rose meets Philip Ray, a dissipated bachelor and Mrs. Lambert hearing her promise to come to his apartments follows her there. Frank, Dr. Lambert's son, owes a friend in the same apartment with Ray $100.00 for his gambling debts and he goes to pay the bill about the same time that Rose goes to Ray's apartments. Leaving his friends he sees his step-mother entering Ray's apartment and telephones for his father. Mrs. Lambert hides Rose behind the hangings and faces her husband as he enters and he refuses to listen to explanations and strides out. Time passes and Rose finally confesses to her father and he tries to find his wife, but cannot. Later her child is born and she leaves it on the doctor's doorstep. Just after leaving she faints and is found lying under the window. Reconciliation with those for whom she has made such great sacrifices later comes to pass.

Date Added: 5/2/2015, 9:41:13 AM  
Modified: 5/2/2015, 9:41:49 AM
• HE WHO LAUGHS LAST, LAUGHS BEST

Type: Film  
Date: 1912  
Loc. in Archive: MPW_1912_01-03_movingpicturewor11newy.txt  
Extra: 00000  
Abstract: Old Herr Renter, retired bachelor, is smitten with a widow. He declares his love but is rebuffed. Unbaffled by his poor success, Renter engages the services of a young fellow of charming appearance to win and woo the widow for him, under the pose of his nephew. The supposed nephew makes rapid headway and soon wins the widow's heart, to such an extent that it is impossible to get her to transfer her affections to Herr Reuter. Chagrined the latter orders his employee to leave, only to find that things have advanced too far and that the widow refuses to let her sweetheart get away from her without marriage. Thus the widow, Renter's supposed nephew, and all the other guests of the hotel, have the laugh on the old gentleman.

Date Added: 5/3/2015, 8:50:50 PM  
Modified: 5/3/2015, 8:51:22 PM

• His Baby

Type: Film  
Date: 1916  
Loc. in Archive: 1916_07-08_motionpicturenew141unse_ftrade_MPN.txt  
Extra: 00000  
Abstract: The Horace Davey Christie Company has just finished filming "His Baby," from a story of a bachelor finding a deserted baby on his doorstep, which leads to complications which break up his expected marriage. He finds another woman who will be the mother for the child, and about the time of the wedding the real mother who deserted the child, has a turn for better fortune and goes to recover the little one, thus almost killing his second near matrimonial adventure.

Date Added: 5/2/2015, 12:29:12 PM  
Modified: 8/22/2015, 7:51:29 AM

Notes:

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1916_07-08_motionpicturenew141unse_ftrade_MPN.txt

• His Bachelor Dinner

Type: Film  
Date: 1915
At Thornton's bachelor dinner the unexpected arrival of an old friend makes thirteen at the table. Although loudly defying the old superstition of the unlucky number, Thornton nevertheless is worried by it. Meanwhile, Edna, his fiancee, has been entertaining some of her girl friends. Apparently she cares nothing about the old saying that a welsh rarebit produces wild dreams, but she secretly fears its proverbial power. That night both Thornton and Edna have dreams which are perturbing, to say the least, but it all works out happily in the end.

Notes:

- 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
- Exact same description used MPW_1915_04-06_movingpicturewor24newy.txt

**His Birthday Gift**

Type: Film
Date: 1915

Augusta Anderson has another charming part in this story of a bachelor who learned to choose between two types of woman. He is engaged to an idle, selfish girl, who realizes as his birthday approaches that he would value something made by her own hands. Unable to do anything useful, she purchases a scarf and engages a needleworker to embroider his initials on it. The scarf is lost and the man finds it, notes the address and returns it to the needleworker. It finds its way to his fiancee, who presents it as her own work. Immediately the young man perceives the difference between the two characters, breaks the engagement, and later weds the seamstress. Frank Perley and Mrs. Wright complete the cast.

Notes:

- 1915_07-12_motography00test_ftrade_MOT.txt

**HIS FIRST EXPERIENCE**
John Joline, who is old enough to be married and happy, comes home from his office with a headache, to find a new family moving in next door, and his valet, Muggins, already in love with the new maid. Muggins is lectured severely. Joline learns that the new neighbors are Rosanne Cameron, a widow, and Buster, her little boy. Joline detests boys as much as he detests women. As soon as he finds that Buster has slipped through a hole in the fence to make friends with his collie dog, he captures him and takes him home. He is overwhelmed by the charms of Roxanne, and instead of repeating his lecture, he stammers an apology and falls in love with her. Some time later Roxanne goes on a visit, leaving Buster in charge of her maid. Joline takes her to the train and has reason to be encouraged over the progress of his suit. The same afternoon Muggins and Maggie elope, leaving Buster asleep in Mr. Joline's study, with a note beside him. Joline returns and finds the note and then Buster. Joline has grown fond of the boy, but the responsibilities of temporary charge of a five-year-old seem infinite. Muggins gone and nobody home next door, he gets a good supper for Buster, and failing nerve to undress the youngster, roeks him to sleep in his arms. Roxanne is expected back the next day and Joline and the boy watch for her. She arrives and Joline sends Buster to meet her. Buster before going, hands Joline a painfully written letter, which Joline reads as follows: "I like you because you have a nice dog. I like you too. So does my mama. If you was my papa I guess you would let me play with the dog when ever I wanted to. I wish you was my papa. Your friend. Buster Cameron." This is enough for even an old bachelor to enthusiasm over, and Joline has grown tired of bachelor life. There was but one way to end it and the way led him into the house next door, and into Roxanne's arms. So Mr. Joline's first experience in love, ended in a honeymoon, and it was Buster who lit the moon.

**HIS FIRST LOVE**

A young husband comes back and forth in the library, waiting impatiently for the nurse who appears in the doorway and calls him. She places a tiny bundle in his arms. He is overjoyed at the sight of the little son, and after giving her the child, he rushes to the 'phone and calls up the club-house. The boys at the club receive the message with pleasure and excitement, all except one, a grouchy bachelor. He has no use for babies and refuses to go to see the new arrival. However, the other boys go. They return to the club full of glowing descriptions of the little one. The old bachelor becomes provoked and almost quarrels with them for silence. In the argument he says: "There is no such thing as a pretty baby. " They all argue and in his wrath he makes a wager of $500 to a real, live pretty child, if they will show it to him. One of the young men makes a plan to which they all eagerly agree. In a poor little home a young wife is preparing supper while a little three-year-old child plays in the doorway. She springs up to greet her father, who returns from work. While eating, the wife timidly hands him a letter which came. He realizes what it contains the minute he sees it. The third month's payment is over-due on their little home and the owner gives them only a "week to make it up or get out. The young husband tries to borrow from a friend but without success, and the date mentioned in the letter comes and they...
are still without necessary money. The wife sees a notice in the paper which reads: "Babies! Babies! Babies! $500 will be awarded the prettiest, etc." The young couple decide to try to win the prize and together they go in to the little one, who lies asleep in her crib. The wife suddenly realizes that they have no money to buy a pretty dress for her and almost gives up in despair, when an idea comes to her. She goes to the dresser and takes out a pair of her own stockings, much to the surprise of her husband, and laughingly tells him to wait and see. Another scene shows a rich home. A little girl is being dressed in ribbons and lace? and the mother is more concerned over the child's clothes than the child herself. The time for the exhibition comes. In a room several maids attend the children who are being brought in. Outside of the club-house, the poor mother hugs the baby to her and enters timidly. The baby is wrapped in a long shawl and some of the other mothers look at them in surprise. In the large reception room a stage has been erected in the corner of the room, behind which hang heavy dark curtains. The old bachelor sits in the back of the audience and is as grouchily as ever. The curtains are drawn as the show commences and a little girl stands on a pedestal, dressed in laces and ribbons like a doll. The people clap, but the old bachelor is disgusted and says, "too much over-dress." Another child is shown and still he is dissatisfied. The third time the curtains are drawn there is a bush over them all for a moment. There stands a little girl, her tiny form encased in black tights; her plump high chest and dimpled arms and limbs contrast strongly with the dark curtains behind her. As the old bachelor looks at her, his curiosity is aroused and he starts to go down the aisle to where she stands on the pedestal. As he nears her she slowly puts out her arms to him and smiles. He is fascinated with her and much to his embarrassment and to the others' amusement, she puts her arms around his neck and kisses him. He is won over by her sweet ways. He gives her the money she won for the prize, and she is carried home. In the little home the parents eagerly await the coming of the owner of the house so as to pay him the money and have the papers signed, which will give them the home. The owner comes, and he happens to be the bachelor. He is surprised to see the little baby that won the prize. He signs the papers and everything is happy. And thereafter the baby is his little love forever.

His Golden Grain

Type Film
Date 1915
Loc. in Archive 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
Distributor Vitagraph
Extra 00000
Running Time Two Reels
Abstract Hart, a wealthy bachelor, discovers Elsie, the tool of crooks, attempting to bur- glarize his home. Instead of handing her over to the police, he takes her in, believing in her inherent goodness. He escapes unhurt from a wreck, and without denying the report of his death, returns home to find a crook trying to blackmail his secretary and his ward for trying to fasten a robbery on Elsie. In the fight that follows Elsie saves Hart's life, and of course becomes his wife.

Date Added 5/2/2015, 8:48:29 AM
Modified 5/2/2015, 8:49:04 AM
**HIS HEROINE**

Type: Film  
Date: 1913  
Loc. in Archive: MPW_1913_01-03_moviewor15newy.txt  
Extra: 00000

He was a hard-headed old business man and very mercenary, so when he received a letter from a debtor in a little country town asking for more time in which to pay the amount he owed, he decided to show no mercy. But on the way to the home of his debtor he had an accident. He slipped and fell from a cliff upon a projecting ledge below. He was thinking less of his money than of the chances of prolonging his life when he heard someone call him, and looking up he saw a girl standing on the cliff. She was quick-witted and resourceful, for she soon secured a rope, lowered herself to where the man was, and helped him back to safety. To his surprise he found that she was the daughter of the man whom he had intended to turn out of his home. He spent a short time at the girl's home, recovering from a slight injury sustained during his accident, and then prepared to return to the city, assuring the anxious father that he could have all the time he wanted to pay his mortgage. His farewell of the girl was very sentimental, for she was fair to look upon and the crabbed old bachelor persuaded himself that he was in love. As time went by, the old business man kept thinking continually of the girl. He decided that she would consider it a great honor to marry him, so he wrote a letter asking her to marry him, and enclosing the mortgage on her father's place. Strange to say, the girl was not flattered when she received the proposal. Fortune had been kind to her father of late, and he had ample funds to pay the mortgage. So she wrote a very indignant letter to her ancient suitor, and closed the epistle with these words: "Must I marry you because I saved your life? If so come back and I will push you off the cliff and give another girl a chance. Take back your mortgage." The old bachelor received the mortgage and the letter in due course, and at first was very angry, but deep within him was a well of unsuspected humor, and as he read the closing lines of the letter he threw back his head and laughed long and heartily. And the mortgage was never foreclosed, for its holder tore it up.

Date Added: 5/4/2015, 6:08:46 AM  
Modified: 5/4/2015, 6:09:14 AM

**HIS LITTLE GIRL**

Type: Film  
Date: 1909  
Loc. in Archive: MPW_1909_07-12_moviewor05chal.txt  
Extra: 00000

Lou, a young bachelor, receives the following letter from his friend, Hawkins: Dear Lou: — I must leave at once for Europe on important business and not knowing where to put her, I send you my little girl to watch over her until I return. I know she won't be any great trouble to you. Thanking you in advance, hoping to see you after my return, I remain, Your dear old friend, 

EMMETT HAWKINS. Lou rings for his butler and together they go out and buy the necessary things for the "little girl." Pretty soon they return loaded with toys of every kind, clothes and baby furniture, when the bell rings and the "little girl" arrives. Imagine Lou's surprise when a young lady of 18 enters, "Hawkins* little girl." three months hardly passed when Lou calls "his" girl "my little girl" and after another year, when old Hawkins returns from his trip to
In "His Lost Self" Chief Character Starts Out to Steal His Own Wedding Present for a Band of Thieves Without Consciousness of His Intention PHOTOPLAY fans are going to meet a new Jack Barrymore on the screen when the Famous Players Film Company presents the comedian on the screen in "His Lost Self" on the Paramount Program, March 19. Barrymore has played South American dictators, Balkan near-princes, and other purely comic characters on the screen, but in this forthcoming picture he adds to his humorous depiction of a New York society chap the dramatic and thrilling adventures of a crook. Of course he is not a real crook.

Young Joyce, while on the way home from his bachelor dinner, is hit on the head by two hold-up men and so badly injured that he completely forgets the past and his own identity. He wanders along to the river-front to a wharf, where he lies down for a quiet nap; but he falls of? into the icy waters and only succeeds in rescuing himself after a desperate struggle. Safely arrived on" the dock, he removes his dress shirt, wrings it out and places it over his arm. Then, picking up his top hat, which has remained on the dock, he strolls of¥ in quest of refreshment. Unfortunately, the first haven of refuge which encounters his eye happens to be a saloon which is the rendezvous of a no- torious gang of thieves. When Joyce wanders into the place with his high hat over one ear and his dress shirt over the opposite arm, he causes quite a stir. The thugs are largely in favor of throw- ing him out, but the daughter of the saloon proprietor decides that Joyce is worth spe- cial attentions. Joyce is allowed to remain, but the gang decides that he has to "work" for a living, and he is schooled in the rudiments of the art of burgling. The first "job" that they decide to send Joyce out on is the stealing of his own wedding presents ! Of course, they do not suspect that he has any connection with the wealthy Miss Hardin, who is his fiancee, but they have read about the wedding which was never solemnized, and decide that the wedding presents ought to make a good haul. Still ignorant of his identity, Joyce en- ters the house with two of the gang. Do- rothy Hardin, alarmed by noises, inter- rupts the work, and Joyce instinctively shields her when one of the thugs attempts to strike her.\(^1\) In the fight which follows, Joyce and one of the gang roll all the way downstairs, struggling desperately. The fall injures Joyce's head and he is rendered uncon- scious. A physician is summoned, who says that a slight operation will restore ' the patient's memory, and it is decided that he is to be led to believe that he is simply recovering from the

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**His Lost Self**

**Type**: Film  
**Date**: 1916  
**Loc. in Archive**: 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt  
**Distributor**: Famous Players  
**Extra**: 00000

In "His Lost Self" Chief Character Starts Out to Steal His Own Wedding Present for a Band of Thieves Without Consciousness of His Intention PHOTOPLAY fans are going to meet a new Jack Barrymore on the screen when the Famous Players Film Company presents the comedian on the screen in "His Lost Self" on the Paramount Program, March 19. Barrymore has played South American dictators, Balkan near-princes, and other purely comic characters on the screen, but in this forthcoming picture he adds to his humorous depiction of a New York society chap the dramatic and thrilling adventures of a crook. Of course he is not a real crook.

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effects of the bachelor dinner. Accordingly, Joyce is married on the fol- lowing morning with never a suspicion of his temporary relapse into the life of the underworld.

**HIS LOVE OF CHILDREN**

- **Type**: Film
- **Date**: 1912
- **Loc. in Archive**: MPW_1912_04-06_movingpicturewor12newy.txt
- **Distributor**: Reliance
- **Extra**: 00000

"His Love of Children" tells a pretty story which will be understood by everybody, particularly the children. Old John Hedden was a wealthy old bachelor who loved children very much. He called frequently at the home of a widow who had three happy children, and at their house he passed many pleasant evenings, romping with the youngsters. It was supposed that lie was in love with the mother of the children, but such a thing must have been far from his mind, because he married the young governess of the children, much to the surprise of all, but particularly *to the sorrow of the young- sters, who lost thereby a good governess and an old friend. The governess did not make as good a wife as old John Hedden had supposed she would. She had gotten the society craze, and before long was deeply involved in the affairs of Scene from "His Love of Children" (Reliance), a certain social set, with bridge-whist as one of the principal attractions. The old man was disappointed. He was no longer allowed by his wife to call upon the widow and her children, and at the same time his wife was not often at home; therefore he became lonely. One day he took the widow and her family out to the zoo, and while there a friend (?) of his wife's saw him with the other family and reported instantly to Mrs. Hedden. Straight-way the selfish wife went to the home of the widow with trouble in her eye and mien. She made some fuss upon enter- ing and accused the widow of stealing her husband, which was an unreasonable accusation, because old Hedden had already made his choice between the widow and the wife. Going to a door, the widow threw it open and disclosed old Hedden and the three children, happy in each other's presence, as in the days gone by. The scene points out to the selfish wife the error of her ways, and she sees it. This story is charmingly told and has a pleasing interest throughout. The scenes at the zoo are more than pleasing. Some of the large bears are put through their paces in a way that is highly entertaining. The scenario was written by Mr. George W. Terwilliger, and produced by Mr. James Kirkwood.

**Attachments**

- 1912HisLoveofChildrenmovingpicturewor12newy_0253.jpg

**His Marriage Wow**

- **Type**: Film
Harry Langdon as the bridegroom arrives late for his wedding, and from then on everything goes wrong. The whole family comes home to live with him and he has a perfectly terrible time of it. Harry Langdon and Mack Sennett have done it again. These two veteran fun-makers have never done anything better than "His Marriage Wow." The idea itself is both new and amusing and provides Langdon with an excellent opportunity to do some of his best and most subtle comedy work. From beginning to end, the picture is one long howl. When he arrives for the wedding, the solemn face of Professor McGlumm, who is an expert in pessimism, warns him against the marriage as a calamity, and with the professor's sorrowful eyes riveted on him throughout the ceremony, Harry decides that perhaps after all bachelorhood may be best. He sneaks out one door at the side of the altar, and moving very cautiously goes around in a circle, backing out through the other door and finds himself at the altar again. There is nothing to do but the gentlemanly thing and he goes through with it. But this is only the beginning of the most uproarious comedy that has been seen in many a moon. We unhesitatingly recommend "His Marriage Wow" to any exhibitor. It is a sure exterminator for the blues.

His Mother's Portrait

The automobile in which are riding a chorus girl and her drunken escort is disabled. The girl takes refuge in a farm-house owned by a young bachelor farmer. His simple and gentlemanly ways appeal to her, so his proposal of marriage is accepted. Slightly far fetched but most entertaining. The contrasts between the gay city life and that led by the country farmer is striking. The interior of the farmhouse is most realistic. Frank Borzage and Margaret Gibson play the principal parts.

His Neighbor's Wife

The automobile in which are riding a chorus girl and her drunken escort is disabled. The girl takes refuge in a farm-house owned by a young bachelor farmer. His simple and gentlemanly ways appeal to her, so his proposal of marriage is accepted. Slightly far fetched but most entertaining. The contrasts between the gay city life and that led by the country farmer is striking. The interior of the farmhouse is most realistic. Frank Borzage and Margaret Gibson play the principal parts.
HIS NEIGHBOR'S WIFE. (April 17.). — The east: The Bachelor (Neal Burns); Mr. Newlywed (Ray Gallagher); Mrs. Newlywed (Billie Rhodes); The Boss (Harry Rattenberry). Written by Neal Burns. Produced by Horace Davey. Neal lives a bachelor's life in an apartment house. Across the hall live the Newlyweds, Ray and Billie, whose acquaintance Neal has made. One morning as Neal and Ray are talking, the former tells Newlywed that he is going to ask for a raise in salary, but he doesn’t know just how to work the boss to get it. Ray suggests that he pretend to be married, as that is al- ways a good lead to ask for a raise. Neal tries it on the boss and is successful. The boss asks Neal about his home life, and states that he was so glad to hear of Neal getting married that he intends to take dinner with them that night. This puts Neal in a Ox, and he is in a quandry as to what to do. He returns home discouraged, and meets Mrs. Newlywed in the hall. She notices his down-cast appearance and asks what troubles him. He tells her of the raise he is receiving and how the boss is coming to celebrate, expecting to meet his wife. Mrs. Newlywed can suggest no way out of the difficulty, when Neal has a bright idea, and suggests that Mrs. Newlywed come over and pretend to be his wife. She tells him that if it was not for her husband coming home that night she would do so, and Neal re-turns to his room expecting to get fired by the boss. Kay meets a bunch of friends who insist that he have dinner with them downtown. He ‘phones his wife, telling her that he won't be home until late, and not to wait for him. Billie has prepared a sumptuous dinner for her lord, and decides that as he won't be home she will be doing an act of charity to help poor Neal out, so she calls him, and suggests that he bring his boss to her apartment and pretend that they are man and wife. This suits Neal fine, and the boss arrives to find the two anxiously awaiting him. Ray's friends meanwhile have had to leave and he decides to return home earlier than he expected. He comes in in the midst of the dinner and catchee Neal kissing his wife. He cannot understand the "going-on" in his apart- ment, and begins to make trouble. Neal tries to hush the matter up by pretending that Ray is "slightly demented" and forcibly shoving him across the hall and locking him in his own apartment. There is a wild scramble to escape, and the police, hearing the disturbance, call out th' The boss is taken to the lock-up. Ray makes a complaint against Neal and the boss and Neal arc brought in to answer. The boss recognizes the sergeant and is allowed to go. Poor Neal pleads with him to give hlr a recommendation, but the boss absolutely I recognise Ilm. and he Is locked up without ball. Ray returns home and his wr in for the party. She begs him to dismissed the charge against Neal, but Ray remains adamant.

Genre: comedy

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His Phantom Sweetheart

Type: Film
Date: 1915
Loc. in Archive: 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Distributor: Vitagraph
Extra: 00000
Abstract: Earle Williams and Anita Stewart in the cast, with Ralph Ince as the director, make this a
notable one-reel offering. The subject, however, is an unfortunate one so far as general interest goes, because of the rather unsatisfactory nature of the story. It deals with a dream in which a young bachelor falls in love at first sight with a girl who returns his feeling, but is found to be violently insane.

HIS SILVER BACHELORHOOD

Type: Film
Date: 1913
Loc. in Archive: MPW_1913_10-12_movingpicturewor18newy.txt
Extra: 00000

Many years have elapsed since George Carston, a bachelor, now almost, fifty years of age, last saw Grace Tre, the girl he loved while at college. In startingly vivid visions, he recalls the days of his association with Grace. One episode which stands out above all others is that in which Billy, his classmate, tries to make love to her out on the tennis court, and he interferes, only to be repulsed by Grace, who afterwards tearfully regrets having acted as she did, as it ended their friendship. When he comes to from his visions, Carston writes to Grace. Grace receives his note while playing cards in her drawing-room at her fashionable hotel. She is no longer the same sweet type of womanhood that she was at college. Her face has become hardened by fast living. Sitting with her at the card table is Billy. After hesitating, she answers Carston's letter. Later, accompanied by Billy, she goes to Carston's home. She enters the house alone, leaving Billy to wait outside. She finds Carston in his den, asleep, she thinks, but in reality, dead. When she looks at the picture of herself upon his table, comparing it with her in the mirror, and realizes for the first time what a hideous change has been wrought in her appearance, she shudders and goes into a frenzy of despair. Not having the courage to face her former sweetheart, she steals out of the den and returns to her home, going straight to her room. There she picks up a dagger and stares at it dazedly as though it fascinated her. Then she plunges it into her bosom and falls backward on the table, dead.

His Three Brides

Type: Film
Date: 1915
Loc. in Archive: 1915_07-12_motography00test_ftrade_MOT.txt
Distributor: Lubin
Extra: 00000

Willie Montague, an old gentleman, meets Deborah Pottle, an elderly widow, and also Sue Gladys and Annette, three charming girls. He finally in order to solve the question of which one he should marry, mails each of the girls a proposal and the three girls determine to punish him and come to his house dressed in bridal attire. The girls have also sent the widow one of
the proposals and she comes around to marry Willie also. At this he col- lapses and when he is seen by Deborah taking off his hair and out his eyes and teeth she flees, leaving him to the bachelor's life forever.

**HIS WEDDING DAY**

**Type** Film  
**Date** 1912  
**Loc. in Archive** MPW_1912_04-06_movingpicturewor12newy.txt  
**Abstract** A prospective bride- groom is entertained by his bachelor friends the night before the wedding; he over- sleeps and reaches the prospective bride three hours late, after some of the funniest experiences ever seen in pictures.

**HIS WIFE'S STRATAGEM**

**Type** Film  
**Date** 1912  
**Loc. in Archive** MPW_1912_10-12_movinwor14chal.txt  
**Abstract** Jabez Hardy, a bardohearted old bachelor, discharges his nephew, Chester, because he married without the old gentleman's consent. Pearl, Chester's wife, whom Uncle had never seen, decides to get a position in Uncle's office, with a view to getting Chester his job back. She is engaged as typist, and Uncle is very much smitten with her. He pays her attentions, and one evening insists upon seeing her to her home. She invites him in, and Chester, seeing them coming, hides. The old gent is making love to Pearl, when Chester enters the room with a gun and pretends to be very angry. He recognizes his uncle and, after expressing his surprise, introduces him to his wife. Uncle con- gratulates the pair and leaves the couple serene in the belief that Chester will be re-employed. How- ever, Uncle dispatches a letter to Chester, telling him that as his wife is such a treasure he has no need of any other, so he has made a will leaving his entire fortune to a Chinese missionary fund. The young couple are very much chagrined, but have to make the best of the plot that failed.

**HONOR BOUND**

**Type** Film
George O’Brien and Estelle Taylor are the principals in a somewhat somber but meaningful treatment of convict labor called "Honor Bound." Sam DeGrasse is his most unpleasant screen self in a part that demands just that. The case against convict labor is made very convincing. The story opens with Miss Taylor, an unhappy wife, calling upon George O’Brien, bachelor, in his room at night to complain of her husband’s treatment. The husband, following, enters and attempts to shoot O’Brien, killing himself accidentally. O’Brien is tried for murder, Miss Taylor flees, and he goes to jail. Years later — ^just how many I forget — Miss Taylor has married a mine owner whose property is being worked by convict labor under the supervision of Sam DeGrasse. She manages to have O’Brien transferred to the mine, to work as her chauffeur, but her husband learns of her deviation to him and sends him to toil in the diggings. DeGrasse makes him short in his weights, dishonestly, then applies the lash. A fire results in O’Brien’s liberty, but he is in honor bound to return to captivity. A pardon from the governor secures him his personal liberty and convict labor is abolished in the state. There is quite a bit of good acting in the picture, and the fire is a quite exciting affair, but the whole comes under the head of deep and purposeful drama. Knowingly, Fox gave the job of telling this forceful story to the knowing and forceful Alfred E. Green. When Mr. Green directs a picture it stays directed. My only regret is that deep and purposeful drama is not my favorite dish.

• HOW SIMPKINS DISCOVERED THE NORTH POLE

Mr. Joshua Simpkins, a middle-aged man and a would-be explorer, enters the sitting room of his comfortably furnished bachelor apartments, carrying three large volumes in his arms. The books are exhaustive treatises on the "North Pole." Simpkins crosses to the table, removes his hat, overcoat and gloves, pokes the fire, lights his cigar, then takes one of the books and is soon absorbed in reading. A knock at the door and his friend Greene, a man about his own age, enters. Simpkins welcomes him, gets a cigar and some liquor, tells his visitor to help himself and resumes his reading. Greene composes himself comfortably in the chair and is soon in a doze. The host strikes the table with his fist, waking his visitor from his snooze. The two cronies take a drink, the explorer consults a huge map, while Greene drops off in another sleep. As Simpkins finishes his reading, his friend wakes up. They drink again and Greene departs. Simpkins goes to his bedroom, rather unsteadily puts on his pajamas, and is soon lost in dreams. The Expedition Starts. — Simpkins is discovered in a flat-bottomed boat steering through the ice in the Arctic regions. He disembarks on a large cake of ice to find himself confronted by a huge polar bear. The explorer shivers with fear and starts to run away, the bear following. Simpkins finally falls from exhaustion and as the animal comes
drops to his knees and begs for mercy. The bear advances to the frightened man. puts out his paw in token of friendship and invites the stranger to go with him. Simpkins is escorted to the polar homestead and introduced to the wife and child and is entertained in a royal manner.

After partaking of some polar whiskey, Joshua draws from his pajamas his manuscript on "The North Pole." The bears peruse it with evident satisfaction ad offer to conduct Simpkins to the point in question. We follow them over the ice and snow until they reach a sign board marked 'This Way to the North Pole." Through a narrow path the Quartette advance until they reach a high mound of snow into which is stuck an enormous icicle, serving as a flagpole, and upon it a sign marked "This is the North Pole." Simpkins has plodded along behind and comes to the edge of a chasm as the bears point triumphantly to the North Pole. lie starts to jump across, but loses his foothold and falls out of sight into regions below. The next morning Simpkins is lying in bed sleeping restlessly. His hands are twitching nervously and he suddenly falls from the bed, hitting his head against a chair, lie sits up, looks around in a dazed manner, and realizes that he is as far as ever from becoming a noted explorer. Length, 137 ft.

**HOW TO CATCH A BACHELOR**

**Type** Film

**Date** 1911

**Loc. in Archive** MPW_1911_07-09_movies09chal.txt

**Extra** 00000

George, a confirmed old bachelor, receives a shock when his mother writes him that she has found a charming wife for him. Horror-stricken at his Impending fate, he hastily writes that he does not care to marry a flirt. His mother and the girl, however, think differently, and Yvette begs the mother to let her try a little Scheme on him. Upon gaining her consent, she immediately disguises herself as a flower girl, and wends her way to the villa where she knows George is staying. She finds him seated on the garden wall, and playfully flirts with him. Of course he falls in love with her, and makes an appointment to meet Yvette in the garden under the olive tree. About eight o'clock our confirmed old bachelor hurries to their meeting place, only to find that his love has flown and left a letter pinned to the tree trunk. Tearing it open, it says: "If the intrigue pleases you, come and see it through in Paris." and to his great surprise, it is signed by the girl he has sworn he would not marry, Yvette d'Andreville. However, regardless of his previous determination, he hastens to Paris, only to find that she has successfully hidden herself. He appeals to his mother for aid, and during their conversation, falls to notice the entrance of his sweetheart, in her costume of a flower girl. Stealing up behind him, she tickles his ear with a flower. Turning around suddenly, George discovers his little flower girl smiling at him, and for some reason, strange to say, his world is all sunshine again.

**Hunting a Husband**

**Type** Film

**Date** 1915
**HUSBANDS WANTED**

**Type**  
Film

**Date**  
1911

**Loc. in Archive**  
MPW_1911_10-12_moviwor10chal.txt

**Extra**  
00000

Dick Abbot, a confirmed bachelor. Is left a large fortune by his uncle's win on condition that he is married within a month. Dick wants the fortune and not knowing any girl he would want for a wife, he advertises. Gladys Bennett, a very pretty girl, who works in a millinery store. Is lonely and tired of living in a small furnished room. She reads Dick's ad and writes him a letter. Dick makes an appointment for her to meet him at a certain restaurant at five o'clock, stating he will wear a white carnation and asking her to wear one also, that they may know each other. Gladys accidentally drops her letter from Dick in the park. A matrimonial agent picks it up. He rushes to his office, where a crowd of old maids, widows, etc., are awaiting him. He sends each one to the restaurant wearing a white carnation. The proprietor of the restaurant is greatly pleased with the crowd, and seeing them all wearing white carnations, he gets a large bouquet of them and puts one on each member of the orchestra, also all other customers. Each woman darts for a man with a white carnation. The place is in an uproar when Gladys enters, only to get knocked down by a big Irishwoman. Dick comes along in time to help her up and they lose no time in getting away from the howling mob.

**Date Added**  
5/3/2015, 8:27:28 PM

**Modified**  
5/3/2015, 8:27:52 PM

**IMPOSSIBLE SUSAN**

**Type**  
Film

**Date**  
1918

**Loc. in Archive**  
MPW_1918_07-08_movwor37chal.txt

**Distributor**  
American-Mutual

**Extra**  
00000

**Running Time**  
5 reel
IF one is looking for big dramatic values or faultlessness of construction, "Im- possible Susan" will fail to please. On the contrary those looking for a pretty little photoplay narrative with a tinge of comedy and a sprinkling of romance will find what they are after. Margarita Fisher plays rather monotonously the role of a child woman, which is more convinc- ing in character, however, than that of Ted, the younger brother of her wealthy benefactor, which is totally inconvinclng. The story covers a part of two chapters in the life of an orphan girl who at her father's death comes to live with her aunt, housekeeper in the home of a wealthy bachelor. The bachelor, a woman hater, decides to experiment with the girl, dress- ing her in the latest and most beautiful gowns for the purpose of winning a wager in which he has declared that his younger brother will finally fall in love with and marry a gutter girl. When he has suc- ceeded in causing his brother to give up his trifling acquaintances and the wed- ding of the pair is about to take place the fickle brother goes to bid his old friends good-bye, and marries an old flame over night. The secret is then divulged that the girl is in love with the older brother, and the story closes on their betrothal.

**Innocent Friends**

- **Type**: Film
- **Date**: 1925
- **Loc. in Archive**: 1925_05-08_et00newy_ftrade_ETR.txt
- **Distributor**: Pathe
- **Extra**: 00000
- **Running Time**: 2 reels

Charley's wife leaves him alone at home while she is attending a seance to find out whether he is true to her. Time lags on and Charley becomes desperate. His bachelor friend invites him to a party on the condition that he gets a young lady. He becomes disgusted with his escort and returns to his apartment. The girl follows him and as she enters his wifey wife follows with her friends and the spiritualist. Charley finally gets rid of the pest and drives out his wife's friends. Wifey realising her mistake, pleads for forgiveness which he read- ily gives. A notable group of fun-makers are in this comedy. Charley Chase, Lucien Littlefield, Jane Sherman, William Gillespie, Kay de Lys and Jimmie Finlayson appear while Leo McCarey directed for Hal Roach. There are laughs aplenty sprinkled throughout "Innocent Husbands" in which a demure hus- band is wedded to a jealous wife, who de- cides to attend a spiritualistic gathering and see whether she can really trust him. After many humorous incidents she is convinced and Charley drives away the gossiping women. In one sequence, Charley becomes much perturbed by the presence of his friend, gives her a very unexpected ride through the he use using a tea table as the self-propelling vehicle. Then, of course, just when his wife asks the spiritualist to bring forth the body of her dead aunt, the lea-table rolls right into the room. All of the assembled group, are ready to believe that the request had so been granted.

**IN THE FLAT ABOVE**
Featuring: Tom Talbot, bachelor Mr. Roger lytton l'riscilla Putnam, music tearlin li-- tiara Kimball Young Miss Finch Miss Flora Finch Miss Price Mrs. Kate Price Apartment houses make strange neighbours, and sometimes bring about strange relations. Tom Talbot, a staid old bachelor, has an apartment just above pretty little Priscilla Putnam, who gives singing lessons to would-be vocalists. Their attempts at singing almost drive the poor man crazy, and he lives in Bedlam turned loose. Tom gives a bachelors' supper to some old friends. After feasting, they start a little game of cards, during which noises begin to ascend from Priscilla's conservatory just underneath. To counteract the disturbance, the men begin to pound and jump on the floor. The pupils decamp, and Priscilla to bed. The boys keep up the racket so vigorously, the ceiling and the chandelier fall from their fastenings. Priscilla screams, and runs from the room. Tom and his friends come downstairs to see what damage they have done. They have made sad havoc of the little music teacher's place. The boys feel ashamed of themselves. Tom has never met Priscilla be- favourite, and decides, if she has anything to jay about it, Charlie Morris will make her hi&gt; wife Hetty is young, but she has a wise and discerning head. Hilda, knowing Mr. Morris is wealthy, decides to capture him, but she has more than one- string to her bow. One of these strings is Mr. Bennett ,01 elderly adorer. Morris vacillates between the two charmers until Betty spoils Hilda's , hances, when Mr. Bennett is out walking with Hilda and has her clasped within his arms. The shrewd little minx hastily summons Morris to witness tie touching scene. To make doubly sure, she makes their pn r rftsMtf°ii fore, and is very sorry. He offers to make all repairs, and see that everything is restored in proper shape. After this occur- rence, Priscilla plies her vocat without interruption, and she and Tom become more and more friendly. A few months later Tom's friends of the card party decide to give Tom a surprise. On their way up to his apartment they find Priscilla's rooms foi rent, and on the door of Tom's apartments a notice that " Mr. and Mrs. Talbot will return in two months." Silently and thoughtfully they descend the stairs, and disappear into the night. Released March 13th. Length 839 feet.

Notes:

- MPW_1912_10-12_movinwor14chal.txt
- 1913_cinenewgaz02cine_ftrade_CNP copy.txt

**In the Heart of New York**

Featuring: Tom Talbot, bachelor Mr. Roger lytton l'riscilla Putnam, music tearlin li-- tiara Kimball Young Miss Finch Miss Flora Finch Miss Price Mrs. Kate Price Apartment houses make strange neighbours, and sometimes bring about strange relations. Tom Talbot, a staid old bachelor, has an apartment just above pretty little Priscilla Putnam, who gives singing lessons to would-be vocalists. Their attempts at singing almost drive the poor man crazy, and he lives in Bedlam turned loose. Tom gives a bachelors' supper to some old friends. After feasting, they start a little game of cards, during which noises begin to ascend from Priscilla's conservatory just underneath. To counteract the disturbance, the men begin to pound and jump on the floor. The pupils decamp, and Priscilla to bed. The boys keep up the racket so vigorously, the ceiling and the chandelier fall from their fastenings. Priscilla screams, and runs from the room. Tom and his friends come downstairs to see what damage they have done. They have made sad havoc of the little music teacher's place. The boys feel ashamed of themselves. Tom has never met Priscilla be- favourite, and decides, if she has anything to jay about it, Charlie Morris will make her hi&gt; wife Hetty is young, but she has a wise and discerning head. Hilda, knowing Mr. Morris is wealthy, decides to capture him, but she has more than one- string to her bow. One of these strings is Mr. Bennett ,01 elderly adorer. Morris vacillates between the two charmers until Betty spoils Hilda's , hances, when Mr. Bennett is out walking with Hilda and has her clasped within his arms. The shrewd little minx hastily summons Morris to witness tie touching scene. To make doubly sure, she makes their pn r rftsMtf°ii fore, and is very sorry. He offers to make all repairs, and see that everything is restored in proper shape. After this occur- rence, Priscilla plies her vocat without interruption, and she and Tom become more and more friendly. A few months later Tom's friends of the card party decide to give Tom a surprise. On their way up to his apartment they find Priscilla's rooms foi rent, and on the door of Tom's apartments a notice that " Mr. and Mrs. Talbot will return in two months." Silently and thoughtfully they descend the stairs, and disappear into the night. Released March 13th. Length 839 feet.
Abstract

en Vvilson is cast as Hugh \ in Dyke, a wealthy bachelor, who dis- guises himself as a character of the slums in to spy on some crooks who have robbed him, He comes to the rescue of Rose Grey, a well-to-do girl who is doing settlement work, and their friendship grows into love, in spite of the man's apparent poverty. Finally Hugh obtains evidence which results in the gang's ar- rest, he returns to his former life and becomes engaged to Rose, although she makes him pay for his deception.

Date Added 5/2/2015, 1:03:22 PM
Modified 5/2/2015, 1:46:07 PM

* In the Talons of an Eagle

Type Film
Date 1917
Loc. in Archive 1917_07-12_motography18elec_ftrade_MOT.txt
Distributor Selig
Extra 00000

Carl Venger, employed on the country place of Tames Steel, a rich bachelor, loves Hinda, the blacksmith's daughter, but she marries Steel. Venger becomes half-crazed with the shock and becomes a hermit. Hilda and Steel are living apparently happy with their little son. One day the child is left alone in the garden and an eagle swoops down, lifts it from the baby carriage and carries it away to its nest. Venger rescues it, and recognizes it as Steel's. He plans to raise the child in ignorance of its parentage, like an animal, and at the age of 25 disclose it to the parents. Venger wakes to discover that his vil- lainy is- only a bad dream.

Date Added 5/2/2015, 2:19:53 PM
Modified 5/2/2015, 2:20:22 PM

* INTRUSION OF ISABEL

Type Film
Date 1919
Loc. in Archive 1919_01-06_filmdailyvolume778newy_ftrade_FDY.txt
Extra 00000

3TORY.. Holds together, although it appears to have been written to fulfill the require- ments of a technically correct "movie" plot. DIRECTION Workmanlike in the hand- ling of material supplied. PHOTOGRAPHY • Clear FIGHTINGS Bring out the beauty of the star, and show up sets at their best. AMERA WORK Satisfactory , -....Makes the most of kittenish manner- isms and expressions, which are the chief demand of the leading character. 5UPPORT Alan Forrest is adequate in role of hero; Margaret Shelby and others suffice in supporting characters.

EXTERIORS All that the picture needs INTERIORS First rate. DETAIL -Doesn't call for particular notice CHARACTER OF STORY Photoplay con- coction that is entertaining in an entirely innocent way. [LENGTH OF PRODUCTION 4,750 feet I The value of a picture of this sort depends fundamen- npon the number of photoplay patrons who come up. down (anyway you want to look at it) to the pro- 's estimate of the calibre of amusement patrons. \ through, in story, production and acting, it reveals lk commendable craftsmanship, but if one looks for a spark lf inspiration — putting genius out of the question — he may : look, and look again and look in vain.haps some of you exhibitors recall the rise of Mary 1 Miles Minter. If you do you
may go back to the time — approximately five years ago — when she appeared as a actress in a picture sponsored by the Frohman ment Co. Her beauty was undeniable and she ed what so few children do, a genuine dramatic I spark that brought her to the attention of producers. Since then she has ripened into a mature ingenue screen actress it it is not incongruous to speak of maturity in connection with a girlish development — but there is still a promise without a fulfillment of the things to be ex- pected of so gifted a young woman, for there is no es- caping the charm of her personality, or the fluency of her art. if she is only given scope, instead of being tied down to the obvious tricks of the actor's profession. This picture, as many others of earlier issue, is modeled along lines that the public is supposed to like, always figuring that the type of story which has been accepted in the past will continue to be received with favor. Miss Minter seems to be classed in the script writer's mind, which is apt to be a literary reflection of the business office, as a golden-haired ingenue with a pretty smile, who is at her best when she exerts elementary appeals to sympathy in a character that weeps a bit, smiles on occa- sion and is the poor, innocent victim of brutal man. Miss Minter can do these things as well as any of her her screen sisters in the realm of stardom. There is no fault to be found with what she does, rather one wishes that she were given a chance to blossom forth into some- thing permitting a display of individuality, which this picture, for all its conventional correctness, does not allow-. "Intrusion of Isabel" is jutj a plain, serviceable program release telling the story of the tribulations of a sister and brother who come to New York without money and encounter all sorts of difficulties. Some ingenuity was displayed by the scenario writer in accounting for the boy becoming the valet of a wealthy bachelor, Alan Forrest, while he pretends to his proud sister that she has entered into a business partnership. Be- cause Mary is badly in need of money, the brother, in a moment of weakness, "borrows" from the bankroll of his employer. Accused of theft he disappears, and presently, Mary, accompanied by her faithful negro mammy, appears at the home of Forrest, believing that she has a right to occupy the rooms, supposed to be allotted to her brother in accordance with the partnership arrangement. Xatu rally, Forrest falls in love with his pretty guest, but affairs are rather badly mixed on account of the efforts of an adventuress to entangle him. The story has a surface plausibility and is well presented by a cast including J. Parks Jones, Lucretia Harris, George Periolat and Mary Land.

**IN WALKED MARY**

| Date Added | 8/18/2015, 9:41:15 PM |
| Modified   | 8/18/2015, 9:41:52 PM |

- **Type**: Film
- **Date**: 1920
- **Loc. in Archive**: 1920_01-06_filmdailyvolume11112newy_ftrade_FDY.txt
- **Extra**: 00000

**Abstract**

AS A WHOLE Choppv affair keeps the specta- tor a jump ahead of the real action all the time STORY Adaptation of Oliver D. Bailey's "Liza Ann" ; idea not new to the screen. DIRECTION Straight stuff; won t let you for- get that shero is little Miss Innocence. PHOTOGRAPHY Good LIGHTINGS Short rain scene good CAMERA WORK Up to the standard STAR Has role of simple little country girl ; looks innocent enough. SUPPORT Thomas Carrigan lifts the picture considerably by his fine performance in a none too pleasant role. EXTERIORS Only one or two used INTERIORS Correct DETAIL Some details in story could have stood more explanation. CHARACTER OF STORY City chap who weds the innocent little country girl. LENGTH OF PRODUCTION 4,833 feet There isn't much in "In Walked Mary" to bring it above the average mark. The story itself is not very much different than some other pictures dealing with the city chap and the innocent country girl, except perhaps the author should be thanked for having the city fellow a virtuous young man instead of the usual willun type. Thomas Carrigan, the fellow
from New York, who is seeking health in the South, plays an unpleasant part with a certainty and whole-heartedness that helps to lift the production even more than the performance of the star who has a role with little appeal. Miss Caprice plays "Miss Innocence" well enough but five reels of it is too much. The picture opens up by emphasizing the strict conventionalism of the South by having the negro mammy refusing all offers to aid the orphaned June. But right on top of that June takes the invitation of her city acquaintance "to call on him when in trouble" very literally and arrives unannounced at his home just as he is about to tender his farewell bachelor dinner. However, June wants to go to school and it is for this reason that she seeks the assistance of her friend although previously when he offered to buy in an old bed at the auction sale which disposed of June's parents' belongings, it took some persuasion before the said Southern pride could be induced to accept the offer. To avoid explanations Carrigan secretes June in his room while the dinner is in progress, but June answers the phone call of his fiancée. However, fiancée Vivian Osborne who is carrying on an affair with Stanley Walpole, a friend of Carrigan's, accepts her fiancée's explanations and even takes June into her house until they find a school for her — which they never do. June isn't long in finding out that her hero's sweet heart is playing him false so she hits upon the plan of vamping Walpole away from Vivian but only to promises herself in the eyes of her city hero until he discovers Vivian and Walpole together and then he goes down South in search of June who has run back to her Southern home. Then, of course, there's the usual clutch.

• **It's Cheaper to Be Married**

  Type  Film
  Date  1917
  Loc. in Archive  1917_01-06_motography17elec_ftrade_MOT.txt
  Distributor  Victor
  Extra  00000
  Abstract  Bill visits "Hash House Kate's" for a square meal and there meets Lizz. He reads that a heavy tax has been levied on the New York bachelors. Determining not to pay such a tax, he regards Lizz with interest and they are finally married. Fritz gets word that he and Bill have been left a fortune by their uncle and decides not to tell Bill about it. Lizz helps Bill out and Fritz lights the money with his pipe, just as the tax collector arrives and levies an awful fine because he is a bachelor. Bill at last is the wedded winner.

  Date Added  5/2/2015, 1:44:43 PM
  Modified  5/2/2015, 1:46:02 PM

• **ITSKY, THE INVENTOR**

  Type  Film
  Date  1915
  Loc. in Archive  MPW_1915_10_moviwor26chal.txt
  Extra  00000
  Abstract  Itskv can invent anything from a waterless fish-globe to a left-handed soup ladle, so when
Hoozis, a bachelor about to be married, asks him to invent something which will positively wake him up mornings. Itsky says: "Leave it to me." He concocts a wonderful contrivance which works positively all right, but it depends for its motive power on the sun. Consequently, when Hfizls' wilding day turns out to be a rainy, drizzly, sunless one, the apparatus doesn't work and Hoozis sleeps till afternoon. The bride, waiting at the church, becomes hysterical and returns home. Itsky is horrified at the failure of his invention and fears a thrashing. Hoozis rushes to the bride's home just in time to see her remove her false teeth, wig and other artificialities. Overcome with gratitude at the thought of how bad escaped marrying such a "lemon," Hoozis goes to Itsky's home and overwhelms the frightened inventor by his thanks.

• JACKSTRAWAS

The cast: Lilian Harrington (Lucy Payton); Mrs. John Harrington (Adelaide Bronti); Billy Travers (George Routh); Stuart Winthrop (Cecil Van Auker); Donald Kerwin (Alan Forrest); Marjorie Kerwin (Evelyn Page). Written by Josephine McLaughlin. Directed by Melvin Mayo. Against her aunt's wishes, Lilian Harrington makes a runaway match with Billy Travers. Her aunt disowns her, giving her all her own money, consisting of $2,000. She tells Lilian that Billy is a worthless fortune-hunter and not to return home when he has spent all her money. Billy has taken $2,000 from the company which employed him in order to get Lilian, counting on her money to put it back before he is found out. He is obliged to tell his wife of his shortage, and she gives him all her money to make up his debt. He arrives home drunk and demands his wife to give him more money. Lilian refuses to do this and he is sentenced to jail for a year. Through the efforts of Stuart Winthrop, Assistant District Attorney and the help of her divorce, Lilian's greatest friend, Marjorie Kerwin, has always had her heart set on having Lilian marry her brother, Donald, and when the girl is freed she sets out to bring the two together. Billy is released from jail and joins a band of counterfeiters whom Winthrop is after. Mrs. Harrington meets with a fatal accident a few weeks later in front of the Sunset Inn, a questionable roadhouse, and is carried inside, telling the frightened Lilian to send for Stuart Winthrop. Billy, arriving at the Inn around midnight, cashes a counterfeit $100 bill and sees Winthrop enter the Inn hurriedly. Billy watches Winthrop go to the room and sees Lilian as the door is opened. Mrs. Harrington dies, making Lilian her heir. Donald Kerwin stops at the Sunset Inn in the morning for gasoline. There to his surprise he sees his friend Stuart Winthrop get in a machine and start off with a girl. Donald and Lilian meet and the inevitable happens, Lilian finally consenting to marry him. Winthrop, conducting Lilian's affairs of business, is thrown more or less into contract with the girl. Donald is jealous. Billy is caught passing a counterfeit bill and the den is raided. Billy escapes, however, after shooting a detective. After weeks of hiding, Billy reads of the marriage to take place the next day between Donald Kerwin and his former wife, Lilian Harrington. Hatred makes him forget his caution. He goes to the home of Kerwin, determined to tell him of the affair at the Inn as he saw it, and he is seen by a detective who follows him. Donald is at a bachelor fare-well supper and there takes more champagne than usual. He returns home to find Billy waiting for him. The detective gets word to Winthrop by the driver of Donald's car that he has Billy. Billy tells him of what he considers Lilian's "escapade" at the Sunset Inn with Winthrop. Donald knocks him down and is about to beat him up when across his mind flashes
the memory of seeing Winthrop leave the Inn with a girl whose face he did not see. Blinded by fumes of wine and with all his jealousy aroused, Donald pulls out a revolver and taking Billy he goes to Lilian's home. Winthrop and de- tectives follow him, the lawyer coming in at the critical moment of Donald's questioning. Billy, knowing Donald's condition, counts on his shooting Winthrop in a jealous rage, but though the boy draws the revolver he cannot com- mit the actual crime. A sudden realization of the wrong he was about to commit sweeps over him as he faces Winthrop. He drops the gun, and Billy, knowing his game is up, makes a last effort to get the attorney himself. He is pre- vented by detectives watching from outside and is taken away. An understanding is quickly ar- rived at, and it all ends happily.

**JAFFERY**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_07-08_motionpicturenew141unse_ftrade_MPN.txt
- **Distributor**: Frohman Amusement
- **Extra**: 00000
- **Running Time**: 6

MOST of William J. Locke's stories are difficult to picturize; they appear to lack several of the essential elements of drama. They are, however, intensely human narratives, and this same description applies to "Jaffery," the picture, produced under the direction of George Irving. "Intensely human narrative " calls for careful production, ac- curate settings and a good cast; these have all been provided, and the net result is a film of more than usual importance. The cast includes such prominent and capable people as C. Aubrey Smith, Florence Deshon, Eleanor Woodruff, Paul Doucet, Ben Hendricks, and, by no means least, George Irving, himself. "Tony " Kelley made the scenario; he and the director seem to have worked with an unusual sympathy with each other's ideas and objects, and this kind of team work cannot help but be bene- ficial. All in all, an elaborate production has been provided; con- siderations of trouble and expense evidently have not weighed heavily. "Jaffery " is a war correspondent; he is a confirmed bachelor, and spends his life roaming about little known corners of the earth. Nevertheless, he is generally beloved, and has many friends. On a Balkan trip, his companion meets Liosha, the daughter of a Balkan chieftain; the two fall in love, are married, and the bride becomes one of the party. Her husband dies, and Jaffery in- herits the care of the girl, whom he brings to England, and places in a boarding house, where her volatile and unEnglish ideas make trouble for everybody. Jaffery meets, and for the first time in his life, falls in love with a girl who is to marry Adrian, an unsuccessful young writer. Jaf- fery again goes away, and when he returns, the two have been married, but Adrian has died, and died famous. He won fame by putting out, in his own name, a novel, the manuscript of which was left in his care by a noted novelist who left on a voyage from which he never returned. His widow adores his memory, looks upon him as a genius, and in order to perpetuate this memory, de- cides to have published a second novel on which he was working at the time of his death; she gets Jaffery and another friend to get this in shape. The two, on going over Adrian's papers, discover that the first novel was stolen, but they keep the fact from the widow. The second novel is found to be hopeless; Jaffery, however, sub-stitutes a work of his own, but the widow accuses him of having spoiled the work of her late lamented genius. Only when going through Jaffery's desk, in his absence, in search of the original manuscript, does she learn the truth about her husband. Later she is inclined to look more favorably on
Jaffery, but it is too late: in the meantime he has learned to love Liosha, who has long been in love with him. One of the most striking scenes is that in the hold of a sailing ship in a high sea, when the cargo breaks loose, and Jaffery and Liosha lend a hand in helping the crew prevent it from breaking through the ship's side.

**Jane**

**Type** Film  
**Date** 1915  
**Distributor** Morosco  
**Running Time** five reel

HERE can be nothing but praise for the excellent production which the Oliver Morosco Photoplay Company has given the film version of the celebrated Charles Frohman comedy, "Jane," released through Paramount. The staging of the play is in every sense artistic, and it has been made as realistic as a story of the kind can be. With Charlotte Greenwood and Sidney Grant, favorites of the musical comedy stage making their screen debut, and Forrest Stanley, Myrtle Stedman, Herbert Standing and Lydia Yeamans Titus in the cast, it can be readily understood that there are no acting opportunities permitted to escape unnoticed. The settings, particularly that of Shackelton's drawing room, are beautiful and in splendid taste. In many particulars "Jane" is familiar to patrons of the screen, for though it was written and produced on the speaking stage long years ago its situations have been used in comedies of more recent date. Whether it has been done consciously or unconsciously, "Jane" has often been flattered, since imitation is the sincerest kind of flattery. The compliments resulting from the visit of a wealthy uncle to his bachelor nephew, who, to secure an increase in his allowance pretends he is married, are almost countless. There are enough in the last reel of "Jane" to supply several plays with fine material for comedy. The story was written by W. H. Lestrocque and was presented in England and America with Shackelton prepare to meet exceptional success by Charles Frohman. This Morosco production bids fair to enjoy the historical success "Jane" achieved as a stage play. Jane is the maid in the house of Charles Shackelton, whose uncle informs him that his income cannot be increased unless he marries. Shackelton needs money badly and decides to marry Lucy Norton. He wires the news to his uncle and receives the increase, but Lucy's father objects, so there is no marriage. A year later the uncle decides to visit Shackelton, who, in a fix, offers Jane a nice reward if she will pose as his wife. This is not altogether pleasing to William, the butler, who has kept his marriage to Jane a secret. The uncle arrives and brings with him into the home of his nephew, all sorts of trouble. But out of this maze comes happiness to all. Charlotte Greenwood is her usual angular self as Jane, and Sidney Grant has that most grateful part, William. William is an excellent part and Mr. Grant plays it most effectively, realizing all its possibilities with ease and a natur- alness seldom found in a stage star's first performance before the camera. Forrest Stanley is the pleasure loving Shackelton and Myrtle Stedman plays Lucy Norton. Lydia Yeamans Titus gives a fine character performance as Mrs. Chadwick and Herbert Standing is seen as the uncle.
**Jane Marries**

Type: Film  
Date: 1913  
Loc. in Archive: MPW_1913_04-06_movingpicturewor16newy.txt  
Extra: 00000

Jack is a rather gay young bachelor, and it is only the fact that he is at the end of his financial rope that causes him to consider seriously a ridiculous will made by his deceased aunt, specifying that he must be married before his twenty-sixth birthday or her fortune is to be used to establish a home for "Indigent Plumbers." The day of the twenty-sixth birthday arrives, and a cart note from his aunt's lawyer notified him that he must be a married man by 4:00 p.m. or sacrifice a fortune to undeserving plumbers. Jack puts it up to the lawyer to get him any one that will leave him after the ceremony. He goes into the park for a walk, where he rescues a girl from a pickpocket, and gets a serious knife wound in the arm before the thug is overcome. Jack finds himself in the hospital and only two hours to find a bride. The girl in gratitude hastens to her father's office and shows him the card of her rescuer. Her father is the lawyer and she learns that Jack must have a wife in a few hours. Jane, without telling her father, promptly decides to save the fortune for the young man, and with her maid procures a license, ring and minister and veiling herself in an automobile veil, goes to the hospital, where Jack is married just in time. The lawyer comes to sympathize with Jack in his loss, and learns that his daughter has become a bride. Expostulations are too late, and Jane swears her father into secrecy and returns to her home, leaving Jack in ignorance of his wife's identity. However, he soon learns who his wife is.

Date Added: 5/4/2015, 6:34:27 AM  
Modified: 5/5/2015, 6:06:41 AM

**Jane Was Worth It**

Type: Film  
Date: 1915  
Loc. in Archive: 1915_01-06_motography13elec_ftrade_MOT.txt  
Distributor: Vitagraph  
Extra: 00000  
Running Time: Two Reels

Featuring Edith Storey and Hughie Mack. Jane, fresh from the country, but a most excellent cook, proves satisfactory to Hughie, an eccentric bachelor, and his pet cat. She becomes jealous of his cat, however, and says that it is a nuisance, and as he thinks the cat more valuable than the cook, discharges Jane. He tries in vain to get another cook, but cannot succeed. Jane, meanwhile, has taken a position with the Lanes, where she learns to take care of her personal charms, and her change causes great wonderment among the Lane family. She becomes too obstreperous, however, and is discharged. Hughie meets her and suggests that they visit the church and be made man and wife, and he afterwards thinks Jane well worth all the other cooks in Christendom.
Abstract

THIS comedy is so bright and original in treatment that the author deserves mention — her name is given as Mrs. Kussel — but the source of energy it taps is very largely expenmded through Sidney Drew, with a large portion of his own added. Whatever has been accummulating in him during his Vitagraph performances is here liberated, and it must have been quite a surplus — his activities are enormous as a childless young married man with a rich uncle. The babyless Drew gets into trouble, as many of us do about this time of the year, through buying Christmas presents. He is one of those doll-dressing husbands who take a lively interest in helping wifey select becoming clothes, the same man who knows exactly how a steak should be cooked — perhaps you have met him. He trots along when his wife goes to have a gown titled, and becomes interested in the dressmaker's baby. He concludes to surreptitiously purchase some gifts for the tiny one and is observed by a gossipy friend. The story rapidly circulates that these pur- chases were made for his own child, and a local paper announces, by way of a scoop, that he has become the proud father of a jiromising boy. Scene from "Jerry's Uncle's Namesake" (Vitagraph). The fine constructive note struck at the beginning of this play is that of expectancy, a feeling in advance that some amusing situations are to follow, with a surprise in the end. The kindling of belief that something unusual is going to happen is a very essential portion of the art, but what is to follow must not be obvious. In this particular case, we can foresee all sorts of complications for Drew, particularly as he is a politician. The notice that he is a proud father is published along with a copy of a speech he has made, and he innocently assists in circulating the news by sending copies of the paper to all his friends. Among those who receive a copy of the paper is a rich bachelor uncle, who writes at once that he will give his nephew a present of a thousand dollars if the boy is named after him. Drew consults his wife, impersonated by Louise Beaudet, and they conspire to get the money by sending uncle a photo of the dressmaker's baby. Uncle likes the photo so well that he decides to deliver the check in person, and the childless couple are compelled to borrow the dressmaker's baby. The scheme goes well with this scheme. Uncle pays the check, falls in love with the child, even tracing a strong resemblance to the father, and is sorry to leave. Drew rushes him into an automobile to catch his train and the real mother recovers her loaned baby. The cheerful liars have been skating on thin ice all this while, but the worst is yet to come. Uncle barely misses the train and decides to stay over another day and play with the little creature who has been named after him. The dressmaker has been called away, and her child is no longer available for the deception. What happens may be guessed by some keen wits, but only half guessed at that. One funny situation is succeeded by another until the average audience will be in an uproar. Ludicrous as are the incidents themselves, Drew intensifies them with every variety of grimace and posture from trapezium to polyhedron. He is a veritable king's jester, with a natural keen grasp of the humorous added. "The comedy suits the actor, and the actor well suits the comedy."
**JESS OF THE HILL COUNTRY**

**Type** Film  
**Date** 1916  
**Loc. in Archive** MPW_1916_10-12_movingpicturew30newy  
**Distributor** Knickerbocker  
**Extra** 00000

John Austin, a wealthy bachelor, whose health is poor, is told by his physician that the only hope of recovery is to go to the hill-country and rough it alone. Reluctantly, Austin goes to the hills where he rents a small shack. Jess, a child of nature, and her brother, Tom, live in a shack not far from Austin's place. Austin makes friends with the little girl, and teaches her to read. As the months pass love comes, and Jess is very happy. Then Austin has an attack of illness. Tom has gone to the valley many miles away, and Jess observes that she must nurse Austin all night. In the morning. Tom returns, finds Jess' bed undisturbed, gets his rifle, and makes for Austin's shack. There Tom threatens Austin with death, telling him that he has compromised his sister. Austin replies "Don't shoot, Tom; I love Jess and will marry her if she is willing." And they are married. In the months that follow, Austin entirely regains his health due to Jess' tender care. Later, however, Austin becomes tired of his hill girl wife, and longs for his old life. One day when Jess enters the shack she finds a note from Austin saying that he has gone to the city and leaving her some money. Jess, heart-broken, fearing the ridicule of her people, runs away, is picked up by Dr. Riggs, a kindly hill physician, who has a small sanitarium. Jess finally persuades the doctor to let her stay at the sanitarium and makes him promise not to tell anyone where she is. Tom finds Austin's crumpled note on the floor of the deserted shack, has one of the men in the nearby village read it to him, and swears that he will kill Austin if the latter ever returns. Meanwhile Jess is studying to be a nurse under the guidance of Dr. Riggs. In the city as the months pass. Austin's gay life palls on him, and he longs for the quiet hills and the gentle love of Jess. Tom has been unable to find Jess. Austin finally leaves the city and again goes to the mountains. There he finds his shack deserted and goes to Tom's house to ask about Jess. Tom points a revolver at him. There is a struggle; the gun is discharged accidentally, and Tom falls to the floor, wounded and unconscious. The villagers, fearing trouble and having determined to run Austin out of the country for his desertion of Jess, arrive on the scene. One of the men is dispatched on horse-back for the doctor, while the others bind Austin's arms, take him to a lonely spot where they plan to deal violently with him for shooting Tom. Jess, hearing that Tom has been shot, hurries to his shack with Dr. Riggs, becomes conscious and states that the shooting was accidental, but that he wanted to kill Austin. Jess rescues Austin just in time from the threatening villagers, but she will not listen to his pleas for forgiveness. Austin goes to his lonely shack. The next day, Jess' heart softens and she joins Austin in the other shack. Tom recovers.

**Jilted Janet**

**Type** Film
Margarita Fischer, Appearing in New American Film, Is Shown in a Myriad of Funny Situations THE AMERICAN FILM COMPANY, Inc., has given a refreshing script to Margarita Fischer for her newest play, "Jilted Janet." It is like a crisp breeze from a cool ocean on a warm day, with its snappy comedy and unexpected situations, which are taken care of by the vivacious little screen star of the American with all of her usual resourceful and vibrant personality. Helen Starr wrote the story and Eliza- beth Mahoney polished up the con-tinuity, while Lloyd Ingraham has given us a very clever interpretation of a spirited girl, who has lost her fiancé be- cause she has lost her fortune and who keeps her head level under both losses and plugs right along into a better love and a better fortune. Jack Mower is Miss Fischer's leading man in this sparkling comedy drama. Miss. Fischer, as Janet Barnes, has in- vested the remnants of a fortune in a sickly, down-at-the-heels lemon grove in California. Her brother is disgusted with poverty and lemon groves and the bugs that frequent them. Janet tries to cheer him up by reading him the letter that her very frank fiancé has written her. Fiancé has a weather eye for the main chance and tells Janet right out that the engagement is off because he is going to marry a former pal of hers — who still has a little money, "Oh, very well," says Janet, noncha- lantly. "Cheer up, brother — we'll knock their eye out with this picture of the Graham estate next to ours. Maybe they'll think it is ours." And that's exactly what is done. The picture excites their envy to the extent of a desire to see it. So here is poor Janet with a couple of over-night wed- ding guests on her hands and no estate. Didn't I tell you that Janet was re- sourceful? She runs over and makes love to the old Italian caretakers of the estate and borrows the place for just one night. You see, the bachelor owner of the place is not expected home for a long time and they think they can play safe. Well, there you are. All the ingre- dients for a perfectly grand mix-up. The owner happens along, gets on to the plot and pretends to be a butler and butles for the lunch. Then some polit- ical crooks come down from the city to get him and a plainclothes man is sent to protect him and the bride catches her husband trying to make love to Janet and she dec- ides that there are altogether too many crooks and thugs and mys- terious young butlers around to suit her. So the unwelcome guests leave, to the great relief of Janet. Ah, but she still has to reckon with her host. "You stole my house," he says sternly. And poor, confused, frightened but nervy little Janet has to plead guilty — and accept sentence.

• Jim and Joe

Selig

Take a case in point and consider Selig's production of "Jim and Joe" after Hal Reid's poem of that name. Jim and Joe are sailors and the little story is of the Damon and Pythias-like friendship between them — of the sorrow of one when the other gets married, of the
understanding of the matter by the bride, her kindly insistence that the two shall live in her home, and not be parted, of the bachelor's devotion to the child which arrives, etc. Finally the two pals are caught in a storm and wrecked and find only one spar floating in the waves to save both lives. According to the poem and the title, this spar was big enough to save one life, but not big enough for two. so the bachelor sailor lad with magnificent heroism lets go and drowns and lets the benedict go back to wife and baby Selig put this whole thing on beautifully had capable -nes, and nifty play of a simple heart-interest story — and then went and jammed down the throats of the audience n't s., at all — pshaw! Only a picture! For the spar, which wasn't big enough to save two lives, according v. was actually big enough to save forty people. It never even dipped under the water as the second man caught hold of it. It was a perfect whale of a spar — regular to pretend that it wasn't big enough to save both lives was so absurd that it completely spoiled the spell the rest of the story had cast over the audience. why? Why not a little spar? Little spars cost no - are no harder to use. to place, to cling There was no question of convenience n rk or anything like that — it was easier, if any-truthful than not. Therefore why this very crudity, which spoiled a pretty story, by spoiling of the illusion? This was so gl, iiiii; a crudity it is mentioned first, but no n lie who saw the rest of the play and used his eye -, but wondered why tin- wife used a candle, lit. upon the table in the attic, while making up the bed for Hubby's friend, when there was a li 1 of light from the window. Oh yes, the audience i- supposed to know they are pretending it is night, but a lighted candle in broad daylight is a pretty poor pretense!

Date Added 5/3/2015, 6:24:41 PM
Modified 5/3/2015, 6:26:12 PM

- Jimmie Dale, alias "The Grey Seal"

Type Film
Date 1916
Loc. in Archive MPW_1916_10-12_movingpicturewor30newy
Extra 00000

Episod No. 1 -Two parts). — Hnry La Salle, uncle of Marie Ua Salle, plots with Travers, a lawyer, to gain control of Marie's fortune. While this is going on. Jimmy Dale, a wealthy young bachelor, who has taken to all manners of erratic crimes, plans to rob the safe of Goldweather Frost, the fashion-able Jewelers. (Heroy)* La Salle organizes a band of unscrupulous society bluckraaik-rs and crooks into "The Crime Club." □The Crime Club" de- cides that Marie must die in order that her uncle may obtain her fortune. Jimmy succeeds in robbing the jewelers' safe, and escapes wilb IlIs booty despite the efforts of the police to ar- rest him. As always, he leaves as a mark that it is his work. "The Grey Seal" upon the cracked door of the safe. JIMMY DALE, ALIAS "THE GREY SEAL" — (Episode No. 2, "The Stolen Rubles" — Two parts), — Marie, having learned of the plot against her life, has left the home of her uncle and has taken refuge with a society matron - At a reception at the latter's home, Jimmy, in his charac-ter of the society man, meets Marie and falls in love with her. He is half de- termined to abandon his exciting secret life, but Is urged on by a note from a mysterious Influence, which signs itself "Tocsin." He is persuaded to go to the aid of a victim of Perly. a gambler. The victim has been persuaded by Perly first to gamble away his money, and then to steal some priceless rubies, Jimmy breaks into Perly's den, and at the point of the pistol compels Perly to hand back the rubies. They are then mailed to their rightful owners, and Perly's dupe is set upon the right path by the persuasion of Jimmy Dale, who thus once more shows that his depredations while they may have had variances with the laws of society. still work for good in the end." Episode No. ;{, "The Counterfeit Five"— Two parts). — The love affair between Jimmy Dale and Marie La Salle ripened Into their engage- ment, and .limmy is again anxious to abandon his wild adventures when another summonses comes from the mystertoun "Tocsin" ; this tlm the
mcRssage InformH him that "The Grey Seal's" help Is (-uRIITly wanted by a man who Is tho
nolo support of an iiWiMi mother, and who Is beliiK victimized by a band of crooks. Jimmy
dei'luces to Ro to the rescue. He discovers that Sammy Mathews, a uickly employee of tho
United States Currency KngraviUK Bureau, has been charged with stealink a damaged five-
doilar engravinK plate, and that the supposed secret service man has extorted $5,000 from Mrs.
Mathews, Sammy's mother, under the threat ot sending Sammy to prison. Jimmy learnw that
the alleged government de- tective Is a member of a gang of crooks, who disguised himself as a
secret Si*evice man for blacknailing b>urposeB. Single-liasideil Jimmy Invades the
underground di-n in which the gang makes its headquarters, and a light ensues. In the meantime
some mysterious information has •reached the police headquarters lo the effect that "The Grey
Seal" can t)c captured at the headquarters of the gan. The police break In while the tight is at
its height, but by a clever trick Jimmy succeeds in escaping both the jjo- lice and the crooks. He
leaves behind him, how- ever, the now famous mark of "The Grey Seal," and the police
officials are more baffled than ever in their efforts to capture the elusive "Gray Seal."

**Joanna**

**Type** Film
**Date** 1925
**Loc. in Archive** 1925_01-12-filmdaily3134newy_ftrade_FDY.txt
**Extra** 00000

LY HEROINE AND A STORY THAT STEPS ALONG AT A LIVELY PACE. WILL EN-
TERTAIN AND AMUSE THE GENERAL RUN OF AUDI- ENCES. Cast Dorothy Mackaill
jazzes it up and gets it over nicely. Sure to have her audiences with her in this. Pretty and wears
some good looking clothes. Jack Mulhall not an important hero. George Faw- cett the
interesting old codger who wagers a million on Dot. Paul Nicholson typical man-about-town
who endeavors to win the million. Others Edward Davis, Dolores del Rio, John T. Murray, Rita
Carewe. Type of Story Romantic comedy; adapted from the newspaper serial of the same name.
A peppy little yarn, nice lively development, good direction, a pretty and appealing heroine, etc.
When thoroughly mixed and seasoned, you have "Jo- anna," Edwin Carewe's latest en-
tertainment concoction that is more than likely to satisfy the average "tired business man." It is
pleas- ant diversion and fills all require- ments in that direction. Dorothy Mackaill, as the most
usually lucky heroine of this Cinderella sort of tale, is delightful and her cute tricks as the
little jazz girl who falls heir to a cool million furn- ishes most of the entertainment. Carewe's
direction is first rate and he has injected plenty of good touches that help the story along. Story:
Joanna is presented with a million dollars provided she ac- cepts it without inquiry as to its
donor. Joanna accepts and pro- ceeds to "step out" in grand style. For the time being she loses
out with her young sweetie but Brandon, a man-about-town takes up her idle moments. Jo
dispenses with her cash in short order and the climax comes when Brandon attacks her and she
defends herself with her shoe (the hat pin has lost Its popularity). It is then that Jo discovers she
was the object of a wager. Old Eggleston, bachelor, had bet love of luxury would not lure a girl
to sell her soul. Bran- don was trying to prove his side- that she would. Jo wouldn't so she
became Eggleston's adopted daugh- ter and her former sweetie appears for a clinch ending. Box
Office Angle Good entertain- ment that will amuse the average picture audience. Exploitation. .
. . Easily made interest- ing for the curious if you use catch- lines relative to the girl who sud-
denly came into possession of a million with the provision that she accept it without asking any
ques- tions. Play up Dorothy Mackaill's name and promise a good perform- ance.
• JOE HARKIN'S WARD

Type    Film
Date    1915
Loc. in Archive  MPW_1915_01-03_movingpicturewor23newy.txt
Extra  00000

Law-son, a young widower, has a daughter about four years old. He was prospecting in the gold field with Joe Harkins, a young man about twenty-two. Lawson meets with an accident that results in his death, leaving his little girl all alone in the world. Joe Harkins, not knowing what else to do with the little one, takes her to live with him. Joe, having no experience with children, knows little of their needs and cares. However, he gets the little one prepared for bed. A few years elapse and Joe's shack is transformed into a cozy little home under the care of his ward, who has now become his house-keeper. Joe learns to love the little one very much and afterwards when Joe strikes it rich sends her East to a school to be educated, moving himself to the city where he can enjoy life, as he is still a young man. His ward after six years at school returns to live with Joe in the city. She is now a very beautiful young lady of about twenty years. Joe, although very happy at her return, and still loving her dearly, realizes that it would be improper to have this young girl living at his house, as he is still a bachelor, and he tells her so. She, however, has fallen deeply in love with him, and when Joe tells her the reason they must part, her womanly love predominates and she suggests that they get married, an assertion which brings Joe to the realization that he loves his ward, not as a child any more, but as a woman and a sweetheart.

Date Added 5/4/2015, 8:22:15 PM
Modified 5/4/2015, 8:23:14 PM

• Johannes Brahms

Type    Film
Date    1917
Loc. in Archive  1927_07-12_filmdaily4142newy_ftrade_FDY.txt
Extra  00000

Musical Romance Type of production. . . .1 reel novelty The romance in the life of the great German composer is presented interestingly, story being woven in such a way that it allows of introduction of selections from his greatest compositions. It appears that Brahms remained a bachelor, and when a friend inquired how he came to write his famous lullaby, the aged composer tells the story, which is depicted on the screen. It goes back to his early youth when he had a romance with a gypsy maiden. But she gave her love to a member of the gypsy tribe, and, so the story goes, the haunting strains in the composer's music were the result of this unrequited romance. The love interest combined with the musical setting and atmosphere will make this a popular film with many patrons.

Date Added 8/18/2015, 9:10:45 PM
• **Jones' Remedy**

  **Type:** Film  
  **Date:** 1911  
  **Loc. in Archive:** MPW_1911_01-07_moviwor08chal.txt  
  **Distributor:** Lux  
  **Extra:** 00000  
  **Abstract:**
  A comedy detailing the fact that in spite of friendly advice to the contrary from those who had made the experiment Jones was determined to get married. And he did, receiving his bride and the commiseration of his bachelor friends upon the same day. There is fun enough in this one to keep your audience good-natured.

  **Date Added:** 5/3/2015, 6:03:24 PM  
  **Modified:** 5/3/2015, 6:03:50 PM

• **KIDDUS, KIDDAS AND KIDDO**

  **Type:** Film  
  **Date:** 1915  
  **Loc. in Archive:** MPW_1915_12_movpicwor26chal.txt  
  **Extra:** 00000  
  **Abstract:**
  The cast: Kiddus (John Sheehan); Kitty Kidd (Carol Halloway); Mr. Kidd (John Steppling); Kiddo (Clifford Callis). The Kidds are blessed with Kiddo, a precocious youngster who relieves the monotony of the Kidd home by carelessly throwing about father's loaded revolver, yanking the plumes from mother's imported hat, breaking bric-a-brac and other fascinating indoor activities. Kiddus, a young and handsome bachelor, goes out in search of a shave, while Kidd, the proud father, seeks a haircut. Meanwhile Kiddo disappears and Kitty Kidd sallies forth in search of him. Kiddo, fired with the zeal of adventure, comes across Kiddus' auto, climbs in under the robe in the back seat. Kiddus emerges from the barber shop as Kitty Kidd comes wailing down the street hunting for her Kiddo. Sympathetic Kiddus tries to comfort her and thereby incurs the hostility of Kidd, who rushes from the tonsorial parlor in a state of semi-shampoo and ferociously attacks Kiddus with his storm stick. The diplomatic Kiddus pacifies the pair and, fired with ambition to aid the charming Kitty Kidd, he starts on a hunt for Kiddo. All kids look alike to Kiddus and he collects a heterogeneous mass of squirming youngsters, and in so doing is pursued by sundry fathers, mothers, maids and policemen. He stops at his home to get his gun. Kiddo crawls out from in hiding, enters the house and hides in the closet. Then the irate Kidds arrive and find their dimpled darling, who is in the act of cutting up books, demolishing lamps and statues, and so on ad lib. Kidd is restrained from killing Kiddus. Kiddus attempts to square himself by buying off the angry mob, but he is left trembling under a deep, dark cloud of police suspicion.

  **Date Added:** 5/5/2015, 4:44:57 AM  
  **Modified:** 5/5/2015, 4:45:19 AM
• Ladies of Leisure

**Type** Film  
**Date** 1926  
**Loc. in Archive** 1926_03-04_motionnews33moti_ftrade_MPN.txt  
**Distributor** Columbia Pictures  
**Extra** 00000

RATIIKu Inn-civ constructed, and only mildly interesting entertainm! The director hadn't a particularly strong line of material to weave into form, and his manner of handling it didn't improve the film's chances a-box office asset. There are several queer gaps in the continuity, such as when a jealous suitor takes a shot at heroine Mamie and you can't tell whether she has been exterminated or not, amid left wondering why a player-piano jumps right into view with keys rattling off the Wedding March. Elaine Hammerstein is unable to gel much out of the Mamie Taylor role, but is good to look at and does as well as could be expected with a feeble part. The story doesn't grip at any time, it's too far-fetched to be convincing, and tiresome as a whole, al-though the comedy gags gel a laugh here amid there. Support fair, photography 0. K. THEME. Drama. Girl in love with man whose sister she acts as companion to, disappears when her shady past threatens. Is eventually cleared and weds him. PRODUCTION HIGHLIGHTS. Good work by T. Roy Barnes in comedy situations. Scene where Lannigan terrifies Mamie during hero’s birthday party. Episode where Van Norden prevents her from committing suicide; surprise twist at end. EXPLOITATION ANGLES. The title has pulling posibilities, although it hasn't got much to do with tale. Bill has heart interest drama. Big cast is worth featuring. DRAWING POWER. Suitable for daily change houses, or half of double bill. SUMMARY. Offers weak story that suffers from poor direction. There is some agreeable comedy relief, but the pathos is strained and ineffective, the plot as a whole being unconvincing and continuity ragged. May pass in cheap houses. Mamie Taylor, companion to Marian Forrest, is in love with latter's brother Jack. Mamie's affections are fixed on Van Norden, wealthy bachelor. Eddie Lannigan, crook, threatens to expose Mamie's past. She runs away, is stopped from committing suicide by Van Norden, who takes her to his residence. Jack trails Mamie, accuses Van Norden of disloyalty. Mamie exits by rear door and Marian suddenly appears, informing Jack she and Van Norden are married. Jack and Mamie are united.

**Date Added** 8/17/2015, 6:16:59 AM  
**Modified** 8/17/2015, 6:18:22 AM

• LADY MADCAP'S WAY

**Type** Film  
**Date** 1914  
**Loc. in Archive** MPW_1914_01-03_movingpicturewor19newy.txt  
**Distributor** Pathe  
**Extra** 00000

A picture featuring Asta Neilson and, of course, made abroad. It is in two parts and most of its scenes are too long. Its intention is to be spicy and to a large extent it is. In part, it is very clever and most of it is fresh; but it depends largely for its fun on cutting as close to what is vulgar as is pos-sible without breaking through and would, on account of its courtship scenes, be more natural in the atmosphere of German life that in ours; but, then a good many of us are
Germans. Lady Madcap dresses as a man and goes with a lieutenant on a visit to his uncle, a bachelor. Her object is to break up a proposed marriage the uncle wants to make for his nephew. The uncle innocently wants the nephew and his young "man friend" to sleep together and changes on the same situation are rung several times throughout the picture. It made a good deal of laughter and plainly was acceptable.

**Leap Year Leaps**

- **Type**: Film
- **Date**: 1920
- **Loc. in Archive**: 1920_01-06_filmdailyvolume11112newy_ftrade_FDY.txt
- **Extra**: 00000

At the very start of this single reel in which Smiling Bill Jones is starred, the spectator is kept in suspense. The otter-ing keeps going at a satisfactory rate for some time, but towards the finish slows up somewhat. It concerns a prank played on Jones by the editor of a newspaper. The latter in-serts a notice in his sheet to the effect that a wealthy bachelor would welcome a leap year proposal. Jones' picture is shown above the item and soon he is besieged by a bevy of women of all sorts. He finally weds the maid who has paid no atten-tion to the story and who had previously si)urved his offer.

**Le Galant Parfumeur**

- **Type**: Film
- **Date**: 1922
- **Loc. in Archive**: 1922_07_variety67-1922-07_ftrade_VAR copy.txt
- **Extra**: 00000

The Nouveautes theatre produced with fair success Andre Beaudy's and Lucien Monseigneur's three-act farce entitled "Le Galant Parfumeur." which has numerous risque passages. The story concerns the adventure of a perfumer who persuades his friend's wife to visit his bachelor apartment on the pretext of demon-strating a new perfume. His real purpose is to betray her husband, who has a rendezvous in the perfumer's apartment. The perfumer had prepared a trap for the husband by placing a drugged hatpin in an armchair. Accidentally the wife, arriving first, falls into the trap and is rendered unconscious by the inoculation. When the husband does arrive the gallant perfumer tries to hide the unconscious wife, but the situation is revealed. Th© wife forgives her husband's intrigue and they become reconciled while the perfumer consoles the other woman. It*, is voted an amus-ing light summer entertainment. The Wirth Family turn, headlin-ing at the Finsbury for a London return engagemenht, and using for billing the 24 sheets from their Ringling circus engagement in the States, made their usual big hit.
Letters of a Lifetime

Type: Film
Date: 1912
Loc. in Archive: MPW_1912_07-09_moviwor13chal.txt

Abstract:
The wealthy old bachelor returned to his home after a visit to his club, and found waiting him news that his time on earth was pitifully brief. He had money to pay for the best of medical attention, but doctors could not save him. For the first time it struck the old millionaire that no man or woman would care whether he lived or died. Essentially selfish, he had never made friends. From his safe he took a package of letters and legal papers. As a boy he and his brother had loved the same young woman. The boy was the favored suitor, and although not engaged, he confidently expected to wed the girl some day. Then a letter arrived from a lawyer. It informed the brothers of the death of their uncle, a recluse and woman hater. He left all his large fortune to them, conditional upon their remaining bachelors. The old man who now sat musing, had accepted the condition. His brother refused them. The elder hoy with the money that had so strangely come to him, lived a happy, careless, heartless life. Another letter told how the brother had achieved the ambition of his younger days and won the woman he loved. Other notes told of poverty and sufferings and unsuccessful appeals for aid to his rich relative. Sickness and want, that might have been warded off by money, cost the life of one of his children, and he bitterly blamed his wealthy brother. The millionaire mused over these things, and wondered what good his money was after all. Even his relatives were estranged from him, and in his time of affliction he could not appeal to them. While he sat there dreaming over the past, a servant brought him a letter from his brother that bad Just arrived. In it the writer told of bearing of his brother's illness, and offered to welcome him at his "umble but happy little home." For the poor brother had triumphed over the sorrow of years, and although far from wealthy, lie was content, as his declining days were made comfortable by his children and grandchildren. Then he shuddered, for his doctors had only given him a month to live.

Date Added: 5/4/2015, 5:24:31 AM
Modified: 5/4/2015, 5:25:56 AM

Let There Be Light

Type: Film
Date: 1915
Loc. in Archive: 1915_07-12_motography00test_ftrade_MOT.txt
Distributor: American Film Company

Abstract: THE American Film Company have scheduled for release October 11 the two reel production "Let There Be Light," featuring Helene Rosson, Charles Newton and E. Forrest Taylor. This picture is one which not only contains a very good dramatic story but is educational and interesting. The plot deals with the life of one Peter Stearns, an inventor, his marriage to a young western girl and his discovery of an exceedingly brilliant electrical ray. There are electrical devices of every kind used in this picture and it is really surprising the numerous ways in which electricity can be used. Helene Rosson portrays the part of June Sterling who later becomes Stearns' wife. Charles Newton is very good in the part of the
bachelor inventor and E. Forrest Taylor is a typical matinee hero of motion pictures. Peter Stearns, who devotes most of his time in his search for an electric ray which will astound the world with its brilliancy works faithfully to this end. He is a wealthy bachelor and lives in a beautiful home with all of the electric devices possible. He receives word from an old friend who is on his deathbed trusting to Peter's care his "little girl." Peter immediately has one of the large rooms done over in childish fashion, white furniture installed, builds an enormous doll house in which he installs electric lights and buys a great amount of toys for the child and even goes so far as to hire a nurse for her. His embarrassment is keen when a young woman arrives and announces that she is June Sterling. June is very happy in Peter's home, bringing happiness and sunshine to the lonely old bachelor. However, the town gossips get busy and go so far as to tell While attending a motion picture show she falls in love with the leading man and for some time after he is her dream hero. Through her husband she later meets the motion picture actor and they spend much time together. Peter perfects his light and as he chances to flood the garden with its rays he sees June in the arms of the actor. Crushed and heart-broken he returns to his library and decides to give June her liberty that she may remarry. The girl, however, knows that she loves her husband truly, tells her suitor that she doesn't want to see him again and after that husband and wife live happily in a truer conception of the reality of their love for each other.

Date Added 5/2/2015, 9:25:10 AM
Modified 5/2/2015, 9:25:52 AM

• Listen

Type Film
Date 1909
Loc. in Archive MPW_1909_07-12_moviewor05chal.txt
Distributor Gaumont
Extra 00000
Abstract A fussy old bachelor gets a bump on his head, and rushing out to secure same balm from the nearest drug store to cure it he meets a number of acquaintances and in his efforts to explain the occurrence gets additional bumps until he gets one from a park statue that puts him out of business. The incidents furnish considerable amusement as the film runs.

Date Added 5/3/2015, 5:04:53 PM
Modified 5/3/2015, 5:05:25 PM

• LITTLE GIRL

Type Film
Date 1911
Loc. in Archive MPW_1911_07-09_moviwor09chal.txt
Extra 00000
Abstract Tack Allan and Ned Austin, sworn friends, both love the same girl. Ned proposes and Jack, allowing his friendship for Ned to govern the inclinations of his heart, remains silent. Ned marries and Jack in an effort to forget his sorrow applies himself to business with such fervor that he is soon a wealthy man, but his financial success does not cause him to forget the girl he loved, and although many desirable girls try to win him, he is indifferent to all and is
known as a confirmed bachelor. Ned does not appreciate his wife, and deserts her and her little girl. The abandoned wife soon dies and the child is taken to an orphanage. Jack is alone with memories of the past linked to the present by a photograph of his lost love. He is very lonely and asks to adopt a child. A little girl is sent to him from the orphanage and she soon becomes the baby ruler of the mansion. She appoints herself guardian over her adored father and always asserts her sweet tyranny. One night, while tidying his desk, the treasure photograph is found and she cries: "This is my mamma." Jack is surprised, for he adopted the little girl under her asylum name. A few questions and he sees he has the child of his last sweetheart. In his arms, Jack sits before the screen in meditation, then gazes with reverence upon the sleeping child and muses upon the unsuspected benefits of innocence. Lessons in the art of love making, she promptly conducts the girl to Mr. Martin, and informs him that something must be done. So Mary is employed as a typist, and learns that the bank in which her uncle is interested has failed. She arrives home and prevents Mr. Martin committing suicide, giving him at the same time a credit note on a bank for $5,000. Taking her by the hand Mr. Martin leads her up to his wife, where Mary confesses she had pretended to be poor, believing she wished the family to take her for herself; but when she had learned that her uncle was threatened with ruin she determined to reveal the fact that she had a fortune. Mrs. Martin is touched by the girl's generosity, and takes her in her arms.

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**LITTLE MARY SUNSHINE**

**Type**: Film

**Date**: 1916

**Loc. in Archive**: 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt

**Distributor**: Balboa-Pathe Gold Rooster

**Extra**: 00000

BY using a child as the central figure — a girl of three years — and leaving all the childhood in her, an absolutely charming picture has been produced by the Balboa studios in this subject. Children are a common thing in pictures now-a-days, but in so many cases the directors have found it necessary to make the little ones register emotions, take poses, and to "act" generally. In this case it has evidently been realized that a child is a natural actor, and that emotions expressed in its own childish way provide the great touch of nature that holds the human family together. Although there is nothing of sadness or sorrow attempted, either in story or situation, the mere happy childhood of Baby Marie Osborne raises one of those lumps in the throat, and sends one away with tears starting. The handling is artistic in the fullest sense; i. e., the artist has known where to stop. The picture, as shown for review, was minus most of the titles. We would suggest that they be left out; language is often out of place, and in this case would only encumber, and might even spoil situations which stand clear and pointed by virtue of their own humanness. When a charming child lies dreaming of bears and Indians, and loving hands come and tenderly shake her into wakefulness, we would hate to see the film cut for the insertion of such a title as "Wake up! Wake up!" We hope it won't, be done. The story of the picture amounts to very little. It isn't necessary. A wealthy young man is to marry a wealthy girl on the morrow, but he tarries long with his bachelor friends, and arrives at his fiancee's home in a partly liquid condition. She is angry and hands him back his ring. On his way home he finds the little waif hidden under the rug in his automobile, and he takes her home with him. The little one becomes the light of the house. She is bathed, dressed, and given the run of the place. The most striking scenes are when an Italian appears with a big black bear. The bear is hired for a few hours and romps with the child on the lawn, the little
one turning the hose on the animal, giving it a drink and shower, and generally handling the big brute roughly. That night she dreams of the bear, and of taking him into the dining room and feeding him; she then gives him a bath in the big tub; finally the bear turns on her, chases her into her bed and pounces upon her; she then awakes. The upshot of the matter is that the child's influence brings the separated pair together again, and all ends happily. The work of Henry King is convincing and good throughout. He is ably supported by Marguerite Nichols and Andrew Arbuckle.

**Little Miss Make-Believe**

Type: Film  
Date: 1914  
Loc. in Archive: 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt  
Distributor: Biograph  
Extra: 00000  
Abstract: A princess telegraphs at the last minute that she cannot attend a reception to be given in her honor. They get a governess to take her part as they are set on having the reception go off as planned. A wealthy young bachelor falls in love with her, and to the surprise and dismay of the other girls marries her, when he learns to his relief that she is not a real princess. Irene Howley and Jack Mulhall head the cast.

**LOCAL COLOR**

Type: Film  
Date: 1917  
Loc. in Archive: MPW_1917_11_mopict34chal.txt  
Distributor: Christie Film Co.  
Extra: 00000  
Running Time: 1 reel  
Abstract: When Margaret finishes her theatrical season she goes to the country to visit her friends, the Shillingfords. They outfit her in a "rubey" costume, and she is seen thus by Jimmy, an author, who has gone to the country to get local color for his forthcoming book, "Heart Throbs of a Country Girl." Jimmy's jealousy has been aroused by seeing his sweetheart in conversation with a young bachelor, and to get material for his book he decides to make love to the supposed country lass. Divining his intentions, Margaret continues to play the part, but when he is about to desert her after having won a promise of marriage she decides that it is time to teach him a lesson. Mr. Shillingford, dressed as a country yokel, poses as her brother, and at the point of a shotgun forces Jimmy to stand while an obliging friend performs a fake marriage. Jimmy's chagrin is increased when he discovers that his sweetheart has arrived at
the country town, and he refrains from breaking the disturbing news to her for fear of breaking her heart. But he soon discovers that she has married his bachelor friend, and is on her honeymoon. After Jimmy goes to the hotel Margaret dresses in her usual clothes, and when he sees the transformation he is glad that he married her. He is informed, however, that he was not really married to her, and they decide that the next ceremony will be a real one.

**LOCKED OUT OF WEDLOCK**

- **Type**: Film
- **Date**: 1912
- **Loc. in Archive**: MPW_1912_07-09_moviwor13chal.txt
- **Extra**: 00000
- **Abstract**: partying farewell to his bachelor friends keeps Dudley Brown out of bed until the cold, gray dawn of his wedding morning. Re tells his landlady to wake him at ten until tries to get some sleep, but is disturbed by boys playing beneath his window. Dressing hurriedly (and scantily) he goes to the yard and sets the watch dog loose. This stops the noise of the boys, but not their mischief. Brown dozes off in the shade of the old apple tree. The boys return, lock the dog's collar about Brown's neck, and leave him there. Ten o'clock arrives and after a search the landlady finally discovers Brown. She tells him the time and he rushes to keep his appointment. But, pshaw, he is chained to the dog house. To get away he takes a piece of the kennel with him. He starts on a wild run to meet his bride, but a policeman suspects he has broken his chain and escaped from some asylum. His explanations sound preposterous and, after a struggle, he is locked up for safe keeping. However, the key is secured, the bride acquainted with her lover's mishap, and she marries him in spite of it.

**Lost in Babylon**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_10-12_motography162elec_ftrade_MOT.txt
- **Distributor**: Rex
- **Extra**: 00000
- **Abstract**: With M. K. Wilson and Edith Roberts. Katty's mother has laid down the law that she is to study music in the city for a year and then return to the town, marry Bush, a well-to-do bachelor, and lead the village choir. In the city, Katty, who is determined to "do up" the bright lights, almost makes a young reporter friend lose faith in her because of the frightful way she allows herself to be dressed, but the two young people come to an understanding, and finally visit the old village. It is merely a visit.
### Love Finds a Way

**Type** Film  
**Date** 1914  
**Distributor** Royal  
**Extra** 00000

A gay young bachelor is about to marry an heiress. He subleases his apartments to a man who at once moves in with his wife and daughter. The young man celebrates his bachelor dinner too thoroughly, forgets that he is now living at a hotel and returns to his former rooms. He thinks he sees a young woman in his bed, so he goes into the parlor and bunks on the mantlepiece. In the morning he wakes and falls off with much noise. The daughter runs in to investigate, and the father, rushing in with a gun, demands that the intruder marry his daughter on the spot. At the point of the gun he rushes them off in a taxi to the minister's. Here the bachelor escapes and hailing another cab drives like mad to the home of his fiancee, chased by the angry father in the first vehicle. Meanwhile, there is a fortunate meeting between the daughter and the young man whom she really intends to marry. The bachelor and his fiancee are forced back to the minister's, ex-planations follow — and the mix-up dissolves In a happy double wedding.

**Genre** comedy  
**Date Added** 5/1/2015, 10:32:41 AM  
**Modified** 5/4/2015, 7:50:58 PM

**Notes:**

- 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt

### LOVE IN AN APARTMENT HOTEL

**Type** Film  
**Date** 1913  
**Loc. in Archive** 1913_cinenewgaz02cine_ftrade_CNP copy.txt  
**Distributor** Biograph

The chambermaid aspires to the love of the bachelor, and scorns the bell-boy. She discovers a thief in her ideal's bed-room, but is overpowered and locked in a cupboard. The thief is surprised by the bachelor, and hides. The bachelor's fiancee finds the chambermaid, and breaks their engage- ment; but the thief being captured, satisfactory explana- tions follow. Released April 27th.

**Date Added** 4/30/2015, 8:16:33 PM  
**Modified** 4/30/2015, 8:17:27 PM

**Notes:**

- apparently reissued in 1915_1915_01-06_motography13elec_ftrade_MOT.txt
• **LOVE INCognito**

**Type**: Film  
**Date**: 1913  
**Loc. in Archive**: MPW_1913_07-09_movingpicturewor17newy.txt  
**Extra**: 00000  

**Abstract**: Jack has fallen in love with an unknown beauty, and when he and his friend Tom meet her on the street, he is overjoyed to find his friend is acquainted with her, but furious at Tom's failure to introduce him. Knowing that Edith's family are in need of a butler, Tom proposes to Jack that he apply for the job, just for a lark. Jack does, and just to see him "butler" at a picnic. He gets Id wrong with everybody but Edith's father, who discovers that "Wilson," their former butler, is young Mr. Fuller, one of the richest bachelors in town. Edith and Jack to each other's arms.

**Date Added**: 5/4/2015, 2:45:29 PM  
**Modified**: 5/4/2015, 2:46:04 PM

• **LOVE'S HARVEST**

**Type**: Film  
**Date**: 1920  
**Loc. in Archive**: 1920_03-06_motionpicturenew212unse_ftrade_MPN.txt  
**Extra**: 00000  

**Running Time**: 5 reel

**Abstract**: SHIRLEY MASON, in her third starring picture for Fox, kept up the pace that ought to enthrone her in the hearts of many fans. "Love's Harvest" may not equal "Her Elephant Man" from a production standpoint, for there is nothing very elaborate about it; but for an interesting little story with many humanising directorial touches, and for good acting, not onlv by the star, but by the entire cast, it will rank among the best. Howard Mitchell, the director, seems to have attained a happy mean by injecting sufficient, yet not excess, of sugar plum cuteness. For Shirley Mason is a "cute" star and the temptation is to fill the picture so full of sweet little close-ups that it reminds one of a confectionary shop. But in "Love's Harvest" the star is allowed to impress her delightful personality without leaving the feeling that we are witnessing an unnatural characterization of gushy, giggling girlishness. Ami, in the emotional lovo-sconoi, the star gets under the skin with some sympathetic acting. As to the story, it is a romantic, clean comedy drama, which lacks .1 rather long time to gel started, but OlICC the interest is aroused, il if hold until the very end. Jane Day, played by the star, is fifteen when she runs away from home, and is taken in by an old bachelor whose lonely heart has been touched by her childish charms. He is a theatrical producer and realizes she has an excellent voice, so after two years lie sends her to Paris to study. There her romance begins, but she feels il her duly hi continue her musical career in order to repay the man who has been so kind to her, rather than marry the man she loves. Bui her fosterfather's, who now loves her and wants her for himself, makes the sacrifice and orders her to marry the man of her own age, Raymond McKee and Edwin Booth Tilton help a great deal in making the picture pleasing, and the star's dog will add a number of luuglis. The titles are on the intimate type written in a conversational. 111! '0U8 Btyile. They
improve a great deal towards the end. There are no big interiors, but a Parisian street scene, and
good sunset photography, will leave an impression. On the whole, everyone ought to come
away satisfied. Such comedy dramas as this may be the cause of some emotional actresses
looking for new jobs.

• Love's Melody

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<td>Running Time</td>
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A young actor is engaged to a beautiful girl. At his bachelor supper an old, blind street
musician plays "Love's Melody" and then tells the story of life. Later the sweetheart plays the
"Love's Melody," which her mother taught her, and thus it is found that she is the old
musician's long lost daughter. Jack Mulhall is the actor and Marie Newton his fiancée.
Edward Cecil is the blind musician and Irma Dawkins the girl's mother. Edward Morrissey
directed.

• LOVE'S OLD DREAM

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While Professor Simon Sweet, a wealthy bachelor, is superintending the unloading of his
baggage in front of his cottage, he meets pretty Doily. His interest in her is equalled by her
interest in him. Miranda, Dolly's aunt, falls in love with the professor, and resolves to win him
for herself. Dolly goes out for a walk and again sees the professor, who hastens to Join her.
Dolly invites him in. Miranda sees the professor, goes up to him and insists on manifesting her
affectionate disposition, much to that learned young bachelor's discomfort. The pro-
fessor takes Dolly for an automobile ride. Miranda invites herself along. Dolly has to sit with the
chauffeur. The professor goes to sleep while Miranda makes love to him. Miranda is thrown
into a jealous rage when she sees Dolly and the professor out in the garden. In the act of kissing,
she swears vengeance. She goes to a shrewd lawyer and enlists his aid. He tells her to hide a
camera in the parlor, to which a string will be attached, and, when the professor calls, to drop
a coin on the floor, making him get on his knees to pick it up and then to pull the string to take
his picture; she will then have the necessary evidence to sue him for breach of promise. The
professor calls a few days later and just as he is down on his knees to pick up the coin, the cat on the window jumps on his back. Miranda falls back on the sofa as she pulls the string, frightened by the dog which scared the cat. When the picture is developed, it shows Miranda ungracefully falling over the sofa, and the evidence proves worthless. Dolly and the professor, in each other's arms, have a good laugh at poor Miranda.

**MADAME SHERRY**

- **Type**: Film
- **Date**: 1917
- **Loc. in Archive**: 1917_01-12_exhibitorsherald05exhi_ftrade_EXH.txt
- **Extra**: 00000

As a whole Exceedingly amusing Story From a musical comedy Star - Winsome Support _ - Carefully selected Settings _ - Elaborate Photography Clear "Madame Sherry," so well known and popular with musical comedy patrons, has been pictured without losing a bit of its original charm, which is a broad statement, las much as this was one of the musical comedy hits of several seasons from Broadway to Market street, San Francisco. As one may surmise, the story is deleted to make room for comedy and the five reels of the highest class comedy. The framework of the photodrama edition tells of a wealthy uncle who dotes on a nephew, to whom he offers all sorts of financial inducements to carry out the Rooseveltian theory of anti-race suicide. The nephew has ideas of his own on this particular subject and prefers the life of the Broadway bachelor.

**Abstract**

However, in order to get the money from Uncle, who lives elsewhere, he sends frequent reports of additions to his imaginary family, after each one of which Uncle sends the nephew more money. The inevitable day comes, as it must, when Uncle goes to see the flourishing family and before going takes his pretty niece from a convent. When Uncle arrives the nephew has difficulties in his efforts to get a family of sufficient proportions to balance the bank book. The play ends well with the nephew getting married. The acting of the entire cast is delightful, especially that of dainty Gertrude McCoy, as Yvonne Sherry, niece of old Theophilis. Frank L. A. O'Connor, as the nephew, did some excellent acting. The balance of the cast, all good, are Lucy Carter, Aphie James, Jack M. Mundy, Alfred Decry, Jean Stuart, H. J. Quealy and Robert Homans. The picture will be distributed by M. H. Hoffman, Inc.

- **Date Added**: 8/16/2015, 5:24:06 PM
- **Modified**: 8/16/2015, 5:24:44 PM

**Making a Man of Johnny**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-12_motography00test_ftrade_MOT.txt
- **Distributor**: Beauty
- **Extra**: 00000
- **Abstract**: Featuring John Sheehan, John Steppling and Carol Halloway. John, a wealthy bachelor, falls
in love with Carol, a sprightly bathing girl. John's sister writes that her son Johnny is too good to be true and asks John to make a man of act the part of the simp he is supposed to be. Johnny asks his uncle if he were in love with a girl and there was another fellow, what he would do and his uncle answers: "Marry her, you simp"! Johnny follows the good advice and when Carol and he are wedded they return to uncle's presence and Johnny thanks him for making a man of him.

Date Added 5/2/2015, 8:54:45 AM
Modified 5/2/2015, 8:55:23 AM

• **MAKING UNCLE JEALOUS**

  Type Film
  Date 1912
  Extra 00000

  There is a great deal of the human element underlying this release so it all rings true through if sibility. The action moves with a spirited gu to thereby supplying the ever dependable \n\n  rancis with ju-t the sort of part he fairly revels in The mi hit work the more we are forced to acknowledge him most of straight comedians. He is always diversified, never clownish and lie "puts it over." The work of Geo. Larkin, Sheerer, Isabel Lamon, and Muriel Ostriche is of their usual faithful order. Not to forget a mention of the pretty, lovable little "Eclair Kid" who flits into a couple of scenes. The story concerns the schemes and devious ruses by which two nephews of the old maid aided by the nieces of the old bachelor uncle (Francis) succeed in pairing each of the concerned old bashful lovers off with a new suitor. True to their premises, this awakening of jealousy on the part of uncle causes him to hunt up his sweetheart of years and years and propose and win her gladsome "Yes!" in answer. The photography is of the usual fascinating Eclair variety, abundant in pretty tints and artistic settings.

  Date Added 5/4/2015, 5:29:21 AM
  Modified 5/4/2015, 5:29:59 AM

• **MAN AND MAID**

  Type Film
  Date 1925
  Loc. in Archive 1925_03-05_ex00newy_ftrade_ETR.txt
  Distributor Metro-Goldwyn
  Extra 00000

  Metro-Goldwyn Photoplay. Director, Victor Schertzinger. Adapted from the novel by Elinor Glyn. Length, 5,305 feet. CAST AND SYNOPSIS Sir Nicholas Thormonde Lew Cody Alathea Bulteel Harriet Hammond Suzette Renee Adoree Coralie Paulette Duval Burton Alec Francis Colonel George Harcourt Crauford Kent Maurice David Mir A romance starting during the World War, brought Sir Nicholas Thormonde, hero and rich bachelor, in contact with Alathea Bulteel, a nurse, who later becomes his secretary. Her father having gambled the family fortune away, Alathea was compelled to accept employment. She wears dark glasses, pur-posefully to escape the flirtations of her employer, mean- time noting the "man who loves ladies" carrying on his affairs with one Suzette. Eventually Tho- monde's change of heart comes about and he seeks real love from the stenographer whom he had come to know better. She repulses his attentions, but following the threatened financial crash and dis-grace brought
about by her brother who, like his father, also lost in gambling, Alathea strikes a bargain to be
his "permanent secretary," for a sum that saves her family. Marriage follows later as both find
themselves in love with each other. THIS picture will undoubtedly draw patronage just
because it comes from the pen of Elinor Glyn. It may appeal to the young folk seeking
romance and unusual love themes, but as a whole it's only fair entertainment. Either its screen
adaptation or the censors necessitated the cutting of its vital parts, for it lacks thrills and
action and only holds interest because Elinor Glyn's name suggests something better ahead
which fails to materialize. Few authors' names have the box-office value that Elinor Glyn
commands. The public has come to look forward to her nov- els with interest and therefore
her screen production will attract patronage. This is the redeeming part of "Man and Maid."
There is nothing startling about the cast to draw, although the picture is well directed, with
splendid settings, and theatre patrons may enjoy it because it's clean. .. As screened, the story
doesn't suggest any- thing new. It's based on an old idea of a bachelor finally meeting a girl he
loves be- cause she is different from the money-seek- ing, society-aspiring women every rich
man falls prey to. The story is well enacted, ends in the expected marriage as all such tales do,
and so unfolds no surprises. It is clean throughout, even to the extreme of making the plot
tiresome at times. It also lacks in comedy, suggesting the fact that Elinor Glyn's heretofore
unrestrained imag- ination falls short of real achievement. Women will find interest in the
play, perhaps, but its chief asset is its appeal to young folks. It comes from the pen of an
author with a reputation for unusually rare and spicy love stories. Lew Cody, well known as a
villain of many screen stories, is given the part of a real hero. And disregarding the
limitations of the plot, Cody does justice to the role. He gets able support from Harriet Ham-
mond, former Sennett bathing girl, who makes the best of the opportunity given her. There are no
big scenes in the picture, no really tense moments, no thrills, and little humor. The best that
can be said of it is that it's clean and somewhat pleasing enter- tainment on account of its
good direction and a story that never grows old. To pull patronage, advertise Elinor Glyn's
name. Call attention to her novels, "Three Weeks" and "One Day," which attracted nation-
wide interest when first published. Exploit the fact that it's a love plot from an author that is
famous for her work in this line. Make a special appeal to young men and women. Added
stimulus may be derived from publicity that stresses the boast of the story being clean, which
it is. This may arouse interest among those who might expect the opposite from Elinor Glyn.
Ad- vertise the author's philosophical thought in this play: "Some women elevate men; some
degrade them; others drive them to despair."

Date Added 5/3/2015, 5:58:46 AM
Modified 5/3/2015, 5:59:27 AM

• Man's Law and God's

  Type Film
  Date 1922
  Distributor American Releasing
  Extra 00000

  CAST AND SYNOPSIS Bruce MacDonald, Jack Livingston ; Jlrs. MacDonald, Kate
  Anderson ; Uncle Jimmy, Bobby Mack ; Kitty Eoshay, Ethel Shannon ; Aunt Jenny, Joy
  Winthrop ; "Cameo" Brooks, George Cummings; Helen DeBrose, Jose Melville. Bruce
  MacDonald, of the Northwest Mounted, swears to avenge the death
  of his mother, who
described the murderer just before her death. Bruce goes to "Uncle Jimmy’s" cabin and finds
the old bachelor reading a matrimonial paper. "Uncle Jimmy," an old bachelor with a blighted
romance, is caught by Bruce MacDonald of the Northwest Mounted perusing a matrimonial
paper. He tells Bruce that for a joke he is going to insert an ad. In Seattle Kitty Roshay, the
daughter of a wealthy mining man, happens to picki up one of the papers and sees the ad that
old Jim has put in describing Bruce instead of himself. The girl also seeking a bit of fun
replies, enclosing a picture and in return receives a photograph of the Northwester. She receives a letter from her father telling her to join him at Eagle's Nest, and she leaves at once. Her maiden Aunt finds the letters from XYZ, and fears that the girl has gone to him instead of her father, so she follows. Arriving at the little town she asks to be directed to her father and a stranger offers to take her to him. On the way he gets the girl out of the conveyance and bribes the driver to leave them. Kitty battles with him, and he receives a fall that renders him unconscious and she makes her escape. She takes refuge in a deserted cabin and is surprised to find Bruce MacDonald there. He orders her to surrender, mistaking her for a woman whom he has been sent to arrest. She recognizes him from the photo, but he of course has never been told of the ex-change of photographs. Bruce later captures the real criminal and also finds the man who murdered his mother. A romance follows between Kitty and Bruce and Aunt Jenny and Uncle Jimmy find each other after forty years' separation. Man's Law and God's from first appearances closely resembles the usual run of stories set in the locale of the Canadian Northwest. It has been made somewhat different by bringing in a romance that has its origin through a matrimonial paper. The plot with the frequent touches of comedy hovers closely around the melodramatic and a fair amount of interest is maintained throughout. There are some thrills and a few moments of suspense and the production should please an audience that is not overly critical in regards to strictly logical material. Points of Appeal. — ^The title has no evident connection with the story except in one instance. The novelty of bringing the hero and heroine together through an advertisement placed in a newspaper is rather well worked out and affords a pleasing note to the story. There is no particular reason why the picture could not have been produced with the murder entering into it unless this was included to furnish additional thrills. Cast. — Jack Livingston is a good type for the role in which he has been cast as Bruce MacDonald, the guardian of the peace in the great Northwest. His acting is pleasing and well done. Ethel Shannon, as Kitty Roshay is also a likable heroine. Bobby Mack, as Uncle Jimmy and Joy Winthrop as Kitty's maiden aunt both give satisfactory character performances. The support is usual. Photography, Lighting, Direction. — There are occasionally some nice exterior views. The interiors are adequate and good lighting prevails. Continuity fairly smooth and action generally satisfactory. Direction O. K.

- **Married Bachelors**

<table>
<thead>
<tr>
<th>Type</th>
<th>Film</th>
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<td>Date</td>
<td>1928</td>
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Usual Mixup Type of production. 2 reel comedy Three husbands sneak away from their wives for a fishing trip. Charles Puffy plays sick, and has one of his friends impersonate a doctor, who orders him away for a rest. It winds up in the country hotel with one of those wild chase scenes, with a general mixup of three strange dames and the wives and husbands all participating. It's a heavy affair, and the fun is too mechanical to arouse any real merriment. Director Ceder evidently couldn't do much with the poor material.

| Extra  | 00000 |

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• Married Neighbors

Type Film
Date 1925
Loc. in Archive 1925_05-08_e00newy_ftrade_ETR.txt
Distributor Universal
Extra 00000

Abstract
Billy, a bachelor, celebrates his last evening of bachelorhood with his pals at the club. The "gang" imbibes freely of intoxicating drinks. Bill sees the rough treatment his pals receive at the hands of their wives and is in doubt as to whether he should marry. However, he soon overcomes this feeling and marries the girl of his choice. Billy Engle and Beth Darlington are the two comedians in this Century comedy. The picture will prove mildly entertaining. A trained horse helps to keep up the comedy by refusing to pull the cab in which the "gang" attempts to ride. One amusing incident is that in which the pals walk up to the desk at the club and the deskman asks them what they have had to drink. He smells their breaths and according to the odor tells them what it costs. Exploit this as a Century comedy and feature the cast.

Date Added 5/3/2015, 6:03:38 AM
Modified 5/3/2015, 6:04:10 AM

• Martin Chuzzlewit

Type Film
Date 1912
Distributor Edison
Extra 00000

Abstract
SOME of the big notes struck by Dickens in this least understood of his works are still sounding in our ears without our being wholly aware of their source. So much stress has been laid upon the peculiarities of Pecksniff, a character now taken to be symbolical of Puritanical hypocrisy, so much has been written about the humorous traits of minor personages in the novel, and so much unfavorable criticism has been applied to the author's superficial presentation of conditions in this country, that it is now scarcely recognized that Dickens not only put his whole soul into the character portrayals as in most of his fiction, but that he here surveyed the great human drama from his loftiest standpoint. I am perfectly aware that I am making a strong statement, but if it is free from misconception, if I have put it clearly, let it stand for demonstration, while I tell you that the novel is no favorite of mine and that the great writer has scattered his forces in telling the story. The Edison photoplay enabled me to concentrate upon the main issue, and I perceived the author's big purpose while watching the dramatic version on the screen, as I might never have done in re-reading the novel. I now understand why he wrote to a personal friend that "Martin Chuzzlewit" outranked in his own estimation anything he had previously done. Dickens marshals two hostile forces under strange leaders. On one side is old Martin Chuzzlewit, a man of great wealth in feeble health; on the other is one of his many expectant relatives, Pecksniff, unceasingly praised in a satirical manner. He is an utterer of platitudes, this arch hypocrite, a pretended humanitarian philosopher. He calls his daughters "Charity" and "Mercy," and innocently exhibits them on all Reeves Harrison occasions as living evidences of his kindly, paternal sentiments towards
the domestic relation and humanity in general. Pecksniff honors the family virtues; he gives vent to domestic overflows of affection; he is an ideal country gentleman of limited means, but we are never allowed to forget that his whole life is bound up in getting money by questionable methods within the law's pale. There are many like him, the "business-is-business" class. Able and decent-living men pursue one object throughout their lives. They are honest according to business standards of the day; they are morally assertive and ruthless when some minor offender is caught disobeying the rules and regulations of trade; their measure of success is the getting of all the money to be had in a commercial enterprise, and they openly aim to lay hands on all there is to be had without regard for anybody else because they can not see that they are permitted to exhibit their selfishness by the generous support of those who do the world's work, as if self-main-tenance was really superior to the mutual helpfulness which organized society and enables individuals to enjoy life and liberty in specialized pursuits. Allied to Pecksniff by blood ties and vulgar greed are other relatives of old Martin Chuzzlewit, and, when the latter is supposed to be lying at the point of death at a neighbor's inn, they all meet under Pecksniff's roof with a view to dividing the prospective spoils. What a company! There is Chevy Slime, whose sole asset is his family connection, and Tigg, the adventurous grafter who exploits Slime and his asset, i There is Mr. and Mrs. Spottletoe, there is George Chuzzlewit, "a gay bachelor cousin, who claimed to be young, and had been younger," there are many others, in-eluding an old-fashioned villain, Jonas Chuzzlewit, who kills his father, Martin's brother, for the insurance money and later on murders a few others for what there is in it, but Jonas, alone, is primitive in his methods. He has not learned to incorporate. Opposed to this hostile array of money-getters is a disorganized force of those who have won in "the battle between proclivities and compunction," on whom the highest ideals of religion and philosophy have begun to dawn. They are typified in true-hearted Tom Pinch, an exquisite character who draws love by radiating it, who gets more happiness out of life than even Mark Tapley, who has reduced life's philosophy to its simplest terms. There is old Martin G&uz; men, every day; sowing perjury, hatred and lies, where should be nothing but love! Heaven help us, we have much to answer for! Oh self, self, self!" Old Martin Chuzzlewit distrusts every person with whom he comes in contact, he repels spontaneous friendliness and sets himself against the whole world in an attitude of defiance, having acquired more than his just share of its goods. He is sensible enough to know that undervaluation of money is folly, but not wise enough to undertake the distribution of his surplus. His education, his environment, his very aspirations have limited his vision and so narrowed his tastes that he is incapable of fully enjoying what he no longer needs. There are others like him in these times. We do not have to go further downtown than 42nd Street to find an army of petty crooks and grafters lying in wait for the money of visiting strangers. Lower geographically, though higher in method are the merchants who corrupt and degrade buyers from all parts of the country who come to the city entrusted with important commissions. Then we reach the idle and decadent political hangers-on, including those so permanently entrenched that they, can not be re-called. And we reach the arch crooks of steam yacht, automobile and aesthetic tastes who regulate monetary problems in the high-financial district, future occupants of The Hall of Fame, immune from punishment and incapable of believing in the nobility of work. Perhaps another Dickens will come along and stimulate faith in human nature, one who can create a personal bond between himself and the people, and then we may see these types that once stood forth with cameo clearness revived. Pinch Learns True Character of Pecksniff. zlewit's grandson of the same name, in love with the old man's ward, Mary, and many others, but the dominating character for good is, strangely enough the wealthy and cynical old man who gives title to the story. Martin Chuzzlewit, Senior, is cunning enough to keenly appreciate the base side of human nature, but not big enough to grasp its glorious arid infinite variety. The ordinary worker gets a broad view of people through contact and common interest not enjoyed by the man who has easily made or inherited his pile. He rarely hops off the perch Return of Tapley and Martin, to mix with the mass for fear that the crowd may vulgarize or contaminate him. It is difficult for him to conceive that millions of people are not actuated by desire for gain in all that they do, and this warps his judgment. The thoughts of this natural leader are expressed just after he has executed and
burned a last testament. "Another will made and destroyed, nothing determined on, nothing done, and I might have died to-night! I plainly see to what foul uses all this money will be put at last, after filling - me with cares and miseries all my life, it will per- petuate discord and bad passions when I am dead. So it always is. What lawsuits grow out of the graves of rich Jonas Accused of the Murder. They will be the, same as those shown in the novels of Dickens — they are immortal. The clash of the two forces at work in this novel comes to a dramatic finish in the last reel of the Edison production. Over and over again we have watched the beautiful work- ings of woman's influence in such plays, but this time a simple-hearted man unconsciously brings the old millionaire to a finer realization of himself and his world. He is Tom Pinch. While his modesty makes him an easy mark at times, it leads him to serve all about him — close touch with poverty, deprivation and suffering has only warmed his natural sympathies — he is devoted with admirable delicacy, yet courageous, and he sounds more than any other character the infinite depths of loving and being loved. The impassioned sensibility of the great author is only re- vealed in such types, and he uses them to enforce powerful contrasts. It is Tom Pinch who causes the hypocrisy of Pecksniff to become a monumental satire, Tom is the soft- ening note in the readjustment of character relations, and it is he who finally calls out the lurking nobility of the lead- ing character. Old Martin Chuzzlewit reveals the change that has been going on within him at the very moment he has the all-unconscious Pecksniff ensnared. "The penance I have done in this house," said Mr. Chuz- zlewit, "has carried this reflection with it constantly, above all others. That if it had pleased Heaven to visit such in- firmity on my old age as really reduced me to the state in which I feigned to be, I should have brought its misery upon myself. Oh you whose wealth, like mine, has been a source of continual unhappiness, leading you to distrust the nearest and dearest, and to dig yourself a living grave of suspicion and reserve; take heed that, having cast off all whom you might have bound to you, you do not become in your decay the instrument of such a man as this" (indicating Peck- sniff), "and waken in another word to the knowledge of such wrong as would embitter Heaven itself, if wrong, or you could ever reach it." Here is a man of so-called success in process of admitting that he has only been a babe in wisdom until he acquired that knowledge not to be found in business or books, yet communicated in the warm hand-clasp of brotherhood that: "Each human being has a heart and soul, "And self is but an atom of the whole." If he would soar to grander heights than those of getting all there is to get while there's getting, he must measure up to higher standards than those which menace the political and social liberty of the people. We have men of ability at this moment aspiring to high places in public service, yet who are so blinded by ardent selfishness that they seem to have lost sight of the fact that power can only come from those entitled to confer it and is not at all of the individual, but of those people. A man's finest qualification for the highest office in the land lies in his ability to inspire and hold confidence among the com- mon mass; he must love those who crown him, live for them and carry out his noblest ideals for their sakes irrespective of gratifying his personal desires. Ordinary people are bet- ter judges of human nature than those they elevate to office for the performance of political service. Dickens seems to have shared Lincoln's opinion that "plain people must be the best — God made so many of them." The whole trend of this novel is to show the improved results obtained by binding individuals and groups in last- ing ties of sympathy and self-abnegation to the betterment of the whole social structure, and I do not know where else among his masterpieces can be found a broader or more progressive view. The photoplay is satisfactory in settings and types, bearing evidences throughout of the pains taken to subjugate this wandering novel to dramatic tractability, and not the least important, if it is not the very best, of all features in it is the happy ending. Grace a Dieu, it is not one of action. It reminds me most of one of those groups in old paintings where a number of appreciative musicians are listening to an executive one perform on his favorite instrument. The sweeter and more sympathetic elements of the story are gathered in standing or sitting groups, absolutely mo- tionless and all but one listening, while each seems intent upon some ideal of happiness. One is seated at the organ and playing in tender mood. The organist is simple-minded, true-souled, kind-hearted Tom Pinch! As the light fades slowly from the scene, we realize that we have just begun to love the people in the story and sigh with regret that they must go so soon.
**Martin Lowe, Financier**

Type: Film  
Date: 1915  
Loc. in Archive: 1915_01-06_motography13elec_ftrade_MOT.txt  
Distributor: Laemmle  
Extra: 00000

Mother Benson tries to raise $2,000 for her son-in-law, and appeals to old Martin Lowe, a bachelor. Lowe has but $500, but, seeing a get-quick-rich ad in the paper, he mails the money to Elder, a Wall Street broker, requesting that he turn it into $2,000 within a month if possible. Elder has landed another victim. It happens that the broker's daughter while out joy-riding meets with an accident on the country road, and is carried into old Martin Lowe's house. He and Mother Benson summon a doctor, and nurse the girl until his arrival. Elder arrives on the scene and presents his card to Lowe. He recognizes the name, and shows the other the worthless bonds which he has, just received from him. The realization that he was about to swindle the man who saved his daughter's life shames Elder, and he takes the bonds back to the city with him, sending Lowe a check for $2,000 for them the next day. Mother Benson is unrestrained in her praise of old Martin's financial prowess.

**MARYS GOAT**

Type: Film  
Date: 1912  
Loc. in Archive: MPW_1912_10-12_movinwor14chal.txt  
Extra: 00000

John Green's fortune little by little ebbed away until at last he was forced to mortgage his home. Times did not get better for him, and finally he was told by the holder of the mortgage that unless he paid the principal at once he would lose his home. The town's banker would not advance him money, neither would any of his friends. Despair had already seized him when he stepped into the little country store owned by William Warren, a crusty old bachelor, who was the last person in the world he would have asked to help him. But the old store-keeper actually volunteered to loan the amount needed, but he exacted one condition, which was that unless the note was paid at a "certain time John Green's daughter would have to marry him. The pretty young girl did not view this condition with favor, but she and her father both felt confident that they could meet the note at maturity, so this curious condition was embodied in the note and the girl signed it. The day the note was due, John Green went to the bank and drew
A bachelor, coming home at night under the influence of liquor, discovers a burglar taking his silverware. In his drunken condition he makes the robber put back the spoils and also promises him a position as butler if he will give up his profession as a burglar. He agrees. A few months later the bachelor marries a woman who falls heavily in debt playing cards. The woman to whom she owes the money is insistent, and matters come to a climax when at a card party in her own home she notices a guest drop her purse. She picks it up and when the loss is discovered the owner demands that everybody be searched by the detectives summoned. In the meantime the wife has given the purse to the butler for safe keeping. In this picture we are shown what gratitude really means and the sacrifice possible in the least of us. The burglar has paid his debt and the woman has learned a lesson.

A report is rife that Matilda Honeysuckle has fallen heir to a fortune. The entire bachelor population of the village rush upon the old maid with presents, but Old Seth Perkins fakes a telegram which quickly causes a stampede and leaves him master of the situation. Featuring Mae Hotely

Notes:

• 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Max, getting well into the bachelor's realm, is continually nagged by his uncle to marry the beautiful Elise Surecuf, which would very much please the timid Max; but alas; how can he muster the courage to do it. When at the house of the young lady, who it may be said is rather sweet on the immaculate Max, he becomes so nervous, that to the presence in the room he says — nothing — and departs. Angered, the girl's mother asks the now snarling uncle to take the saccharine Max out to see the life. All the life they see amounts to nothing; but all the life they put into the cafe loungers amounts to quite a riot—of fun. Much the worse for over indulgence in distilled courage, they are unceremoniously thrown from the now deserted cafe at 7 o'clock in the morning. Unable to hire a cab, which the now untamed Max wishes to drive— they purchase one. The way he drives, or rather manipulates it through the crowded thoroughfare, is as sensational as it is funny.

Max Wants a Divorce

The Moond of th« Max Lindor oomedle* put out by Buanay Bhowt the versatile French-man In the character of a husband, who on hla wifying day receives word that an uncle has left him $3,000,000 on condition that he remains a bachelor. After a lot of arcu* ment bis wife agrees that he shall get dl- Torco, and after the legacy la safe In hand lucy win be remarried at once. He Is to flirt with a girl, his wife Is to catch him at It, hare a detective handy, and let that settle It. He hires an apartment, makes a date with a charmer to moot blm thera. and hla wif« In disguise la aant In by tha agant to taka tba placa of tha maid who haa adddanly laft. An alienist, with a larga foUowlBg of "aata," tea also hired tha apartmani troB anothar agant. It Ukas in both aldaa of tba baU, and blा officas are away from tha lITlnq rooma, whart the plot la being worked out. The "nuu" coma to tha doctor, and ara "abopad" lata another room whera their fanolaa may ba'a free play, and when Lindar baplina mak'ag lore to the oharmer, and tba dataot'I'a baa failed to arrive on acchdule time, his wife breaka ap bis sport, ana a yoong riota raaalta in thb doottor's helpers taking them all across tba ball, wbara thay ara put Into tba room with tba ran of tbo looaay folk. Tba da- tactira oooaa, tba mlztip la atnrfghtanad out, and tba yovnk couple ara anprriaad by a dis- patch from the lawyer aaylnr ibat hla 'flrat measaga waa an error — It ahould hare been that the nephew to win the lcy should not remain a bachelor. The comedy ahould be a weloome addition to any program the slap- uiiK work la not aterdone and flta with the development of the piece. The fly In amber la the recurrence of that tiresome but ap- parently everlasting pie In.t'e face Incident.
• Meet the Missus

**Type** Film  
**Date** 1924  
**Loc. in Archive** 1924_11_1925_02_exh00newy_ftrade_ETR.txt  
**Distributor** Pathe  
**Extra** 00000  
**Running Time** 2 reels  

**Abstract**

The story concerns a young married couple who are anxious to entertain the husband's bachelor boss. The employer in turn is desirous of making the young newlyweds happy, so he raises the youth's salary. The boss finally comes to visit them, but fortunately, the raise takes place before the visit which is disastrous. "Meet the Missus" is a sure cure for the blues. The fun is continuous and at times uproarious. It relates the domestic difficulties that beset a couple of newlyweds, who are having a tough time to make a go of it. However, they manage to keep up a bold front and even manage to convince the boss that there is nothing to mar the joy of their connubial bliss. The boss finally accepts an invitation to dine with the couple and the trouble starts when the hired maid drinks all the gin in the cupboard, and fills up the bottle with kerosene. The boss rises to drink to their health and when the company takes one quaff of the "synthetic" cocktail, new complications set in. To further add to the joy of the evening his car is stolen, and the watch dog makes him look like a veteran of the world war. The film is a comedy in fact as well as name, and we unhesitatingly recommend it to any exhibitor.

**Genre** comedy  
**Date Added** 5/3/2015, 5:49:15 AM  
**Modified** 5/3/2015, 5:49:57 AM

• Mice and Men

**Type** Film  
**Date** 1916  
**Loc. in Archive** 1916_01-02_motionpicturenew131unse_ftrade_MPN.txt  
**Distributor** Famous Players (Paramount)  
**Extra** 00000  

"MICE AND MEN" is notable because of Marguerite Clark, 1»A and that means accomplished and delightful acting. Her performance is all the more pleasing on this occasion for her charming beauty is offset to fine advantage by pretty Southern gowns of the hoop skirt variety. Miss Clark is adorable at all times. At first she appears as an orphan, trying her best to look homely, but Marguerite Clark's face is the worst enemy to homeliness. And then adopted by a bachelor the orphan appears resplendent in 1850 costumes; and in one scene in a night gown where she sits before the fire she wriggles her toes in bewitching fashion. "Mice and
Men" is also notable for its excellent photography and the settings, too, are a credit to Famous Players, while the exteriors filmed in the South fill the bill to a nicety. Given these things, "Mice and Men" is certain of pleasing, for please it did at the Strand theatre. The people were much de-lighted with it. They all laughed at the dainty star and thrilled at the involved climax which brings Madeleine Lucette Ryley's story to a close. Perhaps the person such as the writer, who sees pictures every- day in the week, is inclined to become hypercritical. And maybe the majority of picture patrons will not note the obviousness of "Mice and Men." It is a simple story, apparent from the time the characters are introduced. THE SCOLDING Of course, there are cleverly wrought situations and Mar- guerite Clark, but it seems to us that the play was hardly suitable for five-reel purposes. Neither the scenario writer nor the director chose to take full advantage of Miss Clark's lively personality. When she appeared she held the screen, attention and admiration, but when she did not, the story was inclined to drag, partly on account of its sim- plicity and partly on account of its repetition of incident. And there on the other hand is Marguerite Clark who will win all hearts. She can act as well as look pretty. And she does act. Charles Waldron as the bachelor who firmly intends marry- ing the orphan, little Peggy, gives a performance, slowly timed and stately. Marshall Neilan as his nephew, who preordainedly wins Peggy, is very good and Helen Dahl as the adventuress who gets en- tangled in a love affair with the nephew plays the part well. We wish the supporting players had not conversed so lengthily in uninterrupted scenes. It is indeed happy and lucky that Marguerite Clark is leading the cast in "Mice and Men." She is able to counteract to a satisfying extent the slowness of the story.

Notes:

• 1916_01-03_motography151elec_ftrade_MOT.txt
• 1916_01_variety41-1916-01_ftrade_VAR copy.txt

• MIKE AND JAKE GO IN FOR MATRIMONY

  Type  Film
  Date  1914
  Loc. in Archive  MPW_1914_01-03_movingpicturewor19newy.txt
  Extra  00000
  Abstract  The opening scenes in the bachelor's kitchen are too sloppy to have much attractiveness. Later along the production makes a very fair offering of the slapstick sort, but it is not especially funny.
  Date Added  5/4/2015, 6:54:04 PM
  Modified  5/4/2015, 6:54:40 PM

• Milady's Boudoir

  Type  Film
  Date  1915
Nellie, one of the girls in the depart- ment store, is selected for a window demonstration and shortly afterwards spends many hours each day in a beauti- ful boudoir, which has been arranged in the show window. Jack Benson, a wealthy bachelor, seeing Nellie in the show window is struck by her beauty and that night as he is passing the store he is held up by a robber. Nellie en- trance by the beautiful boudoir in which she spent several hours daily, eludes the watchman and plans to spend a night in the luxurious surroundings. When Jack is held up outside the window, he slashes at the robber with his cane, misses him and breaks the show window. Nellie, peering out from inside, beholds the rob- ber and screams, thus frightening the robber away. A policeman arrives, ar- rests Jack and ridicules his story of what happened. Nellie, meanwhile, is discharged from her position in the store and by chance notes in a newspaper the story of Jack's trial. She appears, and testifies in Jack's behalf, thereby freeing him. Jack promptly proposes, marries her and on the return from their honey- moon installs her in a boudoir far more beautiful than the one in which she played lady.

Date Added 5/1/2015, 10:56:59 AM
Modified 5/1/2015, 10:57:42 AM

• **Millions for Defense**

  Type Film
  Date 1914
  Loc. in Archive 1914_04-07_motionp09moti_ftrade_MPN.txt
  Distributor Vitagraph
  Abstract A good comedy containing some pretty scenes. "Billie," a flirt, has turned down many men. Her friends dare her to tackle a young millionaire who is a confirmed bachelor. She does not hesitate and after quite a while she makes him propose. This time she accepts.
  Date Added 4/30/2015, 8:35:49 PM
  Modified 4/30/2015, 8:36:30 PM

• **Mine to Keep**

  Type Film
  Date 1923
  Loc. in Archive 1923_06-08_exhibitor00newy_ftrade_ETR.txt
  Distributor Grand-Asher Distributing Corporatio
  Extra 00000
jealous, but he attends the bachelor dinner. A famous show girl, who is in love with Olney but has never meant anything to him more than an acquaintance, performs on the tight wire at the dinner. She is in the act of a difficult feat when she hears that Olney is to be married. The girl swoons, with the result that her fall injures her back and it is feared that she will never walk again. Olney and Constance are married and the husband is a jealous guarder of his possession. Olney's jealousy of his wife finally drives her away from him. Mobray sees an opportunity and he caddishly tells Constance about the incident at the bachelor dinner, intimating that Olney had had an affair with the girl. This is a lie, but Constance leaves her husband and takes the injured girl away. Olney is miserable but he finally learns that the way to win his wife back is to believe in her. He finds Constance and asks her forgiveness. And as Constance has learned from the chorus girl, now recovering the use of her legs, that there never had been an affair between Olney and the girl, the wife forgives and asks forgiveness. "Mine to Keep" has its good moments. Indeed, there are several melodramatic incidents which supply immediate suspense and they occur at the "psychological moment," keep the plot going along lines that will interest the average audience. It has audience appeal, this story of a jealous husband and a wife who is courted by a good looking chap but a not very honorable one. The fact that the dramatic incidents such as the bachelor dinner, the thrill stuff of the auto racing with a train, the aeroplane scenes, and action when the wife deserts her jealous husband; the fact that these and other moments entirely eclipse the theme and the plot is no detriment to the picture which Mr. Wilson has produced. Any director would be better off with one incident of this order than two plots like "Mine to Keep." It is a well directed and finely produced offering. The acting also, is in capable hands. Bryant Washburn does a lot with an ungrateful role as the jealous husband and Mabel Forrest is very pretty as the wife. The acting honors go to Wheeler Oakman — perhaps because his part as Mobray, the disappointed suitor, is the most fruitful. It is not a consistently sympathetic role, but Oakman comes close to carrying sympathy even when he acts the cad and pours the poison of lies about the husband. Kate Lester, Laura LaVarnie and Charlotte Stevens give realistic performances. The picture will offer satisfactory entertainment to average audiences and therefore may be billed for its general appeal. The stars should be played up. Mabel Forrest has played in pictures for some time but is a comparative newcomer to featured roles. This fact should be capitalized and as she is pretty her portrait should find its way into the newspaper columns. T. K.

Date Added 5/3/2015, 5:03:42 AM
Modified 5/3/2015, 5:14:34 AM

Notes:

• 1923_12_1924_02_exhibit00newy_ftrade_ETR.txt

• MISPLACED KINDNESS

Type Film
URL 1913_cinenewgaz02cine_ftrade_CNP copy.txt
Date 1913
Distributor Gaumont

Abstract

It sometimes happens that kindness is misplaced, and a good intention may be regarded as an insult. I take the case of Mr. nan. As a landlord he was always sufficiently siderate and reasonable, but having read a newspaper arm 1 on social reform, he must needs regard himself as a grasping property owner, and subsequently he informs the caretaker of his block of flats that the rent in future will be diminished by half. Scarcely believing his eyes, the caretaker goes to see Mr. Goodman. The order is confirmed, and the upper goes away with the
impression that his employer has gone dotty. A id but th? young man, being auite comfortable in his bachelor . has no desire to entertain marriage. When his mother visits him she learns about the mysterious window, and the incident furnishes her with an idea by which she hopes to bring about the union of Roger with Genevieve, her protege. A few days later Roger's curiosity concerning the opposite window becomes so great that he cuts a small hole in his own so as to find some explanation. Great is his surprise, there- fore, when he sees a delightfully pretty girl sitting in the "Den window and sewing away pensively. The young artist opens his window to get a better view, but the lady gets up and promptly closes hers. Subsequently Roger prevails upon her to alh w him to paint her portrait as she sits near the verandah, and by the time it is completed he is head over heels in love. When he goes round to his mother's a few weeks later to lunch he is introduced to the old family friend and the little girl on whose portrait he had lavished so much care. His mother's strategy had resulted in persuading the old professor to let his rooms to Genevieve and herself for three now the delicate part of the business begins— Mr. Popper has to inform the various tenants. One would imagine that he were the news-bearer of some frightful calamity instead of the welcome item that the rent is reduced. His first visit is to the shopkeeper. The " business " man takes the letter, reads it deliberately, grins, and hands it back. "You can'-t fool me, Ponner." The caretaker commences to explain, but gives up the attempt and goes out. The lady novelist on the first floor is now called upon. Popper tends the letter a second time. ■ How dare you offer your charity to me?" thunders the out- raged spinster after perusing it— and Popper dodges out. The two charming ladies on the next floor are less vigorous, but certainly as firm in their conviction that the caretaker is taking too much upon himself. Put the colonel on the fourth floor, having a more extensive vocabulary, expresses himself in for- cible language, and the Inch per regains his quarters-Mble. The tenants now gather together to dis- cuss the matter amongst themselves, and come to the conclu- that the landlord thinks they are all paupers. Such an 7 6 Supplement to THE CINEMA. February 26, 1913. rantable insult can be answered only in one way: They all decide to give the minimum notice for leaving, and d&l; to the caretaker's office. That 1 nig martyr is once Goodman is left to reflect with bitterness on the ingratitude of mankind in general and householders in particular. Released March 23rd. Length 900 feet.

Tags:

- apartments
- comedy?

• MISS CINDERELLA

Type Film
Date 1914
Loc. in Archive 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt
Distributor Eclectic
Running Time One Reel
Abstract AVERY pleasing film, which presents a sort of twentieth century version of the story of Cinderella. The essen- tial facts of the story are just as they were in the old fairy CINDERELLA LEAVES HOME tale, but instead the prince is a very eligible young
bachelor, while the haughty noble ladies are represented by some ambitious but not too attractive spinsters. Cinderella goes wading in the brook. The young bachelor goes fishing in the same place. In casting over a bush he hooks one of Cinderella's slippers. He searches for the owner, but by the time he finds her and plans to marry her the sisters have locked her up. She escapes and is married. There is an attractive atmosphere running through the entire picture which makes it seem quite different from the general run of short comedies and dramas. "ON THE ISLE OF SARNE" (Edison — Two Reels.) REVIEWED BY J. BURROUGHS NOELL HB. MARRIOTT WATSON'S story, "The Picaroon," is used as the basis of this pleasing comedy-drama, in which charming Mariam Nesbit and Marc MacDermott play the leading roles. It is rare that an ordinary two reel picture of the regular program maintains such a high level of excellence as we have here. From every angle of observation, this is a good picture; the story is bright and unusual; the acting is clean and finished; the photography is high-class; and the settings entirely adequate. Dorothea, the part portrayed by Miss Nesbit, is being forced by her uncle, the count, and countess to receive the attentions of a German nobleman, Count Sigismund. Finally Dorothea rebels right out. She is offered the alternative of going to the Isle of Sarne or receiving the THE DISAPPEARANCE OF THE COUNT count. She chooses the former, but on the island she does not get freedom from the unwelcome suitor, because he is expected to arrive for a visit any moment. A yachtsman, Peter Seabrooke, loses all of his yacht's supply of food, and lands on the island almost famished. He finds the villa, and is mistaken for Count Sigismund. He tells Dorothea the truth, but plays the part at her request. Soon the count himself is seen approaching in his yacht. Dorothea and Peter go to meet and to escort him in, but lead him off into the woods instead, and tie him. When he gets loose, he comes to the villa raging, and is cooled off by a good soaking with the hose, the servants performing this service for their mistress. 'The upshot of it all is that the uncle comes to the island, but Count Sigismund is no longer the willing suitor, and Dorothea has no better opinion of him than before. She has fallen in love with Peter, and they go off to England together on Peter's yacht to be married.

**MISS MISCHIEF**

- **Type**: Film
- **Date**: 1920
- **Loc. in Archive**: 1920_03-06_motionpicturenew212unse_ftrade_MPN.txt
- **Extra**: 00000
- **Abstract**: Character of Story: Comedy. Theme: Love- Characters: Winifred Baldwin, known as Miss Mischief; Hughey Granger, West Point Cadet; Blinks Bawker, highwayman; Deacon Tinker, bashful bachelor; Martha Wallis, almost an old maid; Mr. and Mrs. Baldwin, Winifred's parents; Miss Prim, principal of Miss Prim's School; Colonel Waters, West Point commander; Theophilus Pugsley, a teacher at Miss Prim's. The Plot: Winifred Baldwin, variously called Winifred, Miss Mischief and Billy, is a Tom Boy. She is the leader of the children in her village, and even when approaching young womanhood still continues to play pranks with the little tads and to tease Sergeant Hughey Granger of West Point who is inclined to regard her as a little girl. A highwayman has been loose in the neighborhood and as a joke Winifred leads her gang of children into holding up Deacon Tinker and Miss Wallis who are riding in the Deacon's buggy. The Deacon is tied to a tree and after ward is robbed by the real highwayman. When he obtains his freedom he makes such an earnest complaint of Winifred's behavior that she is packed off to Miss Prim's school for young ladies which is in the neighborhood of West Point. Here Winifred resumes her acquaintance with Hughey who now finds her almost
grown up. Although at a young ladies' school Winifred still likes to play jokes and becomes a ring-leader in the innocent mischief of the girls. She attracts the attention of an instructor, one Pugsley, who attempts to force his attentions upon her and who takes a great delight in getting her into trouble with the school authorities when she repulses his advances. One night Hughey has leave of absence and Winifred comes down a rope from her window and accompanies him to town where they go to dinner in a restaurant on Broadway. As a joke Winifred sets his watch back. Pugsley discovers Winifred's escape and gives the alarm. Miss Prim notifies the West Point commander that Hughey has eloped with one of her girls and a detail is sent out to arrest them. Meanwhile the highwayman, Blinks Bawker, has broken into the barracks and stolen a good deal of stuff from the boys. The robbery is discovered and an alarm is sent out that he is in the woods somewhere in the neighborhood of the Prim school. Hughey discovers that his watch is slow and that he scarcely has time to reach West Point in time to avoid being absent without leave, but learning that the highwayman is abroad does not dare send her back to school alone. They arrive at the school to find it surrounded by cadets who are looking for Hughey as well as for the highwayman. She insists that he comes into her room. He does so only after she agrees to become engaged to him. She then plans to lead the cadets astray by making them think that she is the highwayman. She succeeds in drawing them away from the school while Hughey gets out. The highwayman really has been hidden in her room and now makes for the woods. There he comes upon Winifred and attacks her. Hughey is caught and arrested, but upon hearing Winifred's outrages, breaks away and goes to herrescue capturing Bawker. Winifred, Hughey and Bawker are all taken before the Commandant, who when he hears their story, alters Hughey's leave of absence to make it twenty-four hours which gives them time to be married. The Deacon and Miss Wallis who have become West Point grounds, contrary to regulations, are also arrested but released with a warning to do their courting later West Point and another New PXXS Highlights: There are many plot details and situations not described. Good ingenue comedy of the lighter type.
"Molly O" has the name role played by Mabel Normand, who is the daughter of a Tad family in a big town. Her dad is a day laborer, ma takes in washing to help along the cause, and Jim Smith has been picked to be Molly's hubby. He Is a husky who works In the same ditch with dad. Molly, how- ever, has other ideas, and she man- ages to capture the wealthiest young bachelor in town. He is a doctor, and they meet in a tenement where there is an infant 111. He takes her home In his car, and a few Sundays later they meet in church. He again takes her home and stays to Sun- day dinner. Yes, a regular boiled one! After it Is all over, dad fells the wealthy young doc that he has been trying to raise a respectable family and that he'll be Just as well satis- fied if doc will forget the address. But the church is giving a charity ball, and Molly steps in at the proper moment to lead the march with the young Prince (who Is the doc) In place of the girl he is en- gaged to. The latter, who has been out on the balcony spooning with her real love and has missed the cue for the march, breaks off the engagement then and there, and Molly steps right In. But when she gets home that night dad is waiting for her with a strap and turns her out. She then turns to the doc, who marries her that night That logically should have been the finish of the picture, but the producer thought a few thrills were needed, and he paddled out a few airship scenes and a couple of coun- try club bits and little things like that They weren't necessary at all, but they place tho picture In the class of the big Drury Lane mellere, and as such will help the box office angle in the factory and tenement neighborhoods. For the big houses it will be en- tertaining at that, for Mabel Nor- mand does manage to get to the au- dience, for the role in the first part of the picture has lost none of the charm that the Cinderella theme ever has had. F. Richard Jones, who directed "Mickey," is likewise responsible for "Molly O." There Is nothing to rave about In direction in this picture and the photography hasn't a chance for medals, but the picture will Ret patronage.

**Money! Money! Money!**

<table>
<thead>
<tr>
<th>Type</th>
<th>Film</th>
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<tbody>
<tr>
<td>Director</td>
<td>Joseph Kaufman</td>
</tr>
<tr>
<td>Date</td>
<td>1915</td>
</tr>
<tr>
<td>Loc. in Archive</td>
<td>1915_07-10_motionpicturenew121unse_ftrade_MPN.txt</td>
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<td>Extra</td>
<td>00000</td>
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<tr>
<td>Running Time</td>
<td>One Reel</td>
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Because his young wife gets peevish over their proverty and is glad to accept the innocent attentions of a rich bachelor friend, Roy (Joseph Kaufman) is tempted to steal some money entrusted to his care, but plans an elaborate abibi beforehand. He is frustrated by a real burglar getting at the money first. Although the money is re- covered, the scare teaches Roy a strong lesson and he rises above temptation in the future. The visit to the real circus b" the wife gives the director a chance for some interesting views of the circus parade and animals. Ethel Clayton, Joseph Kaufman, Walter Law and William Turner form a cast of whom good work is expected and usually given, this being no exception. Jos. Kauf- man directed the scenario of Lawrence McCloskey.

<table>
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<tr>
<th>Genre</th>
<th>Drama</th>
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<tr>
<td>Date</td>
<td>5/2/2015, 8:30:18 AM</td>
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**Notes:**

- 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
- 1915_07-12_motography00test_ftrade_MOT.txt
- 1915_07-12_motography00test_ftrade_MOT.txt

**Mr. Fuller Pep**

**Type** Film
**Date** 1917
**Loc. in Archive** 1917_01-06_motography17elec_ftrade_MOT.txt
**Extra** 00000

An Old Bi'd Pays Him a Visit — The stork with his basket goes out in search of Mr. Fuller Pep's house. He has many adventures on the way. He gets in the home of a bachelor and is kicked out. At the old maid's house he meets the same fate. Finally he arrives at Mr. Fuller Pep's residence and offers him the basket. Fuller takes out a baby, but when the stork tries to get him to take two, he protests.

**Date Added** 5/2/2015, 1:46:52 PM
**Modified** 5/2/2015, 1:47:18 PM

**MR. FULLER PEP — AN OLD BIRD PAYS HIM A VISIT**

**Type** Film
**Date** 1919
**Loc. in Archive** MPW_1917_03_movpict31chal.txt
**Extra** 00000

Running Time on same reel with THE LAND OF BUDDHA

The stork with his basket goes out in search of Mr. Fuller Pep's residence, and has many adventures on the way. He calls at the home of the bachelor and is kicked out with no apology. He meets the same fate from the old maid. At last he comes to Mr. Fuller Pep. He offers his basket, and Fuller takes a baby out of it. But when the stork tries to get him to take two, Fuller protests.

**Date Added** 8/15/2015, 11:17:25 AM
**Modified** 8/15/2015, 11:18:40 AM

**Mr. Jarr and Love's Young Dream**
• MY PRINCESS

Type Film
Date 1912
Loc. in Archive MPW_1912_01-03_movingpicturew011newy.txt
Extra 00000

Lois Sheridan, an orphan, to make a living, hits on the idea of telling fairy tales to rich people's children. She interviews Hal Meredith, a rich bachelor who is much interested in the girl, and wishes to help her, but he has no children. He borrows four kiddies and sets Lois at work, representing the children to be his own. One of the children, named Davey, is a cripple, who becomes much attached to the story-teller and has named her "my Princess." One day Lois enters Meredith's study and sees him paying and dismissing the kiddies. This unfortunate affair breaks up the story telling. After a while Hal resolves to write Lois and he sends the note by the cripple. The story-teller refuses to accept it. On the way to report Davey is run down by an automobile and injured. He still has the letter and sends for Lois and Meredith. He then tells his story to the story-teller and Davey slioms them the closing paragraph of one of the fairy tales which reads: "And so the prince and the princess were married and lived happily ever after."

Date Added 5/3/2015, 8:49:49 PM
Modified 5/3/2015, 8:49:49 PM

• My Valet

Type Film
Date 1915
Loc. in Archive 1915_07-12_motography00test_ftrade_MOT.txt
Distributor Triangle Keystone
Abstract

Featuring Raymond Hitchcock, Mack Sennett, Mabel Normand and Fred Mace. The bachelor goes to the coast on a pleasure trip, taking with him his valet, and after arriving in California they are driving along the highway when a girl rides past on a runaway horse. The bachelor saves her and a foreign admirer with whom she had started out for the gallop returns home and tells her parents what had happened. Just then the girl comes in and shows her parents the man's card. The girl's parents recognize in him the son of an old friend who when young had become betrothed to the girl. They send a note to the bachelor reminding him of this and inviting him to be a guest at their home. The bachelor has his valet change places with him, and when once arrived at the house and he discovers that the girl is the one he rescued in the morning he desires to change back, but his valet threatens exposure. Later when the bachelor saves the girl from drowning and the foreign count and the valet are taken to jail the young bachelor and his fiancee — from youth — pledge the troth of grown-ups.

Date Added 5/2/2015, 9:23:58 AM
Modified 5/2/2015, 9:24:42 AM

Notes:

- 1915_07-12_motography00test_ftrade_MOT.txt

• My Wife

Type Film
Date 1918
Loc. in Archive 1918_01-06_motography19elec_ftrade_MOT.txt
Distributor Empire-Mutual
Extra 00000

NOT up to the standard set by "Outcast" or "Please Help Emily," but diverting enough to please Murdock admirers, this picture will entertain the average audience fairly well. It is a comedy drama based upon a frequently used but seemingly popular dramatic situation, a marriage in name only from which a real romance develops. In handling the subject, good taste has been used to avoid risqué situations but the action is slow and loo much depends upon the acting of the star. Miss Murdock, with an appealing story and clever situations to aid her, has shown ability as a screen player, but in this case she has not the aid, for the story is mediocre. The photography and outdoor scenes are the most pleasing feature of the picture. Dell Henderson directed. Michael Morton wrote the story. The large cast of players includes Rex MacDougal, Ferdinand Gottschalk, Jules Rancourt, Herbert Druce and others. The story: When Beatrice Hammond's maiden aunt was on her death-bed, she added a codicil to her will that unless Beatrice was married before her eighteenth birthday, the large bequest left to her shall revert to others. Gerald Eversleigh, a wealthy bachelor and a lifelong friend of Beatrice, is named as one of the executors of the will. Beatrice believes herself in love with Ronald Farwell, who has been called to the colors and sent to France. When Beatrice learns of the codicil to the will, she persuades Gerald to marry her, "in name only," in order to save her inheritance, with the understanding that they shall be divorced when Ronald returns from France. Ronald is wounded in action, falls in love with the French girl who nursed him in the hospital, and marries her. In the meantime, Gerald has fallen desperately in love with his "temporary" wife and becomes jealous of the attentions of other
men to her, while fervently praying that Ronald will reap all the glory of a dead hero. Ronald
returns from France with wife and offers Eversleigh a bribe of sixty thousand dollars if he will
remain married to Beatrice. Eversleigh, who has discovered that his love for his wife is
reciprocated, considers it a good bargain, but refuses the money, and the denouement is a
happy one for all concerned.

Date Added 5/2/2015, 3:21:32 PM
Modified 5/2/2015, 3:22:40 PM

• NATURE'S NOBLEMAN

Type Film
Date 1910
Loc. in Archive MPW_1910_07-12_moviefile07chaltxt
Extra 00000

Once in a while we hear of men who make sacrifices for their friends or family, but rarely do
they cast aside the love of a beautiful woman for the sake of another's happiness. Cameron was
of a different type, how-ever. In business lie was liberal, considerate of iployees and honest In
his dealings witli the public with whom he dealt. His love for Agnes was of the liig'.iest and
most enduring type, the best that man could give her, and she seemed to be satisfied until the
day Cameron's brother came home, wan and pale, his health wrecked by fever, caring very little
whether he lived or died. Then, at tie request of Cameron, she began to nurse the brother back
to health and strength. She soon found her interest in this weakling to be more than charitable.
Gradually her affection grew un- til she realized a union witli her betrothed could never be. The
brother grew strong and rugged and with his change of health came a desire to claim this girl
for his own, yet he dared not speak the words which he knew must break a brother's heart. He
finally decided to go away and let time bring about a change of feeling which perhaps she
entertained for him, only out of pity. When he tried to tell her he was going, they were seated In
the parlor and she was reading to him. Sud- denly she laid aside her book and looked into his
eyes. The magic of that glance forever killed his good intentions and before he realized the
possible consequences she was in his arms, kissing him pas- sionately. Cameron came in at this
moment and took in the scene at a glance. Crushing back his emotion, he smilingly
congratulated the pair and went to his room. There he gave way to his feel- ings and cried like a
child. The more he debated •with himself the more he realized the necessity of leaving the
scene of his troubles, so he packed a grip and slipped out of the house after leaving a note for
his mother and brother. We find Cameron, years after, sitting in his bachelor apartment looking
at a photograph, the light from his reading lamp shining down on his face as lie calmly smoked
his pipe and dreamed of the past.

Date Added 5/3/2015, 5:31:57 PM
Modified 5/3/2015, 5:32:26 PM

• Naughty Henrietta

Type Film
Date 1915
Loc. in Archive 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Distributor Beauty
Abstract
Neva Gerher and Webster Campbell play this comedy which shows how a coquette wins an attractive but confirmed bachelor by sending him each month a calendar adorned with her picture. Amusing, but rather silly.

NEAR TO EARTH

Type Film
Date 1916
Loc. in Archive MPW_1916_10-12_movingpicturewor30newy
Distributor Biograph
Extra 00000

Two brothers, Gato and Giuseppe, run a truck farm in the West. Gato has become tired of a bachelor's life, so seeks Marie, the fishermaid. Marie, at the beach sees him coming down and beckons to him. He no sooner reaches her when she runs away. However, Gato sorrowfully tutches her. At the shrine In the little shrine where Marie and Gato plighted their troth and swore eternal vows, he finds them. The sight of the shrine is enough for Marie, for it brings back with overwhelming force the sacred vows she had sworn to Gato. Besides, Sandro has shown his true character by compelling her to carry the pack. She welcomes Giuseppe with outstretched arms, but her joy soon turns to terror for the two men clinch in a desperate struggle and Sandro was rolling down the rocky embankment on the beach below. No harm, however, came to Sandro, for picking himself up, he walked off a sadder but wiser man. Giuseppe took Marie home. Outside she paused in fear. Gato had returned home, his surprise complete. A new hat lay upon the table. Bundles were strewn upon the floor, but nowhere about could he find Marie. She slunk down upon the steps, but at last Giuseppe vailed upon her to enter. He pushed her gently through the door, where she faced her lord. After reading the note, which she had left, Gato could think of only one explanation, "You have ruined our lives forever," he cried. "There can be no other way than death to wipe out disgrace." In his rage he began to choke her, but she, taking the stiletto from the table, begged death by that rather than at his hands. As the dagger descended, he suddenly
let it fall, for his strong love for his wife surged to the surface. As his brother retired, Gato brought forth the presents he had purchased her, and told her of his luck.

**Nellie, the Beautiful Housemaid**

- **Type**: Film
- **Date**: 1908
- **Loc. in**: file://localhost/Users/lspiro/Documents/MHDLcorpus-to-1929/MPW_1908_05_MPW02-1908-05.txt
- **Distributor**: Vitagraph

Three old bachelors, retired sailors, one keeping house. One is frying something in a frying pan; another is sewing buttons on his pants. The remaining one is setting the table. They are dissatisfied and get into an argument over their respective duties. One suddenly has an idea. They put their heads together and send this "ad" to the paper: "Wanted — Pleasant young woman for housekeeper for three elderly gentlemen: Apply by letter only. Bachelor's Hall." The next morning they are anxiously awaiting the postman. He finally arrives, bringing a bundle of answers to their advertisement. Finally one is selected, in which the applicant gives her age, states that she is a good-looking brunette with amiable disposition and a first-class cook and laundress. The name signed is "Nellie White." An answer to this is sent, and in due time a response comes announcing Nellie's arrival on the 10:30 train. We see the three men sitting down, each one endeavoring to think of some plan whereby he can meet the brunette without exciting the suspicions of his companions. First, No. 1 sneaks into his room, brushes his hair, puts on a new necktie and fancy vest. Watching his opportunity, No. 2 goes to his room, dons his silk hat, and with his cane and buttonhole bouquet is quite the "giddy boy." No. 3 retires to his apartment, trims his beard, puts on a toupee and otherwise adorns himself and is ready to meet the newcomer. Each old bachelor thinks he has fooled the others and one by one they start for the station. The first one arrives, looks down the track, walks up and down, proud of his appearance. Suddenly No. 2 looms up, and both he and the first arrival are terribly confused, each endeavoring to look and appear innocent. No. 3 arrives finally, notices his companions and pretends to be out for a little stroll. The train finally pulls in and an enormous colored woman, the only passenger, to alight, jumps off, carrying a valise marked in large letters "N. TV." The old men are rooted to the spot. The lone passenger waddles over to them, shows them the letter and introduces herself. They look at each other, join arms and dejectedly start for home. Nellie following. Reaching Bachelor's Hall, they enter. The men get into a sarcastic argument over their manner of dress and retire to their respective rooms. Nellie removes her bat, puts on a apron and starts to work, cleans and straightens things up and cooks a fine dinner. The bachelors return in a rather glum frame of mind. They sniff the dinner and their manner immediately changes. They sit down and eat heartily. The new cook has more than met their expectations. They all stand up and drink a toast to Nellie. 616 feet.

**Noble Bachelor**
**Noble Bachelor** in Holmes Series Is Strono Drama
The Noble Bachelor, one of the series of two-part Sherlock Holmes stories which Educational is releasing, easily will rank as one of the best so far shown. It has a mixture of drama and comedy, the former predominating and the latter just sufficient in quantity to operate as a leave-en for'r'e. Eille Norwood in the role of Sherlock sustains his reputation of capacity for finished work, of portraying the detective in dignified and convincing manner. In the present instance Sherlock has an unusual case — that of a bridegroom deserted just after he had been formally pronounced a husband. At the ceremony the bride discovers husband No. 1, whom she had supposed dead. Her trepidation matches that displayed by the bridegroom when a former flame had denounced the marriage a few moments before. The detective straightens out the tangle to the satisfaction of the four concerned. It's a pretty story, with a good measure of suspense. G. B.

**Nobody to Love**

Neely Edwards and Bert Roach 1 reel A bachelor's life isn't always to be desired. Maybe the fair sex after seeing this will be a little more lenient with the next masher encountered and give him credit for a heart a shade less black than darkest Africa. He may be following the advice of a friend and looking for a better half to care for him and sew buttons on his clothes where they are needed most — just as Neely Edwards does here. Anyway they'll get a good laugh watching the troubles he gets into.

**No Wedding Bells for Him**
The latest BI06HAPH Comedy Hovelty shows how as old bachelor was In-veigled from the comforts of his city den to the conn-try where he spent a day of torture at the home of a married friend. Bis expere-riences go from had to worse, until finally he breaks away and runs for his life.

**Abstract**

"Occasionally Yours" has a good story. By that I mean it could have a good story, because it contains a good story idea. But Gasnier has botched it and Lew Cody has killed it. And you have "Occasionally Yours," a film with a few semi-nudes thrown in to catch the yokels, and tiresome stupid society drama for all but a few hundred of the 5000 feet. The nudes appear in the first reel. They seem to have wandered out of "Kismet" and feel quite un-happy in their so-called Bohemian surround-ing s. The story idea is that of a young man who tries to get married properly, but finds womankind fickle as mankind and decides to live a bachelor life, with diversitements from ladies who sign themselves "Occasionally Yours." We might have had a ticklish comedy. We only have drivel. The best actor in the picture is a dog. His work is marked by intelligence, vivacity and a keen desire to please. The others: Lew Cody has one expression for all emotions. It probably is his natural expression, boredom. Betty Blythe is physically handsome, but acts atrociously. Elinor Fair weeps and faints with monotonous regularity. The settings are cheap.

**Oh, You Uncle**

" Oh, You Uncle, " is written by Bide Dudley and produced in one reel by Clay M. Greene, is released by the Lubin Com-pany, May 27, through the General Film Film Company. A festive bachelor with a sporty nephew seeks to conceal their pro-clivities from each other with a gay sou-brette taking an active hand in the game. The cast includes June Dane, Lenore Peacock, Edithe Pierce, Francis Joyner, and Kempton Greene.
• **One Bride Too Many**

- **Type**: Film
- **Date**: 1917
- **Loc. in Archive**: 1917_07-12_motography18elec_ftrade_MOT.txt
- **Distributor**: Victor

**Abstract**

With Matt Moore. Tom sublets his apartment to Jean Dupree and his daughter, Jeanette. That night Tom goes to a farewell bachelor dinner given in his honor. At the apartment, Jeanette admits her lover, Alfonse, a poor artist, whose suit is not approved by the old French man. On discovering the presence of the artist, Dupree promptly ejects him. Tom-feasts too well at the dinner. Instead of going to the hotel he automatically goes to his apartment, enters his bedroom and begins to undress. It is the room occupied by Jeanette. Papa on hearing voices comes in and demands that Tom marry his daughter the next day. In spite of his apologies and explanations Tom is dragged to the church. There he finds Grace, her father and the entire bridal party, who have been anxiously waiting for him. Dupree finally permits Jeanette to marry the man of her choice.

**Date Added**: 5/2/2015, 2:20:31 PM
**Modified**: 5/2/2015, 2:21:02 PM

• **ONE NIGHT, AND THEN**

- **Type**: Film
- **Date**: 1910
- **Loc. in Archive**: MPW_1910_01-06_movinwor06chal.txt

**Abstract**

Calumny is positively the worst offense against God and man, for it not only affects man, but presumes upon God’s justice. No mortal power can reveal the secrets of the soul. God alone knows our hidden workings even better than we do ourselves. He reasons our faults and our virtues, giving value according to conditions. We may spend a life in absolute indifference, but there will come a time when we shall have an opportunity to prove ourselves. This chance came to Henry Revol, and happily, he seized it, though it cost him in a worldly reckoning, dear. Revol was a wealthy bachelor, who had nothing but time and money at his disposal. We see him at his mansion in the midst of a Bohemian gathering. The party is made up of the lights of the theatrical, literary and art circles. It is nothing unusual: simply one of the reckless affairs so often held at his home. These are the “false pleasures” of life, made all the more pronounced when contrasted with the “simple life” — a scene in an humble home where a mother lives in the love of her children. Revol is simply burned up by the fires of dissipation, and at a succeeding affair falls fainting in his chair. The doctor summoned, tells anticipate fate, but the thought of the jeering of anticipate fate, but the thought of the jarring of his fawning friends pricks his pride, when a plumber enters his home to do some repairing. An Idea strikes him. He will exchange clothes with him and go out somewhere Incog. This he does, and lifter leaving what money he has about him on the mantel, only taking enough to pay for a room for the night, and
throwing his now useless keys in the fireplace, he leaves and engages a room in the poor section of the town. Paying for the room, he sits with revolver in hand while he smokes the last cigarette. As he blows the last puff of smoke out, he places the pistol to his head, when a low sorrowful moan reaches his ears. He listens, but all is still. Again, the pistol is raised, and again the cry, now louder and more prolonged. Going to the connecting door he plainly hears the sobbing of a woman in grief. He knocks, and the door is opened, and there he sees the poor mother bending over her sick child, helpless, as she hasn't any money for medicine or food. Here is his opportunity, but as is nearly always the case, there is an obstacle. He has no ready money himself. He will return to his home for it, but how will he get in as he has thrown away his keys and destroyed his identity? Under these conditions, he is forced to break into his own house to bestow his charity. This arouses the servants and he is shot down as a burglar. When they discover his identity they summon the doctor, to whom he exclaims: "Doctor, you can do nothing for me. Go and relieve the wants of the poor family." This the doctor does, and Revol's last moments are made bright in the thought of being at last given an opportunity to do good. The next day when the doctor visits the poor woman, sunshine bathes the modest home, and she wants to know what return she can make for all these blessings. The doctor at first intimates nothing, when he notices a lily in a vase at the head of the child's bed. This he takes and places on the bier of Revol. "And the greatest of these is charity."

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**ONE TOO MANY**

**Type** Film

**Date** 1916

**Loc. in Archive** MPW_1916_01-03_movingpicturewor27newy.txt

**Abstract**

Plump, a care-free bachelor, after a stormy night, awakes to find a letter from his rich uncle, stating that he is going to pay him a visit in order to meet his wife and baby. Plump who has been getting an income for this mythical wife and baby, is frantic. He employs Runt, the janitor, and also seeks the services of Doris, an actress, to get him the much neededfrau and kidlet. Runt scurries around and corrals a bunch of babies. A male friend of the actress searches the apartment house for a child, a series of complications arise in which one baby answers the purpose of all the parties who are trying to help Plump. Plump, in order to play safe, persuades Madame Nitouch, a French woman, to pose as his wife for the afternoon. Runt also commands his wife to help out Plump. Mrs. Newlywed, who needs $50.00 to pay for a new dress also agrees to be his wife. The time is near at hand for the uncle to arrive. The baby has disappeared from Plump's room and Runt is forced to be the baby. The uncle, who is near-sighted, arrives. The deception is proving a success when the uncle asks to see the wife. To Plump's horror the three women make their appearance at the same time. The uncle 2-ets wise and Plump is on the verge of losing his income when Doris, the actress, who is an old flame of the uncle, arrives. The uncle acknowledges defeat, gives Plump a fat check and hikes back home, while Plump and Runt divide the spoils.

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**ONE TRAVELER RETURNS**
**One Wild Time**

Type: Film  
Date: 1926  
Loc. in Archive: 1926_01-06_filmdaily3536newy_ftrade_FDY.txt  
Extra: 00000  
Abstract: Ben Corbett and Pee Wee Holmes are featured in this Universal-Mus- tang which runs along the same lines as their previous releases of this series — burlesque western. There is nothing-startline'ly new about the storv. but from the standpoint of en-tertainment value, this is one of the best of the series. ’Pee Wee s'ets around an embar- rassing situa'tion when he is molested by a flock of women who seek hi^ hand in marriage by rounding up all the bachelors 'n town. Then comes his turn to fall in lo-vep which is= rather unfortunate for ppp Wee in ^•ipw of the fart that his friend Ben falls in love with the same srirl, and "specially since the girl leaves them flat to go off with another. There are some good comedy situ- ations which Ben and Pee Wee han- dle effectively and which should go over nicely in the neighborhood houses.

Date Added: 8/18/2015, 9:20:44 PM  
Modified: 8/18/2015, 9:21:07 PM

**OSCAR IN SEARCH OF A WIFE**

Type: Film  
Date: 1913  
Loc. in Archive: MPW_1913_10-12_movingpicturewor18newy.txt  
Extra: 00000  
Abstract: Oscar advertises for a wife. He stipulates that she must be either a widow or a young girl, also adding that good cooking 'was essential. The first applicant was Carmen Moulton, who proved to be much too boisterous, and got up to all kinds of pranks. Oscar decided she would not do. He next calls upon Widow Martin, a lady who had buried three husbands. When Oscar saw the lady — well, he fled hastily. Pamela, his cook, then thought she would try her luck, and with
the aid of a professional "poet." she addressed Oscar In verse, and her suggestions brought him a vision of true happiness. He wrote, making an appointment, and the following evening Oscar made tracks for the rendezvous, where, to his utter surprise, he met his cook. That decided blm: it was no use search-ing for a wife. Much better to remain a bachelor and enjoy the delicious meals Pamela served. Con- sequently, be increased her wages by one pound a month and put all thought of a wife behind him.

• OTHER PEOPLE'S CHILDREN

Type Film
Date 1912
Loc. in Archive MPW_1912_10-12_movinwor14chal.txt
Abstract A confirmed bachelor driven to distraction by the neighbor's children, receives the news that his brother has left for Europe, and is sending his twins and their governess to him on a visit, during his absence. Upon arrival, the governess proves to be his Ideal, but oh, the twins His patience is tried beyond endurance. Their pranks lead them to a home quarantined for scarlet fever, and soon after they, too, take the fever. During the quarantine he and the governess learn to love one another through their anxiety for the welfare of the children. After the recovery, the twins, while play-ing church, marry their uncle and governess, thus breaking the Ice, and relieving the bashful bachelor.

• Otherwise Bill Harrison

Type Film
Date 1915
Loc. in Archive 1915_04-10_pictureplayweekl01unse_ffan_PPM copy.txt
Distributor Essanay
Abstract A couple of kiddies — he a newsboy, and she a rich man's child — have an "affair." He falls asleep and dreams of being a government detective. It is all the way it would be in the movies. She is a reporter on a big city newspaper. Read how they rounded up, together, a band of drug merchants in this story based on the Essanay two-part picture play — and laugh. The principals in the cast were Ruth Stonehouse and Joseph Byron Totten. 'rpHERE she is — right on time!' ● The newsboy hurried around the corner into the residential street. He nodded approvingly as he saw the little girl who stood on the steps of a private house midway of the block. "She ain't failed to be there once, at zactly quarter a past three, in all these weeks since she first bought a paper off me," he commented. "That's the kind of a gal I like — one yuh can depend on. 'I'll bet the guy that marries her'll never ihave to wait around fer an hour or two ;Or three while she's puttin' on her hat !' I At that moment, turning her
head that way, the little girl saw him. Her face I broke into a welcoming smile. She was j as pretty as a picture, with her black I curls, and in a stififi- starched white I dress that ended above her knees. Some rich man's daughter she was. to judge ifrom her appearance. But the newsbo) j could not control the quickened beating of his heart as he approached her. "She's got me goin'," he confided to I himself. "I'm dead stuck on her, that's jail there is to it." I She greeted him as he stopped before her, holding out a penn) i in her hand. "Good afternoon !" said she. The boy gulped, and tugged at the peak of his cap in a belated' courteous salute. "How are yuh?" he mumbled. He took the paper she always bought from the pile under his arm, and handed it to her. At the touch of her fingers ij as they placed the penny in his palm, his face turned two shades redder. "Thank you," she said, smiling at him again. ■ Then she opened the paper, and low- ered her ej es to the front page. Her gaze traveled over the headlines slowly, in pretended absorption. She pointed to one, the largest of all. "A\what does that say?" she asked him. He drew near and looked over her shoulder. " 'Gang of Dope ^vlerchants Sought by Government,' " he read the heavily typed headline for her. And under neath it the less-black words of the sub- head : " 'Sale of Illegal Drugs, Said to be More ^^'idespread Than Ever Before in City's History, Laid to Big Ring. Government Sleuths Unable to Discover Identity of Men Supplying Druggists With Dope.' " She looked at him admiringly. "You're awful smart," she told him. "I haven't been to school 5-et, and I can't read. What does 'dope' mean?" "It's a kind o' stuff," he answered, "that makes people go crazy. The drug stores ain't allowed to carry it. you know, but the} get hold of it, somehow. Like the paper, here, sa) s — by buyin' it off a gang o' crooks who make a busi- ness of peddlin' it around. If the gov'-ment could get hold of 'em, it'd send 'em all to jail." "They ought to be arrested !" she de- clared, with flashing eyes. "I think they're the worst people I ever heard of, to want to make folks crazy. I'd like to catch them and send them every one to prison !" "So would I," said he, grinning, though his own eyes held a glow of awakened ambition. "It says under neath what I read yuh out o' the paper that there's a reward of a thousand dol- lars for anybody that'll give information leadin' to their capture. Gee, I'd like to be the one to win that !" She leaned eagerly toward him over the railing of the stoop. "Maybe you could, if you tried !" she breathlessly encouraged. At that moment the door of the house opened behind her. A servant called her name, and, when she turned, ordered her to come inside. With a wave of the paper in her hand, she ran up the steps and was gone. The newsboy continued on his way. "'Alary,' " he repeated the name by which he had heard the servant call her. "It's a pretty handle — pretty-, and prac- tical, too. The same as she is. And so she thought I'd be able to nab them coke sellers, if I was to try?" A musing smile on his lips, he hesi- tated. Before him one of the entrances to Central Park opened invitingly. He crossed the street and went up the as- phalted path, to sit down on a bench in the sun. Close by, but hidden from his sight by a bend in the walk, he could hear the laughter of children playing under the watchful eyes of the nurse- maids with whom they had been sent out from the near-by private houses and fashionable apartments. Yawning, he withdrew one of the pa- pers from the bundle he had put down beside him on the bench. He read again the offer of the thousand-dollar reward. Then he looked off into space through, narrowed eyes. Suppose he was a government detec- tive? His head nodded. He was a con- stant patron of the picture shows, and he began to visualize it as it would all be in the "movies." He slept. It was midnight. Entering his luxu- riously furnished bachelor apartment. Bill Harrison, employed by the United States government as a detective, turned on the light. "Ayura," he called to his Japanese valet. The short, black-haired manservant at once appeared. "Has anything come for me while I was out?" Bill Harrison questioned him. The servant presented him with a letter. "Only this, sir," he replied. 16 PICTURE-PLAY WEEKLY Bill Harrison smiled as he recog- nized the handwriting on the envelope. It was from Mary, the girl he loved. She had gone to work for one of the big metropolitan newspapers, after her father had lost all his money. Six times Bill had proposed to her, and six times she had refused to give him the answer he sought. For the paSt month they had both been working on a case together. Yet not exactly together, either. Mary, assigned to the story by her editor, wanted to round up the gang of dope merchants the government had set Bill to catch, before he did. She had boasted that she could do so. And he had ac- cepted the challenge in the spirit of friendly rivalry in which it was given. So far, the
The girl had better luck than she had. After four weeks' work on the case, Bill Harrison, the best detective the government had ever had in its employ, had been unable to unearth a single clew as to the identity of the crooks who were supplying the drug-gists of the city with unlawful drugs. Mary, on the other hand, had come within an ace of making the capture of the whole gang. It had happened ten days before. Stepping into a drug store to purchase some postage stamps, she had seen a man engaged in what had looked to her like a suspiciously furtive conversation with the proprietor. She had believed that he might be negotiating the sale of morphine or cocaine with him. When the man had gone out of the store, she had left it at his heels. For the next half hour she had succeeded in keeping on his trail. He had stopped at two other drug stores on the way, engaging their owners in the same stealthy conversation each time, and in one store handing over a number of bottles whose contents Mary, looking through the window, had recognized as morphine tablets. She was on the trail of a member of the gang! If she could continue to follow him, unperceived, she would lead her straight to the hang-out of the crooks. But the man had discovered the fact that she was shadowing him. He had turned down a dark side street, to wheel in it and confront the girl, who had followed him, with a revolver in his hand. She had come away without her own pistol, and so she had been forced to turn and run. In her flight she had dropped her hand bag, and looking back over her shoulder as she ran, she had seen the man pick it up and begin to open it to learn her identity. Now Bill Harrison opened the letter she had sent him. His lips puckered in a whistle of surprise, and he read it through a second time: "Dear Bill: I've just received an anonymous note, from some one who claims he is a victim of the drug habit, and, in revenge for the way his life has been wrecked by the peddlers of the dope, he's tipped me off to the address where the gang who are supplying it to the druggists of the city can be found. Bill Harrison looked into space after he had read the note. "I'm not going to the corner," he decided. "The number is 3017 Fifth Avenue — you never guessed they'd be occupying a private house in that fashionable neighborhood, any more than I did, eh? I'm going there right away. I want you to come with me. "I'll have my pistol, and you bring along yours, and meet me on the north-east corner across the street from the house in half an hour from now. "Mary." Bill stroked his chin reflectively. He recalled his valet, to ask him when the note had come. The Jap told him it had been delivered by a messenger boy only ten minutes before. Looking doubtfully at the letter, Bill shook his head. "I'm not going to the corner," he muttered, under his breath. Mary stood on it for fifteen minutes, and then a whole half hour past the time she had set. Bill's failure to show up completely mystified her. Finally she came to the only conclusion which his conduct left for her. He was afraid to go into the house with her and brave the crooks in their den. • Well, she made up her mind — if he was afraid to do it, she was not. She crossed the street, and mounted the steps of the brownstone private residence whose address she had received in the note from her unknown correspondent. She paused to satisfy herself that her pistol was still where she had put it, in the right-hand side pocket of her jacket. And then she rang the bell. She had prepared a story beforehand which she hoped would get her into the house. Once there, if she found that the place was the headquarters of the ring of dope merchants, as she had been told it was, she could depart with enough evidence to bring back the police. 'The place would be raided, and everyone in it taken prisoner. The credit for it all would go to her. 'I'm from the Blue-front Drug Stores,' Mary whispered furtively to the man in a servant's liver)—who opened the door. She mentioned a chain of drug stores that operated throughout the city under a single ownership. The man peered out at her; then, as though satisfied that she answered to the description of some one he had been told to watch for, he stepped back with a low bow. "Step in, miss," he invited. Mary did not notice the mocking smile that played about the man's lips, or, if she did, she took it for a shadow from the dark hall wherein he stood. "Did you come to see Mr. Miller?" he asked. "I — yes," the girl faltered, on a chance. "I was sent here to buy a supply of cocaine for our stores. The police are watching everything so closely nowa-days, that we didn't dare risk having you send it to us. And that's why they sent me here — a girl — to keep the authori—ties from suspecting anything, in case they were watching this house. If they saw me go in, they'd think I was just making a social call, you see." The man nodded, watching her. • "That's real clever of you," he admitted. "I proved her story. "Clever of me" repeated
Mary appre-;hensive-. "What do you mean? It -} wasn't my idea, but the stores'." ■;v:
"That's what I mean," he corrected re-. 'j assuringly; "that the people who sent ii you were
clever to pick out you. a girl. j as their agent. But they needn't worry ■ about this house being
watched by the police. They don't suspect that this is our headquarters. And they're not going
to find it out. eit- er." > Mary thought to herself that he was mistaken. The police were going
to know what he had just told her — that this house was the hang-out of the gang the
authorities had been seeking for months — as soon as she could get out ' of it. She had enough
evidence, in the form of the man's admission which he had just made to her, to have the place
raided. Now, with an exclamation of pretended surprise, she raised her empty hands. "I've
come away without bringing my hand bag," she explained. "It had the money for the cocaine
in it, and I must have left it on the manager's desk. I'll go back and get it." She turned to the
door. "That won't be necessary," the man informed her, the same mocking smile flitting over
his lips. "If you're from the Blue-front Drug Stores, we'll trust you for any amount of the drug
you want." Mary bit her lip over the collapse of her ruse to get out of the house. She made
another attempt to carry it through. "But I'd rather pay you cash for it," she protested. "It
might prove dan- gerous if our name was to show on your books. I'll go and get my hand bag
" She broke off, at what she thought was a light of suspicion forming in the man's eyes. "I
think you'd better see Air. >ililler first," he told her. Seeing no other alternative, she al-
lowed herself to be led to the leader of the band. Miller was alone in the room save for a man whose
prostrate form la- stretched out on a couch. Another man lay on a sofa against the wall, with
his head pillowed on his arms, sound asleep. "I overheard you say something about having
lost your hand bag," the man PICTURE-PLAY AVEEkLY with the black beard addressed
her smil- ingly. 'Can this be it, i wonder?" The crook lifted from the table Mary's hand bag,
which she had dropped in her flight from the drug peddler she had followed into the side
street where he had confronted her with the gun. "You lost this, I believe," f\illler went on
suavel)-, "quite some time before to- day, didn't you? A week ago last Tues- day, to be
exact." Mary's cheeks had blanched. Was this a trap that she had walked into ? 17 "So you
begin .to understand, do you?" the leader of the gang sneered at her. "Yes, that letter you
received with the address of this house in it, was onl}- a decoy. I wrote it myself, to bring you
here. To get you into our power. And that's right where you are now. You won't follow one of
this agaui, young lady. You'll never get out of this house alive. You can take my word for it.
You see this instrument?" — as he spoke, he picked up a hypodermic from the table and
showed it to her. "It contains an overdose of morphine. And I'm "Has anything come for me,
while I was out?" Bill Harrison inquired of his Jap valet. 18 PICTURE-PLAY WEEKLY
going to inject it into your arm. You'll be dead in fifteen minutes more." Mary screamed as
the villain grasped her wrist and pulled her toward him, with the shining instrument upraised
in his hand. And then the man who had been asleep on the lounge jumped up. It was Bill
Harrison ! He was upon the leader of the ring of drug merchants in a single bound. Tear-
ing his hand from Mary's wrist, he grappled with him as Miller turned to defend himself against
his unexpected attack. Powerfully built as he was, the crook was no match for Bill. He bore
him back against the table, and twisted livery off his guard in the hall, and in a few minutes
had handcuffed and gagged him — with his own handkerchief — likewise. "Now watch me
get the rest of the gang," he told Mary, as she looked on. Stripping the servant's jacket from
the man, he put it on. Then, from the make-up box he carried with him, he proceeded to give
his face the exact ap- pearance of the other's. Just as he fin- ished, there was a ring at the door-
bell. Bill answered the summons. "Hello, Phil," the arrival hailed him unsuspectingly for the
other, as he walked into the house. "I've had a good Mary had been assigned to the same case
Bill Harrison was working on, by her city editor. him over, face downward, upon its flat
surface. Then, holding his wrists be- hind him in one. hand, with the other he drew a set of
manacles from his pocket and snapped them on the vainly writh- ing rogue, making him a
prisoner. "Oh, Bill !" Mary cried to him, in over- joyed relief. "How did you get in here " He
warned her to silence, with a fin- ger on his lips. Leading Miller to the armchair, he bound his
legs to it with his handkerchief, and with Mary's, which he borrowed for the purpose, he
gagged him. Then he tiptoed from the room. He caught the man in the servant's day, and sold
over a hundred dollars' worth of the coke " He got no further. For Bill, having closed the door,
had leaped on him and taken him prisoner. Five minutes later there was another ring at the
doorbell. Bill let another member of the gang in, and captured him the same way. And in
fifteen minutes more he had bagged another of the crooks. "I guess that's the whole crowd,"
he told Mary, with a grin. "You can tele- phone the police to send around the wagon now."
When she came back from the phone, Mary repeated her query as to how he had sot into the
liouse. "Oh, that was easy," Bill told her. "I guessed, when I read your letter, that the one you
had got, telling you to come here, was a ruse. I made up my mind that I'd be on the ground
before you arrived, so as to look after you in case you got into trouble. I didn't wait for you on
the corner, but came straight here, instead. I rang the bell, and passed myself off as a wealthy
victim of the drug habit who had been refused mor- phine at every drug store he had tried.
One druggist, I said, had at last told me that I could get the stuff at this house, if I could pay
the price. I said I was willing to pay anything for an injection of the dope. And so our friend
Miller, in there, agreed to let me have it. Of course, I spilled it on the floor. Then I lay dov\^n
on the sofa, pretending that the stuff had made me sleepy. He fig- ured I would be dead to the
world for another four or five hours, I gue- ss. And so that's why he let you into the library
while I was there. That's all." As he finished. Bill Harrison took both her hands .in his. "And
now that I've answered your question, suppose you answer one of mine," said he. "For the
seventh time — ,ill you marry me ; She pulled her hands away, shaking her head. "But I've
saved your life !" he argued, seizing her in his arms. She held him off by both hands on his
shoulders, struggling to free herself of his em- brace. "That's always the way it is — that's
always the way it is " The newsboy woke up with a start. "That's always the way it is in the
'movies' !" he finished, out loud, the pro- test he had been trying to make to the girl in his
dream. The little girl to whom he sold a paper every afternoon at a quarter past three, was
standing in front of his bench, shak- ing him by the shoulder. He sat look- ing at her dazedly
for a moment. And then he sprang to his feet and caught her in his arms and kissed her. She
backed away with round eyes, rub- bing at her mouth. "What're yuh runnin' away for?" de-
manded the boy, as she started up the walk after the nursemaid behind whose 1iack he had
kissed her. "Are you rub- bin' it off?" "I'm not running awa)'," she told him ; "'cause I'll be
here to-morrow, if you will. And I'm rubbing it in."

Date Added 5/2/2015, 6:04:23 AM
Modified 5/5/2015, 6:12:20 AM

Tags:

- photoplay-not-included-topic-modeling

### Other Women's Clothes

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Other Women's Clothes Released by Hodkinson. Story by Ethel Doncher. Camerman, J. R.
Diamond. Adapted for the Screen and Directed by Hugo Ballin. Length, 5,400 Feet. CAST
AND SYNOPSIS Jacqueline Lee, Mabel Ballin; Barker Garrison, Raymond Bloomer; Rupert
Lewis, Orauford Kent; Mrs. Roger Montayne, May Kitson; Joe Peinberg, William H. Straus;
Bessie Horowitz, Aggie LaField; Ellen Downe, Rose Burdick. Jacqueline Lee, a model, meets
Barker Garrison, a wealthy bachelor, who de- vises a plan whereby she will be able to have all
of the finer things of life. He "invents" an old lady who leaves her money to Jacqueline. He
confides in his friend Rupert Lewis, and tells him the real benefactor must never be known.
Transposed into a life of luxury she does not forget her former friends. At one of her big parties Lewis, under the influence of liquor, takes advantage of the opportunity to tell Jacqueline of his love for her, but being rejected proposes a toast to "the old lady in Rio de Janeiro . . . Barker Garrison." Jacqueline demands an explanation, and upon learning the truth disappears. Meanwhile Garrison has fallen in love with her and travels over Europe to find her. Unsuccessful, he retums to New York, and one day while motoring sees a girl fall beneath the wheels of another car. He picks her up and finds it to be Jacqueline. When she recovers he learns that she has become famous on the stage under an assumed name. He makes her promise never to run away again. The original story of "The Luxury Tax" by Ethel Doncher is adapted to the screen in the pro-duction of Other Women's Clothes. The title is rather misleading, inasmuch as very little effort has been made to show any display of gowns as one might expect. There are numerous twists to the plot and most of them are unconvincing. The story manages to hold a fair amount of interest and occasionally some good comedy has been introduced to liven it up. Points of Appeal. — Several very fine views of New York, a single shot of St. Paul's in London, and one of Notre Dame, have been successfully worked into the picture, and these possibly will be well received. Little or no sympathy can be felt for the heroine who fails to return the wallet and its contents regardless of the good purpose in which she uses the money, or at any rate if some attempt had been made to correct this it would leave a better impression.

Cast. — Mabel Ballin as Jacqueline Lee and Raymond Bloomer give pleasing performances. Aggie LaField as Bessie Horowitz is clever in her characterization of the shop girl. The remainder of the cast is adequate. Photography, Lighting, Direction. — The photography is probably the outstanding feature in the picture. An especially good shot is the splendid view of Times Square by night, which shows the electrical display in this section. Some good effects and changing lights have been secured in the interior shots. The film would bear cutting to speed up the action in parts.

• OVER THE BACK FENCE

Type: Film
Date: 1913
Loc. in Archive: 1913_cinenewgaz02cine_ftrade_CNP copy.txt
Distributor: Edison

Cast: Col. Crompton William Wadsworth Charles, his nephew Harry Beaumont Matilda Scraggs Mice Washburn Nell, her niece Bessie Learn Colonel Crompton, a bachelor, and his nephew, Charles, live in a house adjoining that of Matilda Scraggs, an old maid, whose niece, Nell, is very much in love with the bachelor's nephew. The old folks are sociable neighbours until one day the colonel's dog biles the old maid's cat, and the trouble begins. The colonel declares his nephew must pay no more attention to Nell. The old maid forbids her niece to speak to Charles. The young folks, however, carry on their courtship just the same over the fence which divides the back gardens of their houses. The elders tear them apart whenever they catch them in conversation, and so persistent are they in their endeavours to separate the young couple that Charles and Nell secretly make an agreement to pretend to quarrel. This has the desired effect on the old people, who are contrary enough to induce the young couple to make up again, especially as Charles makes himself quite agreeable to the old maid and Nell captivates the colonel. The deception of the pretended quarrel is so cleverly carried out by the young couple that the elders become quite discouraged in their vain efforts to reunite them. The old maid hits upon a plan, and invites the colonel and his nephew to an afternoon lea in her garden. The colonel, of course, accepts
the invitation, and attends promptly, accompanied by his nephew. Over their tea and...ike the
colonel mildly discusses the Strange attitude of the young people, and after much advice and
good counsel, the riders bring about, as they think, a most satisfactory reconciliation of the
young couple. Released April 16th. Length 975 feet.

Notes:

• MPW_1913_01-03_movingpicturewor15newy.txt

• OVER THE CRIB

Type Film
Date 1913
Loc. in Archive MPW_1913_07-09_movingpicturewor17newy.txt
Distributor Lubin
Extra 00000

Jerry Smithson is a lonely bachelor with a great and deep love for children. In desperation,
and to smother the heart ache, he goes to the asylum, where he makes daily pilgrimages to
watch the youngsters at play. About the same time a Mrs. Wendell, deserted by her husband,
and almost destitute, takes her child— to the asylum in the hope that it may be adopted by a
family that will give it the care and love it needs. Smithson is the man that adopts the child,
and Dorothy soon reigns complete mistress of the lonely bachelor's heart and home. Finding
he, in his awkward, ignorant way, is unable to properly take care of her, he advertises for a
day nurse, and Ethel Langdon, suffering from an equal amount of child hunger, applies for the
position and gets it. The child, Dorothy, takes to Ethel at once and gradually Smithson finds
himself in love with his adopted child's nurse. The culmination of their romance comes when
Dorothy, playing a kissing game with the two, orders Smithson to kiss "nursie," and the door
to a happy future Is opened to both. They are married and very happy. Mrs. Wendell,
however, finds herself in dire straits, and just about "the time she thinks she can bear the fight
no longer, her husband returns, penitent and rich. She forgives him and then he learns of the
child's being sent to the asylum to be adopted. They go to the asylum and their terrible grief
has its effect upon the authorities, and they let them have the child's address. Smithson breaks
down under their plea, but Ethel realizes, great as her own misery is, that the real parents have
a greater right than they to Dorothy. Dorothy is taken to her parents' home and Smithson
alone gives away to his grief. Ethel, at the side of the empty crib, suffers cruelly at its
emptiness and weeps over it. Then her sorrow changes gradually to another realization, and
hurriedly she gets out some tiny baby clothes from her work basket, and at the side of the crib,
with the tiny garments held tight to her breast, she smiles into a future brighter and fuller than
even the wonderfully happy past has been.

Date Added 5/4/2015, 2:26:08 PM
Modified 5/4/2015, 2:27:52 PM

• OVER THE GARDEN WALL

Type Film
Carl receives an invitation from his old bachelor uncle to come and make his home at the uncle's country place while he is away on a visit. He warns him against the cranky old maid who lives next door. Miss Tabithia going away to visit her sister, warns her niece, Nellie, to look out for the mean old bachelor next door. Carl arrives with his fox terrier pup. The dog on an exploring expedition locates the cat next door, which he promptly trees. Nellie resents the pup's visit and writes a note to her neighbor, telling him to keep his dog at home. The next morning Carl replies and a quarrel takes place over the garden wall without each other's identity being disclosed. The pup makes another visit. Carl, searching for his dog, discovers lie has a charming neighbor. The next day the kitten goes visiting and is returned by Carl with the natural consequence. Carl and Nellie become friends with the usual result, the young people are betrothed.

• **Pals**

  **Type**: Film  
  **Date**: 1925  
  **Loc. in Archive**: 1926_03-04_motionnews33moti_ftrade_MPN.txt  
  **Extra**: 00000  
  **Abstract**: HP HERE'S something to interest every member of the family in "Pals," the great comedy-drama in which a dog, a horse, a baby, a bachelor and a girl are the leading characters. This picture is scheduled as the leading screen attraction at the Theatre on . Art Acord is the hero, who finds an abandoned baby in the desert, settles down to take care of it in the nearest town, is aided by a lovely girl, whose jealous suitor at once plots against Art and gets him in jail. He is triumphantly released b* his dog and horse. Louise Lorraine in the heroine role: Rex, the wonder doe. and Black Beau* horse, are the four-footed stars. CATCH LINES Rex was only a dog. but he and Blackie the horse, were the truest pals this man ever had ! Romance, humor, pathos, dramatic Louise Lorraine appearing in "Pals" a appeal and a real human-and-animal- Truart release. interest story! Just PALS!

  **Date Added**: 8/17/2015, 6:14:53 AM  
  **Modified**: 8/17/2015, 6:15:39 AM

• **PASS KEY NO. 2**

  **Type**: Film  
  **Date**: 1914  
  **Loc. in Archive**: MPW_1914_07-09_movingpicturewor21newy.txt  
  **Extra**: 00000  
  **Abstract**: While wants to go to the dance. Hubby won't. While confides her troubles to her friend in the
apartment next to her. They decide to go to the dance with friend's intended. An old bachelor in the apartment goes to the dance also. As he is leaving the apartment he finds a pass key which the careless maid has dropped and puts it in his pocket, intending to return it to the maid. He leaves for the dance. Later wife and her friend arrive. The bachelor takes the best friend to the punch bowl, making her intended jealous. Hubby has discovered his wife's absence, and follows to the dance. The intended is using wife as a tool to make the best friend jealous. Hubby is enraged. The bachelor finishes the punch with honors, carrying home an overload. Wife leaves the dance, arriving home only to find the bachelor calmly reposing in her apartment. Wife hides in the bachelor's room, believing burglars have entered her apartment. The Bachelor seeking to quench his thirst, seeks the ice water in the hall. He returns to the best friend's apartment. The intended returns only to see the bachelor coming out of his fiance's apartment. He hides in wife's apartment. Best friend returns. Finding her apartment open she thinks burglars are at work. She dashes down the hall into the arms of hubby. Wife hears and leaves her hiding place to fight for her rights. So does the intended. Bachelor tangles with the water urn. The two roomers cling to their respective men. Bachelor reveals himself with the pass key and the mystery is cleared.
**Pawn Ticket 210**

**Abstract**
Released by Fox. Story by David Belasco and Clay M. Greene. Directed by Scott Dunlap. Length 4871 Feet. CAST AND SYNOPSIS Ruth, Shirley Mason; Chick Saxe, Robert Agnew; Mrs. Levy, Dorothy Manners; Abe Levy, Jacob Abrams; Ruth Sternhold, Irene Hunt; Harris Levy, Fred Warren. On the day that Harris Levy's wife leaves him another woman comes into his pawn shop and tries to purchase a revolver. While she is in there a policeman brings in a baby girl whom he claims the woman has left in the street. Levy gives the woman a ticket for the baby and promises to care for it. Years later, when the girl has grown up to young womanhood he finds that she is falling in love with one of the young fellows of the neighborhood who has a rather shady reputation. Levy strives to give her every opportunity in life to grasp, the better things and he arranges with his friend, supposedly a wealthy bachelor, to let Ruth live at his home. Ruth goes to her new surroundings and one day by chance meets her old sweetheart who swears he has reformed. Ruth's mother appears at the shop and presents her ticket to claim the child. Levy takes her to the house where Ruth is staying and discovers that his friend is not only the husband of this woman but also the man who has robbed him of his wife. Ruth finally brings about a reconciliation between her real father and the man who has raised her from babyhood. "Pawn Ticket 210" in which Shirley Mason is featured was written by David Belasco and Clay M. Greene. It is a good program picture and should be a successful attraction from a box office viewpoint. The story deals with a baby girl who has been left in a pawn shop and is raised by the proprietor as his own daughter. Her mother later comes to claim her and a good dramatic climax is brought in. Good interest is registered throughout. Points of Appeal. — There is a bit of mystery about the story and a crook angle that proves interesting. The shots showing the old pictures in the family album are humorous. Fairly good suspense is created throughout the picture and there should be little doubt felt as to its enterainment value in any house. Cast. — Shirley Mason, as Ruth, the adopted child gives a sympathetic performance. Robert Agnew, in the role of Chick Saxe makes a pleasing juvenile. Fred Warren, as Harris Levy, the pawnbroker does a good bit of acting and is thoroughly satisfactory in the part. Other members of the cast are also good.

**PEGGY LYNN, BURGLAR**

**Abstract**

**Date Added** 5/2/2015, 9:43:34 PM
**Modified** 5/2/2015, 9:44:07 PM
The life of Peggy Lynn, who at the death of her parents, is left in the hands of a band of crooks, furnishes the material for this picture, which will be released on June 21. Under demoralizing surroundings, with Andy, a hunchback, her only friend, she develops into a beautiful girl. The thieves with whom she is living learn that Terrell, a wealthy bachelor, is about to leave on an extended trip, and one evening, in a fierce electrical storm, they send Peggy out to rob his home. Just before Terrell's departure, he suddenly becomes so ill that his trip is postponed. The family doctor, whom the servants call, pronounces it a case of smallpox. At this moment, lightning strikes the telephone, cutting off the connection and later the doctor is hit as he is going to the nearest drug store to communicate with the health officers. In the meantime the terrified servants depart, leaving their master to his own resources. When Peggy appears on the scene with the intention of robbing the safe, she finds the house unoccupied, except for a delirious sick man. After two weeks, during which time the doctor is lying unconscious in a hospital, she nurses him back to health, and when the real nurses arrive pronouncing the case simply chickenpox, Peggy departs, leaving no clue as to her whereabouts. Later Terrell discovers her as she is being tried for a robbery committed by one of her companions. He secures her release, but she again slips away from him. The jealousy of one of her companions has been aroused and that evening he goes to Terrell's house to kill him. Peggy follows and saves Terrell's life and they realize they are in love. The settings both in the wealthy home and in the squalid tenement are most appropriately staged. The rain scene is excellently photographed and the technique used in registering the striking of the lightning is really remarkable. Vivian Rich, Joseph Galbraith, Harry Von Meter and Jack Richardson make up the strong and efficient cast.
consents. Her father denounces her. Heart sick and discouraged, Elsie goes to the artist and tells him. He confesses his love for her and asks her to marry him. In the meantime, Jane and her father hunt for Elsie, and heart-broken, the father dies. Jane accidentally meets Elsie in the street. Elsie learns of her father's death and takes Jane home with her. Percy is stunned by the beauty of the sister, Jane, and he makes love to her. She, not knowing he is married, is horrified when, Elsie walks into the room, sees them and denounces him. With Jane she goes back to her humble home. There her husband follows her, pleading with her to return to him. She refuses. There, in sorrow, he leaves her — not broken in spirit by her refusal, for out of doors he meets an old sweetheart and goes off for a ride in his auto. For Percy H. Baldwin, trifler, soon finds happiness in another's face.

**Persistence Wins**

**Type** Film

**Date** 1915

**Loc. in Archive** 1915_01-06_motography13elec_ftrade_MOT.txt

**Distributor** Beauty

**Extra** 00000

Virginia Kirtley in this picture has the role of Alice Longshore, a bachelor girl, beloved by Peter Parks, a young architect (Joseph Harris), and Phil Brough-ton (Webster some score or insisting that bachelor girl, admirers seek means, Alice she had best mind is made drags him off minister, lest Campbell). Alice rejects more of Peter's proposals, she is going to remain a but after Phil and other to win her hand by forcible decides for self protection marry Peter. Once her up, she loses no time, but in his shirt sleeves to the the ceremony be delayed. N. G. C.

**Date Added** 5/4/2015, 5:53:42 AM

**Modified** 5/4/2015, 5:54:06 AM

**Notes:**

- 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt

**PINK TIGHTS**

**Type** Film

**Date** 1920

**Extra** 00000

luckily does not attempt to be a big picture. It W^A is satisfied with dressing up its slight story with a few interesting incidents of circus life, mixed with Puritanical New Englanders, and getting as much entertainment as possible by this means. The story, in fact, is not feature

**Abstract** material, being merely a tale of the intolerance of the stern villagers against circuses in general and tights in particular. It is only when Gladys Walton, the wearer of the tights, rescues a small boy from a burning church tower, that they change their attitude. The leading male role, that of a minister, is played by Jack Perrin. His congregation is forcing him to prepare a sermon against
tights, when the circus girl, "the queen - of the air," drops by means of her parachute from her balloon and lands on his roof. He takes her in his house, but when a crowd of parishioners come unexpectedly, he hides her in his room. She is discovered there by a small boy, but by a clever story, she saves the minister from gossiping tongues. Then comes the church fire and the thrilling rescue. The novel part of it all is that the expected romance dies out. The girl returns to her first sweetheart and the circus, and the lonely minister is still a bachelor at the end. There is some fair comedy in the situation of the circus girl in the minister's home, and the fire scene is effective. Gladys Walton is attractive, but put little personality behind her characterization. Perrin is stilted in some scenes and does not seem very well cast as a clergyman. The honors should go to little Reeves Eason, Jr., who looks and acts the American boy to perfection. The various villagers are well chosen, and Stanton Heck is the strong man of the circus and Dave Dyas the good looking manager. Director Eason has injected some padding of the most appealing type (there is a dog and a baby and a jar of jam), but disappointing in not showing more intimate views of the circus freaks, which a subtitle promises. If offered as mild entertainment it may not disappoint. It is entirely inoffensive. — Length, 5 reels. — Matthew A. Taylor.

- **POLLY WITH A PAST**

  Type  Film  
  Date  1920  
  Loc. in Archive  1920_07-12_filmdailyvolume11314newy_ftrade_FDY.txt  
  Extra  00000

  AS A WHOLE. . . .Light and pleasing comedy lacks stage appeal but presents new screen star of versatility and ability STORY Mildly entertaining, telling how bashful, hesitant lover falls in love with wrong woman after scheming to make another woman marry him DIRECTION Quite satisfying PHOTOGRAPHY Averages good LIGHTINGS Usually effective CAMERA WORK Satisfying STAR If Metro hasn't her under contract it's a pity; a real star has come to the screen SUPPORT The usual beautiful million dollar country estates INTERIORS Very good DETAIL Well handled CHARACTER OF STORY Good enough for any house; a few titles may shock some ultra-conservative LENGTH OF PRODUCTION About 6,000 feet When David Belasco presented Ina Claire in "Polly With a Past," several years ago he brought a new star to the stage. In turn, Metro has done the same thing for the screen. The biggest pity of all, is that Miss Claire has been allowed to keep away from the silver sheet so long. She makes "Polly With a Past" stand out strong enough to be mighty fair screen entertainment, although the material hardly justifies screen presentation. When she is away from the camera the story lags and the entertainment is weakened considerably. When she is there she is a positive delight. She has all of the many charms of Connie Talmadge and some few added bits that promise to make her an important acquisition to the screen, if she is given proper material and the right kind of direction. Despite the stereotyped, old-fashioned situations which Director De Cordova has not improved, and which easily might have been, Ina Claire with her infectious smile and her cleverness will put the picture over. She not only gives a splendid characterization, but the screen version allows her opportunities to display her ability as a mimic and also as a dancer. And she does them both splendidly. The story tells of how Polly, the daughter of a small town minister, failing in her effort to take lessons in singing in Paris, becomes the maid in the apartment occupied by two bachelors, who are friends of a rich young man, and who with Poll/ perfect a scheme, the purpose of which is to have a wealthy young woman become actually in love with their pal, played by Ralph Graves. Polly is presented in the scheme as a French
adventuress of international fame and flirts so desperately with Ralph that in the end he realizes he never has loved the other woman and the end comes with everything happy between Polly and Ralph.

**Princess Nicotine**

- **Type**: Film
- **Date**: 1909
- **Distributor**: Vitagraph
- **Extra**: 00000
- **Running Time**: 332 feet

PRINCESS NICOTINE: Or, THE SMOKE FAIRY. — A novelty portraying the mysterious experience of a gentleman with princess Nicotine and her fairy companion. The gentleman is found seated at a table, upon which are scattered pipes, tobacco, cigarettes and matches. After a short smoke he leans back, yawns and goes to sleep. Presently the lid of the tobacco box opens and the Princess steps out, followed by the smaller fairy. The latter climbs into the pipe, pulls the tobacco over her. while Princess Nicotine returns to the box. The man awakens, grabs his pipe, tries to light it. but it will not. draw. lie takes a magnifying glass, looks through it into the pipe: the little fairy peeps up and out of the blue smoke rising all about her, laughs, while the astonished man drops the glass. dups the tobacco on the table and again examines it through the glass. The little fairy gets up at once and kicks about, throws him a kiss, jumps into the tobacco box, jumps out a moment later. tringir.5 I rlncess Nicotine with her Ecth fities jump into the box again, close the lid. leaving an arm projecting. The man grabs the member to find, instead of the arm. a large rose. He looks at it a moment, smells of it, and is surprised as smoke puffs out from the center. Bringing his glass, he finds the fairy almost hidden in the leaves, calmly smoking a cigarette and blowing the smoke at him. Thoroughly scared, the man hurries from the room. while the leaves detach themselves from the rose, whirl about for a while, then roll themselves into a cigar. The man returns at this time, lights the cigar and is again mystified as the smoke pours into the neck of a large bottle standing on the table. Looking through the glass, he finds the fairy inside the bottle, mocking him. He breaks the bottle and the fairy is observed standing on a box. She hands him a cigarette, which he lights, then blows the smoke at her. She retaliates by lighting the entire box of matches, then quickly dis- appears, while the man busies himself in extinguishing the fire. Length, 332 feet.

**Notes:**

- extensive article from 1909 on how the tricks were done, but described generically as "man"

  http://www.archive.org/stream/nickelodeon12elec#page/56/mode/1up/search/%22princess+nicotine%22

- MPW_1909_07-12_moviewor05chal.txt
• **PUBLIC LEDGER**

**Type**  
Film  

**Date**  
1924  

**Loc. in Archive**  
1924_08-12_film daily2930newy_ftrade_FDY.txt  

**Extra**  
00000  

**Abstract**  
Alfred Menjou as Ernest Steele, the bachelor who makes many happy for a time with his invariable line, completely overshadows both Elliot Dexter as the novelist and Betty Compson as the wife. Zasu Pitts, as the "scarlet woman," contributes a fine bit.

**Date Added**  
8/18/2015, 9:23:52 PM  

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• **Raggedy Rose**

**Type**  
Film  

**Date**  
1926  

**Loc. in Archive**  
1926_09_1927_02_pictureplaymagaz25unse_ffan_PPM.txt  

**Extra**  
00000  

**Abstract**  
"All's well with the world." Cinematically speaking, of course. All of which is just my way of remark-ing upon the return of Mabel Nordrand to the screen in "Raggedy Rose." a Hal Roach comedy. It would be equally a matter of jubilation to record Mabel's return in a fashion reel or something equally tedious. How much better it is, then, to say right off the bat that "Raggedy Rose" is worthy of her undisputed talent; that it is corking good comedy and that the laughs in it are compounded of an amusing story, skillful direction on the part of Richard Wallace, deft titling by H. M. Walker, and adroit acting by every one concerned. Instead of bearing the burden of the picture on her own shoulders Mabel receives the utmost cooperation from every element required to fabricate a successful picture. For that reason "Raggedy Rose" is a little gem. Although it may be roughly classified as slap-stick there is more in it than that, for it has subtlety for those who are aware, delicacy for those who look for sentiment and, of course, hearty laughter for those who respond to elemental funmaking. Mabel is a waif, as usual, her mission in life being to assist a junkman in the doubtful pleasure of gather-ing odds and ends from the streets, and sorting rags. Fate, which plays just as important a part in comedies as it does in bejeweled society dramas, sends her to the home of a rich young bachelor who is the despair of mothers with marriageable daughters. What Mabel does to bring laughter and light into the rather stodgy house-hold is bett^2- spp^* ^"i read, as they say in the movie synopses when they leave the reader in mid-air, so to speak. Carl Miller, Max Davidson, Jimmie Finlayson, and Laura La Varnie are actively concerned in the proceed- ings, and prove that corned 7 is an art.

**Date Added**  
8/16/2015, 2:24:18 PM  

**Modified**  
8/16/2015, 2:25:32 PM

• **RAISING CAIN**
• **RANCHERS' LOTTERY**

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The lottery is, of course, matrimony; the ticket is an "object matrimony" ad which is put in the paper by three bachelor ranchers. The situation, it will be seen, is artificial and much of the business of the picture partakes of the same character. The man who got the "old" girl (he thought she was old) got the handsomest one when her make-up was off, it was Dorothy Tennent. It seems a weak picture and is not a very good offering.

**Date Added:** 5/4/2015, 5:23:02 AM  
**Modified:** 5/4/2015, 5:23:27 AM

• **RECKLESS YOUTH**

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thoroughly delightful little flap- per story with Selznick's most popular star as the flapper. A light, but entertaining comedy with occasional double meaning sub-titles characteristic of a Cosmo Hamilton story. Directed by Ralph Ince. Length six reels. i "Reckless Youth" .was written by osmo Hamilton, who wrote "The Silver fox," "Scandal," and other stage successes: Edward Montagne scenarized ; Ralph Ince personally staged it, and Elaine Hammerstein and a handful of competent players enact the various roles, dd an unlimited number of lavish sets end you have a box-office attraction of unusual worth. This is the second Ralph Ince produc- on starring Miss Hammerstein — "Re- lorseless Love" was the first — and as it lands it is a very finished piece of work, he cab accident and the shipwreck were oth very well handled. The dream equence is employed, but legitimately so, nd no one can take exception to it here. Miss Hammerstein as the selfish little apper, just out of school, who marries i haste,
The plot is centered about Roma Sano, an Italian actress, who has achieved success on the London stage, but whose popularity and prosperity have caused her to become arrogant to the extent that she ignores her peasant uncle and aunt, who befriended her when she was a child in Italy. Roma has been receiving the attentions of Edward Grimshaw, a man about town. Grimshaw is married and dependent on his wife's income for support of his profligacies. In order to bring Grimshaw, whom she loves, to her feet, Roma carries on a secondary affair with Harry Somers, a wealthy young London bachelor. Roma learns that her little cousin, Marea, has been left destitute by the death of her parents, and that the priest of the Italian village in which she was born is sending Marea to her. The parents of the little girl, Marea, are the uncle and aunt of Roma, who cared for her when she was a child. In a letter, Marea implores her cousin to aid her in recognition of the aid that was once given the actress. Roma is furious at what she considers the burden of caring for Marea. She receives the news with every evidence of displeasure. Marea arrives at Roma's home while the latter is at the theater. She is taken in charge by Roma's housekeeper. In the next few days Marea becomes somewhat accustomed to her new surroundings. When Harry Somers calls at the house he is attracted by the beauty of the little Italian girl and volunteers to teach her English. A friendship is thus established between them. Roma becomes jealous of Somers' attitude toward the girl, Somers takes advantage of Marea under a promise of marriage and the child is frantic with shame, urging that they be married immediately. Confronted with this situation, Marea goes to Roma for aid and comfort, only to be denounced as a schemer. Marea is turned out of the actress' home and becomes a wanderer. When she is almost in the depths of despair her child is born, and.
having no means of caring for it, she leaves it at the gate of a mansion. That turns out to be the home of John Gordon, a wealthy philanthropist, whom Roma has married since the collapse of her affair with Grimshaw, though she maintains a liaison with the latter. Roma has refused to accept the responsibility of motherhood and so it comes about that Marea's child is adopted by the Gordons. Soon after, Roma is caught in a compromising situation with Grimshaw.

Gordon turns her off. During the dramatic scenes that attend Roma's exposure, Father Anselm, a fine old priest, tries to compose the family difficulties, but without success. Gordon attaches himself to the mission conducted by Father Anselm, settling part of his fortune on his faithless wife. Marea, reduced to penury and want, enters the church in which Gordon is playing the organ. Gordon insists upon aiding the girl, Marea discovers plots laid by bad characters to attack Gordon because of his crusade against vice. One day when he goes to the theater in an effort to induce Roma to surrender the boy, Marea follows him, with the idea of protecting him from harm. There she finds the little boy at play. By a cross about his neck she recognizes her own child. Confronted by Marea, Roma becomes panic-stricken and sets fire to the structure accidentally. Marea seizes the child and escapes. She is overpowered by smoke and is fainting when rescued by Gordon who later marries her.

**Red Hair**

- **Type**: Film
- **Date**: 1928
- **Loc. in Archive**: 1928_01-03_motionnew37moti_ftrade_MPN.txt
- **Distributor**: Paramount
- **Extra**: 00000

'TO all appearances like a picture like all which is necessary to pull in the army of Clara Bow fans. Elinor Jlyn wrote the story, Clarence A白癜ger, director of "It," wielded the megaphone, and during the last reel the author has furnished the star with another oopie! for unity for her audiences to get an eyeful by usual disrobing stunt. Making strictly from a staiu!! the whisk, this film is just a jassable sort of allTair, fashioned along the lines of Miss Bow's former success and calculated to repeat — and undoubtedly it will. There can be no criticism of direction, photography or the work of the principals, all being well up to the mark. There is an opening scene in Technicolor which discloses the popular Clara's auburn tresses. This is something new for the Bow fans. The story is along romantic-comedy lines, the star cast as a gold-digging manicurist, who manages to acquit considerable in the way of comfits in life without giving away anything. Three elderly bachelors, the guardians of the man she is to eventually meet and marry, are her particular prey. A successful engagement is finally accomplished in spite of the guardians' objections and many other complications which beset the heroine at a party held in honor of her approaching marriage. The high lights of the picture are the scenes at "Beverley Beach" and those in last reel, where in spite of Miss Glyn's warning that a red-haired girl should never be "riled," she does get that way, tosses back all her gifts of clothing, etc., to her admirers and tops it off by diving in a pool, a la Bow. Drawing Power: TheUsual tie-up with the Jlyn book, and if you have enough red-haired people around you might exploit them; also barbers and manicure shops. Seems as though both the star's and author's names should be sufficient. THEME: Gold-digging Little manicurist finally meets man she loves and seeks to give up her graft, but necessity for fine clothes makes further pursuit necessary, which, in turn, serves to bring on many complications. The ending is a pleasant one.
• **RID ME OF FANCY**

  **Type**: Film  
  **Date**: 1913  
  **Loc. in Archive**: file://localhost/Users/lspiro/Documents/MHDLcorpus-to-1929/1913_cinenewgaz02cine_ftrade_CNP%20copy.txt  
  **Distributor**: Cines Co

  Harry is a devoted husband, and pays every attention to the wife he has recently married, but has had many flirtations in his bachelor days. His mother-in-law lives with him, who has many suspicions of her son-in-law's rectitude, and a letter arriving for him, evidently in the handwriting of a lady, her suspicions overcome her discretion, and she opens and reads it. It proves to be from one of her son-in-law's old sweet-hearts, named Fanny, who invites him to visit her and sends him lots of kisses. The indignant mother-in-law closes up the letter, and Harry receives it. He is in a dilemma, as he does not wish to meet Fanny, but is afraid of her persistence if she discovers that he is married. He goes and consults a friend, whom he bribes to keep the appointment in his stead. Meanwhile, the mother-in-law also makes up her mind to take a hand in the proceedings. She visits Fanny, and bribes her to leave the house and allow her to deal with the visitor. Much to her surprise, the visitor proves to be a stranger in place of her son-in-law. She, however, plays her part, and eventually discovers Harry's little plot to get rid of Fanny. And as Harry's friend and his mother-in-law shortly become married, all parties are made happy. A bustling and amusing comic that is bound to raise hearty laughter.  

  Released March 19th. Length 939 feet.

  **Date Added**: 4/30/2015, 8:09:29 PM  
  **Modified**: 4/30/2015, 8:10:25 PM

  **Tags**:  
  - not-clearly-bachfilm

• **RIVAL ROMEOS**

  **Type**: Film  
  **Date**: 1917  
  **Loc. in Archive**: MPW_1917_01_movwor31chal  
  **Distributor**: Kalem  
  **Extra**: 00000

  This "Ham" comedy has the full comedy cast of Ham, Bud, Henry Murdoch and Ethel Teare. The quartette are responsible for a number of laughs. Ham and Bud decide to forsake their bachelor ways and go to a matrimonial agency. They are both told to meet the same young lady in the park. The resulting complications cause the mirth.

  **Genre**: comedy

  **Date Added**: 8/14/2015, 9:07:14 PM
• **Rolling Stones**

  **Type**  Film  
  **Date**  1916  
  **Distributor**  Famous Players  
  **Extra**  00000

  HE Famous Players adaptation of Edgar Sehyn's celebrated stage success, "Rolling Stones," in which Owen !Moore and Marguerite Courtot are being co-starred, has been completed and will be released on the Paramount Program Aug 21. The adaptation was made under the direction of Del Henderson, and marks that well-known director's first Famous Players picture. When "Rolling Stones" was reaping a harvest in New York, the dramatic critics declared that its popularity was due to the peculiar combination of emotions which the author succeeded in playing upon. The plot runs the gamut of farce, near tragedy, drama and comedy, and it is always the unexpected which is happening. With mixed identities, false claims and counter-claims, inheritances at stake, wives spying up on their husbands who are posing as bachelors, and everybody imposing upon everybody else — and with all this punctuated by hold-ups, burglaries and attempted suicides it begins to sound very reasonable for the author to claim a certain variety of plot. One of the chief points of appeal in the picture is the fact that the action transpires for the most part in a boarding house — than which there is nothing which strikes a more responsive chord in the majority of metropolitan breasts. In support of Mr. Moore and Miss Courtot there appear Alan Hale, last seen in support of Pauline Frederick in "The Woman in the Case," Denman Maley, Gretchen Hartman, Ida Fitzhugh and W. J. Butler. Mr. Moore is Dave Fulton, the less aggressive of the rolling stones, whose charm-ing personality makes him very lovable, despite his occasional lapse from the strict-est of ethical codes and his crass deception in posing as Jerry Braden. Miss Courtot is Norma Noggs, about whom the whirlpool of fraud centers because, by marrying her under the name of Braden, Dave expects to inherit a fortune — and a candy factory. The candy factory furnishes some of the most exciting and amusing incidents of the play, almost shar- ing honors with Mrs. Branigan's boarding house.

  **Date Added**  5/2/2015, 12:31:25 PM  
  **Modified**  8/22/2015, 8:18:50 AM

  **Notes:**

  - 1916_07-08_motionpicturenew141unse_ftrade_MPN.txt

• **Romance of a Bachelor**

  **Type**  Film  
  **Date**  1912  
  **Loc. in Archive**  1912_03_clipper60-1912-03_ftrade_NYC.txt  
  **Distributor**  Nestor  
  **Extra**  00000

  Jim Oarruthers, favorite nephew and legal heir to the vast estates of John Carruthers, his
Romance of a Gambler

Type: Film
Date: 1912
Distributor: Ne
Extra: 00000

Jim Oarruthers, favorite nephew and legal heir to the vast estates of John Carrnthers, his bachelor uncle, has gambling proclivities, and abandons himself to the life of a common gambler. The old man, sorrowing at the boy's reckless course, changes the terms of the will, hoping to bring him back to sober thoughts and reform. Tom tries. He has almost finished the term of probation, when he gives up.

RUINING RANDALL'S REPUTATION

Type: Film
Date: 1916
Loc. in Archive: MPW_1916_04_movwor28chal.txt
Extra: 00000

he cast: Rivington Randall (Riley Chamberlin) ; his niece (Gladys Dore) ; her suitor (Walter Hlers). Rivington Randall was proud of his reputation. In his home town the papers spoke of him as "Honest" Rivington Randall. Therefore his standards were high and when his niece decided to marry a young man, Randall refused, declaring that the young man was not the kind of nephew-in-law he wanted. The suitor had a friend who was managing the campaign of a Congressional nominee, who had almost a certainty of election. When the suitor told him his troubles, the campaign manager laughed and said he knew how to ruin a business reputation, as that was his life work. Then he added, "We'll get the old chap the opposition nomination for Congress. His reputation is line now, but when we get our campaign started, old Randall won't stand as high in public estimation as an average burglar does." Nobody wanted the opposition nomination, which probably explains why Randall got it. He took it as a compliment not knowing it was loaded, but the opposition manager was a person of resource and before long poor Randall imagined that Rivington Randall was somebody he had never known. For example, he was pictured as the most heartless of landlords. Randall was a bachelor of unblemished habits, and he was naturally amazed when he met his "wife and child," especially as he had never seen or heard of them in his life, but the woman told a story that seemed to bear the earmarks of truth. Many of his would-be constituents believed that he robbed the poor-box in church, because a statement to that effect was current and others again knew that he tried to bribe some politicians, for one honest politician returned money. In the end Randall hastily resigned and departed stealthily for South America, leaving a note in which he said: "I have I.
nutation and most of my friends, and I am afraid I'll lose my liberty before election day if I stay here." Did the young man marry the niece? Most certainly, and Rivington Randal was grateful to him, for, as he said to the young man. "It's kind of yeu to want to belong to our family after all this disgrat •

**RUTH'S REMARKABLE RECEPTION**

Type Film
Date 1916
Loc. in Archive MPW_1916_01-03_movingpicturewor27newy.txt
Extra 00000
Abstract A bachelor i^ girl of charitable heart gives a party to a large number of children from a settlement house. They proceed to have a high time, breaking statuary, getting into the flour and the like. The subject Is one that will probably appeal to children, though it leans a little too strongly toward the mischievous.

Sallie in Our Alley

Type Film
Date 1928
Loc. in Archive 1928_filmspectatorvol56welf_ftrade_SPE.txt
Extra 00000
Abstract SALLIE In Our Alley has a story that is so old that it is decrepit, and as the same story has been done before and more cleverly, the picture hasn't got a tremendous amount of merit. It is the same old story of a member of some rich family offend- ing the traditions and going to live with a poor but honest mate. Eventually the child is left an orphan and is adopted by three old bachelors. After they become very attached to her, the rich family comes and takes her. And so it goes. That was good once, but the scene in Sallie In Our Alley where the three step-fathers give the child up is not done convin- cingly enough. Walter Lang, the di- rector, reveals that he is trying to get away from the usual screen convent- ions. The bright spot of Sallie was seeing Shirley Mason again. She has always been one of my favorites.

Sally's Guardian

Type Film
Bobby Merrill, a young bachelor, is appointed guardian of a charming young woman. He pretends to be the guardian's nephew and secures a disguise. As the "nephew" he courts the girl and as the "uncle" he forbids the marriage until an elopement takes place and the "uncle" is sent abroad to stay.

The story opens with the arrival in Hangtown of Madison Clay and his daughter, Salomy Jane, who have emigrated all the way from Kentucky. Straightway the young men and bachelors of the camp fall desperately in love with Salomy Jane. Her preference at first is for Rufe. Almost simultaneously with Clay's arrival the "Man" comes to Hangtown via the overland stage coach. He finds his way to the town bar and there recognizes Baldwin, who before coming West, had betrayed the "Man's" sister. The "Man" following comes upon him just in time to save Salomy from his insults. They grapple, but Baldwin breaks away and runs through the woods to his cabin where he begins packing with intent of leaving the community. Meantime Salomy, outraged at the insults of Baldwin, offers to marry Rufe on condition he kills him. Rufe demurs, but passing Baldwin's cabin a short while afterward, hearing no signs of a fight inside and looking through the window sees the "Man" kill Baldwin. Remembering Salomy's promise, Rufe tells her that the crime is his, whereupon they become engaged. While this has been happening, Red Pete Heath, a worthless habitant of Hangtown, and a partner hold up the stage, wounding Yuba Bill, the driver. This crime, together with the murder of Baldwin, occasions a meeting of the vigilantes, who begin to scour the countryside for the offenders. At the same time these guar- dians of the law are given another source of worry. A letter from a kinsman has advised Larabee that there is a blood feud between his and Clay's family. The two antagonists meet and each declare that he will kill the other. In the midst of this excitement Salomy meets the "Man" on the road. She thinks at first that he may be one of the robbers. He however disabuses her in this respect, but admits that it was he who killed Baldwin. She brings the "Man" provisions and bids him good-bye with obvious reluctance. Then, acquainted with Rufe's deceit, she breaks her engagement with him. With the booty taken by Red Pete from the stage was a bracelet which falls into the hands of his little girl. She in turn gives it to Salomy. Yuba Bill sees it, recognizes it: thus the responsibility of the hold-up is fixed. In the chase that ensues Red Pete is taken after a sensational tumble over a cliff and his partner killed. Meanwhile one party of vigilantes have taken the "Man," thinking him Red Pete's accomplice. Red Pete's word and the report that the real accomplice has been killed, rights this mistake and the
vigilantes are on the point of releasing the "Man," when Rufe declares him Baldwin's murderer. It is decided to hang him alongside Red Pete. Red Pete's wife bids him a tearful farewell. When it is asked if there is anyone to tell the stranger good-bye. Salomy embraces and kisses him. The Man" makes his escape a little later and returns to Salomy, who, to protect him from Rufe, disguises him in her father's hat and coat. Larabee, seeing him thus dressed, mistakes him for Clay and shoots at him. The bullet hits the brim of the stranger's hat. The "Man," in his turn, shoots and kills Larabee. Clay is sus- pected of this crime. He is forewarned by Star- bottle. Thinking that Salomy has killed his enemy, the father assumes the guilt, saddles his horse and rides away. Meanwhile Salomy has joined the man and the two of them make their escape after a sensational fight, including a ride down the river on a log. Hangtown left far behind. Madison Clay meets his daughter and her lover. The whole tangle is explained away by the "Man's" admission that he killed Larabee. Thus reconciled to Salomy, the father finds another horse that the three may ride toward a new home. The strang- er and Salomy ride together.

**Sandy**

- **Type**: Film
- **Date**: 1926
- **Loc. in Archive**: 1926_01-06_filmdaily3536newy_ftrade_FDY.txt
- **Extra**: 00000

THE FLAPPER WIFE PLAYED UP IN FLAMING YOUTH STYLE. MADE EXCLUSIVE- LY FOR THE FLAPPER VOTE. ARTIFICIAL BUT SNAPPY. Star...Madge Bellamy is overbur- dened with four men making violent love to her, which makes it hard for her to be convincing. Pictorially, she is always delightful. Cast...Harrison Ford gives the best portrayal of the quartette of lov- ers. Leslie Fenton seems miscast in an artificial role. Bardson Bard as the unwanted millionaire hus- band gives a smooth performance. Gloria Hope is refreshing as the only one with a sincere and straight- forward part that rings true to life. Type of Story Drama of the mod- ern girl defying conventions, from the novel by Elenore Meherin. It follows closely the story syndicated in the newspapers. But the trouble in picturizing it is that the artificial situations show too vividly how far from the actualities of life the plot wanders. But it was made for flap- per consumption. And they will no doubt "eat it up." There is noth- ing in the picture that the most crabbed censor can take exception to. Sandy does indiscreet things but she is never really naughty. Which will probably make the so- phisticated ones smile, knowing that a girl cannot flirt around with four men and get away with it contin- ously. Sandy is forced into mar- riage with a man she does not love. She chucks the man she does love, and for four months acts quite tame. Then suddenly she flares up for no apparent reason and leaves hubby. One wonders why she did not do it before she married him, for her strongest characteristic is inde- pendence. Right here the story fails to ring true. Then follows a deliriously romantic affair with a handsome bachelor played with fine verve by Harrison Ford. After this Sandy deliberately steals Fenton, the sweetheart of her cousin and dearest friend. The story gets an awful jolt right there. Even flap- pers have a code of honor, and they draw the line at putting it over on their best friends. But that's the sort of a girl Sandy was, which makes her an unsympathetic hero- ine. Then retribution follows when the bachelor kills himself and her cousin's sweetheart is blamed. This gives the moral clinch that a girl can't get away with it after ruining several lives. Box Office Angle A flapper pic- ture with youth flaming all the way. Will not offend mature minds, but will not convince them that this is anything but a jazzy fairy tale. Exploitation. Best bet is the title, as Elenore Meherin is the author of "Chickie." Ply up theme of mar- ried girl defying conventions. Press book has good publicity stunts. Direction...Harry Beaumont; knows
Scandal

Type Film
Date 1917
Loc. in Archive 1917_07-12_motography18elec_ftrade_MOT.txt
Extra 00000

MISS TALMADGE is quite the prettiest thing seen in pictures in some time, and "Scandal," from the book of Cosmo Hamilton, will be assured of success because of her charming personality if for no other reason. The story borders very near to the danger line. The theme is decidedly risque, and one continually has a horror that the bounds will, or will not, according to one's individual taste, be overstepped. As to its actual merits as a picture, the construction is very weak and were it not upheld by its very clever, youthful star, would topple to pieces with the first breath of investigation. It is decidedly modern and strikes a sympathetic note not touched by the old style pictures which only excite awe. The settings are wonderful and, in fact, the whole production is meritorious from the studio point of view. Constance Talmadge as a daughter of the Idle Rich is delightful, and conveys to the spectators the right degree of irresponsible daring to make the character a wonderfully appealing one. Harry C. Browns as the millionaire with atavistic tendencies plays the part in a highly acceptable manner. The story is of Beatrix Vail'erdyke, the spoiled daughter of wealthy New Yorkers, who thinks it fun to do Bohemian things. She pays evening visits to Sutherland Yorke's apartments until she realizes the true character of the man when she leaves in a rage. Her parents hear of her visits and are horrified at the thought of scandal being attached to her name for fear Pelham Franklyn, whom they are very anxious for her to marry, will be prejudiced against her. Beatrix, anxious to set herself right with her parents, audaciously tells them that she had a right to go to the bachelor apartments but that she was not visiting York but Pelham Franklyn himself to whom she had been secretly married. Then she rushes to Franklyn and telling him what she has done she begs him to be a good sport and play the part. Franklyn is furious and demands that if he play the role of husband she must actually play the role of wife and so saying he orders her clothes sent to his room. For fear someone will find out they are not really married and to avoid scandal they take a cruise on Franklyn's yacht, properly chaperoned of course. Constant association makes the two eventually fall in love with each other, so the picture ends with a real honeymoon in sight.

Selecting His Heiress

Type Film
Date 1911
Loc. in Archive MPW_1911_10-12_moviewor1chal.txt
Extra 00000

Uncle Douggbags, a rich old bachelor, has so much money it is a question of some concern to
blm. He has three nieces, next of kin. In order to become better acquainted with them and learn their fitness for handling such a large inheritance, he pays them a visit. When the girls bear that he is coming, the two younger nieces, who are two overgrown twin "boobies," decide to win their uncle's favor by being very attentive to him, and naturally suppose that he will be very much impressed by their sensitiveness and sympathetic natures. On the other hand, their older sister is of a very literary, c-hilly temperament, and is too much absorbed in her own interests to show any special interest in her uncle or his affairs. She does not seem to care. Uncle Doughbags is received with much "gush" and demonstration by the two "kid" sisters, while the elder sister receives him in a very matter-of-fact way. The over demonstrative manner in which the two younger girls force their attentions upon him and their readiness to cry over anything that displeases him, gets on their uncle's nerves, and the quiet indifference of the elder sister makes him feel very much disconcerted, so, between them all, he is entirely undecided as to who is the most deserving of his wealth. He consults a lawyer, and is told the only way he can decide is to die. Uncle Doughbags makes up his mind to do this and makes all arrangements for a respectable demise. The effusive twins give one outburst of grief and then get busy, asking about their uncle's will and speculating on the good times they will have with the money he has left them. The uncle takes all this in and makes a mental note of it. The elder sister respectfully evidences her grief by subdued tears and a sincere sorrow for the loss of her generous and kind uncle, whom she speaks of in endearing terms, mentioning his many good traits. She makes preparations for his funeral with decency and propriety, showing no interest as to how he has willed his fortune, in fact, caring little and knowing less about it. Uncle Doughbags "is wise," and it does not take him very long to make up his mind as to whom he shall bequeath his possessions. He suddenly comes to life, explains his pretended death, and declares his heiress to be the elder sister.

To my knowledge, "Sentimental Tommy" is the first of J. M. Barrie's stories to reach the screen. It is the first to reach the screen in full possession of both body and soul. Several of Barrie's stories have come out in celluloid form, all dressed up and "adapted," but I will not dwell on the subject. "Sentimental Tommy" is so good that the producers are afraid it won't make much money. But they have sent a print to the author. Mr. Robertson has combined two of Barrie's novels in the picture — "Sentimental Tommy" and "Tommy and Grizel." The story is quite simple. It tells of the tragic romance of Tommy, who looked at life through his mind's eye, and of Grizel, daughter of the "painted lady," who saw life through her own eyes and through the eyes of her mother. It is a tale of Thrums, which you cannot find on the map of Scotland because it exists only in Barrie's imagination. The story begins when both Tommy and Grisel are children. The romance starts as a childish comedy: 'Oliver Tivist, Jr.," introduces the new Fox star, Harold Goodwin. It ends in the poignant tragedy of a man and a woman who suffered because they found out that love is the elusive spirit that is always just around the corner. Mr. Robertson has given the picture a "happy ending," but those who understand Tommy and Grisel know that happiness is not something that can be achieved in one hundred feet of film. Tommy and Grisel are haunted souls; they have what psychologists would call the Peter Pan complex — they do not know how to grow up. To use a Scotch term, they are slightly "daft."
"Sentimental Tommy" is not all tragedy, but its pathos lingers in your memory, because Mr. Robertson has caught so truly the softest and most gentle note in the Barrie stories. And he has been just as successful in bringing the real Barrie humor to the screen. The humor in "Sentimental Tommy" is shrewd, delicate, and canny. It falls as lightly on the story as sunshine falls on the leaves of a tree. The atmosphere is not just the conventional "Scotch location stuff." The Thrums of the screen is Barrie's dream village. And the persons who dwell there are strange and unfamilial beings who have a knack of acting human. They are Barrie fantasies who stir our emotions because they are like shadows of ourselves. Mr. Robertson is the first motion-picture director to comprehend the obvious fact that Barrie is an unrealist, and that his stories must be told like fairy tales. The acting in "Sentimental Tommy" is so good that I have no doubt but that all the players will soon be stars. Gareth Hughes, for instance, is already being featured. Mr. Hughes is Tommy. He is the only actor on the stage or screen who could have played Tommy. May McAvoy is Grisel. A few months ago I told you that Miss McAvoy was a promising actress. She has kept her promise. Do you remember Mae Marsh when she played in Griffith pictures? Miss McAvoy's acting has the same illuminating and wistful quality. As the little girl Grisel, she is delightful; as the woman Grisel, she gives a performance that takes you think of Maude Adams. If I were a producer, I would trade six "stars" for Miss McAvoy. Although she plays in only a few scenes, Mabel Taliaferro, as the Painted Lady, does some memorable and exquisite acting. In casting the picture, Mr. Robertson probably was aware that Miss Taliaferro and Miss McAvoy resemble each other. This astuteness in selecting the players is responsible for some of the most effective moments in the picture. George Fawcett is seen as Doctor McQueen, the dear, dour old bachelor who rescues Grisel. Leila Frost is excellent as Elspeth, Tommy's adoring sister, while Virginia Valli, a miniature Olga Petrova, is seen as Lady Alice. I hope that Famous Players-Lasky makes more pictures like "Sentimental Tommy." And I also hope that Mr. Robertson is chosen to direct "Peter Pan."

**SHE SLEPT THROUGH IT ALL**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_01-03_movingpicturewor15newy.txt
- **Extra**: 00000

Young Mr. Newlywed dearly loves his wife but he longs for a night at the club, so he has the boy send a telegram calling him to an important business conference. He hurries to the club where a swallow-tail has been provided for him and he assists at a farewell bachelor dinner. Next door to him live two spinster sisters of uncertain age who are attending a suffragette meeting. A strenuous debate is before the members and they pay no heed to the hour. At last Mr. Newlywed finds that the lobster salad disagrees with him and there is too much brandy in the plum pudding sauce and he has to be helped into a cab and the driver starts home with him. The night is dark and Newlywed gets into the spinster's house and travels laboriously up the stairs, leaving mementoes in the shape of shoes and other articles of apparel at every step. He tumbles wearily into the spinster's bed and is soon asleep. The spinster see it is three o'clock and start home and are horrified to see the shoes and other articles littering their neat stair case, but thinking It is the work of the man who lives upstairs they enter their room, see the stranger asleep and rush out shrieking for the police. This alarms him and he gets safely into his own house in time to see them return with two sturdy policemen who, finding the flat empty suspect the old ladies of having Imbibed too much and leave in disgust. Mr. Newlywed sees this through the keyhole of his door and is relieved to see the officers leave. And the wonder of it is
that the unsuspecting wife slept through it all.

- **She's My Cousin**

  **Type**: Film  
  **Date**: 1927  
  **Loc. in Archive**: 1926_05-06_motionpicture33moti_ftrade_MP.txt  
  **Extra**: 00000

  "T^KIS is another of "The Excuse Maker" series of high class comedies featuring Charles King with Constance Darlington in the supporting cast. It is the "most un-kindest" travesty on ye goode, olde bachelor days, when a feller hangs his lid on many a doll's peg. Charles is a confirmed woman hater, but when acting as the best man for his friend, he finds the bridesmaid so at-tractive that the ceremony culminates in a double wedding. A series of knockout complications pile up when the new bride discovers photos, stockings, and other tell-tale evidence in his "bachelor" apartment. Charlie manages to clear himself with a series of clever alibis, but is finally trapped and forced to a showdown on his wild oats days. However he is ultimately cleared and forgiven by his wife. Splendidly directed by Francis Corby. Summary — A dandy comedy with 85 per cent. box office appeal. Excellent situations and good acting throughout.

  **Date Added**: 8/17/2015, 5:48:36 AM  
  **Modified**: 8/17/2015, 5:49:37 AM

- **SHORE ACRES**

  **Type**: Film  
  **Date**: 1920  
  **Loc. in Archive**: 1920_03-06_motionpicturenew212unse_ftrade_MP.txt  
  **Extra**: 00000

  Famous New England Drama. Well Adapted IT is possible that James A. Heme, were he alive, might not recognize "Shore Acres" in picture form, but also might resent that which has happened to his New England drama in its transition from stage to screen, but the result achieved as a photoplay promises excellent entertain-ment for audiences, offers exploitation possibilities which are not to be despised and can be hailed as one of the most intelligent adaptations of the season. As a picture it is not the story which makes "Shore Acres" pleasing, but rather the opposite. Good acting by a correct cast of types, human and appropriate incident suitable to the locale of the picture and a fine piece of screen craft in the shape of a shipwreck make up for the short-comings of a plot which has to do with the "mortgage," the rich villain desiring the innocent heroine, the accusing of the hero of being a thief, and such like familiar screen material, some from the stage play and some added by the adapters. Ostensibly Alice Lake is starred, but in the picture as it stands, and justly so, as in the stage play, the role of "Uncle Nat," played by Edward Connelly, is dominant. The simple, kindly, lovable, self-sacrificing old bachelor lighthouse keeper has come to the screen with small loss in value, except in the taking from him the quaint, humorous lines of the play, which was, of course, unavoidable. It is this fact which lifts "Shore Acres" out of the commonplace class and gives it
true greatness. Direction, continuity and staging is of the best. A picture suitable for any theatre and for any class of audience. — Length, 6 reels. — J. S., Dicker son.

Silk Hose and High Pressure

- Type: Film
- Date: 1915
- Loc. in Archive: 1915_07-12_motography00test_ftrade_MOT.txt
- Extra: 00000

Abstract

The actress-wife gives a party to her former associates, and Bill and Mr. Jowlish, two chronic flirts, try to horn in on the revelry. Her husband also thinks that he is going to have a quiet little party with Violet Vere de Vere, the soubrette, but she invites him to the same one his wife is giving. The killing starts with mere pistols, but branches out until fire hoses, silk hoses, cops, explosions, geysers and volcanoes are in the itinerary. Never since have the bachelors flirted, nor the wife given parties, and never since has the police captain talked to actresses.

Notes:

- 1915_07-12_motography00test_ftrade_MOT.txt

Simon the Jester

- Type: Film
- Date: 1915
- Loc. in Archive: 1915_10_variety40-1915-10_ftrade_VAR copy.txt
- Distributor: Pathe
- Extra: 00000

"Simon the Jester" Is a five part Pathe Gold Rooster Photoplay adapted from the story of the same title by William J. Locke, featuring Edwin Arden, Alma Tell, Craufurd Kent and Trene Warfield. The picturization was directed by Edouard Jose. Mr. Jose has taken the English novelist's work and screened It in a manner that is worthy of praise, but withal the picture is just a little bit beyond the comprehension of the average film audience. The rather queer combination of events that form the story do not appeal to picture viewers in the sense written by the author. The exaggerations of the comedy bits do not strike home as they should and therefore much of the punch of the picture is lost. The story, as it appears in film form, seems
to be a weird fantasy that was conjured up in the dreams of a being with a disordered mind or under the influence of a narcotic. The principal reason for this is the introduction of a dwarf in a role that should hold serious dramatic intent but the manner in which it is played gives it a comedy aspect in its entirety. Edwin Arden plays the role of Simon de Oex, a wealthy English bachelor, who is a member of the English Parliament. The role of his brother is played by Edgar L. Davenport. The latter appears at the opening of the picture and tries to secure a loan from Simon, but it is rejected. During the course of the interview Simon is stricken with a cramp, a physician is called and after an examination he informs Simon that he has but nine months to live providing he renounces smoking and drinking, otherwise his lease of life will be shortened by three months. Simon figures that a good smoke and a drink are worth three months of any man’s life and he continues his merry way. He is possessed of consider- able wealth which he makes up his mind to dispose of during the balance of his life. His little eccentricities in accomplishing this fact lead a great number of his friends to believe that he is demented. First he resigns from Parliament then he visits his brother and presents him with a check for five times the amount that was requested as a loan. Later he practically breaks off his engagement with a girl and one night while seated in a public park, watched by his secretary, who is in biding a few feet distant, he is approached by a dwarf, who is clad in the height of fashion and who requests the aid of Simon in killing a man. Simon with his sense of humor working overtime, readily consents. He is followed to an apartment by his secretary and when the dwarf places a lady in the care of Simon, while he pursues her runaway hus- band, Simon in turn hands her over to his secretary. The lady happens to be the Cat Queen (Irene Warfield), who is appearing at the Hippodrome with her trained felines. The secretary falls for her hook, line and sinker and begins to haunt the stage doors of the theaters that she is appearing at. This comes to the notice of the young man’s mother and she turns to Simon for assistance. In the meantime the dwarf has traced the runaway spouse to Paris and sends the wife his ad- dress. Simon in an attempt to straighten things out for his "sec," hits upon a plan that will also provide his fiancée with a charming young man to console her after Simon cashes his chips. So he sends the young man to Paris to deliver a package to the girl. He himself arranges with a firm of attorneys to send the cat queen 10,000 pounds with a note that they were left her by an uncle and at the same time a letter is sent to Paris informing the negligent hubby of the inheritance. Simon then calls on the lady thinking that he can take her to Paris. She consents to accompany him because she believes that he is going to take her to his sec- retary. The trip to Paris is safely accom- plished and they enter the apartment of the cat queen’s husband just as the dwarf sticks a knife into hubby and kills him. Feeling that his attempt as a "fixer" has been a failure, Simon departs. He has hardly left the house when an attack overtakes him and he is hurriedly removed to a hospital where a young surgeon forms an operation which saves his life. He now has life but is broke and he has to begin all over again. During his illness he was nursed by the cat queen who has fallen in love with him. On his recovery he is discovered by his former sweetheart and his secretary. The latter two are now des- perately in love with one another, and they enter the hospital and discuss the cat queen with him. The Queen overhears the conversation, unseen, and decides to leave immediately. When Simon is fully recovered he starts to search for her. The dwarf, who has been in an asylum for the criminal in- sanet makes his escape and through force of habit turns to the theatre. He is seen by Simon who follows him to a playhouse where the Cat Queen is appearing. The dwarf enters the stage door unseen and hides in the room of the Queen. Simon tries to follow but is barred. Until he finally gains admittance the girl has had time to get to her room. He follows her there and just as he is about to clasp her in his arms the dwarf springs from his hiding place and fires a toy revolver so that the flame and burnt powder enter her eyes and blind her. Later she is in a hos- pital and Simon again proposes and she believing that he must really love her if he wishes to marry her now that she has lost her eyesight consents. The scenes that form the sets of the picture are about equally di- vided between exteriors and interiors. The plot is a little vague at times, but the story is easily enough followed in spite of this. The acting caft is well selected and the fea- ture will get by without causing any great stir in film circles. Fred,
• **Single Man**

**Type**: Film  
**Date**: 1929  
**Loc. in Archive**: 1929_01-03_exhibitorsherald94quig_ftrade_EHW.txt  
**Distributor**: MGM  
**Extra**: 00000  

**Abstract**: A: MGM comedy-drama, from the story by Hubert Henry Davies, with Lew Cody, Aileen Pringle, Marceline Day, Edward Nugent, Kathlyn Williams and Eileen Mannings. Directed by Harry Beaumont. Released January 12. Length 5,596. TYPE AND THEME: Robin is a bachelor novelist who gives all his time to writing and does not pay any attention to romance. Thus he overlooks his secretary's attractiveness and she resents it very much. Maggie, daughter of a neighbor, returns home from college and uses Robin's swimming pool to entertain her collegiate friends. Robin is attracted by Maggie's looks and turns collegiate himself. Time finds Robin falling in love with Maggie, and the work in his office piles up. Mary leaves him because of his impending marriage. Realizing that Mary has become part of himself and that he cannot do without her, Robin for the first time sees her as a beautiful woman. He tells Mary that he loves her, not the flapper Maggie. Dickie, another friend of Maggie's, elopes with her. Robin and Mary do likewise.

**Date Added**: 5/3/2015, 9:10:14 AM  
**Modified**: 5/3/2015, 9:11:11 AM

**Tags**:  
- silent

• **Single Wives**

**Type**: Film  
**Date**: 1924  
**Loc. in Archive**: 1924_05-08exhib00newy_ftrade_ETR.txt  
**Distributor**: First National  
**Extra**: 00000  

**Abstract**: HORRIFIED? Betty Jordan (Corinne Griffith) tries to appear so when the handsome bachelor makes love during her husband's absence, but in her heart she was quite content to receive the attentions of Martin Prayle (Lou Tellegen) as is shown throughout the thrilling action of First National's "Single Wives." AWAHTING DEATH. In First National's "Single Wives", the flirtatious wife awaits the expected death of the husband she really loves who has been injured in an accident. In this dark hour the great truth flashes upon her and she realizes the error of her butterfly existence. The husband recovers and the girl ceases being a 'single wife' and becomes a true married one. The picture deals with the age-old triangle in a convincing, interesting way.

**Date Added**: 5/3/2015, 5:41:04 AM
• **Snakeville and the Corset Demonstrator**

  **Type**: Film  
  **Date**: 1914  
  **Loc. in Archive**: 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt  
  **Distributor**: Essanay  
  **Abstract**: The male inhabitants of Snakeville are all upset by the arrival of a corset demonstrator in their town. The lone bachelor does not find favor with her, so she tells the spouses of the swains that pay court to her. A funny picture with the entire western comedy company, Sophie Clutts, Slippery Slim and all.

  **Date Added**: 4/30/2015, 8:58:50 PM  
  **Modified**: 5/1/2015, 10:08:08 AM

• **Snap Shots**

  **Type**: Film  
  **Date**: 1915  
  **Loc. in Archive**: 1915_01-06_motography13elec_ftrade_MOT.txt  
  **Distributor**: Edison  
  **Extra**: 00000  
  **Abstract**: This is the second of the Meerschaum Bowles, bachelor, dreamer, and woman-hater, series. Bowles sits down before the fire to smoke, but drops off into slumber, and dreams of hair-raising experiences with fortune. The cowboys find a picture of an old maid and plan a warm welcome for her which, they think, will drive her away, but they are surprised when in stead of an old maid a beautiful young girl arrives. She explains that the picture is one of her aunt, who recently died. All of the boys fall in love with her and propose en masse. They receive a shock of their lives, however, when she tells them that she is already married, but the crudest blow is struck when her husband arrives and proves to be an insignificant shriveled-up Easterner. They all head for the lake, leaving the heiress and her ornamental husband alone in their glory.

  **Date Added**: 5/1/2015, 11:13:22 AM  
  **Modified**: 5/1/2015, 11:14:03 AM

• **Social Quicksands**

  **Type**: Film  
  **Date**: 1918  
  **Loc. in Archive**: 1918_01-06_motography19elec_ftrade_MOT.txt  
  **Extra**: 00000  
  **Running**: 5
Time
Light comedy romance, with more heart interest and less farce than recent B & B offerings. Phyllis Lane makes a wager that in four weeks she can bring to her feet Warren Dexter, a wealthy young bachelor who scorns the butterfly set of which she is a leader, and has openly declined even to meet her. She decides to have Dexter find her in a faint on his doorstep, but when she goes to his house she finds a woman burglar on the premises. She forces this woman to change clothes with her, and when Dexter returns and finds her she tells him that she is forced to steal by her brother and father and pleads with him to give her a chance to earn an honest living. Dexter has her installed as assistant to the housekeeper at his country lodge, and then, of course, falls in love with her. The burglars come back into the story unexpectedly, but are soon kicked out by the husky hero, whose proposal of marriage is precipitated by the event. So Phyllis wins her bet, but Dexter, hurled at this unexpected turn, leaves her and goes back to his country place. Phyllis humbly follows and they make it all up. Director, Charles J. Brabin. Cameraman. Rudolph J. Bergquist. General effect — This will please the Bushman-Bayne fans better than their more farcical pictures, though

Abstract

Sold for Marriage

Type Film
Date 1916
Distributor Triangle-Fine Arts
Extra 00000

Triangle-Fine Arts Story of the Russian Peasantry. Reviewed by Thomas C. Kennedy
LILLIAN GISH'S characterization of a Russian peasant girl and the atmosphere and pictorial beauty of the scenes are more impressive than the story which "Sold for Marriage" tells. It is a sympathetic romance in which the aunt and uncle of Marfa deem it their duty to sell their pretty charge at a good price. The play is carried by Miss Gish in the central role and the striking effects supplied by the director, William Christy Cabanne. "Sold for Marriage" is a picture that will find favor generally. The story is thin but it serves as a vehicle for the featured player and the basis for the production of many beautiful pictures. The scenario is by William E. Wing, who has succeeded in making five reels out of a play that could in reality by depicted in much less footage. This is admirably, skillfully done, and "Sold for Marriage" holds the interest unflaggingly. The ending is commonplace, but it is the only thing which one can find fault so it can be forgiven. Miss Gish's portrayal of Marfa wins her the sympathy of the audience, she assumes the role of a Russian peasant in a thoroughly convincing manner. Just why Miss Gish impresses one as an actress of great skill and little warmth is indeed a question, but the fact that her work seems to lack natural color and spirit remains. In fairness to her we must insist again that her characterization is technically beyond criticism, and it is not at all unlikely that others will experience the natural warmth and sincerity we missed. Marfa's affection for Jan, a young Russian who has recently returned from America, makes her rebellious when her guardians try to sell her to an elderly man who is ready to pay them a good price for the pretty child in marriage. The bachelor marries a girl who is less independent and Marfa comes in for abuse at the hands of her uncle and aunt. Marfa's actions toward the new governor who is attracted by her beauty make it necessary for the girl and her guardians to flee to America. On the boat they meet Jan; consequently Marfa's love grows stronger. But on arriving here the aunt and uncle contrive to separate the happy couple. Marfa is about to be forced into a marriage with an ugly Russian when Jan calls in the police, who have determined to put a stop to the sale of Russian girls for marriage. Frank Bennett is a very good type for his role as Jan, but Jan as played by him is not an especially manly man. A. D. Sears, Walter
Long, Pearl Elmore, William E. Lowery and the other members of the cast are convincing in appearance. The snow scenes and those which show a severe storm in progress are highly successful in the effect they produce upon the spectator.

Tags:

- review

**SOME FOOLS THERE WERE**

**Type** Film  
**Date** 1912  
**Loc. in Archive** MPW_1913_01-03_movingpicturewor15newy.txt  
**Extra** 00000

A very pretty girl came to the summer resort hotel. Three bachelors, who had been idling away their time at the resort, brightened up perceptibly, and laid plans to make her acquaintance. But unfortunately, the girl chanced to pass as they were discussing the details and overheard them. The first man "sprained" his ankle. The girl and her aunt helped him tenderly to the hotel. The "sprain" ceased as soon as the two women left him. The second man "accidentally" hit the aunt in the back while golfing. He was a good golfer and the ball struck her right between the shoulder blades. He profusely apologized and was forgiven. Incidentally making the girl's acquaintance. The third man, older than the others, and a finished prevaricator, informed the girl that he knew her father. She did not ask any embarrassing questions, but charmed him by the confiding way she accepted his statement. There was intense rivalry among the bachelors, but the girl seemed to like all of them. She delighted in posing them in odd attitudes while she snapped them with her little kodak, telling them how "funny" they looked. The day came when the belle had to leave. The three bachelors sadly bade farewell, but she assured them that they would hear from her soon. They did! For the evening's newspaper contained a picture of the fair enchantress, who, it seemed, had been stopping at the hotel under an assumed name. She was really a well-known writer, who had been collecting data and photographs for a magazine article on "Fools One Meets at Summer Resorts." The bachelors were stunned. They remembered the cute little snapshot the girl had taken of them, and realized that they would look "funny" (as the girl expressed), in a magazine article. They had been very sentimental and foolish, they all realized, and there was no doubt that they had furnished much material to the young authoress.

**SOMEONE MUST PAY**

**Type** Film  
**Date** 1919  
**Loc. in Archive** 1919_10_Clipper67-1919-10_ftrade_NYC.txt
Ivan Abramson has surpassed himself in "Someone Must Pay," the latest photoplay feature which he wrote and directed for the Graphic Finn Corporation. Indeed it may be said that tbls is the best picture be bos ever created in his interesting career. For "Someone Must Pay" is a tense and gripping story told in such a smooth way that very few, If any, fictitious elements appear in the tale as it unfolds itself on the screen. There is nothing lurid about it — no false sex note struck to make more vivid the throbbing phase of life that the picture portrays. Just a good, strong, story of hearts torn asunder through Jealousy and misunderstanding. That's what "Someone Must Pay" sets out to tell and the picture accomplishes its purpose in a manner that makes it a distinctive contribution to the art of motion picture production. The story tells of a young couple who are living in wedded bliss and harmony together with their only child, Vivian, charmingly played by little Dorothy Arnold. An "African bachelor," convincingly played by Edmund Breese, makes his appearance in their household, and the husband (India?) that the "bachelor" is taking what appears to be an undue interest in his wife grows jealous, orders the bachelor from his home and thus begins the series of lesions out-pourings, reckless stock market speculation and, extravagant living that ultimately tends to destroy their mutual happiness. Their misery is added to by the death of their child through sickness; the child having contracted a cold when the mother, through with her husband and leaving home for good, taking the child with her, is caught in a heavy rainstorm. All this leads to a climax that is nothing if not remarkable in point of dramatic effect on the story and also on the lives of the husband and wife. The climax comes at the psychological moment, and so interesting is the surprise element it carries that It would be unfair to tell at this time what it is all about. Hugh Thompson, distinguished himself by his playing of the jealous husband, and Gail Kane, as the wife, while not entirely in her proper element, nevertheless struck a sincere dramatic note. Jackie Saunders, playing the role of a hoydenish friend of the family, acted easily, naturally and in an altogether delightful manner. Jere Austin did well with the part of a woman-hating playwright. The photograph was perfect and the settings were appropriate, elaborate and beautiful. Indeed, this is a picture that many will pay to see.

• **SONNY JIM'S FIRST LOVE AFFAIR**

The cast: Sonny Jim (Bobby Connelly); Daddy Jim (Tefft Johnson) ; Mother Dear (Ma-bel Kelly) ; Aunt Julia (Edwina Robbins) ; Mr. Elder (Jay Dwiggins) ; Ruth (Helen Connelly) ; Eddy (Johnny Cahill). With the wide-awakeness of most normal youngsters, Sonny Jim soon notices the growing love affair between his Aunt Julia and Mr. Elder, daddy's bachelor friend, and he makes an awful break by shouting right out at dinner that "Mr. Elder is making love to Auntie!" However, he understands how it is himself, when he falls a victim to the charms of four-year-old Ruth. He also learns that the course of true love is anything but smooth when he drops and breaks Ruth's doll. In a burst of tears, she tells him she will never, never speak to him again. Sonny is terribly depressed, especially when his deadliest rival, Eddy, usurps him in Ruth's affections. He talks it over very gravely with Mr. Elder, who tries to help him, but it does no good, Ruth passes them both with nose in air. Just in his darkest hour, Mother Dear comes to
the rescue by buying a beautiful new doll, which Sonny presents to Ruth, after which everything is bright and happy again.

Date Added 5/5/2015, 4:33:25 AM
Modified 5/5/2015, 4:33:53 AM

• Sonny Jim's Love Affair

Type Film
Date 1915
Loc. in Archive 1915_07-12_motography00test_ftrade_MOT.txt
Distributor Vitagraph
Extra 00000
Abstract Featuring Bobby Connelly and a strong cast. Sonny Jim notices the growing love affair between his Aunt Julia and Mr. Elder, daddy's bachelor friend. He himself falls a victim to the charms of four-year-old Ruth and when he breaks her doll and she tells him she will never speak to him again he is terribly depressed and especially so when his rival, Eddy, usurps him in Ruth's affections. He talks it over with Mr. Elder, who tries to help him, but it does no good, but just in his darkest hour Mother Dear comes to the rescue by buying a beautiful new doll, which Sonny presents to Ruth and after which everything is bright and happy again.

Date Added 5/2/2015, 9:40:20 AM
Modified 5/2/2015, 9:41:00 AM

• SOONER OR LATER

Type Film
Date 1920
Loc. in Archive 1920_01-03_exhibitorsherald10exhi_ftrade_EXH.txt
Extra 00000
Abstract Five-part comedy; Selznick. Directed by Wesley Ruggles. Published in February. OPINION: "Sooner or Later" brought a great deal of laughter from the capacity audience that witnessed its Chicago premiere at the State-Lake theatre, a combination house, where conditions are not always ideal for the projection of motion pictures. It is reasonable to assume that it will score even greater success when exhibited in theatres solely devoted to the screen form of entertainment. Owen Moore and Seena Owen are the leading players and attention is focused upon them from the first scene to the last. Engaged in adventures and misadventures entirely unique in comedy, they hold interest rigidly fixed. "What will they do next?" is the mental question that keeps repeating itself, and it is impossible to guess the answer. The play has been made with but one aim in mind, to provoke laughter. The plot is a ridiculous thing, audaciously ridiculous. By that audacity it is rescued from monotony and shallowness. Viewed in the projection room, by the critical exhibitor, it will not create the best impression. It is a "public's picture," not stereotyped or machine made, and has no precedent. The organist who accompanied the picture upon the giant State-Lake organ provided an average musical setting. She used the lighter popular compositions but did not select them with particular discretion. The talented screen accompanist will aid the players greatly. SYNOPSIS: Patrick Murphy, attorney, a bashful bachelor, is asked by Robert Ellis, a friend who lives in Fairhaven, Conn., to locate his wife,
who apparently has deserted him, and take her to his home. He makes the startling discovery that the only girl he ever considered worthy of second notice, whom he has met the same afternoon, is his friend's wife. He finds her at the Astor, bundles her into his car and, de- spite her oral and physical resistance, takes her to the home of his friend. Here he discovers that she is not his friend's wife, but Edna Ellis, of Fairhaven, N. J. Twin burglars enter the house and add to the confusion. When society ladies come to visit the supposed Mrs. Ellis he is forced to introduce Edna as his wife. Matters are eventually straight-ened out, though many humorous inci- dents occur in the straightening process, and Patrick and Edna decide to make their assumed relationship permanent.

Date Added 8/16/2015, 5:30:32 PM
Modified 8/16/2015, 5:31:05 PM

• Souls in Pawn

Type Film
Date 1917
Loc. in Archive 1917_07-12_motography18elec_ftrade_MOT.txt
Extra 00000

THIS is a well complicated story, interestingly set forth. It is a melodrama which will go well in any theater, for all audiences like pictures with plenty of action, suspense and unexpected twists of plot, such as are contained in this. While there is plenty of excitement, there are no unpleasant scenes, Liane cares only for her child. nothing to offend any patrons. It is, in short, a rapid adventure story, with pleasing characters, an interesting foreign setting and a timely element. It contains elaborate settings and fine photography, with excellent night lighting effects. The scene of the play is Paris, 1914. Under present circum- stances, it is rather peculiar to have a play presented for Ameri-can audiences in which the hero is a German, acting as a spy against the French government. The picture was doubtless begun while America was still neutral. However, since the political and national phase of the situation is entirely subordi-nate to the love and adventure element, this phase of the story will be scarcely noticed by the average audience. The story does not deal, except incidentally, with the war. Gail Kane does very good work in this play. Donald Mac-Lean, who played opposite Miss Kane in "The Upper Crust," appears as the prince and is well cast. There are a number of character roles played well by well-known American actors. One of the best is Charles Newton as the cobbler-spy. The Story : Prince Kondemarck, chief of the German secret service in Paris, has been ordered to secure for the service of his government the cleverest and most beautiful woman obtainable in aid of plans important to his government. Liane Dore, beautiful widow of the late Sebastian Dore, killed mysteriously at the door of his home, agrees to serve on Kondemarck's promise to reveal to her in one year the name of the man who killed her husband, against whom she has sworn vengeance. The Prince himself killed Dore. The latter, posing as a bachelor, betrayed the former's sister in Germany. Kondemarck killed Dore acci-dentally in a scuffle. In the course of their association as spies, Liane and Kondemarck fall in love. The war throws open Liane's home to wounded Frenchmen. Von Pollnitz, unsuccess-ful in inducing Liane to reveal French secrets in the absence of Kondemarck in Germany, denounces her as a spy. She is arrested and sentenced to death. Kondemarck returns from Germany, uses his spies to rescue Liane after she has agreed with the prefect of police to betray him, the latter having revealed to her that Kondemarck killed her husband. On the verge of arrest, Kondemarck produces letters showing that Dore betrayed his sister. Liane is carried on board the Kondemarck yacht and the lovers escape.

Abstract

Genre melodrama
Date 5/2/2015, 2:21:43 PM
**SPRINGING A SURPRISE**

Type: Film  
Date: 1912  
Loc. in Archive: MPW_1912_04-06_movingpicturewor12newy.txt  
Extra: 00000

Abstract: Young Billy Borman has an old uncle who ras turned him out of the house when he foolishly takes unto him - self a lovely wife. A year later Billy and wifie have a bouncing baby boy and Billy writes Uncle Missimer begging him to relent and take them back into the fold. Uncle writes hack saying be can never return until he rids himself of everything that "wears a skirt." Billy now hits upon two schemes to bring uncle to terms. He inserts an ad in the paper, signed with Missimer's name, saying a rich bachelor wants a wife to share his fortune and affections. Then he takes his baby, leaves it on uncle's doorstep, rings the bell and skips. Knowing nothing of the baby's real Identity, Missimer is in despair, inserts an ad in the paper and offers $25 reward to anyone who will adopt it. Next morning he is besieged by an army of women who have come in answer to the ad Billy put in the paper. Uncle thinks they wish to take the baby, and has a terrible time in the mixup that follows. How ever, one pretty girl strikes Missimer's fancy; he manages to get rid of the rest, then is making violent love to her when Billy rushes In and de- mands to know what uncle means by making love to bis wife! Missimer is dumbfounded, but is knocked out entirely when Billy and wife explain that the baby is their own. Uncle is soon w*ou over, takes the crowing tot in his arms with de- light, while’ Billy and bis wife rejoice at the happy outcome of their plan.

Date Added: 5/4/2015, 4:58:41 AM  
Modified: 5/5/2015, 6:18:05 AM

**STEAK AND ONIONS**

Type: Film  
Date: 1913  
Loc. in Archive: MPW_1912_10-12_movinwor14chal.txt  
Distributor: Selig

Abstract: A clever story with wholesome fun and the healthy odor of onions of two bachelor girls who attempt light house- keeping in their rooms violating the Instructions of a grouchy landlady. They run the gauntlet of inspection; but getting rid of the remnants of their odoriferous repast becomes most embarrassing. Every time they hide or cast aside this "incubus" In a paper bag, some solicitous person restores it their unwilling bands.

Date Added: 4/30/2015, 8:10:53 PM  
Modified: 5/4/2015, 5:46:10 AM

Notes:

- 1913_cinenewgaz02cine_ftrade_CNP copy.txt
**STEVEN'S SWEET SISTERS**

- **Abstract**: He cast: Steven (Jay C. Yorks) ; Spinster (Frances Keyes) ; Steven's Sisters, (Doris Grey, Gladys Leslie and Isolde Illian). Stephen was a bachelor and made his home with his three sisters. He really was proud of the girls, but he was extremely tired of their suitors, for each girl had a fiance, but it seemed to the unhappy Stephen that they were around the house all the time. One morning Stephen received word that a relative had died, leaving $100,000 under most peculiar conditions. If Stephen was married, he got all the money, otherwise it was to be divided among those of his three sisters who wedded before he did. Stephen realized that if the girls knew what was going on, they would hasten their marriages, and do him out of his estate. So by a trick he lured them into a room upstairs, after carefully placing bars on the window, and locked them in, telling them he was going to get married, and after that he would let them out. Stephen had never been a ladies' man, and there was no particular girl in sight, but he was willing to take almost any kind of a chance for $100,000. He called on several damsels failed to meet several, and finally in despair, picked up a maiden lady of uncertain years, and led her off to the marriage license bureau. In the meantime the girls communicated to one of their suitors, who happened to be passing the house. He told another, who was the marriage license clerk, and the latter put an ob- stacle in the brother's path by giving him a revolver license instead of a matrimonial permit. Then the three suitors routed out the Justice of the Peace, and rushed around to the house to get married. They couldn't get inside to set the girls free, but they put a ladder up to the window, signed the marriage licenses, which the clerical suitor thoughtfully brought along, and were wedded — bridgrooms outside and brides in the house. In the meantime the brother had been hustling about, and unable to get a license in his home town, decided to cross the border to the next state. This probability had been foreseen, for another one of the suitors owned the only garage in town, and he instructed his man in charge to supply an auto if requested, but to keep the brother and his intended bride moving around in a circle, and make it impossible for them to be wedded anywhere. This was done, and when brother finally reached his own home, after a circular trip of the neighborhood, he was in time to receive three stalwart brothers- in-law. He saw he had been outwitted, and his anger turned to the woman he expected to marry. She could see no reason why the wedding should not be performed just the same, but he did. He helped her back into the auto and told the chauf- feur to move on.

- **Genre**: comedy

**SUING SUSAN**

- **Abstract**: "Look! Miss Susan, there is a man in the back yard next door," Annette, the maid, was excited
when she acquainted her spinster mistress with this startling news. John Gordon, an old bachelor and his valet, had just moved into the adjoining house. Inspecting his premises, he is discovered by the two women. John calls his valet and tells him to throw the tin cans and other rubbish which had accumulated on his property into Susan's yard, for he is sure his neighbors have been making a dumping ground of it. Susan directs Annette to go down and throw them back into John's yard. This starts a war between the old maid and the old bachelor, and leads to a better acquaintance between Annette and James, the valet, which soon blossoms into love. Miss Susan threatens to sue John. To keep herself and maid separated from John and his valet, she spitefully builds a high board fence between their homes. This does not, in any way, Interfere with James and Annette getting together with the assistance of a ladder, and occasionally getting a chance to exchange an occasional kiss. To still further facilitate their love-making, James cuts a hole in the fence, through which they have a quiet little tête-a-tête now and then. When Susan sees the hole in the fence, she again threatens to sue John, and between all of them, things are getting to be very interesting. James gives Annette an engagement ring, and Susan, instead of finding fault with her, heartily congratulates her, and is ready to listen to her maid's recitation of her love-making. John becomes curious and Susan is possessed with the same desire. They both appear at the hole in the fence at the same time, which brings them very close together. The humor of this accident strikes them both very forcibly. This is the beginning of the end. It is not long before the fence is taken down and the two women are engaged to be married to the two men. In the final scene, James is seen with his arms around Annette's waist. John follows bis example and entwines the slender waist of Susan and lovingly kisses her blushing cheek.

**Summer Bachelors**

- **Type**: Film
- **Date**: 1926
- **Loc. in Archive**: 1926_07-12_filmdaily3738newy_ftrade_FDY.txt
- **Extra**: 00000
- **Abstract**: AMUSING. LIGHT WEIGHT STORY THAT JUST ABOUT SKIMS ALONG ON THE SURFACE OF RESPECTABILITY ALLAN DWAN PROVIDES A GOOD PRODUCTION. Cast ...Madge Bellamy the originator of the idea to keep husbands amused during their wives' vacations. Allan Forrest suitable as a real bachelor who marries Madge while she is under a hypnotic spell. Leila Hyames, Madge's pretty partner in the club scheme and others Hale Hamilton, Charles Winninger, Olive Tell, Clifford Holland. Type of Story Comedy-romance. Allan Dwan has steered "Summer Bachelors" through its course about as satisfactory a manner as the material would permit. Warner Fabian's story doesn't abound in strong situations and it must have given considerable worry to those in charge by way of avoiding the little pitfalls so apt to attract the censors. As it is, the story has its object very cleverly camouflaged in a title and atmosphere that is quite harmless unless you choose to think otherwise. There is nothing outwardly naughty about Derry Thomas method of a livelihood. Entertain- ing neglected husbands is done on an entirely innocent scale even if Derry is pictured making cocktails for seven of them in her apartment. But there is safety in numbers and everything is quite proper. Derry's mother and two sisters had not made a success of marriage, so Derry refuses to succumb to Tony Landor whom she loves. The introduction of a hypnotism does not add to the story's interest but it suffices as a scheme whereby Tony marries Derry while she is "out." She seems well satisfied with the arrangement once she learns about it. Allan Dwan has evidently made the most of what he had to work with. The picture is short and to the point. The comedy maintains
an even degree of amusement. The titles are too numerous. Box Office Angle Fair entertainment. Good drawing power, due to catchy title. Exploitation ... If names will do it you have plenty of them to use in connection with announcements. And you have a title that can be made alluring by catchlines inviting them in to see the most popular type of bachelor: "Summer Bachelors." No stunts seem directly applicable to the story material.

**Sunny Jane**

**Type** Film  
**Date** 1917  
**Loc. in Archive** 1917_01-06_motography17elec_ftrade_MOT.txt  
**Extra** 00000  
"PHIS is a five-reel comedy-drama in rural settings in which Jackie Saunders plays the role of a country girl. It is the first of a series to be released through Mutual in which Miss Saunders will be featured. While the story does not pretend to be true to life, it is an amusing comedy and will entertain most audiences. It is well suited for children's and family programs. Miss Saunders is an attractive player and shows ability in a role which varies from a country girl type to a spoiled society girl and includes several vision scenes in which she appears as Cleopatra, truly a varied role. Miss Saunders seems equally at home in each characterization. Also, she portrays a country girl without wearing curls! The supporting cast of players is as a whole good. The best characterization in the picture and one which will amuse audiences especially is that of Edward Joleson as Philip Dwight, Jane's father. Cullen Nandis, as Thomas, a country boy, is very good, and Frank Mayo is well cast as the millionaire hero. The rural and boarding school comedy scenes, some old and some new, have been given unusually fine settings. The photography is excellent and the scenes on the farm are beautiful and rather out of the ordinary. Care has been taken in the selection of the interior sets also. As a whole, the picture will please audiences which like light, humorous offerings. The Story: Jane, a country girl who is at once a tom-boy and a book-worm, is fond of imagining herself in the role of heroines she reads of. James Thornton, a millionaire bachelor who comes trying to buy her father's farm, is attracted by the girl and offers to send her to school and pay all her expenses if the father will consent. Meanwhile Mrs. Vanderhoff pursues Thornton for her daughter Elizabeth. Elizabeth, however, would rather have Ronald Jones and Thornton eventually helps them to elope. When Jane returns from school she apes the manners of a grand dame, believing that it will please Thornton, but he is very much disappointed. When she dons her calico gown, however, and hides in his machine he changes his mind and orders the chauffeur to drive to the nearest justice of the peace.

**TANGLED LIVES**

**Type** Film  
**Date** 1918
Cora West, wife of Colonel West, sees in Mrs. Howland's infatuation for Paul Westcott, a young bachelor, a chance to ingratiate herself with Mr. Howland, an architect, with whom she is in love. Cora embraces him, but Howland repulses her. Colonel West, seeing his wife in Howland's arms, thinks that she has deserted him and commits suicide. When Lola Maynard, a destitute young girl, is attacked by thugs, Howland goes to her rescue and offers her the shelter of his home, but Mrs. Howland refuses to agree, so the girl is taken in by Peter Hyde, an aged scientist and friend of Howland. Cora invites Howland to a lawn party and shows him his wife and Westcott in embrace. A fight ensues and Howland is repudiated by his wife and arrested. While he is in prison Mrs. Howland secures a divorce, and upon his release Howland hears that she is to marry Westcott. He goes to Hyde's laboratory to secure a weapon with which to kill Westcott, but a tragedy is averted by Lola and Hyde, who drug him, for the latter has planned to avenge his friend. But when Hyde reaches Westcott's home he hears that a bolt of lightning has exacted the toll of retribution, having killed Westcott and blinded for life the woman he was to marry. Howland and Lola find happiness in each other's love. Feature Harry Morey as John Howland and Jean laige as Lola Maynard.

one side of the fluffy bed. Down below fully attired sat the man. At Intervals he arches his head so that he looks upstairs and conjectures; a mental debate apparently. A little later the girl, wondering why the man does not come to her, tip-toes to the head of the stairs and tosses the key to her bed—chamber into the man's lap. Then she scurries back to the bed and again awaits his coming. The man takes the key and starts upstairs. Does he enter? No, sleree! He locks her door and tosses the key over the transom and onto her bed. Girl is piqued. Can't understand. Following captions speak strongly of girl's belief that she Is there as his plaything. Later scenes are shown where the girl becomes stewed to the gills and makes merry with the butler, who also sets all sails full with the stuff that Intoxicates. The butler than takes a few liberties with the girl, who has come downstairs In her nightie, and becomes so frenzied and full of lust that he grabs her and holds her tight. She struggles. The man who would make a lady of her then comes in from a garden reverie where he had fondled a kerchief belonging to the girl, and enters in time to save the girl from being ravished in front of the camera. This girl sure had a thirst that developed as the picture progressed. One scene shows her orlknk-ing the contents of a perfume bottle. Pretty hard to even imagine. The girl is to marry a man who some years previous had interfered with the wedding plans of the chap who took the cabaret girl from her happy tablesides. The man doing the girl-saving stunt had planned revenge, so the captions state. Then he realises that he loves this bibulous daughter of the underworld. The girl messes the big wedding scene by acting a "drunken bit" that was effective as far as film staging was concerned. The film ends by the man doing the 'lady making" project, taking her to his heart for life. This film may go like a house afire at Taphank, N. Y., but In some of the countryside celluloid palaces It is apt to start some round table discussions why there should be censorship. It may tell a true story of big city life, but there is entirely too much to be imagined. Where shown, a caption wherein the man tells the dance ball chick that "ladies don't smoke," taking a cig from her bands and crushing it, caused a laugh that was not Intended. The picture will help the Prohibitionists. The small-town "down with liquor" Interests will take their friends to see this film and repeat tbj "I told you so" line when they watch that "liquoring up" scene between the butler and the girl. The subject is not the right sort. It could have been toned down In more sections than one without hurting the effect Intended. "The Ten of Diamonds" leaves a dark-brown taste In the mouth. A rose by any other name may still be just as sweet, but a motorman's glove is still a motorman's glove. "The Ten of Diamonds" misses fire as far as the preach-ment of the morals of life Is concerned.

Date Added 5/2/2015, 2:15:41 PM
Modified 5/2/2015, 2:16:30 PM

• THAT CRYING BABY

Type Film
Date 1913
Loc. in Archive MPW_1913_07-09_movingpicturewol17newy.txt
Extra 00000
Abstract Brooks is a crusty old bachelor who hates children. He Is annoyed by the crying of a baby in the fiat directly opposite his apartments. He shouts at the child's mother to have her child keep quiet and threatens all sorts of dire things, but to no avail. The following day the mother takes her child and an older out out for a walk in the park. The older one runs away and she goes after It. leaving the baby with a strange young man. The baby again starts crying, and he determines to get rid of It. He walks out of the park, not being able to find the mother, and comes across Brooks' automobile stand-ing UDfittcnded, He places the child in the back seat and walks away. Brooks' chauffeur returns with Brooks and they are at a loss as to what to do. Brooks takes the child home with him. Mean- while the mother, almost frantic, keeps up her search for
her baby, but at last goes home. There she sees Brooks holding her child and trying to keep it quiet. Remembering all his threats of the day previous, she rushes out, gets a policeman, and goes up to Brooks' room. Brooks is almost arrested before he can explain how it all happened, and the child being restored to its mother, she withdrew her complaint, saving Brooks from arrest, but curing him in a day of his crustiness.

**That's My Daddy**

- **Type**: Film
- **Date**: 1927
- **Loc. in Archive**: 1928_03-08_pictureplaymagaz28unse_ffan_PPM.txt
- **Distributor**: Universal
- **Extra**: 00000
- **Abstract**: Amusing story of a baby orphan who adopts Reginald Denny — a bachelor — as her father, and the consequent series of lies explaining her presence. Little Jane La Verne walks away with the picture.

**The Ace of Hearts**

- **Type**: Film
- **Date**: 1921
- **Loc. in Archive**: 1921_12_1922_02_exhibitorstrade00test_ftrade_ETR.txt
- **Distributor**: First National
- **Extra**: 00000
- **Running Time**: 70 min

**THE CAST**: Molly O'Mabel Normand Tim O'Dair George Nichols Mrs. Tim O'Dair Anna Hernandez Billy O'Dair Albert Hackett Jim Smith Eddie Gibbon Dr. John S. Bryant Jack Mulhall Fred Manchester Lowell Sherman Miriam Manchester Jaciueline Logan Albert Faulkner Ben Deely Mrs. Jas W. Bobbins Gloria Davenport The Silhouette Man Carl Stockdale Antonia Bacigalupi Eugenie Besserer SYNOPSIS Molly is the daughter of Mr. O'Dair, a washwoman. Her father is a hard-working man trying to rear a "decent" family. He brings home Jim Smith and announces that Jim is an ideal son-in-law. Molly has seen in the newspaper a photograph of Dr. John Bryant, a millionaire bachelor, considered a catch, and a blank space with the question "Who?" speculating on his flancSe. A silhouette cutter counsels Molly to never give up hopes for better things. At various times Molly meets Dr. Bryant, who courteously offers to give her a lift in his car. His flanc6e, Miriam, misunderstands, and when at a masked ball Bryant mistakes Molly for Miriam, the latter hands back his ring. That night Molly's father refuses to let her come home. Next morning he finds her in Bryant's bed-room and is about to shoot the latter when they explain that they were married. This is the logical finish, but an abduction in a diufcible is tacked on and of
course there is a pursuit by airplane, a fight and a thullin,' descent in a parachute. This is one of the best bits of entertainment presented this sea- son. It is unfortunate that the picture does not end at the place where the father realizes he has been wrong in suspecting the intentions of his daughter's wealthy admirer. The rest of the picture is good film stuff, but seems like another episode to a serial, and in a feature is a decided anti-climax. The atmosphere is accurate and natural. The characters live naturally on the screen. The cast has been admirably chosen, and it would be unjust to praise anyone to the exclusion of the others. Mabel Normand as Molly and Jack Mulhall as Dr. Bryant figure most prominently in the story, and they are indeed a handsome couple. The sub-titling is exceptionally clever, and brings many a laugh; the actors are really talking their parts, and it is possible to read their lips many times before the sub-title is flashed on the screen. This is the kind of clean, whole some entertainment that will be welcomed by any audience. Ex-hibitors will grab it; their patrons will ask for more. Why don't we have some more like it? Photography is notably good.

• THE ADVENTURES OF A BABY

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<tr>
<td>Date</td>
<td>1911</td>
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<td>Loc. in Archive</td>
<td>MPW_1911_07-09_moviwor09chal.txt</td>
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Uncle John, a bachelor, who has an antipathy for babies, is thrown into a state of consternation one day when he receives a wire from his niece stating she will arrive on the noon train with the baby for a four weeks' stay, requesting him to meet her at the railway station. She arrives on time, but not seeing uncle, she sits down to await him. when suddenly it occurs to her that she left baby's nursing bottle in the coach. Leaving her baggage and baby in charge of a young man, she hurries back to the train. Just as she regains possession of the bottle the train pulls out, carrying her to the next stop five miles distant, where she hires a country cab to drive her back. Mean-while the baby is crying lustily in the arms of the young man, who believes a joke has been played on him. After trying various means to rid himself of the baby, he finally slips it into the arms of a prosperous looking old gentleman, who is peacefully dozing in his seat. The old gentle- man happens to be T'ncle John. When lie awakes and finds himself in possession of the baby he nearly goes insane In his efforts to locate the owner. He finally disposes of it by shifting It on to a nurse girl In the street, where a little later on the frantic mother finds it. By this time T'ncle John has arrived home and Is congratulating himself on getting rid of an undesirable baby so cleverly when the hall boy ushers bis niece In, who proudly places her baby into bis arms and which to his utter amazement is none other than the one he tried so hard to get rid of.

• THE AMATEUR WIFE

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OPINION: The "Ugly Duckling" story has formed the theme for poetry, fiction, theatrical productions and screen features for years. Not so long ago, Xalbro Bartley gave it a pleasing setting under the title of "Miss Antique," which appeared in Snappy Slorics Magazine. After its adaptation to the screen, the title was changed to "The Amateur Wife." It is probably the best production Miss Castle has appeared in. She is pleasing as the innocent little convent girl and doubly pleasing as the stylish woman, who succeeds in making her husband love her by arousing his jealousy. The Famous Players-Lasky Corporation has given lavish settings and a well chosen supporting cast to its star. Miss Castle, however, has been given the opportunity to star in the film as well as in the advertising. She has the center of the stage. The success of practically all of the action depends upon her efforts. A murder and suicide are injected into the story, giving a rather gruesome touch to the production which adds nothing to its appeal.

SYNOPSIS: Justine Spencer, daughter of Dodo Spencer, a musical comedy-queen, arouses the interest of Cosmo Spotswood, a wealthy bachelor on account of her odd appearance and her unhappy life. When Dodo Spencer is killed by a jilted admirer, he marries the girl in a spirit of pity, and when she asks him to show some love for her, tells her frankly the true state of affairs. While he is abroad a year, she secured a maid to brighten up her appearance and immediately is transformed into a IRENE CASTLE in "The Amateur Wife," her latest Paramount Artcraft picture pretty woman with a score of admirers. When her husband returns, she rebuffs him. Finally, convinced that she has awakened his love, she consents to live with him.

THE ANCIENT BOW

Traveling in the West with a party of tourists, John Strong, a wealthy bachelor, becomes very much interested in a young Indian girl, whose general demeanor suggests refinement. She is insulted by a native ranger, and strong resents the indignity by thrashing him. She is the last of her tribe, and her loneliness and his own, draw her to him. When the rest of the party leave, he remains behind and marries the girl. The ranger still persists in his advances and tries to break up their home. He fails and swears vengeance. One night, Strong hears a rap on the door. He steps outside into the darkness to investigate. He is attacked by a man and in the struggle, Strong is fatally wounded. Reeling into his cabin, he falls dead in the presence of his wife. She remembers the threat of their only enemy who has been pained by her, and fastens the deed upon him. She dresses herself in the buckskins of the tribal days among her people, and takes an ancient bow, which she has always kept as an heirloom of her Indian forefathers. The bow bears an infallible message of death in the arrow which is shot from its string. She goes out among the hills and seeks the man who killed her husband. He appears, and from a distance, with unerring aim, she speeds a resistless arrow shaft to the heart of her relentless foe.
THE ARRIVAL OF PERPETUA.

Type  Film
Date   1915
Loc. in Archive  1915_03_variety38-1915-03_ftrade_VAR copy.txt
Distributor  World Film Corporation
Extra  00000
Running Time  Five reels

"The Arrival of Perpetua" is a Ave-pert feature marketed by the World Film Corporation, the release date being March 20. The picture was given a private showing in the World screen room this week. The opening slide announced that the picture was entitled "The Arrival of Pet" and was adapted from the stage piece of "The Arrival of Perpetua," the film script being written by Frances O. Corcoran. The picture star is Vivien Martin. This feature strives more for comedy than anything else, with the absence of melodramatic thrills forcing the principals to work hard in building up quiet comedy situations. "The Arrival of Perpetua" may have been a wonderful play, for all the present-day boys know, but as a picture it runs along a very ordinary groove. No matter what shortcomings the scenario may have, Miss Corcoran doing her best, no doubt, with the story of the play to follow as closely as possible, the picture would do a Humpty-Dumpty without Miss Martin. He's in there all the time, calling upon every trick of her photoplay knowledge and experience to make the role of Pet the winsome, roguish, fitful, variable, bewitching and peppery young lady stand out all the way. Miss Martin works hard and whatever success and popularity the picture may attain will all be due to her ability. The picture is mostly "Interiors" and scenes between Pet and her two guardians. The opening shows Pet at the boarding school and her subsequent departure when informed that she's heir, to a million, providing she lives up to the will, etc. Pet first tries to live with her father's half-sister, an old, cranky maid, who is bugs on animals for pets and who likes to have a squawky bunch of old folks shout who dote on ice water, music and gossip. An excellent scene of these talkative old men and women at the old maid's home is shown. Pet finally gives up in disgust and runs to the bachelorlo quarters of the other guardian, an eccentric man who would rather tramp over the hills, acquire a three weeks' growth of beard and slouch about his quarters without any thought of a little minx like Pet occupying his solitude. Pet finally breaks down the apparently insurmountable crusty barrier and not only taken to the heart and arms of the male guardian, but the impression is cast that the two marry later. Miss Martin buoyed up the picture at all stages. She has the camera art of enacting that precocious girlish mimicry which fluently exudes from this picture to good advantage for Miss Martin. An attractive miss, knowing how to use that attractiveness cutely and effectively. Miss Martin makes the role of Pet typical and significant Milton Sills, the legitimate actor, la oaat as the moody guardian. Bills at times appears to assume stage attitudes that are held too long for comfort. Perhaps a longer service in the film studios will get him away from this and he a sure to get better results when that natural naturalness is portrayed. Nora Cecil handled the atom role of the spinster spleen-didly and acceptably. John Hinea was the male guardlan'a valet butler and handy man around the house. He wasn't just the sort of a servant type a man of the characteristics the male guardian would be expected to select for a house crony, but the monkey-like agil-ity, facial contractions and sprightly movements lends one to believe that Hinea might accomplish something with a light comedy role of more scope. Mons. E. Cnautard directed, it'a reported as his first job for the World. He probably worked under a nervous strain and la aura to do better on forthcoming film productions. He did fairly well with what some directors would call "Inactive script" Ths
ploture fans will not rave about "The Arrival of Perpetua," but they will find it light and airy, mildly diverting and with comedy of the harmless sort that can go in and out of any house in the country without calling in a vacuum cleaner.

**The Auction Block**

Type: Film  
Date: 1926  
Loc. in Archive: 1926_03-08_pictureplaymagaz24unse_ffan_PPM.txt  
Extra: 00000  

"The Auction Block" gives Charles Ray his first chance to be like other boys. It is not much of a picture, but it is infinitely better than the fake rural dramas that this badly cast young man has been burdened with. In fact, it is so far from rural, that it centers around the winner of an Atlantic City beauty contest. Elea- nor Boardman is the winning beauty, and Charles Ray, as the spendthrift son of a wealthy father, falls in love with her and marries her. When she learns that he is supported by his father, and when she sees the numerous pictures of young ladies around his so-called bachelor quarters, she runs home. He follows her. The rest of the story is mild and slow-moving comedy. Charles Ray is a thousand times better than he has been recently, and with a really good story, I feel that he might come back to his former popularity. He should be able to do the type of comedy that Creighton Hale is so expert at. Sally O'Neil plays the part of a bad little egg, and David Torrence, Ernest Gillen, and Charles Clary, come in for brief comedy moments.

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**The Avenging Conscience**

Type: Film  
Date: 1914  
Loc. in Archive: 1914_07-10_motionpicturenew101unse_ftrade_MPN.txt  

The story of "The Avenging Con- science" deals with the development of a young man who as a baby has been left in the care of a bachelor uncle, who lav- ishes all his love and tenderness on his charge. He plans a great literary career for him, for the boy has shown promise of future greatness. But he had reck- oned without thought of a possible ob- stacle — woman. In the freshness of his youth, the young man meets a beautiful girl, whom he calls in the joy of his poetical nature, "Annabel Lee." The twain soon grow to love each other with the power which Poe has so vividly portrayed in his poems of the affections. They "loved with a love that is more than love." But the old uncle, his heart set upon the boy's future, interferes. When "Annabel" calls to invite her young swain to a garden party, the uncle insults her by accusing her of pursuing his nephew with unmaidenly modesty. Then comes to the young man thoughts that are black and evil and he plans murder. It is at this stage that conscience demon- strates its power and saving influence.
THE AWAKENING

Type Film
Date 1909
Extra 00000

Leave it to Cupid. He Is the boy who knows how to make his point. You can as easily escape the hot stinger of the infuriated hornet, into whose habitation you have ill-advisedly poked your cane, as that unclothed little rascal's dart when he gets after you. Here we show one of his pranks, in which he brings together, in spite of themselves, affinities who, though stubbornly resistant, finally succumb to the influence of his dart's dulcitude. The young Major is, in his own mind, a confirmed bachelor, but the fates oppose. His uncle has made his will conditional, knowing his reckless nature. He must marry within a stated time or lose his inheritance. The Major is apprised by the lawyer that the time limit draws near, and unless he marries at once, he is dished. To tell the truth, he feels that one condition is as odious as the other, particularly as his warning comes while he is enjoying himself with convivial chums at the club. "Marry — good heavens! But where's the bride?" Surely he must obtain a wife to order. Well, a search is made, but the astute attorney has anticipated the affair and interviewed a Spanish widow lady, whose daughter, still at convent school, is fair to look upon and of marriageable age. The wedding takes place, and woe is stamped upon the face of the hapless bridegroom as he comes up the aisle of the church. The girl, however, seems to be overjoyed as she gazes up at the handsome officer, now her hubby. Arriving at the' house, the Major bids his wife make herself perfectly at home, while he goes to enjoy the companionship of his club friends. Here's where Cupid chuckles "We shall see." The sweet face of the little girl is ever before him, and his In- different heart is beginning to experience new emotions as he pictures her alone in their home. He thinks, "Can this be love? Nonsense!" Returning home, he saunters out into the garden, where the little one had climbed the trellis to pluck a rose for him. She losses her equilibrium just as he appears, and falls into his arms. It is the awakening, and Cupid laughs. Length, 691 feet.

THE AWAKENING OF JOHN BRIDD

Type Film
Date 1912
Loc. in Archive MPW_1912_10-12_movinwor14chal.txt
Extra 00000

John Bridd is a hard-hearted, close-fisted man who lives alone and whose pet aversion is a woman. His home shows the severity and carelessness of the grouchy bachelor, until a distant relative leaves a girl of tender years to him for protection. John hates the girl because she is a girl and does all in his power to inspire dislike on her part, but she falls in love with her guardian and in every way tries to awaken in him that love she herself feels for him, but without avail. She gradually changes his home from barrenness to cosiness and comfort and he gradually accedes to her wishes against himself. The women of the little town in which John
lives have set their cap for blm for years because of bis reputed wealth, but he has always stood them off, and now when this girl comes to live with him and continues to live there they are Jealous and make life miserable for tbe girl. Tbey tell her she Is the talk of the village because she Is living with this bachelor without a chaperon and this drives to girl to desperation. She leaves a note stating ber intentions ‘ and goes away alone. John returns and finds ber gone and then In a moment, his loneliness seizes him and he leartns what she means to him. He goes in search of her and finds her worn and tired and lost in the great woods and there wins her back to him and shows ber tbat she has been the one responsible for bis great awakening.

THE BACHELOR

Type Film
Date 1910
Loc. in Archive 1910_11_variety20-1910-11_ftrade_VAR copy.txt
Distributor Selig
Abstract The camera pictures a stout-looking man trying to sew a button on his trousers. He falls In the attempt, uses a safety pin and exits smiling. Neither comic nor educational.

THE BACHELOR AND THE BABY

Type Film
Date 1910
Loc. in Archive MPW_1910_07-12_moviwor07chal.txt
Extra 00000
Abstract Secretly married. Letty Holcomb is now the mother of a sweet little baby boy: she is impatient that Hugh Cbanning. her husband, announce their marriage and give the child Its legal name. Hugh, who is presumably a bachelor among his friends, refuses to publish their wedding, and while he is living in swell apartments Letty is living in a couple of poorly furnished rooms, trying to protect her- self and baby from calumny and shame. Her husband not Only refuses to make their wedding public but he entirely denies It. sending her a statement that It was a mock ceremony. Crushed and stunned, she feels helpless. Re- covering from the blow, she decides to strike back, goes to the apartment house where her hus- band lives, she locates his rooms, which are next to a suite occupied by a young bachelor named Benson, who Is engaged to be married to a very pretentious young lady of aristocratic importance. The young wife returns to her home, takes her baby and carries !t to Hugh's apartments with a note telling him she Is going away and leaves his child for him to support and care for. In her excitement and anxiety she mistakes voting Benson's apartment for her husband's, and leave. the baby ou the bachelors bed and makes her from the building without being observed. The young and aristocratic fiancee of young Benson sends him word that she is coming" with her mother to visit his rooms and learn some of the mysteries of a bachelor's life. They arrive and are charmed with his borne, but are very much startled and shocked when they discover the baby In his rooms. Benson is as much mya- tlflled as they are. and. rushing into his bedroom, they Bnd
L'tty's baby and the note. Disappointed and lonely, Benson sympathizes with the poor kid, and resolves to adopt it as his own and forever remain a bachelor. Hugh Cban-ning is taken fatally sick, sends for Benson, and before he dies gives him a confession that be had lied when he told Letty that her marriage to him K as : sham and he had grievously wronged her. The child grows to be a bright and handsome boy, and Benson finds blm a very companionable chum and they pass most of their spare time together. One Summer at the seashore the boy is trousers.

Benson takes him to a young seamstress, who lives there, to have her repair the boy's clothes. While she is measuring the boy's waist she sees a ring on his finger and recognizes it as the one she had tied around her baby's neck when she left it in Benson's room. She asks Benson about it — he tells the woman his knowledge of the child and she learns that the boy is her own child. Benson shows Letty her husband's confession, and while she is happy at finding her child, he hates to be separated from him. But the situation is easily relieved when they find that they are both in love with each other in their mutual love for the boy, and decide they can better care for him by becoming husband and wife.

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**THE BACHELOR AND THE BABY**

*Type*  
Film

*Date*  
1912

*Loc. in Archive*  
MPW_1912_01-03_movingpicturewor11newy.txt

*Extra*  
00000

Roland Rosalyn, the bachelor, is not old as bachelors go. What is home without a wife? He casts longing glances in the direction of Eleanor Enomis. Eleanor knows her little book and makes a grab for Roland. They become engaged. It so happens that at the hotel, which the bachelor calls "home," comes Mrs. Fair, a fascinating young widow, her little baby and maid. Roland calls on Eleanor for an auto ride. To his intense astonishment, he discovers the baby sound asleep on one of the limousine's seats; the widow's maid had placed it there by mistake. Eleanor promptly jumps at conclusions and accuses her fiance of being its father. The bachelor, not knowing what to do with the baby, takes it to his room. Meanwhile the baby's disappearance greatly upsets the widow. Hotel proprietor and detectives come to the rescue, but alas! despite their united and energetic efforts, baby cannot be found. Bachelor and baby get along famously until the letter's dinner hour arrives; then — well, then Roland is obliged to enlist someone's aid. This leads to the reunion of mother and child and later to the union of widow and bachelor. Baby will no longer be fatherless.

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**THE BACHELOR AND THE MAID**

*Type*  
Film

*Date*  
1909

*Loc. in Archive*  
MPW_1909_07-12_moviewor05chal.txt

*Extra*  
00000
A brisk little comedy and a fitting reel-mate to the more elaborate "Pair of Slippers." Robert Caldwell, a traveling salesman, and a bachelor, arriving at his home station, flirts with a charming young lady at the baggage window. He has the pleasure of assisting her into a cab and looking after her larger baggage, then goes to his rooms, having previously ordered his own trunk sent to his house. In this transaction he gets the baggage checks mixed and the lady's trunk, almost identical to his, is sent to his rooms while the young lady receives his. He does not find the mistake until after some difficulty the trunk is opened and a beautiful array of feminine lingerie comes to view. With a proper amount of shocked modesty he covers them up again and searches other compartments in an effort to find some clue to the owner. A photograph of the girl whom he had met at the railway station clears up the mystery and, calling an expressman, he tells him to take the trunk to the young lady's house. He accompanies the expressman and explains about the mixup. Finally he tells her that he loves her and asks her to marry him. She agrees. The expressmen wait patiently for the other trunk, until tired of waiting one of them ventures up to the young lady's parlor. The young lady blushing a little, explains that the other trunk will not be moved and consequently his services will not be required. With a knowing wink, the expressman withdraws, leaving the happy couple together.

The Bachelor Daddy

Type
Film

Date
1922

Loc. in Archive
1922_03-05_exhibitorstrad00newy_ftrade_ETR.txt

Distributor
Paramount

Extra
00000

Paramount Photoplay in Five Parts. Author, Edward Peple. Scenario by Olga Printzlau, Director, Alfred Green. Cameramen, William Marshall and Gilbert Warrenton. Running Time, Sixty Minutes. CAST AND SYNOPSIS Richard Chester, Thaddeus Jeleihan; Sally Loekwood. Lcatrice Jov: Ethel McVae; Adele rarrin, J.; Joe Pelton, J. F. McDuald; Charles Henley; Lauraiie W lieat; Nita, Charlotte Jackson; Buddie, Barbara Maier; Toudles, Bruce (Jiernin; David and Donald, The DeBriac Twins. Richard Chester, owning valuable mining proierty in the South, is engaged to Ethel McVae, a girl of good family, but ijoor, whose mother is a widow. Sally Loekwood, secretary to Chester, loves him, but conceals her affection. Word comes that Chester's mine is threatened by bandits and although it is only a month before the date set for his wedding, he goes to handle the situation. His foreman, Joe Pelton, is caring for five little children, whose ages run from nine to infancy, their mother having died. In an attack by the bandits Chester is wounded and his life saved by Pelton, who is mortally hurt. His dying request is that Chester should adopt the five children. Chester is willing, but on arriving home finds that Ethel, his fiancee, will not agree to adopting the children. He places them in schools excepting the baby, which is taken home by Sally. The day before the wedding Chester and the baby are taken ill with mumps. Sally nurses them both. Ethel comes to investigate, finds Chester in bed with the baby, cared for by Sally and indignantly breaks her engagement. So Chester gathers his children back to him and determines to remain a bachelor daddy. But the baby refusing to be parted from Sally, he engages her and her mother to help care for it. He naturally falls in love with Sally. They are married and in due time the arrival of new twins causes the old twins great jealousy. A clean, wholesome picture, alive with touching sentiment, but never degenerating into maudlin softness. The Bachelor Daddy is a standard example of good direction, clever acting and exceedingly fine photography. It is comedy-drama of the highest type, with quaint little
humorous moments which balance perfectly the serious appeal of the plot, the sort of thing that will delight both juveniles and adults, and is warranted to make money for the exhibitor. Also, the story strikes an entirely original vein; the idea of the worthy bachelor who falls heir to five young-sters whom he would fain adopt, but is prevented from so doing by his proud, selfish fiancee, is quite a new departure in movie history, and so skilfully developed that it carries conviction through-out, holds the spectators in suspense as to the final outcome and reaches a sane and pleasant conclusion. Points of Appeal. — There is a distinctly "happy" atmosphere prevailing through the whole picture which has an indefinable, yet ever present charm. One's sympathy for the kiddies and their somewhat bewildered guardian naturally runs high, the sentimental urge is strong, yet the element of fun always bobs up unexpectedly in time to lessen the emotional stress, a pleasing mingling of grave and gay incidents. The fight with the bandits is well staged and thrilling, and Chester's return home in charge of his newly acquired family a comic triumphant tour which stirs up gales of laughter. Cast. — Thomas Meighan is "a regular fellow" in the role of the bachelor daddy, intensely lovable, ever smiling and giving a performance which will rank as one of the best of his screen efforts. The part is suited to his personality in every detail. The juveniles who portray Chester's charges are clever kids, very natural and entirely free from self-consciousness; Leatrice Joy is a charming Sally, Maude Wayne a magnificently imperious Ethel McVae, and the support is adequate. Photography, Lighting, Direction. — There are some fine long shots of the mining region, the interiors are well filmed and the lighting effects admirable.

Date Added 5/2/2015, 6:42:41 PM
Modified 5/2/2015, 6:45:37 PM

Notes:

1922_04-06_exhibitorsherald14exhi_0_ftrade_EXH.txt

- THE BACHELOR GIRL

Type Film
Date 1929
Loc. in Archive 1929_07-12_filmdaily4950newy_ftrade_FDY.txt
Extra 00000
Abstract GOOD HUMAN INTEREST STORY WITH BUSINESS SLANT MIXED WITH NICE LOVE THEME. SLOPPED UP AT END WITH ANTI-CLIMAX. Drama of modern business life. Di- rector Richard Thorpe did a nice di- rectorial job on a story that could have easily been made very sappy and unconvincing. But he steered a nice middle course, and kept the human elements always in the fore- ground, with the result that it built up to some very nice suspense and helds the interest easily. William Collier, Jr., is the wise salesman who thinks he knows it all and does not realize that his sweetheart, the stenog- rapher is pulling wires to help him. Finally through her efforts he lands a big job as sales manager of a rival concern. She goes with him as the new boss' secretary. She again pulls wires and helps him to make good, and he takes all the credit. He ne- glects her for the sister of the boss, who is just a flirt. Finally the boss finds out that the girl has been do- ing it all, fires the boy, and later proposes marriage to her and is ac- cepted. Then an anti-climax kills it.

Date Added 5/3/2015, 3:13:53 PM
**The Bachelor Girls' Club**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_07-09_movingpicturewor17newy.txt
- **Distributor**: Gem
- **Extra**: 00000
- **Abstract**: A farce played by a half dozen men in search of wives and as many girls who act at times as though they are men haters and at times as though they are not. There is a good deal of rough business in it and one bathing scene which may not be acceptable in all houses. The photography is of the clearest.
- **Genre**: comedy
- **Date Added**: 5/4/2015, 2:46:19 PM
- **Modified**: 5/4/2015, 2:47:10 PM

**The Bachelors' Alliance**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_05-07_motionpicturenew133unse_ftrade_MPN.txt
- **Distributor**: Kalem
- **Extra**: 00000
- **Running Time**: 1
- **Abstract**: Several bachelors vow never to look sideways at a woman again but when Ethel joins the police force, they all forget their vow and are consequently arrested — that is all except Tom, her sweetheart, who arrests her and makes her his wife. Edwin Ray Coffin prepared this scenario which has many humorous moments in it despite its old age. Ethel Teare, Jack MacDermott, Victor Rottman and Gus Leonard are the principals.
- **Date Added**: 5/2/2015, 12:23:10 PM
- **Modified**: 5/2/2015, 12:25:13 PM
• THE BACHELOR'S BABY

Type  Film
Date  1910
Loc. in Archive  1910_10_variety20-1910-10_ftrade_VAR copy.txt
Distributor  Vitagraph
Abstract  The title of "The Deserters" could have been used, as a husband deserts his wife, and she in turn deserts her baby. There is comedy, but the film reaches a ghastly stage where a death scene is shown.
Date Added  4/30/2015, 7:39:10 PM
Modified  4/30/2015, 7:40:02 PM

• The Bachelor's Baby

Type  Film
Date  1914
Loc. in Archive  1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt
Distributor  Rex. Sun.
Abstract  — An excellent comedy-drama with Herbert Rawlinson and Beatrice Van playing the leads. How a childish prank reunited two lovers, long separated, because of the disgrace of the girl's father, is the theme, and is handled cleverly by the two principals.
Date Added  5/1/2015, 10:30:44 AM
Modified  5/1/2015, 10:31:20 AM

• THE BACHELOR'S BABY; or HOW IT ALL HAPPENED

Type  Film
Date  1913
Loc. in Archive  MPW_1913_04-06_movingpicturewor16newy.txt
Distributor  Vitagraph
Abstract  Left destitute by the death of her young husband, Ethel Wynne lives with her old nurse, Hester O'Brien, a laundress. During the day Ethel works as a clerk in a toy store, leaving her babies in the care of Hester, and in the evenings, helps out by doing ironing and housework. One day, while she is at the store, Harley Clarke, a wealthy bachelor, comes in with a group of boys and lets them select whatever toys they fancy. It is his birthday, and, seeing the children hungrily eyeing the window display, he has decided to celebrate the day by treating them. Ethel is very much impressed by Mr. Clarke's evident kindliness, and after he has left
the shop, she gets his name and address from Mayme, the girl who waits on him. When she arrives home, she finds Hester very sick and is obliged to call a doctor, who has her taken to the hospital. Ethel is now in a sorry plight. She has no one to take care of the baby while she is away at work, and no means of supporting herself at home. Having just paid Hester her week's board, she has no money whatever, and is in despair. Xoticling a batch of curtains addressed to Harley Clarke, who is one of Hester's customers. Ethel decides to place the baby In with them, thinking that such a kind-hearted man will surely look after the little child. She does this and the bundle is accepted at the house without question.

Date Added 5/4/2015, 6:30:13 AM
Modified 5/5/2015, 3:13:02 PM

• The Bachelor's Bride

Type Film
Date 1912
Loc. in MPW_1912_10-12_movinwor14chal.txt
Archive Distributor Kalem
Extra 00000

Nellie, the village flirt, endeavors to win Bachelor Brown but her efforts are not crowned with success. Brown gets a telegram reading, "Blanch Is yours If you are here by ten o'clock Wednesday." He leaves the city In haste and drops the telegram, which comes Into the hands of Nellie who Informs her friends that Brown bas gone to get married. Preparations are made to receive him In royal fashion and when he returns he is besieged with entreaties to Introduce his wife. Brown Is non-plussed and when the Blanch mentioned In the telegram is shown to be a handsome black puppy, the Joke Is on Nellie and her friends.

Genre comedy
Date Added 5/4/2015, 5:34:45 AM
Modified 5/4/2015, 5:36:37 AM

• THE BACHELOR'S BURGLAR

Type Film
Date 1915
Loc. in MPW_1915_04-06_movingpicturewor24newy.txt
Archive Extra 00000

The girl gets a job on the local newspaper and is sent out to get the story of one of the escapades of a rich bachelor. While she is on her way she determines to break into the house because she is sure the bachelor will refuse her an interview. She breaks into the house and is blithely gathering the details of her story when the bachelor surprises her and calls the police. Just as the police arrive, the bachelor nuts on a house coat and an old cap. He looks very much like a burglar. The girl, seein' this, holds him at th' point of the gun. hnds him over to the police and goes back to the office with her story.

Date Added 5/4/2015, 8:43:34 PM
Modified 5/4/2015, 8:43:55 PM
• The Bachelor's Christmas

Type: Film
Date: 1915
Loc. in Archive: 1915_07-12_motography00test_ftrade_MOT.txt
Extra: 00000
Running Time: three reels

Abstract: Hugh Travers, a wealthy bachelor caused by his real estate agent to sign some papers in regard to the foreclosure of certain mortgages Hugh, knowing little of business detail, signs the papers as a matter of course. Thus he is the cause of turning out Ruth Warren a girl of eighteen, and her young sister and brother, children of the ages of four and eight from their beautiful home. The three are forced to move into a flat, and Ruth obtains work in a chorus. Behind the scenes one night she meets Hugh At Christmas time the children determine to do some shopping. Hugh meets the pair and accompanies them home. Ruth has lost her job because she is not the complacent kind required by the managers of the theater. Learning of the trouble that he has caused, Hugh makes good. He brings the children many toys and a Christmas tree, and it is apparent that not only will their beautiful home be returned to them, but that this will be Hugh's last bachelor Christmas.

Date Added: 5/2/2015, 9:43:27 AM
Modified: 5/5/2015, 4:39:36 AM

• THE BACHELOR'S CLUB

Type: Film
Date: 1912
Loc. in Archive: MPW_1912_01-03_movingpicturewor11newy.txt
Extra: 00000

Abstract: On the same reel is this farce in which a drunken man is dressed up like a lord and made to think his former life a dream. They dress up a man, Billy Quirk, in woman's clothes and have her take him to the Bachelors' Club costume ball. The drunken man's wife hears of it and attends, also in fancy dress, and breaks up the party. The photographs are good. There is very little real humor in it.

Date Added: 5/3/2015, 8:52:39 PM
Modified: 5/3/2015, 8:53:01 PM

• The Bachelor's Dream

Type: Film
Date: 1915
Loc. in Archive: 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Distributor Fred Hornby National Extra 00000
Running Time two reel

two reel comedy introducing a num- ber of photographic novelties has just been completed by the Fred Hornby National company. The title of this is "The Bachelor's Dream," featuring Russ Powell and Rena Rogers, supported by Constance Johnson, Will Sieter, Raymond Moore, Kathrine Griffith, and Mrs. C. I. Hitchcock. The story deals with a bachelor who did not believe in the Darwinian theory, but was brought to realize the correctness of the same in an unusual manner. The sub- ject will abound with double exposure work perfected by Gus Peterson, the cameraman. In a number of scenes United States tor- pedo boats are used.

Notes:

- 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
- 1915_07_variety39-1915-07_ftrade_VAR copy.txt
- not in IMDB-- renamed? Only have preview info

THE BACHELOR'S FINISH

Type Film Date 1913
Loc. in Archive MPW_1913_07-09_movingpicturewor17newy.txt Extra 00000

Bluff and Gruff, bachelors, live at a boai'ding - house. Bluff is continually drunk. Gruff to' give" him a scare tells him that the night before, while drunk, he asked their landlady, who is a shrew, to marry him. Bluff nearly faints. The next day he is again drunk. He makes love to the housekeeper and remembering Gruff's joke, again asks her tp marry him. thinking to make good. The house- keeper's brother arrives in the midst of the love- making and insists ujton immediate marriage. Bluff returns, and Gruff sobered by the serious- ness of the situation seeks his advice. Gruff promises to get a fake minister. He induces his friend Luff to play the part of minister. Luff later determines to keep out of It. Meanwhile the group Is waiting. The Rev. Dr. Parks stum- Ides into the house through accident. The brothet* asks him to perform the ceremon.v, and Bluff thinking him the fake minister, goes through with it. The next day Gruff meets Luff and finds out that be did not go through with bis end of the joke. He Informis Bluff that he is really mar- ried. Bluff nearly collapses, but really when brother brings In eight children and introduces them to Bluff as his wife's children and conse- quently his own.

The Bachelors' Housekeeper
THE BACHELORS' HOUSEKEEPER

Three young bachelors decide to take an apartment and keep house. They insert an advertisement in a daily paper for an experienced housekeeper. It is answered by Ethel Jennings. The three young men engage her. She begins her duties at once and finds herself surrounded by three ardent admirers. They even complicate her duties by insisting on helping her. At the end of one short month each one determines to learn his fate. In turn each proposes to her and two are shocked and disconsolate over her acceptance of the young lawyer Harry. The two remaining bachelors, disappointed and thoroughly unhappy over the outcome, prepare a second Want Ad. for the paper which reads: "Wanted — A housekeeper, must be short, fat and over 65. Address 127, this office."

The Bachelor's Old Maid

The Bachelor's Old Maid
A love story, telling in half humorous fashion how a pair of young lovers tricked the girl's uncle into giving his consent to their marriage, and at the same time entangled him in a net from which he could not escape. As the picture closes it is made plainly evident that there will be two weddings instead of one in the near future. It is a lively story, well told and photographed, and keeps the audience in good humor.

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**The Bachelor's Romance**

**Type:** Film  
**Date:** 1915  
**Loc. in Archive:** 1915_01-06_motography13elec_ftrade_MOT.txt  
**Distributor:** Famous Players  
**Extra:** 00000  
**Running Time:** Four Reels

David Holmes, a literary critic and book-worm, hates the opposite sex and is happy only when secluded in his study. At the death of a cousin he is given charge of the latter's ten-year-old daughter, Sylvia. Not wishing to have her near him, she is placed on a farm with an aunt, where she remains until she is twenty-one years old. She then visits him and he is astonished by her beauty. She forces him to attend many social events with her and he finds that he actually enjoys them. When his sister's husband attempts to kiss her one night David comes to her rescue and this incident draws them closer together. A rumor becomes current that a young society man is loved by Sylvia and David, thinking he is too old and influenced by the taunts of his sister's husband, decides to give up his ward to the young man. She believes that he does not love her and agrees to marry the other man, but before the ceremony is performed they discover their mutual love and all ends happily. John Emerson featured.

**Date Added:** 5/1/2015, 11:00:07 AM  
**Modified:** 5/1/2015, 11:02:58 AM

**Notes:**

- THE BACHELORS ROMANCE.
  1915_04_variety38-1915-04_ftrade_VAR copy.txt

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**THE BACHELOR'S VISIT**

**Type:** Film  
**Date:** 1909  
**Loc. in:** MPW_1909_07-12_moviewor05chal.txt
THE BACHELOR'S WATERLOO: A Leap Year Story

A bachelor's friend views matrimony with favor, and knowing his skater to he rather fond of the bachelor, endeavors to bring about a match. He invites him to attend a stag card game one afternoon, having previously arranged with his sister and several young ladies, to introduce the bachelor is known as a woman hater, to appear upon the scene of card playing as if by accident. In the hopes that he may change his life of single blessedness to that of a Benedict. The friend's expectations are not realized, for the bachelor's comfort becomes apparent as soon as the ladies appear; he does not enjoy their singing nor does he partake of the wine. He does, however. And great pleasure in the society of his friend's sister, who manages to change his career.

THE BACHELOR'S WIFE

A bachelor's friend views matrimony with favor, and knowing his skater to he rather fond of the bachelor, endeavors to bring about a match. He invites him to attend a stag card game one afternoon, having previously arranged with his sister and several young ladies, to introduce the bachelor is known as a woman hater, to appear upon the scene of card playing as if by accident. In the hopes that he may change his life of single blessedness to that of a Benedict. The friend's expectations are not realized, for the bachelor's comfort becomes apparent as soon as the ladies appear; he does not enjoy their singing nor does he partake of the wine. He does, however. And great pleasure in the society of his friend's sister, who manages to change his career.
A young man who has always obtained money from his doting uncle, with which to satisfy his
debtors, finds his debts accumulating so rapidly that, in order to gain the desired amounts, he
writes his uncle — first that he is married; next that he has a child, and finally that he must have
more money for clothes for tin hi hoth. The uncle, becoming suspicious, writes his nephew that
he will call and visit him and his fiinily. The nephew, on receipt of this letter, be- comes
frantic, knowing that he must produce a wife and child, or his uncle will cut him of because of
his deceit. He rushes into the street and asks the first woman he meets to be his wife for a day,
and promptly has his face slapped. He tries this several times with the same result, until he
meets a slavey scrubbing a stoop. She consents, and after buying her a handsome gown and
decking her out, he gets her to his quarters after many mishaps, just in time for the uncle's
arrival. The uncle, surprised at her antics at dinner, demands to see the child. The nephew
rushes to the janitor and giving him some money tells him to get him a baby immediately and
he will give him more money. The janitor rushes out, and after trying unsucce of fully to steal
two babies, he at last spies a baby alone in a carriage, grabs the child and rushes to the nephew
with it. As he bursts into the rooms with the baby, which has a heavy veil over its face, the
nephew grabs the child and proudly hands it to his uncle. The denouement is reached when the
uncle, lifting the veil, discovers a negro baby. The mother of the child, a big negress. enters in a
rage, seizes the child and puts all to flight. Length, 550 f feet.

THE BARRIER OF IGNORANCE

Bmerson, a young physician, lev.--. Nancy, an ignorant mountain girl. Mrs. Marshall, his sister,
urges Nancy to break with Emerson, saying that the marriage would ruin his career. Heart-
broken. Nancy consents. She later marries Jim Ferris, an uncouth mountaineer. Emerson be-
comes a confirmed bachelor. Years later, Nancy, withered by hard work, decides to have her
daugh- ter Jess erucated. Ferris, however, objects, but Nancy is determined to have her way. she
semis Jess to Emerson with a note reminding him of the past and requesting that he look after
her daughter. Ferris learns of Nancy's deed. In his anger, he accidentally shoots her. Arriving at
Emerson's home, Jess hands him her mother's note. Emerson, now a famous surgeon, is deeply
affected and promises Jess to obey her mother's request. Mrs. Marshall conceives a violent
hatred toward the newcomer. Six months pass. The wound in her head has affected Nancy's
mind. Ferris requests North, a country doctor, to help him, hut the man fears to perform the
operation necessary. Emerson leaves home for a few - days. During his absence. Mrs. Marshall
orders Jess from the house. When Bmer- son discovers what has transpired, he is furious. The
man hastens after Jess. I'pon her arrival home. Jess learns of her mother's illness. Emerson
arrives shortly afterward. The change in his old sweet- heart almost breaks the surgeon's heart.
He offers to perform the operation that will restore Nancy to health. Due to the influence of the
country doc- tor, Ferris refuses Emerson's offer. In desperation the surgeon locks both men in
the barn and per- forms the operation. The men break out. Securing the aid of neighbors, they
return to the house. But Bmerson stops them on the threshold. Holding up his hand for quiet, he tells them Nancy will live.

### THE BASHFUL BOY

**Type** Film  
**Date** 1913  
**Loc. in Archive** MPW_1913_01-03_movingpicturewor15newy.txt  
**Extra** 00000

The story starts with the bashful boy in his schooldays getting cold feet in one of the kissing games. The girl whom he is expected to kiss likes him better than she does the other boys, but he is too bashful and stupid to see it. She mischievously plays upon his jealousy but he only suffers green-eyed agony in silence. Later in high school, the bashful boy is deeply smitten, but as in his younger days, fails to make the most of his opportunities. A rival eventually appears and the girl, disgusted with the youth who isn't bold enough to win her, forgets about him, and encourages the attentions of another. This sours the bashful boy and makes him a woman-hater. Twenty years later finds "un-faint heart" settled down to a life of single blessedness, and his idea of perfect bliss is a place where no women are around to disturb one's peace and comfort. At this period, by a very novel twist, ingeniously worked out, the former sweetheart, who is now a widow, meets the bachelor. This part of the plot is abundant with pathos and humor, compelling in every detail, and made attractive by the wonderful acting of the widow's child, who is reponsible for the reunion of the old time sweethearts.

### The Battle of Elderbush Gulch

**Type** Film  
**Date** 1913  
**Loc. in Archive** 1913_07_clipper61-1913-07_ftrade_NYC.txt  
**Extra** 00000

The story, "The Battle of Elderbush Gulch," deals with the visit of two orphans to their bachelor uncle in the Wast. Bringing two tiny puppies with them, complications arise when uncle announces that he'll have no dogs in his house. The pups cause all kinds of trouble, not the least of which is an attack by a hostile tribe of Indians. The day is saved by the timely arrival of a troop of cavalry and the complete rout of the attacking party.

### The Battle of the Sexes
A strong title for the motion drama being enacted three times daily at Weber's Theatre. At 4 o'clock, at 7 and again at 9 you can see it, a sombre slice of life, between two gay bits of laughter-guaranteeing comedy, as the dark layer of cake between two light tiers. The story it tells, mighty as truth itself, might have other titles. "When Men's Double Lives Meet" or "If a Daughter Followed in Father's Footsteps" would fit the silent but moving drama. The man who is beginning to cast his eyes upon a fascinating neighbor, or the man who has already sent his glances that way too long, should see "The Battle of the Sexes." A bachelor gave as a reason for his bachelorhood: "I haven't the courage to make any woman suffer by my unfaithfulness as I have seen friends of mine make their wives suffer." It is upon that picture this play in motion asks you to look. The little gray woman rocking in agony in her husband-forsaken home is a picture that roots itself deep in your memory. There are little gray women in many homes. But even more gripping is the picture of the daughter in her dawning comprehension of her father's weakness. The girl, seeing her father in a dance hall with the shallow enchantress who has made him forget his vows, tries to shield her mother from the sight. But the mother does see, and though she slips quietly home and bids her son and daughter say nothing to their father of the adventure, she sinks into profound melancholy, such melancholy as presages madness. When the wife reproaches her husband he grows angry, as every marital double dealer does when found out. He resents being spied upon. He declares his masculine independence. He moves to his club. On the shoulders of the tender, innocent daughter falls the task of righting the wrong that has thrown its shadow upon the home. Drama tense as ever Sardou wrote ensues. The child woman steals into the home of their evil genius, waits for her return, and from behind a curtain we see a revolver levelled by the steady young hand at the Lorelei who has lured their home ship upon the rocks. What happens next, by what means the sundered home is made whole and shattered happiness mended is a secret the pictures must tell you. Therein is the sermon, the text of which is, "There is but one standard of morals, a single one for men and women."

THE BELOVED CHEATER

AS A WHOLE Distinctive, classy production of unusual story with unique situations and good sympathy character for star. STORY Held interest nicely throughout, waver-ing between pleasing light comedy and good sympathy moments. DIRECTION Registered class in every scene and got over nice shadings in several delicate situations without ever offending. PHOTOGRAPHY Generally excellent LIGHTINGS Some very effective; generally pleasing. CAMERA WORK Very good STAR Dominant personality, holds attention throughout and receives sympathy, yet yields smilingly to other characters. SUPPORT Quite pleasing; more than satisfactory. EXTERIORS Not many, but were very good and entirely in keeping with interiors. INTERIORS Some of most distinctive sets seen in some time; lavish but still in good
taste. DETAIL Little touches nicely handled; no bad spots. CHARACTER OF STORY Sounds and looks like might be naughty, but can never offend. LENGTH OF PRODUCTION 4,521 feet Seldom, if e'er. has a star started off a career in the films as a star with such a lavish and entirely pleasing and satisfying production as this, the first of the h'v Cody series. The story is slender and yet entirely adequate, since it presents very interesting character studies in situations that at times are quite dramatic and always interesting. Mr. Cody is seen in that interesting characterization of the fascinating bachelor with much money who finds that many women are interested to a greater or lesser degree. A pal, who has serious difficulty in convincing his fiancée when their engagement is de-cided upon that it is entirely proper to kiss, comes to Lew for advice, and, finally, in a mad moment per-suades Lew to kiss the girl for him in a darkened room in order to start her to agreeing that kissing is i good thing, the bashful young man afterwards rushing into the darkened room and trying to pretend that he has stolen the kiss. It happens quite naturally that when the bashful boy takes his turn at kissing the girl discovers the difference and other evidence makes this conclusive, with rather alarming results which lead to complica-tions which keep the action going, with Cody doing the quiet heroic act of bringing the two together again while he pursues his happy way as a bachelor. It is noteworthy that the production values are e-x-cellent, and there is not a flash in the film that does not correspond with the elegance and distinctive taste of the very well-done interior sets. Close-ups are used intelligently and the titles blend nicely with the action, carrying it along without any jolts which so frequently come when the titles are either too literary or too matter of fact. Mr. Cody is surrounded by a company of pleasing players headed by Eileen Percy, and the entire cast blend nicely into the action, with the incidents mov-ing smoothly up to the finale without any unnecessary dragginess or any sudden jars or jolts.

**THE BETTER WOMAN**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: MPW_1916_08_mowor29chal.txt
- **Extra**: 00000
- **Abstract**: The east : Gilbert Merrill i Heaves Eason ; Mrs. Merrill i Lucy Blake); Mark Grant I Frank Veil 'Jimsy Mayei; Harper (Chas. Dudley); Marie (Myrtle Reeves); Makato iMakato Inokuchiil; Hart I Edward Jobsou). Gilbert Merrill in the employ of Mark Grant, a wealthy broker and bachelor, is forced to work late in an effort to satisfy his wife's social ambitions. Mrs. Merrill takes advantage of his ah-en, from home by r. e, iwing Grant's at- Wallace a friend of his. Merrill. 'ering from the attack, leaves the of the loss and. arriving home unexpectedly, breaks up a meeting between Grant and his wife, Merrill enters into a quarrel with his wife over a necklace which Grant has given her, when she refuses to tell where it came from. The following day the theft is discovered and Merrill is asked to re-sign. Mrs. Merrill believing it to be a frame up by Grant offering an opportunity for divorce refuses to hav anything more to do with her husband, who later learns the truth of affairs from Marie, the maid. Merrill, taking a gun, returns to the office in ... Grant whom he finds has left. He leaves and enters a saloon, becomes in-toxicated and falls into the hands of strangers. who place him in a car. and who rob him and l. i- him near a freight yard. Harper getting into trouble and fearing detection takes Nell, his girl, starts West where he opens a saloon and gambling den. Sometime later Merrill reaching the West enters Harper's saloon, where, defending Nell from Harper's attacks, he is knocked out by Harper and thrown from the saloon. Nell follows and administers to Merrill. Harper finds her and a second fight follows in which Nell, drawing a
gun from the belt of Bart, a mine owner, fire on Harper, owner Ol the "Breezy K" Mine who has s.en ihe affair, otters Merrill and Nell em- ployment at his mine. Both accept. Later Merrill and Bart accidentally discover a rich location and become partners. Harper is traced to the West. He is arrested and brought East where. In a confession, he clears Merrill of the robbery. Bart and Merrill receive

• **The Big Sister**

**Type**  
Film

**Date**  
1916

**Loc. in Archive**  
1916_07-09_motography161elec_ftrade_MOT.txt

**Distributor**  
Famous Players

**Abstract**  
Mae Murray Features in Famous Players-Paramount Romance. Reviewed by Thomas C. Kennedy IN "The Big Sister" we are presented with a rather polished * version of the little waif who makes her way into the home of an astoundingly wealthy bachelor, wins his heart, separates herself from him because of a blot on the family name, her "Betty, I've been searching the world for you." father being in jail, but before the end is reunited for keeps. With a play of this kind of course there can be nothing startlingly dramatic, but under certain conditions there is a pos- sibility of the play being pleasant and capable of affording an hour's enjoyment. "The Big Sister" is the first Famous Players production in which Mae Murray makes her appearance. Miss Murray is the waif and this is another reason for believing that the picture will take well with audiences, for if the waif be pretty and charming, why about half the battle is won. Miss Murray is a charming Betty Norton and if there is anything to be said against the part it is that she does not get enough opportunity to wear the style of gown she sets off — attention is called to the fact that we did not say the "gown which sets her off" — in the closing scene. The story is credited to William Hurlburt and tells of a daughter of the slums. She has a little brother and makes a brave attempt to earn enough for both herself and

**Jimmy after her father is sent to jail on a fake charge trumped-up by "Nifty" Mendez, who is very anxious to get her in his toils. Betty escapes from the city and Nifty. On the road Jimmy is struck by Rodney Channing's motor. The injury is not serious but Jimmy must remain in Channing's home for some time. During the- visit love grows up between Channing and Betty, who is now of course very happy. But a newspaper announce- ment and the author send Nifty again into her life and simultane-ously with his entrance comes the exit of happiness. Betty fears to I'll her fiance that her father is in jail, so she gives Nifty the pearl necklace lately presented to her and leaves the won-derful home. "As the days pass" however, Channing's cousin finds it necessarj to 'sit a modiste's shop in search of a wedding gown and Channing accompanies the bride-to-be. There he finds Betty, for she is th' model who displays the gown. 'I he settings and locations arc quite all that they should be and perhaps a little more. There is beauty in this picture. Harry C. Browne is a very good Rodney Channing. Matty Rouberl plays well as Jimmy Norton and Ida Darling contributes much to the picture as Mis. Spaulding. Florence Minn is a pleasing Edith, Armand Cortes is a good, albeit repulsive "Nifty" Mendez and Tamman Young justifies the prominence given him as Joe

**Date Added**  
5/2/2015, 12:35:10 PM

**Modified**  
5/2/2015, 12:35:59 PM
• The Brand

Type: Film
Date: 1912
Loc. in Archive: MPW_1912_04-06_movingpicturewor12newy.txt
Extra: 00000
Running Time: 1000 feet

Abstract: Jim Harroll was a bachelor blacksmith and very lonely. He found an advertised beauty and married her. A salesman called one day and Jim beheld her in his arms. He branded his betrayer with a red hot iron taken from his forge. A sensation-maker, full of thrills. You will want it.

Date Added: 5/4/2015, 4:49:53 AM
Modified: 5/4/2015, 4:50:29 AM

• The Brand of Cowardice

Type: Film
Date: 1916
Loc. in Archive: MPW_1916_10-12_movingpicturewor30newy
Extra: 00000

Abstract: Cyril Van Cortlandt Hamilton, one of the wealthiest young bachelors in New York, baa led a life of ease. He is engaged to be mar- ried to Marcia West, the daughter of a Colonel in the army. While Cyril and Marcia are at a house party news comes that the National Guard has been called into service. Cyril, a member of a militia regiment and not caring to be subjected to discomfort, declines to ac- company his regiment to the border and resigns his commission. For this Marcia breaks her • ngagement, and accompanies her father and mother to the border, where Col. West is to take command of bis regiment. Upon his re- turn home Cyril considers his act and later en- lists as a private in an Irish regiment and goes to the border. His society manners annoy the rough and ready men among whom he has cast his lot. and they i)roceed to make life miserable for him. Corporal Mallin especially loses no op- portunity to hully him. Cyril wanders about by himself when not on duty, and meets Idlqui. a Mexican Indian, whose gratitude he earns by aiding his daughter, Rana. who has fallen and hurt herself. The Mexican bandit chief. Navarete. comes into camp. He has been educated In the United States, and has fallen in love with Marcia, who has refused him. He gets Mallin to steal one of the machine guns for him. When the theft is discovered Mallin accuses Cyril and Idiqui of the crime. Cyril and Idiqui are ordered to the guard house. The Indian attempts to es- cape to his daughter, whose condition is cri- tical, and Mallin raises a gun to shoot, but Cyril overcomes him. Then, realizing that he has placed himself In a serious position and can hope for no leniency from Mallin, he deserts, Idiqui going with him. They set out afoot on the Mexican side of the river. Cyril draws the villagers away from the chief's house; by
setting the village on fire, and then enters the house in time to save Marcia from Navarete, killing the bandit. They escape. They are over-taken in the morning, and esconced in a sand pocket put up a brave fight. When one cartridge alone remains, Marcia, now acknowledging Cyril's bravery, asks him to kiss her and then kill her with the remaining cartridge, to save her from falling into the hands of the Mexican. He is about to do so when he himself is shot down. The bandits swoop upon the two, but are stopped by Col. West and a number of his men. A squadron of cavalry and a battalion of infantry also come to the rescue from different directions, cutting off the escape of the Mexicans. Cyril is lifted into Col. West's auto in a dying condition. By the blessing of Providence and his own vigorous constitution, Cyril recovers, and two months later, as he watches the return of the regiment with his beloved wife, Marcia, the men recognize him and discipline is forgotten while the marching troops turn to cheer him.

**The Brass Bowl**

**Type** Film  
**Date** 1924  
**Loc. in Archive** 1924_11_1925_02_exh00newy_ftrade_ETR.txt  
**Extra** 00000

"THE BRASS BOWL" is a mystery picture and a good box-office attraction. The theme of mistaken identity plays a prominent part in this film with the question of who's who, bewildering and baffling the characters as well as the audience a good part of the time. It was probably an easy matter in the Vance novel to know which was the silk lined burglar and which the wealthy young bachelor, but it is not quite so simple in the film with Edmund Lowe playing a dual role, and most of the time in a dress suit, which makes things even more complicated. However, it is a mystery story, and perhaps this is part of the mystery. It would not take a prophet to foretell that "The Brass Bowl" will prove popular screen entertainment. Louis Joseph Vance may be depended upon to tell an interesting story every time, and he has done it again in this tale of the gentleman thief and the personable young attorney, but it is melodrama pure and simple with very little plausibility. Whether the director has done full justice to the story or not it is difficult to say for one who has never read the novel, but as it stands it is entertaining as mystery stories go. The action is swift, the suspense is well sustained and some of the situations are dramatic and gripping enough to put the spectator on the end of his chair. For those who like melodrama pure and unadulterated "The Brass Bowl" is sure to meet with their approval. Edmund Lowe in the dual role of the silk-lined burglar and the wealthy young club-man achieves a noteworthy distinction in his versatility in playing these two difficult characters with dash and abandon. He succeeds in playing the double role in such a way that although the two men resemble each other physically, they are really two distinct personalities, different in spirit and execution. Miss Claire Adams, too is deserving of mention for her fine interpretation of the mysterious heroine. Jack Duffy as O'Hagen is splendid as the whimsical man-servant and the rest of the cast is satisfactory. In your exploitation make much of the mystery element, and lobby decoration consisting of cut-outs in the form of question marks should help to bring out the mystery note. A teaser campaign centering about the brass bowl could be easily arranged with good effect. Mention the fact that the story is by Louis Joseph Vance, who is extremely popular with the readers of the best sellers. A tie up with the local bookman will help the exhibitor as well as the dealer. A window display of Vance's novels with some stills from the film and a brass bowl in the window will do the trick.
• The Brass Bowl

Type  Film
Date  1914
Loc. in Archive  MPW_1914_01-03_movingpicturewor19newy.txt
Distributor  Edison
Extra  00000

When "Mad" Maitland coming home unexpectedly to his bachelor apartment after a long absence met a girl coming out of the front door of the building he was somewhat surprised. He was more surprised when he saw the impression of a woman's hand in the dust of his library table. To preserve the print for future reference, he inverted a brass bowl upon it, and gave strict instructions to his valet that the bowl should not be touched on any consideration. That evening Maitland dined at his club with his attorney. During their discussion of Maitland's suit against a man named Graeme the attorney strongly advised the young man to bring his jewels from his country house into the city. The impulsive Maitland decided to bring them in that very evening. On his way to his country place, Maitland came upon a stalled automobile containing the girl he had seen on his apartment house steps. He helped her start the machine, and discovered that she thought he was Handsome Dan Anisty, a notorious cracksman. When he arrived at his house, he found the girl engaged in opening his safe. Acting in the assumed role of Anisty, he offered to go halves with the girl. While they were talking, the real Anisty arrived. Maitland overpowered him and fled with the girl, who insisted that he should keep the booty. On the strength of his remarkable resemblance to Maitland, Anisty escaped from the former's servants, came to the city, knocked Maitland unconscious, and dressed in Maitland's clothes, kept his luncheon engagement with the girl. Fearing arrest, he gave the girl the jewels which he had taken from the unconscious Maitland. The girl, suspecting the truth, took the jewels back to Maitland's apartment instead of keeping an apointment with Anisty. Maitland called from his chili by a cry across the telephone wire, came home in time to save the girl from the enraged Anisty. He allowed them both to escape, and owing to his resemblance of Anisty, was nearly arrested by the police. The story concludes with a sensational fight in an office building wherein Anisty is killed. Maitland discovers that the girl, instead of being an ordinary thief, is Sylvia Graeme, daughter of the man he is suing. When he learns that all she wanted has been a certain paper, Maitland burns the paper and begins the one real romance of his life.

Date Added  5/4/2015, 6:54:59 PM
Modified  5/4/2015, 6:56:02 PM

• The Breaks of the Game

Type  Film
Date  1915
Loc. in Archive  1915_04-10_pictureplayweekl01unse_ffan_PPM copy.txt
Distributor  Edison
Extra  00000
Abstract

Usually there is little time for sentimentality in a big newspaper office. But Bob Carpenter and Marjorie Vale found a little now and then between assignments. Bob had never scored a beat, and Marjorie told him she would not marry him until he had done so. What he did trying to get his exclusive story, is told in this fictionized version of the Edison picture drama of thrills and heart-interest. The cast: Bob Carpenter Augustus Phillips Arthur Vale Pat O'MaUey San Fong , T. Tamamori Marjorie Vale Maxine Brown Lou Marjorie Ellison Jim Kirk Harry Beaumont BUSY for a moment. Marjorie? Bob Carpenter stood beside Marjorie Vale's desk, in the city room of the Meteor. Marjorie had succeeded in getting a place as a reporter on the staff of the big metropolitan daily, six months before, through the influence of her brother Arthur, who was also on the Meteor, and Bob Carpenter's best friend Bob was a reporter who had established a peculiar reputation. In the seven years that he had been on "the Row," he had become known as one of the best news gatherers in the profession. And yet, for all his ability, he had never attained the ambition of his, and every newspaper reporter's, heart — he lied not scored a beat. It was an odd thing that, with his vast acquaintance in the city and knowing the tricks of his trade as he did. in seven years he should not once have been fortunate enough to turn in an important story to his paper ahead of the other sheets in-town. Odd, but a fact. The luck had never broken his way. All was all. That he might sometime find such a scoop, was the second dearest dream of Bob's life. The first was that of one day claiming for his wife the girl who sat at her typewriter desk before him now. Bob Carpenter, hitherto an avowed bachelor, had fallen in love at first sight with Marjorie Vale the first day she had come to work in the newspaper office. Of course, his friend Arthur had introduced him to the golden-haired and starry-eyed goddess he had the nerve to mention indifferently) as "m' kid sister." Bob had been curious to know if there was such a divinity as she should have come to that office of din and tobacco smoke and smell of printer's ink, to pound the keys of a typewriter for eighteen dollars a week. And Marjorie had told hint. She, too, had a dream. Of one day becoming famous in the newspaper game. Bob had promptly asked her — he had known her then for two weeks — if it would interfere with that dream's realization were she to become the wife of a coworker. Laughingly Marjorie had inquired if he was proposing to her. Bob, with contrasting seriousness, had assured her that he was. That had started it. Regularly, every fortnight since. Bob had proposed to her. She had put him off each time, with this evasive answer or that. The truth was, the longer she knew Bob the fonder she became of him. But as to whether or not she really and truly loved him — that was a question that had not yet found an answer in her heart. But of late she had become almost, if not quite, convinced that she did love him enough to give her life into his keeping. The smile with which she looked up at him this time was softer, and less teasing, as he stood at her desk in the city room, whence all but they and the men at the distant proof desk had gone out on the day's assignments. "This is the eleventh of the month. and your usual day for proposing to me. Are you about to do so again, for the twelfth — or is it the thirteenth — time?" Bob Carpenter, after a glance over his shoulder to make sure that there was nobody near to overhear them, leaned over the desk toward her. "Yes," said he. "I'm asking you again: When will you marry me? Don't torment me any longer, Marjorie. I want you. And you've never said you don't love me. I believe you do, down in your heart. When will you marry me?" The mischievous twinkle faded out of the girl's eyes. She looked up at him soberly, without answering for a moment. Then "I'll make a bargain with you," she said. "I — I'm ambitious for the man I marry as well as for myself. When you have scored a beat, ask me again. Perhaps my answer will be the one you want. It's got to be a genuine scoop, though — something big, that will make you talked about for days as the one who put it over, in every paper office in town. Do that, and then "And then you'll marry me?" Bob eagerly insisted, leaning farther toward her across the desk, "Get your beat first, sir!" she told him, laughing once more, as she rose and started toward the door. "I told you to ask me again then, and see what my answer would be. You'll not get it before." If Bob had wanted to score a beat previously, the desire was ten times as strong after that. If he was successful, it meant the realization of his two PICTURE-PLANS® WEEKLY spells cast dreams at once. And yet — his luck held. In the days that followed, though he made himself a nuisance by hanging around all the police...
Virions at which he was known, in the Z'pe that something might turn up in c line of a murder, or something of e sort, of which he would be the first s orter to hear, the scoo he sought 15 still as far removed from his grasp - ever it had been. And then one day the editor called ariorie up to his desk. Here s a tip that's just come iu to from a private source. 7 he told her, -he woman at this address." handing a slip of paper, "who, as you can see from the street number, is wealth) - has been hunting for her daughter for two days. The private detectives she's had on the case have been unable to find a trace of her. Go up and see the mother, and try to get her to let you tr\ your hand at the case. You can pose - an operative the detective agency has • t to her, with the idea that, being girl, you might have better luck in •iting for one of your own sex. Its 4isible that she'd shut up and refuse give you any information, if she ew you were from a newspaper — see? . i she gives you a clew, follow it up. It would be a big thing for the paper, and for you. personnallϊ- it you could find the girl." Marjorie departed on the assignment. -\ half hour lat'er, she was seated in the drawing-room of the private -house on an uptown street in the fashionable quarter of the city to which the editor had sent her. talking to a middle-age woman, with whose features innum- able photographs in the societi- columns of the newspapers had made her fa- miliar for j'ears. That her daughter's 'disappearance, and the subsequent failure of all the means she had tried so far to get her back, had driven her to the verge of dis- traction, was plainly written upon the woman's face, which was red and swol- len from much weeping. Marjorie, having followed her editor's advice, and introduced herself as a fe- male detective, from the agency- the woman had employed, w-as soon in pos- session of the all-too-few facts that the missing girl's mother was able to give her concerning her vanishing. It seemed that the girl had gone on • slumming trip with a partj\ of friends. The excursion had led them to China- ■■jwn. Spying some Oriental curios in the window of a shop, the girl had left her companions for a moment to go into the store and price a jade bracelet that had taken her fancy. ^ Whether or not she had ever gone into the store, or been kidnapped along the narrow street on her way to it, was an open question. But she had disappeared, as though the ground had opened at her feet and swallowed her. Her friends had spent the rest of the even- ing in searching for her, without suc- cess. And all the efforts that had been doors a'nead of her. She wondered if this could be the same store toward â•which the girl had started on the night she had disappeared. -\ an elderly Chinaman was standing in the doorway, and he watched Mar- jorie draw near out of the corner of his eye. Without turning his head, he spoke in a low tone to some one inside the store behind him. ""Veliy pretty girl come for to take 'ook-see in Chinatown. r\lebbeso she hunt for girl we get other night Yo\ go : bring Lou : she work game of show, - niade since to lind her had likewise failed. Cautioning the girl's mother against telling anybody else who might call to interview her what she had just told her, ^Marjorie rose to go. She promised to let the woman hear from her. just as soon as she had found out anj-- thing definite as to her daughters whereabouts. And then, boarding a downtown sub- way express. Marjorie rode to Brook- h-n Bridge, and walked north through the slums into Chuenatown. As she advanced down one ©f its alleyhkc streets, she saw a curio shop several ing her where other girl is hid. Then we get her, too. Quick !" Out of the store, past the old China- man in the doorway, slunk a rat-faced young man with the sunken eyes and white, emaciated face of a confirme\ opium smoker. He was Jim Kirk, an underworld character. Flashing a fur- tive glance at Marjorie's face, to fix it upon his. memory, he hurried by her up the street and into the side door of a saloon on the corner. Among the toughs, yomig men and women both, who were seated at tables in the dive's back room. Tim picked his way to a girl who sat alone in a corner. 18 PICTURK-PLAY WEEKLY "On the job!" lie curtly ordered her in an undertone, seating himself at the table beside her. "San Fong has got liis eyes on another girl who was com- ing toward his store a minute ago; He'll detain her, by trying to get her inter- ested in some of the junk he sells. You're to scrape an acquaintance with her. I'ong thinks she may be looking2 fir the other one he got two nights ago, and he wants you to pretend you can lead her to her. You know the rest. ( iet busy, now !" San k'ong liad stopped Alarjorie as she was passing the door of his shop, lie suavely asked her if she wouldn't care to come in and examine some of the curios he had inside. Marjorie hesitated, the suspicionm that this was the store into which the girl she was seeking had gone, being almost confirmed in her mind lily the old China- man's invitation. She mistrusted him, at sight
of his crafty eyes; and the oily manner in which he spoke to her struck her as lying put on with dis-anuing intent. Her feminine intuition warned her that he was a dangerous man. At that moment, she felt a light tug at her sleeve. Looking around, she saw a girl who had just passed by, stop before the window of the curio shop and beckon her, with a furtive nod of her head, to join her there. The girl was Lou, summoned by Jim Kirk to act as a decoy to get Marjorie into San Fong's power. "I heard him ask you to go inside the store," she told Marjorie, when the latter stood beside her at the window. The girl of the underworld spoke in a tired voice. "He's a bad actor, that San Fong. It you went into his place, you wouldn't be the first white girl that's done so, and never come out. There was one, only two nights ago. But there, I'll only get in trouble by talking. Down here, it's a wise thing to keep what you know to yourself." Marjorie fell unsuspectedly into the trap. Lou's having warned her against San Fong, seemed to prove that she was an enemy to the Chinaman; and, more- (over her hint that she knew the latter had kidnapped a girl not later than two nights ago, gave Marjorie grounds of hope that it might be the same one she was looking for, and that here was a clue worth following up. "You don't need to be afraid to talk to me," she eagerly informed Lou. "I'm a newspaper reporter, and I'm looking for a girl who disappeared down here two nights ago. If you can tell me anything that will lead to my finding her, I give you my word your name won't be mentioned in connection with the case. And my paper would be willing to reward you—• "I don't want any money," Lou broke in, her tone bitter, "for seeing San Fong get what's coming to him. I've got good reason to hate him, and I'd like nothing better than to see him put behind the bars, where he belongs. Tell you what I'll do, girlie: You say you'll keep my name out of it, and you look like a girl who'll keep your word. Well, I won't tell you where the girl you're looking for is being kept a prisoner. But I'll show you. Come with me!" She walked on up the street. A half dozen doors beyond San Fong's shop, she led Marjorie, and then, with a nod of her head for her to follow, she turned into the dingy entrance of a squalid tenement. "Go easy!" she turned to warn Marjorie in a whisper, as she began to mount the building's dim and rickety stairs. On tiptoe, the two girls climbed to the third floor. Lou led the way along the landing there, and stopped before a door. "She's in here," she murmured in Marjorie's ear. "I'll open the door, and you slip in. I'll stay outside, and let you know if I hear anybody coming. You won't be able to get her out of here in broad daylight. But you can have a talk with her, and then come back to-night and try to smuggle her out." The girl took the knob of the door in her hand, and pulled it open for a space just large enough to permit Marjorie to enter the room. Marjorie stepped into it. The room was empty. And, as she made that discovery, she heard the door close, the key turned in the lock, and she found herself a prisoner. She pounded on the panels of the door. Lou's laugh from the landing outside was the only response her Kum ding elicited. The girl, under guise of helping her, had betrayed her. in- stead. And into what peril? The an- swer to that question was not long in forthcoming. With a feeling that a pair of eyes were fixed on her, Marjorie wheeled. She was just in time to see a mockingly smiling, yellow face disappear behind the panel of the door in her rear as it slid silently back into place—and the face was that of San Fong! Meanwhile, Bob Carpenter, in the station house of the Harbor Police Squad, "Get busy!" Kirk told Lou. "San Fong wants you to scrape up an acquaintance with that girl—and get her." PICTURE-PLAY WEEKLY 19 was talking with the sergeant at the desk. He was still on the trail of that beat which had not yet materialized—and which he was beginning to fear would never come his way, after all. In the hope that it might change his luck, Bob had brought Arthur Vale, Marjorie's brother, along with him. The sergeant having reported that there was nothing of interest stirring in his precinct, both young men had turned to-ward the door to leave. And then an undersized, shifty-eyed Chinaman entered. Hello, Ah Sing!" the sergeant greeted him. Then, to Bob and Ar- Thur: Just a minute, boys. This is one of our stool pigeons, and he may have come to report something that will interest you, if you care to wait. Well, Sing, what's in your heart?" The Chinaman's eyes were sparkling with the information he had. "You sabe San Fong?" he asked the sergeant. Keeps nicee curio store on Mott Street—yes? Him big opium buyer. To-night he planning to buy muchee dope. Five, six Chinenmen go- ing down bay to meet steamer. Two men on board pass opium down to em ill boat. They bring it to San Fong. The sergeant had jumped to his feet. Smuggling,
with his full weight against it. The sergeant, and two of the more burly of his men, joined him. "We'll batter down the door and go inside after them as if they'd got away!" commented Arthur ruefully. "Like the deuce they have!" Bob cried.

Of the Chinamen fell, with a well aimed bullet from the sergeant's gun in his leg. The other four aimed, and ordered the engine stopped. A half hour passed. Then another. And then, out of the darkness from the direction of the open Atlantic, loomed a vast black shape. It was a tramp steamer, inward bound. Suddenly a yell-low circle showed on its side. A porthole had opened. Across the water, to the watchers in the police boat, floated the chugging of a launch. And then, in the light which streamed out of the porthole, a hand could be seen lowering several cans tied together opium was to be delivered — and we've got to beat them to it. Full speed ahead!" It was some minutes before the launch could be sighted, owing to the fact that it carried no lights, and that the noise of the patrol boat's engine drowned out the sound of the other craft's chugging which might have afforded a clew as to its whereabouts. But at last the boat with the China-men and their contraband drug aboard was made out — flying through the water in the direction of the New York City shore line, as the sergeant had pre-dicted. The officer drew his gun and fired a Before San Fong could close the panel of the door, Bob and Arthur had seized him. on a single line from that round open-ing in the vessel's hull. After a few moments, a word or two in Chinese was called up from the water at the steamer's side. The hand appeared once more in the light from the porthole, and the line was drawn up — empty this time. Then the porthole was closed. And again the chugging of a launch arose. "They've got the stuff now!" the sergeant muttered. "And now we'll get them. Point her back over the way we came — they're bound for some one of the downtown piers of the city, from what Ah Sing told me of where the shot in the air, as a signal for the launch to heave to. Not only did the craft keep on its way, but a fusillade of pistol shots blazed back from it at the pursuing patrol boat. "If it's a light they're looking for," growled the sergeant through his clenched teeth, "they'll get it!" And he and his men opened fire on the launch. The pitching of the waves made anything like accurate shooting al-most an impossibility. The launch kept on with undiminished speed; and the more powerful police boat was cutting down the distance that separated them now slowh^A to make the chance of its overtaking the launch in such a race no better than a luindred-to-one shot. "They're heading for that pier!" cried Bob Carpenter, pointing in the direction of the dock toward which his sharp eyes had seen the launch swing its bow.

"They're going to beat us in!" "But not by more than about two minutes," returned the sergeant. "And when we get after them on dry land, they won't find it so easy to get away." As the sergeant had said, it was not more than two minutes after the China-men had scrambled up onto the pier from their launch, before the police-men and the two reporters had reached the dock behind them. The smugglers — there were five of them — raiMhrough the streets of the vicinity, their boat was without lights to mark its presence. "We'll wait," the sergeant grimly com-mented, and ordered the engine stopped. A half hour passed. Then another. And then, out of the darkness from the direction of the open Atlantic, loomed a vast black shape. It was a tramp steamer, inward bound. Suddenly a yell-low circle showed on its side. A porthole had opened. Across the water, to the watchers in the police boat, floated the chugging of a launch. And then, in the light which streamed out of the porthole, a hand could be seen lowering several cans tied together opium was to be delivered — and we've got to beat them to it. Full speed ahead!" It was some minutes before the launch could be sighted, owing to the fact that it carried no lights, and that the noise of the patrol boat's engine drowned out the sound of the other craft's chugging which might have afforded a clew as to its whereabouts. But at last the boat with the China-men and their contraband drug aboard was made out — flying through the water in the direction of the New York City shore line, as the sergeant had pre-dicted. The officer drew his gun and fired a Before San Fong could close the panel of the door, Bob and Arthur had seized him. on a single line from that round open-ing in the vessel's hull. After a few moments, a word or two in Chinese was called up from the water at the steamer's side. The hand appeared once more in the light from the porthole, and the line was drawn up — empty this time. Then the porthole was closed. And again the chugging of a launch arose. "They've got the stuff now!" the sergeant muttered. "And now we'll get them. Point her back over the way we came — they're bound for some one of the downtown piers of the city, from what Ah Sing told me of where the shot in the air, as a signal for the launch to heave to. Not only did the craft keep on its way, but a fusillade of pistol shots blazed back from it at the pursuing patrol boat. "If it's a light they're looking for," growled the sergeant through his clenched teeth, "they'll get it!" And he and his men opened fire on the launch. The pitching of the waves made anything like accurate shooting almost an impossibility. The launch kept on with undiminished speed; and the more powerful police boat was cutting down the distance that separated them now slowh^A to make the chance of its overtaking the launch in such a race no better than a luindred-to-one shot. "They're heading for that pier!" cried Bob Carpenter, pointing in the direction of the dock toward which his sharp eyes had seen the launch swing its bow.

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Their combined efforts resulted in the door's giving way, and into the shop they piled. And then Bob flung up his head. "Help!" he heard a girl's voice crying out. "Help! Help!" And the girl, as both he and Arthur, who stood behind him, recognized, was Marjorie Vale! Both young men ran in the direction from which the cry had come. Into the back room of San Fong's shop they darted — to find it empty. And yet it had seemed to be from there that the girl's call for aid had come. Then — it sounded again. They turned simultaneously to the flight of stairs on the opposite side of the room, and raced up them, two at a time. A long corridor — which, as it afterward turned out, ran through five houses of the block all of which were owned by San Fong — brought them to the door of a room behind which they could hear Marjorie's cries for help lifted more distinctly than ever. It was the same room in which Lou had locked her, and where Marjorie had seen San Fong leering at her from the sliding panel in the door. And yet, when Bob and her brother entered it, they found the room empty. "Help!" Marjorie's voice came on them again. This time it sounded from beyond the door they were facing. She was in the room with which this one connected, obviously. The sprang to the door. And as they did so, its panel lifted and San Fong peered anxiously out at them. With a gasp of surprise, the wicked old Chinaman sought to lower the panel again. But he was not quick enough. Bob's fist had shot out, knocking him back with a blow on the point of the chin into a room, sumptuously furnished in Oriental style, in which not one girl, but two! Reaching his arm down through the opening left by the lifted panel, Bob unlocked the door and ran in to take Marjorie into his arms. "Quick!" she cried to Arthur, over Bob's shoulder. "Get her out of here!" She pointed to the girl, who lay as though dead upon the couch by which Marjorie had been kneeling when her brother and her sweetheart had entered the room. "She's the missing girl I was sent out by the Meteor to find," she explained. "Sam Fong kidnapped her. She's not dead, but drugged with opium, which he's forced her to take. Carry her out, Arthur. Bob and I will come after you — as soon as lie's collared this yellow fiend, to bring him along to the police, who'll give him what he deserves, and that's twenty years in prison!" Bob dragged the thoroughly cowed San Fong up from the floor, where he had fallen from the force of the porter's blow, and led him back along the corridor to his shop, behind Arthur, who was carrying the missing girl. There they found that the sergeant and his men had run down the other four Chinamen, and made them prisoners. Bob turned San Fong over to the officers, and the capture was complete. "I've got my beat," Bob told the girl, smiling triumphantly. "And now there's only one thing more I want to complete my happiness. And that's the answer you promised me when I had succeeded. What is it to be, Marjorie? She smiled back at him teasingly; "If I said 'yes,' wouldn't it make you happy?" His eyes answered for him, as he held out his hands to her. "Then," said she, "you can be happy."

Date Added 5/2/2015, 6:12:39 AM
Modified 5/2/2015, 6:14:03 AM

Tags:

- photoplay-not-included-topic-modeling

• The Bridesmaid's Secret

Type Film
Date 1916
Loc. in Archive 1916_01-02_maitorpicturenew131unse_tractive_MPN.txt
Distributor Essanay
Extra 00000
Abstract Not shown for review; the story follows. Hazel Field is asked to be a bridesmaid at the
wedding of her friend, Muriel Carroll. She takes a train to the city, but it is late, and she is not met. She falls into the hands of a resort keeper, and is imprisoned. That night Muriel's fiance, John Dempster has a bachelor supper, and the guests decide to paint the town red. They go to the resort where Hazel is a captive, and she asks Dempster to take her to Muriel. He does this, on the condition that Hazel never mention the happenings of that night. She agrees, and next day, when she sees that he is the groom, understands the meaning of the condition. In the cast are John Lorenz, Marion Murray, and Fritzie Ridgeway.

Date Added 5/2/2015, 10:47:26 AM
Modified 5/2/2015, 10:47:52 AM

Notes:

1916_01-03_motography151elec_ftrade_MOT.txt

**THE BROKEN GLASS**

Type Film
Date 1915
Loc. in Archive MPW_1915_01-03_movingpicturewor23newy.txt
Extra 00000

The murderer of Craig MacDonald, a wealthy bachelor, is discovered by Jack Wright, a sculptor, some months after the police have arrested and the State has sentenced to death his chum, Malcolm, Craig's nephew. Circumstantial evidence pointed strongly to Malcolm. He was known to have been in urgent need of money and to have quarreled with his uncle about his debts the night of the murder, and to have used threatening language; to have been much disturbed by the announcement the same evening at a house party given by Craig, of the latter's engagement to Geraldine, a so-society girl, since the marriage would mean not only a new interest for his uncle but the legal invalidating of the latter's will which made Malcolm his heir, and lastly, because he was found beside his dead uncle's body with the knife in his hand.

Geraldine is in reality an adventuress in league with St Clair. The pair are in imminent danger of arrest unless they can raise a large sum of money immediately to cover a "phony" check they have passed. Geraldine has seen a large package of bills in Craig's safe and has taken advantage of her stay in his house during the party to attempt to steal the money, and, being discovered, she accidentally kills Craig while trying to escape without recognition. Inadvertently she left a thumb print behind her and Wright ingeniously trapped her into making another one with her subsequent confession. Malcolm is brought from the shadow of death into the sunlight and to his waiting sweetheart.

Date Added 5/4/2015, 8:19:05 PM
Modified 5/5/2015, 6:24:15 AM

**THE BUTLER**

Type Film
Abstract

Hugh Graham is pestered by creditors for his gambling, and to make matters worse he is in love with a girl whose mother insists that she must never marry a man who is not only well off but steady enough to take care of his own financial interests and support his wife in the style to which she has been accustomed. Hugh receives a visit from a kindly faced old man, who bears a letter from Hugh's uncle, William Hunter. The letter informs Hugh that his uncle is about to start on a visit to Japan, and that as he may be gone for two years, he wishes Hugh to try to find a plane in his house—hold for this old man, the uncle's butler, until his return. Since his uncle is the only one from whom Hugh gets his income, he gives the old man a position as butler in his bachelor apartments. It is evident from the day of his arrival that the kindly servant is greatly distressed at seeing the way in which Hugh is "going the pace." Many a night when Hugh comes in late, Lanhem (the butler) is sitting up waiting for him. One day, shortly after Hugh has given an I. O. U. for a large amount to Spencer Morton, with whom he frequently gambles at cards, and who happens to be his rival for the hand of Audrey Lane, he receives a letter from Mr. Martin, his uncle's lawyer, telling him that the check for $3,000, which he receives with the letter, is the last remittance he will get until he has settled down and made good in some business. Just at this time, he is told by his sweet-heart, Audrey, that her mother is determined to marry her to Spencer Morton, and that if Hugh wants to make her his wife he must lose no time in getting some money and bringing about a wedding. Hugh is in great distress. Suddenly he gets an idea and that is to change the $3,00 to read as $30,000. He ponders for hours upon the matter, and finally, with infinite care, he alters the check to read as he has planned. He then gives the check to his butler with instructions to deposit the check to his credit. The butler glances at the check. His startled expression would indicate that he believes that something is wrong. A short time afterward, as Hugh sits in his den, now thoroughly overcome with remorse at what he has done, the old butler enters. He sees Hugh reach out and open a drawer of the table, from which he takes a revolver. As he raises it to his head, the butler rushes forward and seizes his hand. Then the old man begins to talk to Hugh very seriously, finally, and to Hugh's intense surprise, taking from his pocket the photograph of a woman, at sight of which Hugh exclaims "Mother!" "Yes, Hugh," the old man declares, "and I am your uncle, William. I promised your mother to look after you, and from now on I'm going to do it. Instead of depositing that check, I have paid all your old debts, and now I want you to start again — with a clean slate!"

Abstract

Hard Indeed It is to break a bachelor's habit. but this rural comedy proves that persistency must win out if right means be adopted. "You must be tired of your own cooking," said father after church. "Dinner's ready," said Luey Ann, and — well, she got him

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**The Capturing of David Dunne**

**Type** Film

**Date** 1913

**Loc. in Archive** MPW_1913_10-12_movies18newy.txt

**Abstract**

Hard Indeed It is to break a bachelor's habit. but this rural comedy proves that persistency must win out if right means be adopted. "You must be tired of your own cooking," said father after church. "Dinner's ready," said Luey Ann, and — well, she got him.
• **The Car of Chance**

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<tr>
<td>Date</td>
<td>1917</td>
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<td>Loc. in Archive</td>
<td>1917_07-12_motography18elec_ftrade_MOT.txt</td>
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<td>Running Time</td>
<td>5</td>
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**Abstract**

WILLIAM WORTHINGTON has directed a nice, ordinary, take-the-whole-family picture with a keen photographer behind the camera. Young people, especially, will like Brownie Vernon as the pretty daughter who would like to defy her parents, and who almost does. They will like, too, the smiling, go-lucky hero, with more good humor than sense, as portrayed by Franklyn Farnum. Honorable mention should most certainly be made of the work of H. J. Bennett, as the millionaire of position, but no scruples. A wholly satisfactory offering; not thrilling, but just pleasant. The Story — Mrs. James Bennett has money and a pretty daughter.

Date Added 5/2/2015, 2:18:34 PM
Modified 5/5/2015, 6:24:24 AM

• **THE CAT AND THE CANARY**

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<td>Loc. in Archive</td>
<td>MPW_1912_04-06_movingpicturewor12newy.txt</td>
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**Abstract**

In one of the quaint, easy going, picturesque little villages of New Hampshire, there are a row of little, neatly kept, vine-covered cottages, which have been occupied for many generations by that lovable type of New England folk, whose lives, pleasures and pastimes are as simple as the homes in which they live. Matilda Scaggins, an old spinster, and Hiram Barnaby, an old bachelor, have lived in two of these adjoining cottages for over twenty years, and during all that time have been good neighbors. But they come suddenly to the parting of the ways and all on account of their two pets, a canary and a cat. Matilda's cat has been stolen by a party of mischievous boys and the same day Hiram's bird cage is blown down by the wind and the canary escapes. Hiram accuses Matilda's cat of having devoured his pet, and this starts a seven days' feud on the hitherto quiet little walk. The cat escapes from her youthful tormentors, but in doing so suffers a broken foot. Hiram finds the cat outside his cottage, and, in his anger, is just on the verge of revenging himself with the aid of a bootjack, when he notices the cat's Injured foot.
His sympathetic heart gets the best of his anger and he carefully sets and bandages the broken member, after which he returns same to Matilda. That night the canary, liring of its stolen vacation, returns to its cage, and once more Hiram and Ma- tilda resume their neighborly relations, and every- thing is serene along the walk.

**The Cedarville Scandal**

Type Film  
Date 1912  
Loc. in Archive MPW_1912_07-09_moviwor13chal.txt  
Extra 00000  
Abstract An old bachelor becomes the temporary custodian of a baby and creates a world of trouble for him- self through his good nature.

**THE CHANCE MARKET**

Type Film  
Date 1916  
Loc. in Archive MPW_1916_09_movurewor29chal.txt  
Extra 00000  
Abstract The cast: John Marmaduke and Jim Fowler (King Baggot) ; Marv Cullen (Irene Hunt) ; Tim 7 Cullen, her father (Jack Ridge- way) ; Buxton (Frank W. Smith) ; John Coyle (Howard Crampton. Mary Cullen is engaged to be married to Jim Fowler, a crook. Jim's pals come to get him to go on a big job, and Jim leaves in spite of the protests of Mary. The house that the crooks have picked out to rob is that of John Mar- maduke, a wealthy bachelor. Jim is picked as the one to go inside to do the work. John Is still up and hears the man enter. A struggle ensues and it ends as John kills Jim. The but- ler comes in and both men notice that there is a striking resemblance between John and the burglar. The bachelor decides to take the crook's place and to leave the body there to m.ik.- u appi .u as n as bas i ommlitt i be but lor a John pul on the other ma ’h - JInf. shot but linger Just oul .vinn out they attack blm < m bleedln borne. Thi m to bis own funeral and notlcea that [i n ,i ut nil grieved at ill. Hi n „ nlng i" »ur- ble manners bul doi - not suspect anything until the next day when uounces Marmaduke for It ho has In tho meanwhile Jim's pals have found out thai he is at Ma d they coi Mary warns blm but bs says that HI not leave without ber. Hut they have so long to argue that thi como- and trap John. John succeeds In getting tho i one of the crooks but Is having a hard \ itli the other when Buxton, the butler, whom John has sent for a real meal, arrive* in time to save his master. Mary Is rushed Into a waiting auto and as the picture fades out the two are seen in the tonncau of the car ra- ng each other.
**The Checkmate**

- **Type**: Film
- **Date**: 1917
- **Loc. in Archive**: 1917_04-06_motionpicturenew153unse_ftrade_MPN.txt
- **Extra**: 00000

A PICTURE with all its component parts poood is "The Checkmate," with Jackie Saunders. The story, making use of a dual delineation, has been arranged in a pleasing and interesting manner. While it seizes upon a very trite angle of action for a part of its exposition, a young girl forever compromised by wine, a rich young blade and his bachelor apartments, it justifies recourse to this by switching it into a brand new, clever climax. Jackie Saunders plays the dual character part whereon hinges the action of the entire story. In it she alternates between a harum-scarum hoyden type of a country girl and a gown-craving, city-life aspiring miss. The both types are sisters in the plot, and Miss Saunders' work in both characterizations Is without fault. The story as put forth on the screen is a tricky one. While for a time it seems that all is about to end up in a matter-of-course, sordid manner, bearing a moral, it suddenly takes a turn, and the denouement comes In an unusual but perfectly logical manner. It is a case of twins and facial resemblance giving argument to the probabilities. The supporting cast is an able one, including as it docs Mar- garet Landis, Frank Mayo, Daniel Gilfether, Mollic McConnel and Henry Grey.

**Abstract**

The STORY AND PLAYERS: Claire and Ida Marley (Jackie Saunders) are twin daughters of a humble ranch owner. Ida is a romping tomboy lass, as innocent and guileless as the birds and animal life on the farm which she is contented to have as her world. Claire, while the exact counterpart of her in manner and desire, is weary of farm life and craves the gowns and parties of the city. She goes to the city and is employed in a department store. Here she meets Roy Vandegrift (Frank Mayo), a millionaire bachelor. She loves him, but is betrayed, and returns home chastened and sorrowing. Coincidence brings Vandegrift later, while on a fishing trip, to the country side near the Marley ranch. There he meets Ida, the hoyden, innocent sister. Claire learns that he is making love to her sister. She does not betray her presence in the vicinity to Vandegrift, but watches jealously over her sister. Vandegrift persuades Ida to elope with him. Claire learns of it and decides to use a ruse and take advantage of the similarity of appearance between her and her sister to make him marry her and justify her previous sacrifices. After the marriage is performed and he is genuinely In love with his bride, Vandegrift is amazed to find that he has married Claire instead of Ida.

- **Date Added**: 8/16/2015, 6:24:45 PM
- **Modified**: 8/16/2015, 6:25:24 PM

**The Child of Destiny**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_07-09_motography161elec_ftrade_MOT.txt
- **Distributor**: Columbia Pictures
- **Extra**: 00000

CIRST in importance in "A Child of Destiny" is Irene Fenwick, who returns to the screen in a comedy drama written especially for the occasion by William Nigh If the play was not written directly for the star at leastF it has all the appearances of having been written to exploit the
charm and ability of the featured player more than the dramatic and pictorial possibilities of the films. Miss Fenwick as the innocent country girl must do all A fine job. Audiences are to be entertained at all by "A Child of Destiny," for there is little originality and less depth to the play. It is highly probable that Miss Fenwick can do all that is asked of her. For some reason or other Miss Fenwick has changed in appearance since the last picture in which we saw her, and the change is in the way of an improvement. Without a doubt she is prettier, and she displays as much acting ability as ever she did before the camera. "The Child of Destiny" tells the story of an orphan girl who is reared in a swamp country by an old couple. Her only companions are a half-witted youth and the turtles she finds in the pond near by. Now that she has attained young womanhood her foster parents deem it best to send her to the city to be educated and they notify her guardian, a judge who is a confirmed bachelor. The judge shares his residence with a young lawyer who has had an unfortunate venture in matrimony. He discovers immediately after marrying a pretty woman that she is an adventuress and has deceived him. This makes Strange a woman-hater. He journeys to the country with his friend and the girl falls in love with him, much to his discomfort. It develops that Alita is the daughter of the adventuress who refuses to grant Strange a divorce. But the judge finds evidence which satisfies him that a divorce can be obtained. Not realizing that Alita is her own daughter, Constance forms the girl that Strange is her husband. Then Alita returns to the farm. The end finds Alita and Strange happy, for Constance jumps into the pond when she discovers that Alita is her daughter. Supporting Miss Fenwick are Mme. Gana Walska, Rob-ert Elliot, Roy Applegate and William Davidson. "A Woman's Way" Five-Part World-Peers Release Featuring Carlyle Blackwell. Reviewed by Hugh Hoffman. T F every woman should see this feature and take a lesson from it there would not be so much said on the subject of "why men leave home." The picture tells us about a woman who had a way, and her way was the right way to keep a husband, even though a designing woman had him very much in her power, and was about to kidnap him. The average woman never looks to herself to find the blame. It is always her husband who is the one to be cen-sored. It never occurs to most deserted wives that perhaps the fault might lie with them, and not with the other woman. This picture shows us a wife who got busy as soon as she saw that her husband was in danger of being kidnapped and began to use the same tactics to keep her husband that the other woman used in trying to lure him away. Needless to say her plan worked out entirely in her favor, as might have been expected. It is one of the few photoplays that come along endeavoring to solve a social problem that comes anywhere near giving a lesson to wives in how to meet a problem. Most photoplays content themselves with showing how the cruel love pirate came along and stole the husband away from a wife that was true and devoted. The kind of advice found in such a picture is advice that resembles the advice we usually get about locking the stable door after the horse is stolen. This picture will give wives an idea of how to save the horse from being stolen, the horse, of course, being a metaphorical allusion to the husband. Carlyle Blackwell plays the husband, and Ethel Clayton plays the wife. 

Date Added 5/2/2015, 12:33:24 PM
Modified 5/2/2015, 12:34:28 PM

• The City of Illusion

  Type Film
  Date 1916
  Loc. in Archive 1916_04_variety42-1916-04_ftrade VAR copy.txt
  Distributor Ivan
  Extra 00000
  Abstract Probably the most amateurish production shown in New York this year is "The City of Illusion," a photodrama in six acts written and directed by Ivan Abramson and released under
the Ivan brand. It smacks of the vintage of about 1010, at which time It might have been regarded as of some consequence. A wealthy southern bachelor marries the daughter of his caretaker, who is the conven- tional bucolic hoyden and who, when brought to his aristocratic mother's home, doesn't know how to use a napkin, etc. There she meets her husband's cousin, a New York lawyer, who tells her of the beauties of the big metropolis, whereupon she throws herself at him and Is in his arms Just as the hus- band enters. She tells her husband she has been unfaithful and insists upon a divorce.

Date Added 5/2/2015, 11:31:48 AM
Modified 5/2/2015, 11:32:33 AM

• The City of Terrible Night

Type Film
Date 1915
Loc.in Archive 1915_01-06_motography13elec_ftrade_MOT.txt
Distributor Imp
Extra 00000

King Baggot, Ned Reardon and Frank Smith featured. Jack Van Rensselaer, a wealthy bachelor visits the slums in search of excitement. He precipitates himself into it in short order by defending a pretty girl, whose refined and quiet ways have aroused the enmity of the other girls. Jack escorts the young girl, home, which is resented by her father. He tries to reason with the old man, who is a foreign nobleman, but Rudolph will not listen 'to him, and attempts to thrash him with his stick. This Jack seizes and breaks over his knee. The argument is witnessed by a passing policeman, who stops Jack and questions him, but finally lets him go. Half way home, Jack decides to return and convince the old man that he meant no wrong to Olga, his daughter. He arrives at the shop just in time to intercept a man who has stabbed Rudolph as punishment for a part he took in a revo- lution in his native country. The assassin escapes and Jack is arrested for the crime. He escapes from the officers and returns home but is rearrested, this time his valet also being taken into custody. In the meantime, the real assassin, de- lirious from the blow Jack gave him while trying to capture him, is arrested as being drunk, and is thrust into the cell with the valet. The latter learns from the man's babbling that he is the murderer. Jack is released and he and Olga are married.

Genre Two Reels
Date Added 5/1/2015, 11:12:30 AM
Modified 5/1/2015, 11:13:10 AM

• THE CLERGYMAN AND HIS WARD

Type Film
Date 1910
Loc.in Archive MPW_1910_07-12_moviewor07chal.txt
Extra 00000

A fright- ful disaster had occurred at a mine in Northern Pennsylvania. Weeping wives and mothers rent the air with wails of anguish ns the mangled forms of their loved were borne to the entra the shaft. Mr. lint ton. the beloved youne bachelor minister. was quickly on the scene, lending c l sir the poor, anguished relatives ami friends. During tills icle a little child, with wist-
ful look, stood by while tin' body of her father moved with the rest. Alone and friendless, the poor child stood anions that harvest of death. i red for — a helpless orphan. But kind Fate in the person of Mr. Hntton came to her. and then and there the sood man determined that little Helen should be bis special elm'. s rolled on and the girl srow into gracious woman. A careful observer might have noticed something deeper than n paternal regard for his ward, but the studious minister atl - manifold duties without disclosil . Now it happened that the son of one of his very "Id friends v 'in Williams. You may as well try to stem the eourse of the Atlantic as •,. try to pre- vent the beating hearts of two young lovers. Mr. Hntton saw it all — he said m thine, but i. • reed by tlie iron. Row be n

• The Closed Road

Type Film
Date 1916
Loc. in Archive 1916_05-07_motionpicturenew133unse_ftrade_MPN.txt
Distributor World-Paragon
Extra 00000
Running Time 5

LOOKING at this picture from every viewpoint, we find it hard to recall a better one. It was written by a dramatist who knows the value of suspense, how to procure it and how to sustain it. It was produced by a director, happening to be that same dram- atist, who being thoroughly acquainted with his subject, carried it out in its picturization to a degree that knows no flaws. Maurice Tourneur is that craftsman. His picture has no comedy element. It is unusually intense throughout and in places it tends to approach the gruesome, but happily enough the man behind the cameraman prevented the intro- duction of the horrible. This picture can be recommended to any exhibitor without hesitation. People want that which grips them and which keeps them breathless — that which keeps its ending hidden to the last and "The Closed Road" gives them all this. It tells the story of Sargeant, a profligate bachelor, who 'on being told that he has but six months to live, decides to outwit nature and take his own life. He is prevented by Julia Annersley, the sister of a young physician and scientist who is being held for murder. Why, questions Julia, shoudn't he take the blame? He is a doomed man. And besides her brother has work to do that may benefit the whole world. So Sargeant takes the offer. He incriminates himself — is doomed to die. But suddenly out of a clear sky it is discovered that Sar- geant is perfectly sound and that he has years to live. The man who said that his condition was serious, is proven insane. Julia learns this and- exerts every effort to establish his innocence and she does at last,, saving him at the fifty-nintli minute from the elec- tric chair. The insane doctor confesses to have committed the crime and Julia and Sargeant are made happy with one another. Mr. Tourneur has handled his plot excellently. There is crisis after crisis and the beholder is worked up to such a height that he forgets the probability of the old doctor being insane. And approaching death hanging over an innocent man is no incentive to lackadaisical interest — it pushes up the attention several degrees. As a director Mr. Tourneur has acquitted himself equally well. His scenes are well timed and arranged. The dream of Death which vists Sargeant is handled in just the correct style. The settings are revelations. The course of the story brings the locale JULIA'S HEART WARMS TOWARD THE MAN SHE ONCE DESPISED to the Tombs and Sing Sing and exact reproductions for interior work have been secured. The lighting and the straight photo- graphic work add the finishing touch of perfection. House Peters as Sargeant gives the best
performance that we have ever seen him render. He is never House Peters but always Sargeant and we hope the outline of the plot will give significance to this inadequate praise. Barbara Tennant makes Julia a human figure and Lionel Adams plays the brother most creditably. Leslie Stowe as the insane doctor and Assistant Director George Cowl as the murdered man complete the named cast.

Date Added 5/2/2015, 11:38:45 AM
Modified 5/2/2015, 12:16:37 PM

Tags:
- review

Notes:
- 1916_04-06_motography152elec_ftrade_MOT.txt
- The Code of Marcia Gray

Type Film
Date 1916
Loc. in Archive 1916_01-03_motography151elec_ftrade_MOT.txt
Distributor Morosco-Paramount
Extra 00000

"THOUGH there is much to praise, there is a dearth of material for adverse criticism in "The Code of Marcia Gray." which was produced by Morosco and features Constance Collier. The story, telling of Marcia's shattered happiness when her husband is arrested for embezzlement, is uncommonly interesting and exceptionally convincing, as stories of "this kind go. The play has considerable dramatic force, due perhaps no more to the situations than to the direction and acting. By virtue of both the author's and the director's skill in treating the material, "The Code of Marcia Gray" is realistic and appeals to the intelligence. It is a sound drama, well told and artistically produced. The production is typically Morosco. There are interior worthy of the attention compelled. The opening scene shows Dorothea saying goodbye to her lover, who has promised to marry her as soon as he returns from his home, whither he has been urgently called. Before he can fulfill his promise the young man is killed.

Dorothea confides in her friend Martha, who arranges a visit to the country, and when a boy is born Martha takes him to her old nurse. Thus both girls believe that they have avoided scandal. There is another lapse during which time Dorothea has become the wife of Deacon Hunt and Martha engaged to a noble youth. But when Martha causes Jennie Hawkins' boarding house for children to be closed by the police. Sell Hawkins relates having seen Martha with a l cannot explain without exposing applications which are finally satisfac- sets in this picture which stand out for their artistic grandeur and cause one to remark their tasteful beauty, even in these days of "spare no expense" in producing interior scenes. The photography, of course, is splendid. Frank Lloyd is the director to whom high praise should be accorded. There are numbers of deft touches which, in adding so much to the picture, reflect great credit upon the director. Miss Collier is given opportunity for emotional portrayal before the camera by her part. She is Marcia, the wife of Harry Cray, who is a power in
financial circles. Since becoming his wife her life has been blissful to a degree. They have a large circle of friends, for the Grays entertain frequently and lavishly. But the friends are really prosperity's friends for when Gray is arrested following the investigation of his banking concern, and a heavy bail demanded, the supposed friends are sorry but they are unable to do anything to help. Orlando Castle, a bachelor, because Marcia preferred Gray, comes to the rescue. He arranges to have Gray released on bail and prepares to defend him at the trial. When Gray is released, however, his suspicions of the friendship between his wife and Castle grow. There is a strong scene in which Gray accuses his wife and Castle, and in thus giving way to suspicions that are both unfounded and wholly untrue, he kills his wife's love. His death shortly after, therefore, causes her no prolonged grief, and the happy ending occurs a year or so later, when Castle returns from a trip abroad. Henry DeVere is a most convincing Harry Gray. Though the part presents temptations he refuses to be led to overact his scenes. Forrest Stanley as Orlando Castle is good, as usual, and Herbert Standing's performance in a short part makes the same remark appropriate. Howard Davies, Helen Eddy, that very promising young actress, and Frank Bonn complete the cast.

Date Added 5/2/2015, 11:04:27 AM
Modified 5/2/2015, 11:05:14 AM

Tags:

• review

Notes:

• 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt

• 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt

• THE COMMANDING OFFICER

Type Film
Date 1915
Loc. in Archive 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Distributor Famous Players
Extra 00000
Running Time Five Reels

A DRAMA of military life which will rank high among screen productions is "The Commanding Officer," an adaptation of a Frohman play which long held the boards in New York. The scenes are strong with tense action, and the plot, though apparently involved at first, is developed to a simple and satisfying conclusion. The influence of children on the life of their elders pervades the story. Two helpless little tots suddenly become charges on their uncle, an army officer, whose bachelor mode of life is quite unsuited to bringing up children. Delicate comedy is introduced in scenes in which the distracted bachelor wonders what to do "THE QUEEN" INTERFERES with the mischievous imps. They get into his things and make the poor man's room look as if it had been struck by a cyclone. But their antics, except in one instance, are harmless and endear the chirping mites to the whole army post. Their curly heads, glad faces and artless laughter brighten the lives of everybody. Paternal feelings are even awakened in the breasts of hardened bachelor officers, who vaguely regret not having
become staid family men — provided their children were like the little innocents sent to lighten the dreary monotony of prosaic days in a wilderness outpost. The ingenuous play of the children furnishes one of the most dramatic moments of the film. They are in their uncle's room peering under tables and chairs, investigating the contents of closets, turning over papers and documents — in short they are fully embarked on a juvenile voyage of discovery so disconcerting to adults. The lad finds an automatic pistol, loaded, and little realizing the deadly possibilities of this curious, newfound plaything, points it at his sister. With breathless suspense the audience watches every move of the child, and the realism of the youngster's acting fairly makes the heart stop beating. Of course, the uncle arrives in time to gain possession of the automatic and prevent a horrible tragedy. Unconscious of the awful fate hanging over his sister in those few terrible moments, the child gives his uncle the pistol with smiling assent. A close-up showing the officer extracting the cartridges from the magazine of the weapon adds to the effectiveness of the direction in this scene. The same sense of clever direction on the part of Allan Dwan is illustrated in numerous other stirring incidents. The childi'n, Master Francis Carpenter and Mistress Olive Johnson, live up to the dignity of having their names printed on the program with the rest of the cast. Alice Dovey's work as Floyd Bingham, the misunderstood wife, is impressive with its superb finish.

Tags:
- review

THE COMMON CAUSE

Type: Film
Date: 1919
Loc. in Archive: MPW_1918_11-12_movwor38chal.
Extra: 00000

The Story: Orrin Palmer is a successful consulting engineer. His wife, Helene, is infatuated with Edward Wadsworth, a young bachelor. The war breaks out and Helene throws herself into the relief work, forcing Wadsworth to enlist, telling him that this is a thing far greater than their petty love. Unknown to Helene, Palmer also enlists and goes to France with his company. They meet at Chateau Thierry, where Helene is now in charge of the Red Cross station. Wadsworth volunteers for dangerous scout duty, and, when wounded, is brought back by Palmer at the risk of his own life. During the night the Huns attack and Helene is captured by a Prussian captain, but holds him off with his own gun. She is rescued in the morning, just as her strength gives way and the German is about to overpower her. The event is the turning point in the lives of the three, for Wadsworth tells her that the great fire of patriotism has burned the dross from their lives, and she turns to her husband with a new and greater love. Then comes the armistice and the promise of long days of peace. Feature Herbert Rawlinson as Orrin Palmer and Sylvia Breamer as Helene Palmer.
• **THE CONDEMNING CIRCUMSTANCE**

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Theda Valencia, a woman who has had a love affair with Charles Hall, a prominent bachelor, reads a newspaper account of his engagement to Mae Allen. She sends him a note threatening to give Miss Allen his love letters to herself, and he comes to plead with her. "If you send those letters I will kill myself," he says, on hearing that she is determined. "You can't frighten me with that revolver," she replies scornfully. Her Japanese butler overhears these words; and later, when his mistress is found shot, with Hall bending over her dead body, he repeats them to the police. He does not know that his mistress has secretly taken the pistol from Hall's pocket and killed herself because her physician has told her that she has an Incurable malady. May Allen visits her fiancé in prison and, believing him innocent, resolves to discover the truth. With a detective, she visits the dead woman's home and after a vain search for clues, is about to give up in despair when she sees the butler using a vacuum cleaner to take up some torn bits of paper. Demanding to see the rubbish which has been swept up during the past few days, she is led to the basement, where, after a search of the cleaner, the torn bits of the doctor's letter are found. On the back of the reconstructed letter is a note in Miss Valencia's hand, addressed to Hall, stating her reason for ending her life. On reconsidering, the dead woman had destroyed the note unsent, not dreaming that, by so doing, she would endanger the man she loved. But for the providential discovery of the torn letter he was doomed. Hall and his sweetheart are quietly married after his exoneration.

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• **THE COOK'S REVENGE**

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jolly young bachelor, had occasion his cook. The lady departed in tea; with indignation, and vowed an awful. Going to a printer, she got blm to set np ' notice announcing that Mr. Jones "im many children as one cared to bring; Jimmy Jones found himself the fatUei family. In the course of a few hoii cook went elsewhere with a contented sj "Vengeance Is mine."

| Date Added     | 5/3/2015, 8:48:48 PM |
| Modified       | 5/3/2015, 8:49:11 PM |

• The Cook Wins
**THE COUNTESS CHARming**

- **Type**: Film
- **Date**: 1917
- **Loc. in Archive**: 1917_09_variety48-1917-09_ftrade_VAR copy.txt
- **Distributor**: Paramount

Extra 00000

While his first effort as a screen star does not call for the registration of a remarkable triumph for Julian Eltinge, the Paramount people have generously supported the star with everything requisite to a "big" pictorial production, and at the conclusion of the feature, at the Strand, everyone present seemed atraflled with their expenditure. The story, supplied by Oelett Burgess and Caro-line Wella, la Just the sort one would expect in an Eltinge picture, the star being delegated to handle the Inevitable dual role, doing the greater portion of his work in skirts. In the introductory reel, Eltinge is pictured as the wealthy bachelor, who, when visiting the country club patronized exclusively by the upper set, slights the society leader and as a result suffers expulsion from the "circle." The argument follows an effort by one of the club members to raise a fund for the Red Cross. Eltinge determines upon revenge, and disguised as a Russian countSHs, returns and Is petted, dined and wined, during which time he robs the millionaires, the proceeds of his thefts being given to the fund. Eltinge in skirts is almost as big an attraction on the screen as he has been on the speaking stage. And In "The Countess Charming" Eltinge Is given ample opportunity to exhibit clothes of all descriptions. The scenes are lavishly dressed. In the principal support Florence Vldor, Eddy the Chapman, Tully Marshall, Mabel Van Buren and the others gave an excellent performance. Eltinge displayed inexperience in his facial expressions, particularly in the "closes-ups," but otherwise he registered well. There is plenty of light comedy in the picture. Eltinge figuring in most of it. It's a good program feature, the star's reputation adding the essential value to draw them In. Wynn.

Date Added 5/2/2015, 2:27:32 PM

Modified 5/2/2015, 2:28:06 PM
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With equal chances for success, the brothers, Jack and Dick Conway, leave their country home to seek employment in the city. To the annoyance of Dick, Jack insists upon their taking rooms at a cheap boardinghouse, and at once starts out to find work. In answer to an advertisement, the brothers find work with an importing firm, but while Jack makes himself a favorite with all and rapidly advances. Dick is soon discharged through his combativeness. At night Jack hurries off to night college, while Dick frequents the Athletic Club. Some time later, we see Jack studying law, while Dick is training to be a fighter, and still later, Jack has been admitted to the bar and is pleading his first important case, while Dick is fighting his first championship fight. Jack loses and hurries home, to the same little room that he and his brother first engaged, to study. Dick wins and with a merry party of friends enters a smart buffet and later the cafe, where he meets, for the first time, the class of women who frequent such places, and in the wee small hours, he is brought home to his handsome bachelor apartments. Later — we again see Jack pleading a case and this time he wins, while Dick, who is fighting to hold the championship, loses. A year passes. Jack is a successful lawyer, of whom Dick is forced, from time to time, to borrow money. Dissipation has done its work and those who crowded around him a year ago, now pass him by with a curt nod. At last Jack writes to his father to come and take Dick home, as his health is not of the best. Dick is finally forced to submit, so after, years of wasted efforts, broken in health and spirits, Dick finds himself at the starting point.

**Date Added** 5/4/2015, 4:48:54 AM  
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### THE COUNTRY COUSIN

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Eddie is well content with his bachelor quarters and life. He is not interested as he should be when his affectionate Uncle Russell, backed by Auntie, write reminding him that he will lose a legacy of $75,000 if he is not married by his 25th birthday, which is fast approaching, and begging him to come and meet the bevy of nice girls and boys he has invited for a visit. Eddie likes the old couple and rather than disappoint them, he wires an acceptance of their invitation. The guests have arrived — a bevy of pretty girls and smart boys. The girls are all agog over the coming of the young man — the boys indifferent. When Uncle Russell goes to the station to meet Eddie, the girls insist upon going to. The boys are disgusted at their conduct. Eddie scents trouble, and making Uncle get in the back with the girls, he sits in front with the driver. Uncle Russell is an artful soul. He goes among the girls and tells them that if Eddie marries he will inherit $75,000. Each girl thinks she is the only one who knows, and makes up her mind to land such a desirable prize. There ensues a bad time for Eddie, for they all try to
amuse him and practice all the artful wiles at their command. Eventually he escapes in a canoe and paddles to the only haven of refuge — the middle of the lake. Returning, he sees a simply dressed little girl carrying a grip. It is the little country cousin, Louise, who has arrived late. The girls are outwardly polite to her, but laugh at the quaint country maiden behind her back. Eddie notices it and is disgruntled at them and finding out that it is the possible money which interests them, he evolves a plan to escape from the sirens. Eddie goes to his lawyer and obtains a letter from him stating that a new will has been found leaving all the money to charity. It is read and all the girls become cool toward him and the boys sneer. Little Louise alone shows sympathy. Eddie has much fun in trying to persuade the girls to go with him, but the refrigerator is wide open. Louise sees him snubbed and shows her sympathy. He proposes and is accepted, and all the boys and girls listen to the reading of a later faked telegram stating that the second will was found invalid and the provisions of the first will hold good. At this touching moment Eddie introduces the girl who makes the $75,000 a dead certainty. It is the little country cousin Louise.

THE COWBOYS AND THE BACHELOR GIRLS

Type  Film
Date  1910
Loc. in Archive MPW_1910_07-12_moviwor07chal.txt
Extra 00000

Nora, who is the president of the Bachelor's Club, receives a letter announcing the death of her uncle in the West and that he has made her his heir to his immense fortune. Including a ranch at Grey Oaks. Nora decides to go West and take charge of the ranch and run it herself like a suffragette fashion. She invites all the girls to go with her and they start for their new home. Arriving at Grey Oaks they pay no attention to the cowboys who greet them at the station but go at once in the old stage-coach to the ranch. The cowboys follow, approach the ranch, offer their services and are rewarded by being driven from the premises. The boys make np their minds to "get next" to the girls and devise a scheme. Two of the girls on their way to town are attacked by some of the cowboys and two of the bunch rescue the girls from the "desperadoes," the trick works and the two follow their way over the hills and valleys like a bear, attacka ti • -1 v. i from "Inatans death" by phi pirla ar- deeplj grateful and ran allowing them to eacorl Horn back to the ri Nom Is the inly One left. Shi tl Ink the girls have forgotten all the rni. of tha club by paj Ing She starts on a wild r 1. !•- to town, declaring the »ni bare not f it. We watch bar riding 1 and onfrroentod road whera we greaer" lurking. Ha bean Won approaching, Jumps on Ms hone and rdea to meal hi 1 oimios ii 1 111 hut ha follows as she rgea bei •it a ma. I pact, be goadl Ms animal In the chase until 1 11. -s alongalde Won and anatchca her !>.<et Ih from tin- laddie She struggles, they lx.th fall to tin- ground and she lights with the Mexican for her life. The remaining one of the cowboys coming that us her screams ami with a lash and a plunge ha hurries to Nora*i aatatanc lie flings the ruffian aside, but before he can pull his gun the villain attacks him with a knife which the Is In wrenching from his hand. This placet the greaser at his mercy which be shows by allowing him to escape without further ceremony. It is right here where the leader of the bachelor girls denounces her allegiance to the club's principal pies and falls into the arms and gives her heart into the keeping of the leader of the cowboys who antly saved her life. The hero and Nora go to the ranch where they are met by the rest of the girls and boys with a laugh, a shout and a hurrah.
THE COWBOY'S PIES

Type: Film  
Date: 1911  
Loc. in Archive: MPW_1911_10-12_moviwor10chal.txt  
Extra: 00000

Abstract:
There is an old bachelor ranchman, living not fifty miles from Silver Springs, Colorado. Two nieces and a sister pay him a visit. We see the party drive up in the country—all and it is a cure for sore eyes to look at those nieces. Splendid looking girls with mischief peeping out all over them. The auntie starts to bake a cake and the girls resolve to try a hand at pies. Out in the bunk-house they see the forms of the handsome cowboys. Well, you may surmise some complications will ensue, something stormy and worthwhile, when handsome cowboys and dashing girls have a fling together. Slipping over a lot of amusing incidents and details, we come where the girls with cakes and pies have become the object of the cowboys' quest. These latter sp'y the girls and not knowing of their advent, or the manner of it, are after them in genuine cowboy fashion, in full tear. But the girls

THE CRICKET

Type: Film  
Date: 1917  
Loc. in Archive: MPW_1917_11_mopict34chal.txt  
Distributor: Butterfly Pictures  
Extra: 00000  
Running Time: 5 parts

Abstract:
Three old bachelors live in the same garret and have sworn never to let a woman come between them. One day a little girl, called the Cricket, is engaged in the theater in which they are all employed. She makes a great hit, and they proceed to fall in love with her. She is about six years old. They escort her home on the night of her debut, and find that her mother has succumbed to heart failure. They adopt her and live in perfect happiness, each winning success. Their first disagreement comes over her marriage. She is determined to wed none but Pascal, an actor, who first, as a boy, introduced her to the theater. They are determined that she shall marry the son of their old friend, the banker. The quarrel grows, and ends in her leaving them for Pascal. Pascal and the Cricket win success on the stage, and one night the three foster fathers come to see them. One of them is asked by the usher if he may leave a child of one of the actors in his box. The child recognizes the old man from a photograph which her mother loves. The old fellow struggles with his pride, but finally steals the little edition of the Cricket, gets his two cronies together, and makes for the old garret for a reunion. The Cricket's parents are distracted at the child's disappearance, when a note arrives begging them to come; and then peace is restored.
THE CRIPPLED TEDDY BEAR

Type: Film
Date: 1910
Loc. in Archive: MPW_1910_07-12_moviemor07chal.txt
Extra: 00000

John King and his wife, Dora, with their little girl. Ida, live plainly but contentedly upon his small salary. Little Ida has few playthings, her father not being able to purchase more, but to her mind they are the finest ever seen, her favorite being a Teddy bear, with one bind leg missing. In order to make the animal as interesting as possible, her father makes a tiny crutch for it, which fills her childish heart with joy. One morning, as King is on his way to the office where he is employed, he sees a man suddenly taken ill and assists him to return to his residence. This man, William Daly, a wealthy old bachelor. Is very grateful for the favor, but sees no way of returning the favor at the time. In consequence of this delay, King is quite late to his work and his employer, an irascible old skinflint, gives him a terrific scolding and in spite of King's explanations, discharges him from his service. King returns home greatly cast down and not knowing which way to turn, he tries to find other employment but without avail and they finally find themselves without sufficient food to keep them alive. King then decides to pawn his best suit of clothes and taking little Ida with him, goes to the pawnshop and gets some money. But the lack of decent clothing makes it still harder for him to obtain employment and he grows more and more discouraged. His wife realizing how handicapped King is without his best suit, slips out of the house with her little girl and going to the pawnshop, exchanges her engagement ring for the clothing and returns with it to King, who is deeply grateful for the sacrifice. Things still go badly with the family and they are at the end of their resources again. Then little Ida has an inspiration — she will pawn her teddy bear. So wrapping it up, she steals softly from the house. On her way to the pawn shop, she meets Mr. Daly, the innocent cause of her father's discharge. Her bright face attracts the gentleman and he stops and speaks to her and as she leaves him, he watches her, not knowing, of course, whose child she is. Ida enters the pawnshop and tries to pawn her treasure, which, while it amuses the pawnbroker, he does not know what to say to her. Mr. Daly then enters the shop and comprehending the situation, takes the child away and inquiring her address takes her home, where he meets King with much pleasure and is introduced to his wife. As Daly is about to leave he asks for the Teddy bear, which Ida gladly gives him. He then, having learned their circumstances, offers King money, but King refuses it. Stooing to kiss Ida "good-bye," Daly forces a bill of a large denomination into her hand and goes away. Daly places the Teddy bear on his desk at his office and thinks often of the child who gave it to him. The day before Christmas, Daly, who is lonely, is Messed with a beautiful thought: he will give the little girl a Christmas tree at his own home and invite her parents. Buying nearly the entire contents of a toy-shop, he has his servants deck out a tree and, when his guests arrive, he gives them a royal welcome. And one of the most precious gifts taken from the tree is a letter for John King, offering him a splendid position as confidential man with Mr. Daly.

THE CUP OF CHANCE
Alice Brady Plays Role of Circe in Knickerbocker 3 Part Drama Released July 21

THE beautiful, winsome Alice Brady, a favorite Broadway star and one who has proven by the quality of her work that she is worthy of the enviable name she has won, appears in the next release of Knickerbocker Star Features, a three-part drama, "The Cup of Chance," written expressly for her by the Rev. Clarence J. Harris, a story wrongdoing, the girl so raised that the wrong looked right to her. Hope's sale to a whiteslaver, which results in immediate retribution to the slaver, leads to her accepting a position in an opera, "Circe," while the tragic death of her mother gives her a chance in life for which she is utterly unfitted. SCENE FROM "THE CUP OF CHANCE" WITH ALICE ERADY (Knickerbocker Features) which represents an entirely new line of work by this author. Miss Brady has added new lustre to an already brilliant career as she interprets with such remarkable skill the life of a girl who has never had a chance in life. Her role as Hope is one of great difficulty which involves an interplay of all kinds of emotion from simple, innocent childlikeness to the extreme of waywardness. During the filming of this drama, Miss Brady won the esteem and good will of all connected with the studio. She was called there a "jolly good fellow," and she was rightly named, for she made everyone happy as she worked, from the little child in the drama and visiting children to fellow artists and director. In the range of emotion which Miss Brady is obliged to interpret in "The Cup of Chance," we see her a young girl whose home influence has always been the worst, a home in which motherhood was unknown, and where liberty and license reigned. Here we see innocence in the environment of In the role of Circe, Miss Brady interprets the enchanting spirit of Circe from Homer's "Odyssey." Interpreted by Matthew Arnold and others, Circe is looked upon as a goddess of sensuality, and according to Homer, she gathered admiring men about her, only to turn them into swine at her pleasure. Until the arrival of Ulysses, she plays well her part. While acting the part of Circe in the opera, Hope, impersonated by Miss Brady, lives the part off the stage. At last, however, Hope pays the price for her folly, collapses and flees from society and the stage, only to meet and marry a rich bachelor. Here she meets her first great chance in life, but is unable to grasp it, and the marriage ends in tragedy. The story is not a preachment. However, it has for its basic principle the fact that on account of the degraded motherhood in many instances, children are reared with false standards of morality, degrading ideals and weakened constitutions, all of which must end in wreckage of character. More than this, untrue motherhood not only blasts the destiny of the child — it has far-reaching influence in the lives of others, for no one falls by himself. Miss Brady has outdone herself in her work; she holds one to the last flash of the picture and handles the delicate subject with great genius and skill. "The Cup of Chance" will prove a strong attraction on the General Film program, and Miss Brady will prove in this offering that she is in the front ranks of filmdom, equal to the best, surpassed by few. The film is released July 21.

THE CUSTARD CUP

Type Film
Date 1923
AS A WHOLE Mostly human interest stuff with some good characterizations but little plot
STORY Made up of good incident and detail but not particularly strong in situations
DIRECTION Brings out characterizations effectively and offers one good thrill; occasionally
draggy PHOTOGRAPHY Good LIGHTINGS All right PLAYERS Mary Carr featured in one
of her typical "mother" roles; Miriam Battista handles an important part very well; others
adequate EXTERIORS Suitable INTERIORS Appropriate DETAIL Occasionally overdone
CHARACTER OF STORY Kind-hearted woman of the tenements is implicated in counterfeit
scheme but saved by secret service man LENGTH OF PRODUCTION 6,166 feet For those
who like plenty of human interest in their entertainment, "The Custard Cup," the first of the new
series of Fox specials, will undoubtedly prove satisfying. It does not contain a very prominent
or weighty plot nor any particularly outstanding situations. Instead it is composed of incidents
of the human interest variety with some rather effective characterizations. The action is very
slight and with the exception of an excursion boat fire and the last reel raid on the counterfeiting
den, "The Custard Cup" doesn't boast of thrills. The early reels are consumed entirely with
acquainting you with the people of the Custard Cup, a group of little two-family tenements
clustered around an oval driveway. There is Mrs. Percy, who hides her laziness under a feigned
illness and is supported by her daughter Lorene, in love with Dick Chase, a young policeman.
There is also old Wopple, a cranky old bachelor; the Bosleys, a mysterious couple and
"Penzie" (Mary Carr) a motherly person who lives for her three adopted children. Next to
Penzie in importance, is Lettie, a little girl she picked from the dumps. Lettie's temperamental
displays consume many feet of film and while this gives Miriam Battista (Lettie) unusually fine
opportunities to show what a good little actress she is, Director Brenon overdoes it. This is
especially so in the sequence where Lettie eats a whole pan of cookies and pays for her gluttony
with a stomach ache. Throughout the mass of human interest touches and characterization you
are given a glimpse here and there of a counterfeiting scheme and the participants but this angle
of the story is seldom logical or convincing. Just why an accomplished counterfeiter should be
daring enough to circulate his "phoney" bills on an excursion boat isn't at all sensible, granting,
of course, that the counterfeiter knows anything. Nor is it likely that he would even be heartless
enough to throw his burning counterfeit bills on the deck endangering the lives of so many. But
it supplies a thrill which has been fairly well done. Director Brenon loaded the old steamer
Mary Patten with extras who could swim and staged this sequence adequately with a miniature
representing the steamer in flames. Mary Carr injects considerable sympathy and feeling into
one of her typical mother roles and Miriam Battista has a good deal to do as the tempestuous
little Lettie. There are two other entertaining youngsters and the cast, on the whole, is capable.

THE DANGER GIRL

Type Film
Date 1925
Loc. in Archive 1925_11_1926_02_exhibitorstrade00new_ftrade_ETR.txt
Distributor P. D. C. Metropolitan
Extra 00000
Abstract Distributed by P. D. C. Metropolitan Production. From "The Bride" by George Middleton and
Stuart Olivier. Directed by Edward Dillon. Length, 5,660 feet. CAST AND SYNOPSIS Marie
Duquesne Priscilla Dean Wilson Travers John Bowers James, the butler Gustave Von Seyffertitz Henrietta Travers Cissy Fitzgerald Mortimer Travers Arthur Hoyt Pelham William Humphrey Organ Man Clarence Burton Henderson Erwin Connolly Wilson and Mortimer Travers live sequestered, bachelor lives, interested only in their respective hobbies, rare gems and rare fish. The police learn that a robbery is planned on the Travers home, and start an investigation. One night, Marie Duquesne, in bridal clothes, breaks in on the brothers, appealing to them to save her from a distasteful marriage with an old man. Mortimer resents her presence, but Wilson kindles a romantic interest. They allow her to stay. The next morning the butler tells Wilson of Marie's suspicious prowling during the night, and states he has already notified the police. A policeman arrives and takes her into custody. That night the butler opens the safe and is about to make off with the gems, when he turns to face Marie, gun in hand. A terrific fight ensues, ending finally in the arrival of the police, who take charge of the butler. It develops that Marie is aiding the police to save Wilson's gems, and he takes her in his arms.

Rating: B2 A crook story with a stronger element of farce than seriousness, but with sufficiently diverting details to give most audits a satisfactory session of entertain- ment. Box Office Highlights: Priscilla Dean uses her broad experience and natural aptitude for fun-making to good effect. Her sudden arrival through a trap door in the roof of a painfully quiet bachelor abode, gives rise to a train of comic incidents that are the backbone of the film's interest. The characterization of Arthur Hoyt as Mortimer Travers, whose congenital distaste for women is balanced by a dog-like devotion to a collection of rare fish, and the star's by-play on Morty's eccentricities, furnishes a goodly measure of snickers. John Bowers is likeable in the part of Wilson Travers, to whom the lustre of a rare gem is only to be likened to the light that shines in the eyes of a woman in love. He and Miss Dean make a good-looking couple, as they introduce a note of revelry into the staid old bachelor dwelling. For the rest there is a series of disclosures in the regular crook-drama, the girl under suspicion turning out in the end to be a detective in disguise. Her betrothal to the man whose gems she saved at the risk of her life is the romantic morsel offered to complete the interest. Cissy Fitzgerald contributes a diverting character bit in the role of a fussy, gushing, extravagantly romantic aunt. Audience Appeal: Will not appeal to the exclusively sophisticated, but is sufficiently well done and contains an adequate measure of those elements necessary to entertain the great mass of movie-goers. Nothing objectionable in the film from a moral, social or general standpoint. How To Sell It: Chances for tie-ups with jewelers, haberdashers, and perhaps safety-vault keepers.

**THE DANGEROUS TALENT**

- **Type**: Film
- **Date**: 1920
- **Loc. in Archive**: 1920_01-06_filmdailyvolume11112newy_ftrade_FDY.txt
- **Extra**: 00000
- **Abstract**: AS A WHOLE Good crook play with unusual twists but climax is spoiled by too much detail. STORY Very plainly "manufactured" but interests because of its many surprise turns. DIRECTION Seems inclined to play up star in closeups too greatly and should have condensed action of the climax. PHOTOGRAPHY Very good LIGHTINGS Mostly straight; few effects commendable. CAMERA WORK Good STAR Registers satisfactorily SUPPORT Good EXTERIORS Good estate stuff INTERIORS Acceptable DETAIL One closeup of girl's arms shows different clothing than that worn in full shot. CHARACTER OF STORY Girl frustrates plans of crooks to rob hero's safe. LENGTH OF PRODUCTION About 5,460 feet
"The Dangerous Talent" is a crook picture, very plainly manufactured in that many of its twists are undeniably "convenient," but at the same time these twists produce a number of surprises and for the most part the plot succeeds in retaining the interest after a good fashion. The climax, however, is rather weak from a dramatic sense. It is) urdened with a lot of detail and unnecessary closeups of the star that serve to retard its effect in no small measure. Instead of speeding up this sequence they have kept right on handling it as they did the body of the story. The climax thing seems to be bothering a lot of producers these days. In the beginning they register that Lelia Mead, a stenographer, is very clever in imitating other people's handwriting. For this she is discharged from her position in the real estate office of Dodge. Unsuccessful in her search for work she forges a letter to Gilbert Ellis, a millionaire bachelor and lands a job as his secretary. Ellis' butler is a crook and in league with Mildred Shed, a peculiar character whom Lelia had encountered before. The butler "finds" a baby on the door step and Mildred is summoned to nurse it. Their plan is to rifle the safe. The presence of Lelia upsets them but they decide to go through with their plans and throw suspicion on her. While robbing the safe they are surprised by Ames, a former friend of Ellis', who is in an intoxicated state. They shoot and mortally wound him. Dying, he blames Ellis. Lelia saves him by writing a note to Mildred, purporting to come from the butler saying that he has confessed. In this way they get her confession and so Ellis is saved. The story contains a lot of talk and some action about Ellis' proposed playground for poor children which is merely introduced to bring the real estate agent back into the action that he may recognize Lelia. As the consequences of this recognition are unimportant it seems that much of this detail could have been eliminated with the result that the entire picture would have speeded along at a much better pace. Margarita Fisher registers satisfactorily in the stel lar role although the director has given her too many closeups particularly in the climax sequence. Satisfactory performances are also given by Harry Hilliard, B'atrice Van, Harry Clark, Neil Hardin, George Peri-oat and May Talbot.

Satisfactory Program Feature Box Office Analysis for the Exhibitor "The Dangerous Talent" is a satisfactory program. It is not a feature that you can praise to the skies: feature. It has its faults, but at the same time the rather is it one of those you can slip in quietly and story has a number of surprises in its running and rely on it to give average satisfaction to your people, the interest is well maintained up to the climax, which, The star doesn't possess extreme popularity but her though badly handled, contains more surprise twists. work is fairly consistent.

**The Danger Within**

**Type** Film  
**Date** 1917  
**Loc. in Archive** 1917_12_1918_06_exhibitorsherald06exhi_ftrade_EXH.txt  
**Extra** 00000  
**Abstract** This is the story of a very small girl who wins over a sour old bachelor. How she saves him from ruin ind her father's promotion to general man-ager of the bachelor's factory, form the theme for this interesting screen story. (Review in this issue.)

**Date Added** 8/16/2015, 5:19:00 PM  
**Modified** 8/16/2015, 5:19:27 PM

**The Day of Reckoning**
"T"HF. Day of Reckoning," the two reel American re-lease for Monday, April 26, is a human interest story of sure appeal. The leading roles are in the hands of Vivian Rich and David Lithgoe and these two stars are supported by such favorites as Louise Lester, Jack Richardson and Charlotte Burton, all of whom seem well cast and thoroughly capable of performing the work required of them. Though the greater part of the story is played against interior sets, there are a few exteriors of wondrous beauty, and the interiors representing the home of the millionaire merchant are satisfying in every detail. Martha True, an innocent young woman, deceived by Carl Burton, a gambler and sporting character, into the belief that she has been honorably married to him, is brutally deserted by the designing man just as the story opens, and left to bear her disgrace alone. After her child is born she realizes that she must secure employment if she is to exist, for Burton left her almost penniless. Accordingly Martha arranges with Mrs. Crew, a motherly lady who lives on the floor below, for the care of the child, and after several unsuccessful attempts, finally secures work behind the counters of a large department store, her only recompense in life being the week-end visits made to see her baby. Finally the strain of work and the sorrow of being separated from her child prove too much for her and the Walton agrees to adopt the child. Girl breaks down. The tender hearted bachelor and millionaire owner of the department store, John Walton, takes the girl to a local hospital and there does everything possible for her comfort. Her employer's interest be-comes more than platonic as time passes, and he finds himself a daily visitor at the hospital. Finally Walton suggests to Martha that she marry him, and the girl, unable to resist the temptation to be honorably married, consents to an engagement and then The gambler and his companion clean up at poker. hastens to Martha with a plan for eventually bringing both Martha and her baby again into her life. Martha at first objects to the plan, which is that nothing is to be said to Walton about the child, but, after the marriage, Martha is to receive a note saying that the child's mother is dying, and requesting her on account of their long friendship to care for the baby and the lady who will bring it to her. In due time Martha and Walton return from their honeymoon, and a few days later Mrs. Crew calls with the baby. Martha pretends to be astonished at reading the note that Mrs. Crew brings, but when she shows it to her husband, Walton readily agrees that Martha may adopt the child and care for the kind lady who has brought it to her. Meanwhile, Burton learns of the deception played on the husband and arranges with his accomplice, Rita Marr, an adventuress, to expose Martha to her husband, unless the girl agrees to share her prosperity with the blackmailing pair. Feeling that her husband will discover her secret and never forgive her, Martha, on receiving the blackmailing note, decides to take her child and leave the house for-ever, but in the midst of her preparations AV alton unex- pectedly returns home, and demands an explanation. Martha tells him her sad story and shows him the note sent by Burton. At first the husband is loath to for-give her for deceiving him, but his indignation against Burton conquers this feeling, and as the picture closes the husband folds his wife and adopted child in his arms and prepares to defy the blackmailers.
THE DECEIVERS

Type: Film  
Date: 1910  
Loc. in Archive: MPW_1910_07-12_moviwor07chal.txt  
Extra: 00000

Abstract: Jolly, an old bachelor, rescues the pet dog of Mrs. Bluffer in the park. An acquaintance follows, which develops into a courtship, and the couple are engaged to be married. One day Jolly calls on his lady, who has just had a quarrel with her French maid. Flifi. The maid plans a terrible revenge. She gets into Mr. Bluffer's drawer and takes his wig, artificial teeth, and the pads which have made her appear to be a very handsome woman, and brings them down and hands them to Jolly. Mr. Bluffer, not knowing that Jolly is there, enters the room. Oh horrors! instead of the handsome Mrs. Bluffer, Jolly sees a thin, homely, toothless, bald old woman. Disgusted, Jolly darts out. Despite her Ideas. The next day, Mrs. Bluffer calls on Jolly, who has removed his wig and his false teeth, and when Mrs. Bluffer enters unexpectedly, Jolly tries to escape; but Mrs. Bluffer grasps his hand, and Oh! my! she holds an artificial arm. The look at each other angrily, then realizing that neither has anything on the other, they make up.

Date Added: 5/3/2015, 5:24:56 PM  
Modified: 5/3/2015, 5:25:23 PM

THE DECOY

Type: Film  
Date: 1916  
Loc. in Archive: MPW_1916_07_moviwor29chal.txt  
Extra: 00000

Abstract: Harvey Dix (Gladden James); Mrs. Lawrence (Leonore Harris); Jim Danvers (Robert W. Frazer); Milt Bannon (Frank Beamish). Glory Moore, a young girl, finds herself left unprovided for after her father's death, as the farm has to be sold to pay his debts. She writes to her aunt in New York, asking for help in obtaining employment in the city. The aunt, Mrs. Lawrence, is in reality an adventuress, and accomplice of two card sharps and confidence men, Milt Bannon and Harvey Dix. They decide to bring Glory to the city in order to use her as a decoy in fleecing rich young men. Jim Danvers, a rich young fellow who is going the pace, is one of their victims. The unsuspecting Glory believes she has found a loving aunt and a luxurious home, and is for a time deceived. She finally realizes the truth. She exposes the swindlers in a card game in which they are cheating Jim. Mrs. Lawrence, infuriated, locks Glory in her room. Glory, in wild panic, escapes through the window, climbs a fire-escape, wanders over adjacent roofs and accidentally falls through a skylight into an apartment which proves to be Jim's. Jim, who has fallen in love with Glory, befriends her, but Dix's appearance, while Jim is absent, frightens Glory and she runs away. She hires a furnished room and advertises for employment. She is followed by Bannon, who, by means of a decoy letter, brings her to his bachelor apartment. Meantime Dix and Mrs. Lawrence have quarreled with. Bannon
over the division of their spoils. Dix threatens revenge; Bannon in turn, threatens to expose.

Dix is an escaped convict. While Glory is denouncing Bannon for having tricked her to his rooms, Dix shoots Bannon through the window and escapes. By a combination of circumstances Jim and Glory are accused of the crime, taken to police headquarters, and put through the "third degree." Then both are separately released to further the plans of the police.

Glory suspects Dix, but is not sure of it. She entices Dix into Jim's rooms and pretends to be in love with him. She is about to obtain a confession from him when Jim bursts in and denounces her. Glory When in need of an experienced, reliable and efficient Camera Man call is unable to reassure Jim of her love for him, as this will prevent Dix's confession. Accordingly she drives him away, admitting her love for Dix. Dix confesses. Glory then tells him it was all a trick on her part to save Jim and find the real murderer. Dix resolves to silence her forever. He attacks her. The room is wrecked. But just as he is about to kill her, Jim arrives with the police inspector. Glory accuses Dix. Dix jumps from the window and is killed by the fall into the court below. Glory and Jim are united.

**The Derelict**

- **Type**: Film
- **Date**: 1917
- **Loc. in Archive**: 1917_12_variety49-1917-12_ftrade_VAR copy.txt
- **Distributor**: Universal
- **Extra**: 00000

Housekeeper Mrs. A. E. Witting Universal has made a very elaborate production, in the matter of interiors, in the screening of "Beloved Jim." Story by Jos. Girard, produced by Stuart Paton, release date Dec. 17. The time and trouble spent upon the production is hardly worth the trouble for so inconsistent a story. Jim Brockton is a wealthy bachelor who hobnobs with a trio of bachelor friends at his club. He has a nephew at college whom he supports with prodigal lavishness. The youth comes home for Christmas, carouses with a bunch of high-flying, and when uncle finds them baiting a derelict he shames the boy, takes the derelict home, and the unfortunate beggar eventually becomes the bachelor's secretary. A year later Jim is married to a sweet young girl. Nephew again comes home for the holidays, Bees the girl and they recognize each other. The spectator is given to understand that something has transpired between these two. Nephew attempts to embrace his aunt, who repulses him. Uncle called away to Boston on business, nephew forces aunt to accompany him to a cafe under threat of "telling." Re-formed derelict, suspecting something wrong, overtakes uncle at railway station and brings him back. Uncle, through circumstances, believes his nephew and his wife are lovers and turns them both out. Derelict locks door and tells nephew he must tell the whole truth, pleads with uncle to listen to the tale and with the aid of flashbacks it is revealed nephew was once engaged to aunt, had taken her to an Island in a canoe, attempted to take advantage of her and on being repulsed, paddled off, leaving her on the island over night. At his club he tells his cronies that he had actually seduced the girl, and the story got around, so she was shunned by everybody. Nephew cast out and Jim pleads with his wife and is forgiven. The dénouement is protracted for a full hour and unfolded in a very few minutes. Jolo.
• The Destroyer

Type Film
Date 1915
Distributor Essanay
Extra 00000

WITH an interesting and well developed story to work upon and a well balanced cast to work with Lawrence Windon has made a success of the Essanay three-reel production "The Destroyer" to be released on October 25. The plot of the story deals with a tragedy caused by a physician's assistant in testing the blood of a young man, who is about to be married and who through fear of physical unfitness submits himself to a eugenic test. Frances Burnham, a handsome young society woman, who is wooed by two lovers and finally accepts one of them much to the dismay of the other, is portrayed in a very satisfactory manner by Nell Craig. Edmund F. Cobb makes a dramatic Kenneth Randall, the young man who gains the girl's love and John A. Lorenz is admirably cast as Dr. Gordon Rockwell, the young physician, whose love for Frances causes him to betray his friendship for Randall and overcome his better self. Gordon Rockwell, a physician, and Kenneth Randall share bachelor apartments together and both are in love with Frances Burnham. Randall proposes to the girl and she accepts him and

the same night just after he has left Dr. Rockwell comes to see her and also proposes marriage, but she tells him of her engagement to Randall. Rockwell is much taken aback, but holds no grudge against his friend and in all sincerity wishes them happiness. Before marrying Randall requests Rockwell to give him a physical examination and Rockwell tells him it is not necessary but as the other is insistently decides to do so. In making the blood test Rockwell's assistant accidentally substitutes infected blood for that of Randall's and in ignorance of the error Rockwell breaks the news to Randall, who leaves the country without any explanation to the girl. Sometime later Rockwell is told of the mistake. He starts to send word to the girl when something whispers in his ear to wait and after some few months he betrays his friendship for Randall and marries Frances. However, as time goes on Rockwell's conscience gets the better of him and after injecting a poison into his system he writes a letter to Randall telling him of the mistake and then goes home to his wife and confesses to her. Randall returns in time to forgive the dying man and later is united with the girl he madly loves.

Genre Drama
Date Added 5/2/2015, 9:31:44 AM
Modified 5/7/2015, 5:44:59 AM

• The Destroying Angel

Type Film
Date 1915
Loc. in Archive MPW_1915_12_movpicwor26chal.txt
Distributor Edison
Extra 00000

THE Edison Company displayed good judgment in selecting this story by Louis Joseph Vance for production in a five-part picture. It offers an abundance of incidents that lend themselves to photoplay drama; it has variety and without being overmelodramatic it contains a fair share of sensational scenes. The plot is direct, sufficiently plausible and works up interest in the romantic girl who wants to be an actress and the wealthy bachelor who
according to the diagnosis of a physician has not more than six months to live. These are the
author's central characters, the third of importance being Max, a theatrical manager, whose
villainies are responsible for the title, "The Destroying Angel." Mabel Trunnelle makes a
pleasing, romantic girl of Mary in the early scenes of the picture — quite the type of girl
likely to declaim "Camille" in front of a mirror, or elope with her father's chauffeur. Mary
does both, and after the chauffeur-lover has registered as man and 'wife at a country hotel and
the expected minister has not appeared, the girl faces a most unpleasant situation; When the
chauffeur is killed the predicament is no easier, and here it is that Hugh' Whitaker, doomed to
die in six months, appears in the role of a quixotic gentleman. He gives Mary the protection of
his name by marrying her and then, having provided ample funds, disappears that she may
live her life unhindered. Max, a coarse not to say bestial producer of plays, makes. Mary a
full-fledged star and then, with the persistency of his kind, he looks for payment. More than
that, displaying diabolical ingenuity, he manages to remove each man that gives indication of
interfering with his plans, until the entirely inno cent girl comes to be known as the
destroying angel. There is a good story in this picture, with occasional scenes, such as the
performance of "Columbine," in which Mary's actor-admirer is mortally wounded, that will
impress an audience as being especially well done. Marc MacDermott plays Whitaker with
his accustomed poise, whereas Walter Cravan Is careful not to gloss over the repellant nature
of the theatrical manager. Charles W. Travis, who plays heavy roles in the Rialto Star Feature
company at Jacksonville, Fla., directed by Richard Garrick, has been under a doctor's care for
a Week. He is suffering from a severe cold which it was feared might result In serious
complications. He is now on the road to recovery.

Date Added 5/5/2015, 4:38:24 AM
Modified 5/5/2015, 4:39:07 AM

• THE DEVILS IMAGE

Type Film
Date 1916
Loc. in Archive MPW_1916_06_moviewor28chal.txt
Extra 00000

The cast: Henry Delaney (Hobart Hen- ley) ; Rex Delaney. his brother (Tony Mero) ; James
Mortimer (Curtis Benton) ; Blanche Griswold (Irene Hunt). Written by J. Grubb Alexander.
Produced by Hal Clarendon. Blanche Griswold is engaged to James Morti- mer. He ascertains
that his late father's es- tate is bankrupt and feels it his duty to release Blanche from her
engagement until he is a success, as he fears he cannot support her in Hi. luxurious style to
which she is used. Alvin Griswold, Blanche's father, has become involved in some big deals
which are turning out dis- astrously for all concerned. As ruin faces him be remembers the
admiration evinced by one, Henry Delaney, a wealthy bachelor, for his daughter Blanche.
Through the pleadings of her father Blanche marries Delaney. James Mortimer, having opened
an office as an architect in a distant city, hears of the mar- riage and. resolves to put Blanche out
of his thoughts. Delaney. on one of his trips abroad. has become inoculated with a serious form
of tropical fever, and uses drugs in small quan- tities to ward off the recurrent attacks. Rex
Delaney. his brother, discovers his growing habit and sees to di suade him from the use of the
drugs, but Delai feels the lack c take the drug f left the h." - 'ling and returns to the anniversary
reception. Later that night Henry returns to his home. His wife has i ml he steals out into the
darkened li- brary ior a dose of the drug. He nds the <.i taking the drug. She denies thi- in
amazement, never having even known that he used a drug. De- through the night fighting the
crav- ing which he cannot satisfy. He reads a news- paper on tire table and ascertains that the
Harrison Anti-Drug Act is now a law, and that it will be impossible for him to obtain any
Realizing that he cannot get any more drugs through the usual channels, he becomes a nervous
maniac by morning, when a fierce fight ensues between his brother Hex and himself. Delaney is overcome, and in his weakened condition, he is rushed to a sanitarium. In the meantime James Mortimer has become a successful architect, and his plans are accepted for a new building in New York. Delaney has recuperated slightly in the sanitarium, but the drug terror has not left him. He manages to bribe his nurse to procure drugs from the office, and, alone in his room in the sanitarium, he takes large doses of the drug. A vision of his wife appears before him, and he resolves to re-. That same night James Mortimer, having arrived in New York, attends a ball, and there meets Blanche Delaney. They are both shocked and embarrassed at the meeting, and he escorts her to her home. Delaney, drunk with morphine and whiskey, enters his house and sees Blanche and James Mortimer together. He puts a wrong construction on this and, insults James Mortimer. Blanche flees to her bedroom, locking the door, while Mortimer leaves the house in angry disgust. Delaney beats upon his wife's door, and, fail- ing to obtain admission, he seats himself at the table and indulges in large doses of drugs, fol- lowed by gulps of whiskey. While he is drinking he looks across the table and sees the image of his other self, standing in front of him. His other self advises him to murder his wife. Delaney fiendishly agrees. He enters his wife's bedroom and leans over her. His hands start clenching and unclenching toward her throat. Blanche sits up in bed and, seeing her husband's far, sinks hack in terror. Then Delaney turns on his other self, draws a revolver and fires. His other self lades out. and he falls to the floor dead with a self-inflicted wound. Mortimer, fearing to leave Blanche alone with her insane husband, lias waited outside. Hearing the shot, he rushes in. and the picture Cades out with Mortimer and Blanche in each

**The Diver**

**Abstract**

Ti4E sensational part of this photodrama relates to the rescue of a child from a boat in the rapids above Niagara Falls, and many views of this thrilling portion are of exceptional interest, but there is an essence of beauty throughout the entire production, really a play of fashionable society as it is and not as it is ordinarily represented on the screen. The environment is uniformly that of those persons of wealth who associate through tastes convivial in small bodies and are largely occupied with entertaining one another. Certain d untiness of etiquette, fra-ternity of feeling, freedom from drudgery, ease of mind and manner, a subtle je ne sais iputi. characterizes the conduct of Scene from "The Diver" (Vitagraph). Americans born and brought up in litterHy Land, but it is seldom, if ever, depicted on the screen. We are rarely permitted to forget that we are looking at actor ladies and gentlemen. "The Diver" glimpses society people as they are. at home, at garden fetes, flitting about in search of amusement, all without intruding this accuracy of portrayal upon the subject matter. It is simply a pervading influence, atmosphere. The people live amid luxury and good taste at home; they move about in gardens of lovely flowers ; they watch an aquatic spectacle from the grassy Scene from- "The Diver" (Vitagraph). banks of a lake; there are apparently no hewers of wood and drawers of water among them, none of those staggering under heavy burdens or torn by passion's tortuous scourging. A little cloud appears upon this serene horizon when a splendidly-formed professional swimmer engages the attention of two society men. a bachelor and a benedict, who induce her to appear as the lead- ing attraction of a lawn
fete. The Lady Diver, almost Lady Godiva in professional costume, becomes a social lion, but it is not she who "spoils the bread and spills the wine that makes brutes men and men divine."

It is an intriguing little widow who is in love with the bachelor. Th.: widow does an inconceivable amount of scheming to give Lady Diver a disastrous reputation and involves the good name of others in her selfish plans. She sends flowers the married man intended for his wife—a men send their wires flowers in the very best screen society — to Lady Diver and finally impersonate the husband paying the aquatic performer a midnight visit, all of which is very stagey and unnecessary. She succeeds, however, in bringing about a sad state of affairs, when the entire social body is transported on the magic rug of stage license to Niagara Falls. The Lady Diver's name has been soiled, but she is a wholesome sort of woman and not to be blown away on a breath of scandal. We are now at Niagara with the same social clique shown in part one, and we are certainly treated to some beautiful views. A child in the party wanders away from the nursemaid, climbs into a skiff and goes drifting down towards the cataract. She is so near that we can almost hear it roar, when the party of ladies and gentlemen discover her. So, also, does Lady Diver. She is standing on one of the rustic bridges that connect islands above the falls when she catches sight of the child in the boat. She disrobes — partially — on the spot, springs into the rapids, swims to the boat, takes the child from it, swims to shore and saves the child at terrible cost of physical exhaustion, while we see the boat go over the edge of the falls. This part is a veritable thriller and all ends happily when the conscience-stricken widow confesses her misdeeds.

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Modified 5/4/2015, 6:21:41 PM

• THE DOCTOR

Type Film
Date 1912
Loc. in Archive MPW_1912_04-06_movingpicturewor12newy.txt
Extra 00000

When Dr. May Kill-ham, a fascinating lady physician, takes rooms at the Empire Hotel, all the boys, including Howard Misshner, a gay bachelor, and his three pals, fall desperately in love with her. Missmer at the first opportunity, shams sickness and makes the acquaintance of May, while she feeds him sugar-coated pills and charges him exorbitant fees. Mis-simer calls on May at her new office in the Ixng Acre Building, settles his bill and receives one of her new cards. This the boys see and each in turn plays sick and visits May for sympathy and bills. They pay dearly for the "oisti rations, and are greatly relieved — in pocketbook. May n->w in- vites them all to the office on her birthday. The morning of the set day each admirer sends her a gift. That afternoon they all call at once and are having a gay time with May over a bottle of wine when a messenger boy delivers a telegram to May. she reads it and instantly declares she is called away and will leave the office in charge of the boys. After she has gone alissLmer discovers the telegram on the floor, reads it aloud to the boys and they are horrified at bearing May has a husband and four children who are all ill of the smallpox. Consequently the boys pack up the things they sent her as gifts and, feeling badly stung, wend their weary way homeward.

Date Added 5/3/2015, 9:41:14 PM
Modified 5/5/2015, 6:40:57 AM

• THE DOCTOR'S MISTAKE
Dr. Caverly, after giving a bachelor dinner in honor of his approaching marriage, returns to his apartment befuddled by too much red liquor. He is awakened by a messenger who comes from his sweetheart, Alice Windom, asking for tablets to relieve her neuralgia. He sleepily secures some from a box on the table, gives them to the butler, and then falls asleep. When he awakens in the morning he is aghast to read the label on the box, "Bichloride of Mercury Tablets." In a frenzy he picks up the telephone and hears that death is imminent at the home of his sweetheart, and to come at once. The sickening belief that the girl he loves is beyond aid, and he had killed her, transforms him into an abject coward. Later in the day he crept near the Windom home, but had not the moral courage to enter it, and when he saw the funeral emblem at the door, left like a murderer, fled from the spot, and began drinking in the hope of drowning memory, becoming a human derelict. One night as he was dragging his weary steps down the street he saw a man steadily effecting his entrance into a great house. Then the manhood in him quickened. He followed the intruder, intent upon preventing a crime. He entered the dining-room and saw a desperate criminal threatening a beautiful girl with a revolver. In an instant he brought a 'heavy chair down upon the man' head, and the burglar dropped like a log. The girl, in her intense excitement, had fainted, and Caverly was transfixed with surprise and delight when he looked upon the face of his sweetheart, whom he firmly believed he had killed. When she recovered consciousness he learned from her the truth. It was her mother who had died from an attack of heart disease, after which Alice had come to live with her cousins. His landlady afterward cleared up the mystery of the poison, admitting that she, in cleaning up, picked up the empty box upon the table and carelessly replaced it with the one containing the mercury tablets.

George Carter and William Porter are old college chums. They have not seen one another since the latter has married. William sends for George to spend his vacation with him. George leaves to pay a short visit and, while with his friends, through their instigation, he decides to get married if they can find him a suitable wife. George returns home a short time after. Williams is out photographing and comes upon a camping party. In one of the party, Maud Truesworth, he finds the girl for George and takes a picture of the party and ends one of the pictures to George with a cross indicating Maud. The photo and letter duly arrive, but his inquisitive old housekeeper, suspecting his game and afraid to lose her job, changes the cross and puts it under the photo of a plain looking woman. When George sees this lie is furious and writes a letter to Williams telling him that he would rather remain a bachelor than marry such a person. Maud is entering into the spirit of the joke, when William enters with George's letter. Maud is furious and picks up the photo and letter and goes to her father and mother and tells them of the insult. A telegram arrives saying that George is going to Seaport and for her to go there and avenge the insult. So she takes her father and mother. Maud tricks George into talking to her, and a week after he is proposing to her when she indignantly shows him the letter. Lie does not under-
stand. Maud goes to William and George does the same. He demands those three photos of the group and makes up his mind that his meddlesome housekeeper has changed the cross. He rushes to the hotel and gets his phot., and takes them both to show Maud. The old housekeeper appears and finds she is found out and is told to leave with the two pictures. Maud and George become reconciled.

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**THE DUST OF EGYPT**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: MPW_1915_10_moviwor26chal.txt
- **Extra**: 00000

THIS production refuses to fit any of the general classification being neither drama nor comedy. There is a little — very little — of the former but a whole big lot of the latter. An Indian Princess in the heyday of her youth is put into a Scene from "The Dust of Egypt" (Vitagraph), mysterious sleep by a wise man of the desert. She is duly mum-mified as royal princesses were in Egypt some thousand years ago. As a mummy she is shipped to London or New York. Here the plot begins to follow the adventures of the well-known play "Niobe." The mummy is left in the home of a bachelor who is engaged to be married. He is still somewhat dizzy after his experiences at a "farewell dinner" and it does not take him long to fall into a heavy sleep. Thereupon the "mummy" comes to life and what follows is the troubled dream of the newly engaged bachelor. Edith Storey plays the part of the mysterious Princess and she does it exceedingly well. Naturally a lot of most amusing incidents and episodes arise, the young Princess not being familiar with modern life wonders in turn at all the strange inventions of the centuries. The seltzer bottle particularly takes her fancy and there are a good many exhibitions of seltzer bottle comedy. The transitions from Egypt to the Western world and back again are all done with great cleverness. Miss Storey imparts a vein of genuine humor into her part which will please every audience. She takes somewhat of a dislike to the fat family servant and pursues him with her jewelled dagger which must get many a hearty laugh. Antonio Moreno does his share toward the fun-making. Some of the situations are very amusing especially that where Miss Edith Storey is instructed in the use of pajamas by her modern friend. There are weird and mysterious moments in the play, the juxtaposition of the very ancient and the very modern often resulting in laughable contretemps.

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**THE END OF THE ROAD**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_10-12_movingpicturewor18newy.txt
- **Extra**: 00000

Worthing, a rich young bachelor, lost in the woods at night while hunting, makes his way to an
old inn. Foolishly he flashes a rill of bills; the Inn keeper and his partner, Slavin, plan to rob him. Dora, the Inn keeper's daughter, overbears the plot and having been impressed by the stranger, assists him to escape. Later, discovering this the men turn her out. Some hours later she comes upon Worthing and he in pity installs her in a house as maid, which he rents. Under his guidance Dora changes to a cultivated woman. Love takes the place of pity in the man's heart and when their love is about to culminate in marriage, Worthing is called away to attend his sick father. When he returns he learns that his sweet-heart has been kidnapped by her father. After a fruitless attempt to find her he departs for an extended tour to heal a broken heart. Later, the father and friend are sent to prison, Dora with her baby, determines to go back to the village to seek her sweetheart. She is found in a sad plight by the roadside by Mrs. Leslie, who finding that she is so gifted obtains for her a position as companion to John Sloane, the uncle of Frank Sloane, Worthington's dearest friend. John falls in love with the girl and after a time she marries him for the sake of his child, believing that she will never see her former sweet-heart again, Frank returns with his friend John from the trip and they answer the invitation of John to visit at his country place. The meeting between Dora and Worthing is pitiful, Dora's father has escaped and after Worthing has departed he makes his way to John's house and tells him of his daughter's past. He demands money to keep silent. The shock of his wife's history weighs heavily on Sloane and he dies in a short time. After several exciting incidents, in which Dora's father is killed, the young couple are brought together and the old love newly awakened fills their longing hearts.

**The Fable of Hazel's Two Husbands and What Became of Them**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-12_motography00test_ftrade_MOT.txt
- **Distributor**: Essanay
- **Extra**: 00000

Ruth Stonehouse, Charles J. Stine and Eugene Acker featured. Hazel, a high school graduate, after meeting an elderly bachelor finds herself in a swell shack on the drive. Husband would pike to the office at 7:30, while Hazel would get her coffee in bed about 10:30. At 6:30, when the money-getter comes in he is a faded flower, but when Hazel sniffed the night air she was as kittenish as a bronco. If the producer tried to lie down Hazel accused him of being a slobsterine. Hazel picked out a handsome wretch of a good family who never worked. After father died Hazel got all of his insurance and then sued her husband for divorce. When Hazel was asked what she was going to do next she answered, "I'm going to buy a dog." Moral: It is often necessary to try two or three before the right kind is landed.

**THE FABLE OF THE AUTHOR AND THE DEAR PUBLIC AND THE PLATE OF MUSH**
Ernest Coppie, an author, was trying to grind out something that could be sold for enough coin to buy himself a good square meal. He dashed off some sentimental guff called "When Willie Came to Say Good-Night," and it was punk. He threw it in the waste basket but when his friend came in he discovered it and set out to sell it. He finally found a magazine editor who gave him a check for $500, and it was like picking money off a bush. The author, who was an old bachelor and a kid hater, was tickled to death to get the dough, but when letters came in congratulating him on his excellent poem and sympathizing with him, he was bored to death. Mr. Coppie found a Chinaman at last who had not heard the pathetic poem, so he nabbed him for a companion and retired to the northern woods, where he hoped never to hear of his literary efforts again. Moral: When the nation weeps, the Johnstown flood isn't a marker.

The Fable of the Bachelor and the Back-Pedal

Another of the ever popular George Ade fable series in which Sydney Ainsworth and Lillian Drew have the leading roles. This, like another Essanay release of the same week, will be far from popular with maiden ladies the country over. A bachelor with a salary of $20 per week falls desperately in love with a certain girlie, and after carefully figuring out how he can stretch his $20 per week into affections, exciting the jealousy of her leading man, Guy Manners. Guy is revenged upon Alan when he gets him into a card game and causes him to an expense account for two, he carefully saves up $25, $22 of which he blows for a diamond ring, and $3 for flowers. Visiting the home of his lady love, the bachelor is interrupted in his wooing by the call of another friend. When his lady love boastfully displays certain bargains she has secured that day, and the bachelor learns that a certain coat she was able to "snap up" for a trifling $850, a new hat she had "secured at a bargain" for only $65, and that a lace collar she had "discovered" is only valued at $39.50, he takes advantage of the first opportunity to "beat it" without even mentioning the ring. N. G. C.
In this comedy George Ade illustrates how a bachelor maids' club attempts, after a discussion, to demonstrate the different methods of keeping "him home at nights." Numerous theories are expounded but the old time veteran, who has four notches on her hatchet handle, demonstrates that there is no use trying; as her last one, the best of all, was a railroad man. as be was never home. Moral: Absence makes the heart grow accustomed. Full of laughs.

**The Fable of the Galloping Pilgrim Who Kept on Galloping**

- **Type:** Film
- **Date:** 1915
- **Loc. in Archive:** 1915_01-06_motography13elec_ftrade_MOT.txt
- **Distributor:** Essanay
- **Abstract:** After flying all around the globe the bachelor was ready to light. An ambitious belle, carefully coached by fond mama, manages to break in on the bachelor, and soon after the two learn that he possesses a handful of money. The bachelor is carefully enticed into her lair and after he has some tea poured into him begins to dream of a home and a fireside of his own. When he and the girlie go shopping the vigilant chap-eron accompanies them to prevent his being extravagant, and when the marriage is safely over birdie takes the brakes off and the old bachelor, who thought he had settled down because he was sick and tired of foreign travel, is taken by the hand by his birdie and they start another gallop around the world. Ernest Maupain and Mayme Gehrue featured.

**Notes:**
- 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt

**The Fable of the Through Train**

- **Type:** Film
- **Date:** 1915
- **Loc. in Archive:** 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
- **Distributor:** Essanay
- **Abstract:**
Running Time: one reel

Abstract: A George Ade comedy with this moral: When Wealth walks in at the Door, the Press Agent comes in through the Window. Two high school girls, Lib (Anna May Walthall) and Angie (Anizette Moore) wed Otis (Willie Belmont) and Wilbur (Eugene Acker) respectively. Otis makes a success financially; Wilbur does not. Thereupon it is up to Lib to console Angie. She does. And a well-preserved bachelor who happens along aids the scheme.

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- 1915_07-12_motography00test_ftrade_MOT.txt

**The Fable of What Transpires After the Wind-Up**

Type: Film
Date: 1917
Loc. in Archive: 1917_09-10_motionpicturenew162unse_ftrade_MPN.txt
Distributor: Essanay
Extra: 00000

GEORGE ADE is at his cleverest in the titles of "The Fable of What Happened After the Wind-Up," the latest of the series produced by Essanay. It pictures the proposal of Ferdinand (Rodney LaRock) to the sweet young thing just out of the boarding school (Hazel Coats), the activities of the parents (Julian Barton and Marion Skinner) to get them married and the commiserations of Ferdinand's classmates. The whole plot is laid on the confirmed bachelor's view of marriage and the moral given on the screen is: "Married men are not sent to war. They have suffered enough already." The film furnishes twenty-five minutes of frivolous fun.

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**THE FACE AT THE WINDOW**

Type: Film
Date: 1913
Loc. in Archive: MPW_1913_01-03_movingpicturewor15newy.txt
Extra: 00000

Edward Rollins, the foreman at the sawmill, is called to the bedside of his old friend, Millware. Millware, dying, entrusts his daughter, Ruth, to the care of Rollins. The father passes away and the daughter leaves to make her home with the foreman. Knllins is a bachelor and finds that he is falling in love with his ward. He steadfastly keeps his secret and the girl soon learns that she is drawn to the foreman by a stronger tie than friendship. One day Rollins'
nephew, Harold, comes to the little village for a visit. He and Ruth become warm friends and with no thought of sentiment the young man paints a glowing picture of city life. The girl becomes preoccupied and Rollins concludes that she is in love with Harold. Jenks, the roustabout at the mill, passes the Rollins cabin and sees the foreman counting the money for the payroll. He determines to secure it. Next morning Harold starts for the city and Rollins leaves for the mill. Jenks appears at the cottage and informs Ruth that her guardian has been seriously injured. The girl hastens toward the mill but becomes suspicious and looking back sees Jenks crawling from the window. Ruth se- cures a revolver and follows in pursuit. When Rollins returns and discovers that both ward and money are missing, he concludes that Har- old has induced the girl to accompany him to the city. He rushes to the little railroad station and as the train is late, Harold is waiting on the plat- form. Rollins makes his accusation. Drawing out his water, Harold displays a picture and says "This is my fiancee." The next moment Ruth appears on the scene, leading Jenks at the point of her revolver and the foreman realizes the error he has made.

**The Fast Set**

- **Type**: Film
- **Date**: 1924
- **Loc. in Archive**: 1924_08-12_filmdaily2930newy_ftrade_FDY.txt
- **Extra**: 00000

As a Whole. . . SCREEN VERSION OF NAUGHTY STAGE PLAY COMES THROUGH AS DE- LIGHTFUL ENTERTAIN- MENT. HAS A GOOD DEAL OF "KICK" BUT IT COULDN'T BE CALLED OBJECTION- ABLE. GOOD ENTERTAIN- MENT. Cast Adolphe Menjou really should be starred in "The Fast Set." Of course, Betty Compson is pret- ty, does good work, and wears some eye-catching gowns but it is de- cidedly the performance of Menjou that holds the attention. There isn't anyone who can put oyer this suave "understander of misunder- stood women" the way he can. Eli- liott Dexter suits nicely as the hus- band who is far more clever than his wife gives him credit for. ZaSu Pitts very good in small bit. Type of Story. . . Domestic comedy- drama, from the stage play "Spring Cleaning." Frederick Lonsdale's play was quite a fad when it ap- peared on Broadway apparently be- cause it had a reputation of being naughty. Of course, the screen version couldn't be quite that and get by so "The Fast Set" comes through as a modified, dry-cleaned story that, in spite of its renova- tion, makes a completely interest- ing picture. The DeMilles are noted anyway for their adaptability in handling these husbands-and- wives, drawing room and society kind of things. William has done this one with his usual finesse. But it is quite the performance of Adolphe Menjou that nuts the pep in "The Fast Set." You cannot help but be delighted with his work. And there's a corking fine set of sub- titles. Some of them are real gems. The story: Sones, a novelist, in the hope of showing his wife the real side of the people she calls her friends, brings in a woman of the streets to dinner. This fast set is shocked but Sones remarks that "an amateur billiard player wouldn't re- fuse to play with a professional." Steele, a bachelor in love with Mrs. Sones and who "won't marry as long as other men are willing to," is finally defeated by the clever novel- elist who succeeds in pointing out to his wife that her friends are false. There is a reuion. Box Office Angle. . . Decidedly good entf-rtainment number. You'll sat- Wv them with this latest DeMille rnedv drama. Exnloitation. . . If they've ever seen Adolphe Meniou before promise them one of b's best performance* and run a trailer sliowintT part of bis diaoeuec with Ellinett Dexxer. as the husband. Use Betv Conn'- son's name and stills of her in **f lobby You'll likelv find the title brin"in(r them in and if von cater to f;imib' trade, von mifht ment on that there is
The Fixer

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Featuring George Bickel and Harry Watson. Christopher Cutting, the Fixer, starts trouble by telling a lie to Isabel Dare so that William Fowler can get away to go to a bachelor dinner. Bill gets into trouble and is sentenced to thirty days in jail, but escapes. The constable pursues him and just after his marriage to Isabel he is forced to return to the jail and the Fixer tells his bride that he had been sent to Mexico by the government Bill and Cutting to make good have to go to Mexico and the real government agent also goes. When he returns Bill arrives in a gorgeous uniform and the real William Fowler arrives in the town at the same time. Bill is supposed to be dead, and with the dead man, who is supposed to be living, and the living man who is supposed to be dead, the last reel is a lively one. For a longer review see another page of this issue.

THE FIXES

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Jim Gray Is a hen-pecked old man who can't make his eyes behave. The only thing that saves him from being a gay libertine is that the girls only laugh at him. He gets caught by his wife chasing Tess Ne Moyer, at a time, when, according to his card on the office door, he is out on an important business. Gay ducks, but when he turns up at the house that evening, he is loaded down with presents for his wife. When she gets them all she enters the house but Gay is given the sign to go away. He goes to his friend, Fixer, who promises to fix it. His scheme is to make love to Mrs. G'ay, and let Gay burst in, but as Gay approaches the house, the noise warns him to keep on walking. Fixer is thrown out of the house and June Ne Moyer, his fiance, comes to his relief when she learns that he tried to kiss Mrs. Gay, she hands back the ring and Fixer fades away. In Fixer's bachelor apartment there is deep gloom. Fixer Is sad because he Isn't married and Gay Is sadder because he is.
• The Flight that Failed

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Abstract

Madge, an heiress, is "sent to Mrs. Gibson-Brown's Retreat for Young Ladies to escape the lures of a certain Dark Man. They will not be parted, however, and decide to elope. As Madge appears on the balcony in boy's clothes, she is seen by Chief of Police Otto, who takes her for a burglar and arrests her. The youth attracts him and he takes her to his home instead of the jail. At the bachelor abode of Chief Otto complications arise and after a strenuous half-hour the heiress faints and the Chief discovers" that she is a girl. The Dark Man is later arrested and brought to the Chief's house, where the maid recognizes him as her husband. Madge, her romance spoiled, discovers in Chief Otto her childhood sweetheart and all ends happily.

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• The Forecast

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Abstract

Lizette Thorne, Edward Coxen and George Field featured in this one-reel drama directed by Henry Otto. Forrest Keene, a wealthy bachelor, and his nephew, Rex Booth, live in a big house, cared for by Janet, the housekeeper. Rex and Janet love each other, but Keene objects to the match and threatens to into making over his will in favor of the nurse who has attended him. The doctor and the nurse are in league, and intend to marry and share the fortune. Then, to make results absolutely sure, McGrew administers to Peters an insidious poison. Alice returns with young Dr. Montrose. The latter revives the seemingly dead Peters. The poison phial is found, and a confession is wrung from the nurse. McGrew is placed under arrest, and Alice and Montrose receive the father's blessing.

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• The Frame-Up

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THREE characters bulk big in "The Frame-Up," the five-part Universal Broadway Feature in which George Fawcett, veteran actor, is introduced to the screen. These are the star, Maude George, and Harry Carter. There is a fourth figure, the physical counterpart of which or of whom does not appear before us. That is Otis Turner, who has written and produced a story of politics and love that will more than entertain — it will hold and it will move. Mr. Fawcett has the role of Luke Simms, a politician of rugged honesty. It is a character that in life may be some-what rare, but surely always welcome and one that in the end is usually famous. Simms is a bachelor who loves child- dren — you see, he is unusual all around; but here again is a likable quality. When Sears, the boss, is in a pinch he names and elects Simms mayor, trusting to time and the dark and devious methods of the master skilled in corruption to subdue him. When the issues of battle are joined it is his mistress Sears selects as the instrument of Simms' undoing. She is to win the mayor and marry him — and control him. How she fails — to control him — is an interesting part of the story. Mr. Fawcett's manner of speaking — especially in situations of stress — is of the stage rather than of the screen. It is of the rapid-fire or more accurately of the staccato style, but manifestly it fits the character and adorns it. Probably he will like the screen and surely its followers will like him. He has strength and he has magnetism. As to Maude George: Here is an actress. Face strong and mobile, with a trace of the Latin; large eyes, revealing keen intelligence. To see her performance of Florida Everett, the mistress, who obeys the instructions of a dreaded overlord and marries the mayor and falls in love with him, is to want to see more of her work. Mr. Carter, who plays Sears, is excellent in his many-sided villainy. He displays polish as well as power. Albert MacQuarrie, Olive Fuller Golden and Lule Warrenton complete a good acting cast. "The Frame-Up" is a picture that will hold its own in strong company.

Tom Ennis, a stalwart, sturdy fellow, is apprenticed to John Matthews, the village blacksmith, whose daughter is a likable girl. Tom falls in love with her but her father opines him and Meg marries one who is her father's choice. Five years later. Meg, who Is now a widow, brings her little son to see the forge, where his grandfather, now dead, worked. Tom, who pur- chased the blacksmith shop, is still a bachelor, slightly embittered. The presence of the young widow and her child act as a reminder of his life's disappointment. The part of the village In which this life por- trayal takes place, is situated on the banks of a swift running stream. It is spring time and the freshet overflows the river and sweeps everything before it. The house in which Meg and her child live, is carried away. The child, clinging to a part of the building, is seen in the midst of the torrent. Tom rushes to the scene of the disaster and seeing the child imperiled, plunges into the waters and rescues it. He carries the little one to his shop, wraps It in his coat and holds it ten- derly near the blazing forge. Meg, who escapes the flood, finds the child safe in the arms of the noble blacksmith. Meg is now homeless. Tom offers her the shelter of his home. This unselfishness on the part of Tom is too much for Meg. She acknowledges that she is unworthy of his kindness, but he assures her that it is all his pleasure. Both are drawn to- wards each other by expressions of love and the realization of their fondest dreams is consummated in marriage.
THE GAME OF THRILLS

Type: Film
Date: 1915
Loc. in Archive: MPW_1915_01-03_movingpicturewor23newy.txt
Extra: 00000

Abstract:
Morris, a young engineer, complains to Graves and Belden, bachelor pals of his, that there is no excitement or romance in New York, and that he has decided to sail in a few days to South America. The two friends conspire with an actress, Loretta Blair, to give Morris an adventure. The girl goes to his rooms at the hotel, representing herself to be a Russian woman seeking to evade the secret police of her country. She implores his aid. Graves and Belden, disguised as Russians, enter the apartment and bind and gag Morris and Loretta. They then take their victims to a deserted house and, after locking them in, depart, satisfied, to their club. A tramp accidentally sets fire to the house, and when Belden and Graves return to release their prisoners they find the building in flames. They try frantically to break in through the fire lines, believing that they are the murderers of Morris and Loretta. Then, through the smoke, they see the supposed victims coming toward them. Morris tells the conspirators about their narrow escape and that they have been watching the fire from a distance. And then Belden and Graves are forgiven their serious little joke, because Morris has found his romance at last right in New York.

THE GARDEN OF RESURRECTION

Type: Film
Date: 1921
Loc. in Archive: 1921_01-06_filmdailyvolume11516newy_ftrade_FDY.txt
Extra: 00000

Abstract:
AS A WHOLE A fairly good picture up to the fifth reel when they spoil it with distasteful ending STORY Could have been developed into really good entertainment if properly handled DIRECTION Doesn't make the basic situation clear at first and leaves some bits never clearly explained PHOTOGRAPHY Good LIGHTINGS Satisfactory CAMERA WORK Good PLAYERS Ivy Duke hasn't a very compensating part; Guy Newall is a better actor than he is a director EXTERIORS Many very pretty shots INTERIORS Adequate DETAIL Certain titles in latter reels should be changed CHARACTER OF STORY Wealthy girl tricked by "fake" marriage, finally seeks man who really loves her and had warned her LENGTH OF PRODUCTION About 5,500 feet It's unfortunate that "The Garden of Resurrection" hasn't been made into a really good picture and even as it is, the production will be nearly a hundred percent improved upon if they just leave off the last reel which merely detracts from what possible entertainment the picture provides. After the girl has been robbed of her wealth by the man who went to the extent of "faking" a marriage ceremony to get it, she seeks the man who really
loved her and had warned her of her "husband's" fraud. That is quite a logical ending but instead they go on to announce an illegitimate child which conveniently dies, and eventually the girl marries her lover. This whole reel and the sub-titles in particularly are unworthy of exhibition. There are angles of the story which are a trifle hazy throughout the picture. This is due to the failure of the director, and perhaps the title writer, too, should share the blame, to make his introduction plain. They may have already cut the picture and in so doing have accidently removed a scene or two that should have remained. For instance they infer that the hero had met the heroine before but there is no flash-back to prove it. It would be better to show this than to al- low the spectator to believe that any man could so interest himself in a woman merely through a conver- sation overheard. Again when the girl comes to her lover's house and it is known that she is to become a mother, the man is mostly concerned with what his servants think and his excuses are directed solely to them. This seems highly improbable. The players do their best and a little pup contributes any "human appeal" there may be. Bellairs, lonely, wealthy and a bachelor, overhears a conversation from which he learns that a girl he had once seen, was living in a certain place believing herself to be the wife of the man whom Bellairs hears talking. The bachelor is interested and seeks the girl to whom he tells the story. She refuses to believe it and tells him she hates him. Finally Clarissa learns that Bellairs was right. Outcast and penniless, she seeks Bellairs, grown so despondent that he is just about to kill himself when Clarissa arrives. She be- comes ill and when a child is born Bellairs says she is his wife. After her recovery Clarissa plans to go away but she loves Bellairs and eventually there is a reconciliation.

• The Gay Old Dog

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- **Type**: Film
- **Date**: 1919
- **Loc. in Archive**: 1919_09_1920_02_pictureplaymagaz11unse_ffan_PPM copy.txt
- **Distributor**: Pathe
- **Extra**: 00000

Abstract

Pathe has recently re-released "The Gay Old Dog," based on the story of the same name by Edna Ferber. I venture to state that two years ago, when this story was hailed as one of the best of the year, not a picture company would have appreciated its screen value, because neither the producers nor the public was ready then to accept a picture in which the cast would have to be subordinated to the story. That it can be done successfully now shows what a step forward the movies have taken. As Jimmy Dobbs, who becomes "The Gay Old Dog" in an attempt to find on Broadway the happiness which a deathbed promise to his mother deprived him of earlier in life, John Cum- berland gives a performance which could not be im- proved upon. Cumberland's long stage career has taught him to get both subtle humor and a delicate sort of pathos out of such a role, and shows how satis- factory a good part can be on the screen when it is played by a man whom it fits perfectly. Yet the story itself is Cumberland's acting. It's intensely realistic — sometimes you feel as if you'd re-moved one of the walls of your neighbor's house and were watching the wheels of the family life go round. You might have known in your home town the lonely bachelor who, burdened with three old-maid sisters, tried in vain to marry them off so that he would be free to marry the girl of his choice. The humor and pathos of his attempts, the satirical twist Fate gives his life when it's too late for him to find happiness, and the use of the ending which the original story has, makes this a picture which is really unusual. For Jimmy Dobbs meets his first sweetheart again only to find her happily married; he realizes that spending money on Broadway doesn't
mean happiness, and we leave him at the end of the picture facing a lonely old age. Any other ending would have made "The Gay Old Dog" flat and unconvincing. That this ending was used is significant, in view of the fact that in another current release, Vitagraph's "The Gamblers," the director has dared to break the rule, "No unhappy endings!" Based on the successful play by Charles Klein, this is a strong story, affording Harry Morey many opportunities for good work. As a member of a Wall Street group which has manipulated the funds of a bank for its own uses and faces ruin with detection, Morey has a big role. And when, dealing a pack of playing cards to decide which of the group shall assume the blame for its illegal acts, he himself draws the high card, he is the center of a highly dramatic scene. Of course one can't help hoping that somehow punishment will be averted, but as in the play, the hero faces imprisonment at the end.

THE GENERAL'S FIANCEE

Type Film
Date 1909
Loc. in Archive MPW_1909_01-06_moviewor04chal.txt
Extra 00000
Abstract An old general who has enjoyed the freedom of bachelorhood for many years, finally decides to marry a very attractive woman who has been fortunate enough to win his love. After escorting his lady love to her dwelling, he returns to his own home, where, after writing a note to his brother, hands it to his groom with instructions to deliver it at once. The brother and his family, upon receiving the missive, hurry to the home of the old general, who receives them very cordially, and after a short conversation, he informs his relatives that he is about to take a wife. The family, fearing that they will lose their right to claim his vast fortune, are thunderstruck, and remonstrate with the old man, but to no avail, for his word is final. After the distracted relatives leave, the general gives orders to his servant to bring him his shoes, which the latter does. The young nephew steals into the room unseen and during the old fellow's absence the precocious youth stuffs the toes of the shoes with paper. When the general gets the shoes on and starts out to pay his fiancee a call, he is tortured nearly to distraction, so is compelled to remove them before he reaches his destination. Finally, arriving at the home of his lady love, he comes in very gallantly, and as the charming Miss greets her lover, the latter's nephew gets in some of his fine work again, this time by fastening a string to the wig of the adored one, and right in the midst of the courtesies the boy pulls the string, which drags off the wig, leaving the horrified woman entirely bald headed. The old general on seeing her in such an unattractive guise, makes his escape and starts for home. On the road he meets the mischievous youth, whom he tells of his great disappointment, and promises the boy to remain a bachelor and leave the latter all his money. Length, 430 feet.

The Gentleman Burglar

Type Film
Very unusual and just as interesting is this story taken from the Selig film of the same name. It has the detective element, a touch of mystery, just enough love to carry it along without any "mush" and a strong plot. That should be plenty recommendation, but there is still a surprise for those who read it. The principals in the cast of the picture were as follows: James Draper^ VJ, \\sra Stowell Broadway Jim \ Irma Horn Lillian Marshall \ ELL, so long, Jim ! Fll be up to see you to-night." The tall, handsome-appearing young man to whom the remark was addressed, bade his friend farewell, and left the club entrance, heading for an automo- bile which stood waiting at the curb. Little did he know or suspect that his every action was being absorbed by the sharp eyes of Irma H(jrn, detective from headquarters. She had been assigned the capture of one "Broadway Jim," who had received his name from the fact that his occupation consisted in visit- ing" the high-class cabaret houses and ballrooms along the Great White Way, and separating the jovial society folk from their most valuable jewelry. His work had continued so long, and been so bold, and he had thus far met with such success in evading the law, that the police had, as a last resort, put the case in the hands of Irma Horn, at her urgent request, to see if a woman could do more than the other members of the secret service, who had l3een so completely foiled by this notorious "gen- tleman burglar." When she had heard the man in the doorway address his friend as "Jim," her hopes had brightened. The previous night, in a society gathering, Irma had picked the man out of the crowd. She had compared him scrutinizingly with the photograph she was carrying, and was satisfied that at last she had found her man. He was the exact image of Broadway Jim. The only thing to alter her suspicions, that had happened, or, rather, that had not happened, was that there was no report of a theft at the ball that night. Perhaps, she theorized, he was only acquainting himself with the ground, in anticipation of a grand haul in the future. She had shadowed him the next day, having learned which was his club by listening to the conversation the previ- ous night, and hoped to find out where he lived. This had been impossible the evening before, as he had remained with a friend overnight, which she had also gathered from the talk. Xow, here he was, evidently bound for home. -And the friend had called him Jim ! Everything seemed in her favor, and certainly he must be the man for whom she was looking. And the other had said he would "be up to-night." It did not take Irma long to decide that she must also be present, and, not only did she wish to learn the location of the home of the thief, but she suddenly made up) her mind that she must get ill it. Therefore, acting on the incentive of a plan that sprang into her head, Irma advanced toward the automobile as though she were just an ordinary pass- er-by. But when she arrived within a few feet of the man she had been watch- ing, the young detective uttered a short cry and fell to the sidewalk. In a mo- ment the man was bending over her. "What is the matter?" he inquired. "Did you hurt yourself badly?" "Oh, no!" she replied. "Just sprained my ankle, I guess. Fm all right now, thank you." He attempted to help her to her feet, but the woman fell again. Her_ankle. evidently refused to bear the weight of her body. It was then that the man made the of- fer for which she had been waiting. "Get into the auto here with me," he invited, "and I'll take you home with me. I can call a doctor and have the foot attended to. Or would you rather go to your home? If you would, I shall be glad to take you there." "I should," began the girl, "if I had one. But I live by myself, and would hardly be able to care for myself. I am awfully sorry to trouble you so much, but if you don't mind I should be very grateful to go with you." The man seemed pleased at her an- swer. In truth, he had been hoping that it would be what it had. She appeared to be an attractive person, and he did not see any objection to forming an ac- quaintance with her. He helped her into the automobile, and then entered himself. Irma watched closely out the window to find out where they were going, and when she saw that the car was on its way up Fifth Ave- nue she wondered where he lived. Cer- tainly not on that thoroughfare; they would turn down one of the cross streets soon, she thought. But, to her
surprise, the auto kept its course straight ahead until, in the most elegant section of the city, it came to a stop. The chauffeur opened the door. "Here we are." said her companion. "Allow me to help you into the house." Could it be possible, she asked her- self, that Broadway Jim was a denizen of this most refined part of the most distinguished avenue in New York? She was still puzzling the question over in her brain, when they entered the beauti- ful mansion. "If you will just lie down on that lounge for a few minutes," her host was saying, "I'll go upstairs and get some liniment and telephone the doctor." PICTURE-PLAY WEEKLY 9

"Xev-er mind the doctor for a while, thank 3-ou," she replied hurriedly. fear- ing that if one were summoned, her stay would be cut altogether too short, "but just let me have that liniment, if you will, and it may be all right with that. It seems much better already."

Assenting to this, the man left the room. Irma took advantage of his ab- sence to do a little investigating. She went into several of the adjoining rooms and noted their contents closely. There was nothing to confirm her suspicions that he was the man for whom she was searching. In fact, she was almost con- vinced that it was all a great mistake, and that she was as far from Broadway Jim's trail as when she began looking for him. And for some reason she found that she sincerely hoped she was, despite what his capture meant to her. She asked herself the cause of feeling thus, and discovered that she liked this person very much. Trv- as she would, she could not over- come her admiration for the man : his fine physique, wholesome appearance, and his polite and kind manner all ap- pealed strongly to her. He had not boasted of the beautiful Fifth Avenue home, nor of his wealth. The more she thought, the more she hoped that she had made a mistake. Suddenly, as she was glancing over a shelf of books, one caught her atten- tion. Here was something that would raise the cover from the mystery— a lamin- histot3-, such as is kept by many people. Some one in the early days had started it, and to keep up the custom is added to from generation to genera- tion. Irma picked the book out and be- an to turn the pages quickly. It be- longed to the family of Draper. She turned to the last page, and there, among three other pictures, was one, undoub- edly that of her host. Under it was the name 'James Draper.' and it was fol- lowed by- a brief note stating that the four pictures were those of the sons ;;nd daughters of Mr. and ^Irs. Robert Draper, of Xew England, wealthy prop- crtA- holders. That was plenty for Irma. This could rot be Broadway Jim. for why would a man with such finances steal for a liv- ing? It was a case of mistaken iden- tity, and in her heart she was glad — ^ ery glad. But certainly the picture in the book seemed a duplicate of the one given her at headquarters. At this point, the door opened, and Mr. James Draper returned, carrying in his hand a small bottle. "This is a fine liniment." he recom- mended, "and ought to do the ankle good. What is that you found to inter- est you? Oh. our family history; I guess it has not much in it to entertain you. If you want a good book, there "Thank you. Mr. Draper." Irma broke in : "but there is a great deal of in- terest to me in this family history More, just now, than in any other book ever written." Draper laughed. 'I don't know what can be in there to make you think so. Are you an old friend of the family?"

"Xo." replied Irma. wondering whether or not it would be safe to tell him the real reason for her being so interested in such a dry book as a family history. Finally she decided that there could be no mistake of this man's identity, and it could do no harm to acquaint him with the fact that he strongly resembled one of the most notorious crooks who ever picked Xew York as his field of har- vest. "Xo. I'm not a friend s>i the fam- ily." she continued, after the pause. 'In fact. I came ver- near being an en- emy to the family, or. at least. to one 10 PICTURE-PLAY WEEKLY of its members, namely yourself." And then she imparted the whole story to him. Draper listened attentively to every- thing that Irma said, and when she had finished he laughed heartily. "So, after all, you haven't a sore ankle at all. Well, I certainly am glad to hear that !" Apparently the injured ankle was what had been bothering Draper more than the fact that he had nearly landed in the prison, taken for a gentle- man burglar. "Well, I hope you'll stay for supper, anyway," he told her, by way of invita- tion. At first Irma refused, but it was merely for reasons of con- ventionality. She liked the man more as time passed, and as it turned out that he lived by him- self and was a bachelor, she at last accepted, "to keep him from being lonely," as she expressed it. That evening, up to the time when Draper's friend from the club arrived, Irma thought was the most pleasant time she had ever spent. Her host was a very interesting person, and conse- quently their friendship grew for each other. Draper
by no means overlooked the qualities of the girl who had been thrown into his acquaintance in such a strange way, and he, too, was glad that chance had cast them together. Both being so clear- minded and conscious of the limit set by society for the first meeting of two persons of oppo- site sex, neither fell in love with the other — at least they thought. When Draper’s friend arrived, Irma left in an automobile ordered for her by the man she had come to arrest. It had been decided that they should tell no one of the discovery that James Dra- per, the rich resident of Fifth Avenue, was an almost exact double to Broad- way Jim, probably the most renowned man of all the underworld. But one other person found it out, and planned to make very good use of his knowledge. He thanked fortune for having cast them in the same mold. This person was none other than Broadway Jim. The next few weeks, though hardly allowing a single night to pass without adding some treasure to his stolen riches, he spent busily thinking of some way he might take advantage of his likeness to the young millionaire. Meanwhile, Irma and Draper were made more intimate by frequent visits from the latter and many theater parties. It did not take long for them to learn the real form of their friendship — both agreed that it was love. During the day, however, Irma spent all her time vainly working on the assignment given her at headquarters. She had gone to the scene of every robbery committed by the man who so baffled the police, but had not been able to find a single clew to follow up, so well did he ater ano the Innp torni of Draper was being lifted into an auto waiting at the curb. plan and carry out the thefts. But she did not give up; on the contrary, she only resolved all the more firmly that if any one could clear up the mystery of Broadway Jim’s identity it was a woman — and she was the woman, she decided. On an evening some time after the meeting of Irma and Draper, both had been invited to attend the Trevaine re- ception. They had arranged to meet there, as Irma had been placed in charge of the Armadi heirlooms, a very valu- able set of jewels, which were to be ex- hibited at the reception, and was for that reason compelled to arrive early. The reception was to be held not a great distance from Draper’s home, and. as the night was a refreshing one, he decided to walk there. At about eight o’clock he emerged from the beautiful Fifth Avenue mansion and proceeded along the avenue a few blocks, and thence down a side street. Hardly had he rounded the corner, when a heavy hand rested on his shoulder, and, turn- ing to see to whom it belonged, received a blow squarely above the forehead. He reeled backward and fell heavily to the pavement. A second later and the limp form of Draper was being lifted into an auto standing at the curb, and Broadway Jim — for he it was who had wielded the sandbag — jumped into the chauffeur’s seat. He trusted no one as an accomplice, which was one of the reasons for his success in his line. The auto drove at an average speed, for the driver was careful not to arouse suspicion by haste, despite the hurry he vi- as in, to the lower part of the city. When last it came to a halt before an ordinary building with a brownstone front, the gentleman burglar carried the prostrate form of James Draper into the house, came out, and drove the taxi around the corner, and re- turned. He seemed to be taking extra precautions on this occa- sion, probably realizing the haz ard he was risking for his best haul of the season. Fifteen minutes later a man emerged from the building. It was James Draper in appearance, but Broadway Jim in person. He walked briskly two blocks up to one of the city’s main avenues, chartered a taxi, and rode up to the corner one block from the home o4 the man he was impersonating. Was he going to be bold enough to rob the millionaire’s own home? No — Broad; lj way Jim had a still better scheme ir view. Fie was out for even greatea game — the Armadi heirlooms had at tracted his desire, and he did not ever halt at the dangers of getting then- Why should he? Broadway Jim coul-- accomplish anything, so he thought hin’ self, and for a long time he had bee waiting for an opportunity to present i; self, wherefrom he could make tl: best of his resemblance to James Dr; per. At last it had come. PICTURE-PLAY WEKKLY 11 ^A^ ith this aim in view, he alighted from the taxi near the home of the man w hose part he was playing, that he might walk to the reception without causing any suspicion. There was no doubt of it that he certainly knew his business. Mounting the steps, and going into the hotel, the thief presented an invita- tion — Draper’s invitation — and advanced leisurely into the reception room. His manner was suave, and the impersona- tion was almost perfect, for it was the result of careful study made under dis- guise. The notorious gentleman burglar walked indifferently over to the stand on which the coveted jewels were be- ing displayed. He did not even hesitate
faster. When the ride terminated, the mouth close to t
shouts from sleepy policemen on their beats. It was fairly late, and Draper stood with his
been at last induced to change his mind, the car was dashing through the streets, disregarding
dollars to de
from a fare y'u short
the seat eyed him for a minute, then asked sarcastically: "What's a matta? Tryin' t' beat it
chauffeur directions to drive with all the speed he could get from
little attention, for he called an idle taxi and save the 12 PICTURE
an hour after being struck on the head, his con
discovered to be miss
They were enough like them, he thought, to give him a good
playing the part with his double's ;| sweetheart. There was only one thing 1 for him to
fear, that was his voice. But ' this was easily explained to Irma by a ' statement that he had a
very bad cold, a : few vigorous coughs helped matters, and lj she accepted him as her lover. J
"Aren't they beautiful?" the girl ex - I claimed, referring to the Armadi treas- lures, after a
greeting enthusiastic on the part of both parties. "And they must be worth thousands of
dollars," she con- tinued. "They certainly are fine!" Broadway 'Jim replied, finishing with
another (cough. Then he added, boldly enough, itoo, for a person in his position: "Are you
able to dance, Irma, or must you stay by these all the while? I hope you can, for I want to
forget this beastly cold." I "A little later," she answered, "when pie crowd has stopped
looking at them • o some extent. Just now it isn't quite t\afe, with so many people around, to
reave them entirely unguarded." Her apposed lover agreed, though smiled to imself as he
wondered how she would eel when she discovered that they were one, later in the evening,
when he had accomplished his purpose. Broadway Jim excused James Draper rom Irma, for a
time, and proceeded to lake himself sociable, as would have one the young man he was
represent- ig. Dancing was one of the tools of i s business, and he had often made ood use of
it. To-night he danced auch, for he knew Draper would have, ind spent the time between
dances, when 3 le was not with Irma, in talking to those ho took him unwitti-
ningly for their lend. This was one of the hardest propositions with which he had to deal, for many quick,
evading answers and statements had to be invented in the course of conversation.
Consequently, the impostor stayed quite close to Irma, for her talk, though at times making
the position intricate, was more concerning the jewels. They being in her care, were foremost
in her mind, as were they in his. He had learned the history connected with them, and passed
much of the time by relat- ing it. "I'm going to take another look at them," he said once, and
took them in his hand, examining them closely. He was comparing them mentally with some
paste ones he had provided himself to be paneled with thin boards, and though at first he
feared to break it lest it would attract some accomplices who might be listening, he finally
turned to it as a last resort. In another fifteen minutes he was standing on the side- walk in
front of the building. He did not know where he was, but directed his steps to the nearest
corner, where a street sign would give him the informa- tion. The first light he reached
revealed to Draper that he did not have on his own clothes. He had been too excited to think
of them before, and, as it had been dark, he did not notice that he was clad in the livery of a
chauffeur. Feeling in the pockets of the uniform. Broadway Jim did not even hesitate at
playing the part with his double's sweetheart. with, and which he then carried in his pocket.
They were enough like them, he thought, to give him a good headstart before they were
discovered to be miss- ing. In the meantime, the true James Dra- per was faring badly. About
an hour after being struck on the head, his con- scioussness returned, but thirty minutes more
elapsed before he was able to rise from the floor, where he had been thrown, and investigate
the surround- ings. When at last he did get up and feel his way in the black darkness to a door,
it was only to find it locked. The windows gave the same result, and appeared against him.
Returnine to the door, he found it he found nothing. Then he stopped walking and turned
himself to thought. What would a person want with his clothes? Why should any one lock
him in a room far from the district of his home? These and manj- other questions he pondered
in his mind, and suddenly thought of his resemblance to Broadway Jim. He had almost
forgotten it. Then theories formed quickly. His invita- tion was gone, as was his own apparel.
Perhaps if he went to the reception it would help clear matters. This he de- cided to do. ^&^ith
a bound, he started a dash for the corner, where he discovered where he was. To this he paid
little attention, for he called an idle taxi and save the 12 PICTURE-PLAY WEEKLY
chauffeur directions to drive with all the speed he could get from the machine. The man on
the seat eyed him for a minute, then asked sarcastically: "What's a matta? Tryin' t' beat it
from a fare y'u short-changed?" It took considerable persuasion, and finally a promise of five
dollars to de- cide the shrewd man at the wheel to take a chance. In a half minute after he had
been at last induced to change his mind, the car was dashing through the streets, disregarding
shouts from sleepy policemen on their beats. It was fairly late, and Draper stood with his
mouth close to the little round hole in the glass behind the chauffeur, urging him to go still
faster. When the ride terminated, the mil- lionaire in chauffeur's dress paused only to tell the
driver to wait outside, and rushed into the hotel. Here he was promptly stopped by an
attendant, but a well-directed shove as promptly removed the obstacle, and Draper ran to the re-
ception room. The place was in a commotion. Three policemen stood around a man in even-
ing clothes, and on whose hands they had just snapped a pair of handcuffs. Irma stood off in a corner with a hand-
kerchief at her eyes. The guests were passing excited remarks, and the name of Draper was uttered frequently. He summed the situation up quickly.
Broadway Jim had taken his place at the reception, and stolen the jewels. James Draper himself had been accused, naturally enough, of the theft, and Irma had been forced to think that her fiance was, after all, the notorious gentleman burglar. Draper rushed up to the policemen. They nearly fainted. Every one was in a quandary to understand how there could be two James Drapers, and it took a vast amount of explanation on his part and that of Irma to bring to light the truth. At the end, however, the story was confirmed by the prisoner himself, who confessed to his identit}^A seeing that there was no use in denying it. "And now," whispered the young mil- lionaire to Irma, drawing her aside, "you've made as big a capture as you could in all the rest of your life, if you spent it as a detective. So it's time for you to retire. You got Broadway Jim, that isn't half as important as what he got for me. If it wasn't for him, you wouldn't be going to marry me to-
morrow, would you? But can you lend me five dollars until I get home? I owe it to a chauffeur."

Date Added 5/2/2015, 5:59:28 AM
Modified 5/2/2015, 6:00:56 AM

Tags:

• photoplay-not-included-topic-modeling

• The Gilded Cage

Type Film
Date 1915
Loc. in Archive 1915_01-06_motography13elec_ftrade_MOT.txt
Distributor Essanay
Extra 00000
Abstract Bryant Washburn and Ruth Stonehouse featured. Eloise, a young and beautiful girl, who is in love with Kent Harding, a poor young man, will not sacrifice the luxuries of life for love, so when Wes- ton, a wealthy bachelor, asks for her hand they are married. Her sister, Marie, who has been a slavey around the house, sympathizes with Kent, who is heart- broken over Eloise's marriage. Eloise soon learns that wealth without love is unhappiness. Marie and Kent are mar- ried and Eloise spends her life in a round of pleasure which palls without love.

Date Added 5/1/2015, 11:52:46 AM
Modified 5/1/2015, 11:53:11 AM

• The Girl and the Bachelor

Type Film
Date 1915
Loc. in Archive 1915_01-06_motography13elec_ftrade_MOT.txt
Mrs. Blandon wishes her son to marry, but he is a woman hater and refuses. Jean, a distant relative of the family, visits Blandons, and George's mother conceives a plan to force him to marry. She treats Jean cruelly and his sympathy is aroused when she refuses to allow the girl to mingle with the family. George realizes his sympathy has turned to love, and asks her to become his wife. Mrs. Blandon then takes the girl in her arms and confesses her part of the plot, and the young people admit that they are very grateful for what she has done.

Jack Redfern is a young bachelor who has finally succumbed to the charms of the other sex and arranged for a dive into matrimony. At this moment stage of his life he receives the following note in feminine handwriting: Hear Jack: Ever so glad to hear of your approaching marriage. It's the best thing you ever did in your life. I know. I've tried it twice. An old Sweetheart of Yours. (i.r./ing into tin-tire, jack dreamily contemplates the letter. r 1 I tl tries to think which "old sweet-heart" it could be. Could it be Betty, his schoolgirl sweetheart? He conjures up a vision of her as she looked in the old days, walking slowly down the country road swinging her books on their strap. She is startled to see a tight going on further down the road. Sue runs to the scene of the combat and finds that the participants are Jack and another boy. Hetty rushes between them and stops the light. Jack explains to her that the other fellow says she loves him best. Betty makes the boys shake hands, and then kisses Jack. The other boy goes off feeling blue. Betty and Jack and then seen holding hands and Jack carrying Betty's books. The vision fades and next he dreams of Kate, his football mascot. Could she have written that Startling note'. He sees a corner of the grandstand at a football game, with Kale in the front row vigorously waving a college flag. Jack, a player ill the game, hurts his wrist, to Kate's great grief. Heroic Kale bandages his wrist with her lace hand kerchief. Could Tootsie of the Gayety have been the writer? As Kate's vision tildes, a picture of Tootsie comes before him as he saw her on the stage. He sees himself throwing her a huge bunch of violets which she fervently kisses, while he looks su pi-inely happy. Then the vision of Elizabeth, his fair co-ed. avis Elizabeth ami ie, both in cap and gown, walk slowly along the college campus, reading from the same book. As 1 I I. > cross a mad. an auto containing a party of visitors comes swiftly upon them. and S.. engrossed are they in their book that they do not sec their danger until too late. Elizabeth, who is nearest the auto, is knocked down, despite Jack's efforts to save her. .Jack and the antoisils revive her: opening Iter eyes, she Smiles up into .Jack's face and assures him that she's all right. lit-ter her feet and gently leads her to the auto. in turn he calls op Clara, the Slimmer gill, as he suddenly left tier when her father chased him oil the pri Jeannette,
milling young widow who nicked him; of Helen, whom he could have married had i lary, the I
art of them all, lie awake
s to wed: His final vision is at the wed. ling, where, as the ceremony is
being per- formed the group of old sweethearts wav- d luck to him.

• The Girl Who Can Cook

Type Film
Date 1917
Loc. in Archive 1917_01-06_motography17elec_ftrade_MOT.txt
Distributor Mutual Star
Extra 00000
Abstract The story of this comedy tells of how the uncle of a rich young bachelor tries to make a match
between a girl at a house party and his nephew. Finding that she cannot cook, he decides on a
plainer and simpler girl, who cooks a delightful meal, in the absence of the cook. Of course
the nephew is also fond of good cooking and asks the simpler miss to marry him.
Genre comedy
Date Added 5/2/2015, 1:18:13 PM
Modified 5/2/2015, 1:38:35 PM

• THE GIRL WHO TOOK NOTES AND GOT WISE
AND THEN FELL DOWN

Type Film
Date 1917
Loc. in Archive MPW_1917_11_mopict34chal.txt
Distributor Essanay
Extra 00000
Abstract Once upon a time there was a girl whose principal ambition in life was to stand ace high with
all the nice men of her set. She was so foxy that at times she got in front of herself and
blocked her own plays. She was informed, in taking notes of what man most desired in
woman, that man wanted a dame that will play up to his loftiest ambitions and supply his
home with an atmosphere of culture, which is the ozone of married life. So the girl put it
down that it was her cue to chop out all the twaddle and be a sort of Lady Emerson. But when
she had a chance to try out her new method of landing in the matrimonial game she found that
the flashy young woman who deals out slang, moves up to the cocktails freely and does a
Gertrude Hoffman on the table is the one the men lose sleep about. So the next time she went
to a blow-out the wise girl added a dash of red to her costume, and cut loose and got along
first rate, even though she did a lot of the things that none of the men approve, but somehow
love to put up with. Moral — He can always pick out the right kind for the other fellow.

Date Added 8/14/2015, 9:58:42 PM
Modified 8/14/2015, 9:59:45 PM
• **THE GIRL WHO WON**

  **Type**  Film  
  **Date**  1916  
  **Loc. in Archive**  MPW_1916_04_movwor28chal.txt  
  **Distributor**  Balboa  
  **Extra**  00000

  Nancy, a street gamin, Is the daughter of a noted woman pickpocket, and Is allowed to run practically wild. One day she finds a dog whose foot Is badly cut, and brings the poor animal to the office of Dr. Warden, a big surgical specialist. The doctor Is so taken up by the innocent effrontery of the girl that he fixes up the sufferer. The wife of Dr. Warden has an affair with Dilniesky, a foreigner, and in attempting to <1 of him is killed. Poor Nancy sees the crime, and, since she was on the doctor's grounds at the time, is suspected. In court, however, she proves her innocence, and Dr. Warden adopts her, sending her to school. Two years elapse and vacation time comes. Nancy is to come to her new home and be chaperoned by Mary Caldwell, fiancee of the doc- tor. Teddy Wilmont, a local bachelor, tails In love with the girl, but Mary tells him of her origin, and he ceases his attentions. Heart- broken, she prepares to go back to school, and one day sees Mary drive up to the house in a carriage. The horse bolts and runs away, but Nancy succeeds in catching him, saving Mary's life: The poor girl Is injured in so doing, but is more than repaid when the doctor, disgusted at Mary for her disclosure, confesses his love for Nancy.

  **Date Added**  5/5/2015, 5:13:32 AM  
  **Modified**  5/5/2015, 5:14:23 AM

• **THE GLORIOUS ADVENTURE**

  **Type**  Film  
  **Date**  1918  
  **Loc. in Archive**  MPW_1918_07-08_movwor37chal.txt  
  **Extra**  00000

  Carey Wethersbee, who lives in seclusion with her spinster aunt in an old southern mansion, becomes imbued with a desire to see the world upon the death of her relative. Arriving in a small town at night she seeks shelter in the home of Hiram A. Ward, a wealthy mill- owner. The capitalist permits her to stay and Carey does not realize that she is defying convention in remaining at the house of Ward, who is a bachelor. Visit- ing the mills she is shocked at the condi- tions and reproaches Ward for his neglect of his employes. She sells Ward an old coin which he had long desired for his collection and distributes the money thus realized among the mill- workers, thinking that she may thereby relieve their plight somewhat. But, instead, her generosity incites a strike, and Ward's mills are wrecked. Ward accuses a certain man, but Carey learns upon investigation that he is innocent, and appeals to the mill- owner to remove the charge. He agrees to do so if she will marry him. She denounces him and then sets about to free the man. When she has done this proof comes to her of Ward's love and she finally accepts him. Feature Mae Marsh as Carey Wethersbee and Wyndham Standing as Hirami A. Ward.

One Dollar the Purchase Price of a Millionaire's Devotion. Stunt Suggestions: Paste an old silver dollar (the older the better) on a card and letter: "A dollar of 1811 brought Mai- Marsh happiness and a husband. Look over your old coins, then see The Glorious Adventure to learn how to dispose of them to the best advantage. It's at (house and date"). If you have the time, obtain a coin catalogue and offer to appraise old coins. You can work up a lot of excitement and direct it toward the play. Play up the name and portrait of the star and make this the foundation of your lobby work, using the company's displays. Aids: <ne one-sheet, two three-sheets, one six and one 84-sheet Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x2S. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ad Press book. Released July 11

**THE GOLDEN CHANCE**

**Type** Film  
**Date** 1916  
**Loc. in Archive** MPW_1916_01-03_movingpicturewor27newy.txt  
**Extra** 00000  
Mary Denby (E leo Ridgety) ; Roger Manning (Wallace Reid) ; Steve Denby (Hor- ace B. Carpenter) ; Mrs. Hillary (Edythe Chap- man) ; Mr. Hillary (Ernest Joy) ; Jimmy the Rat (Raymond Hatton) . Written by Jeanie Macpherson ; directed by Cecil B. DeMille. Steve Denby spends all the money he can get on drink and finally forces Mary, his wife, when the funds are exhausted, to seek e-o- ployment. In answer to a newspaper adver- tisement Mary secures a position as seamstress in the home of a wealthy society woman. Mrs. Hillary. Mr. Hillary is a promoter and wishes to interest the wealthy youij bachelor. Kog'h Manning, In a scheme which he is promoting. He invites him to a dinner party to me-c-t a beautiful young woman. The beauty fails to

**The Greater Courage**

**Type** Film  
**Date** 1915  
**Loc. in Archive** 1915_01-06_motography13elec_ftrade_MOT.txt  
**Distributor** Essanay  
**Extra** 00000  
**Running Time** Three reel  
ESSANAY'S three-reel production, "The Greater Courage," to be released June 12, and featuring Edna Mayo and Bryant Washburn, is woven around a story which is well adaptable for screen use. Edna Mayo as Peggy Lorraine does remarkably good work, while Bryant Washburn, the young' man who is timid and retiring and at a time when he could show his
admiration for Peggy falls down because of his timidity, is worthy of praise. Peggy Lorraine is sitting on the front steps of her home when she sees Gilbert and Lawrence Car-thage, sons of Judge Carthage, sitting on their front porch. She waves to them and immediately Lawrence, a dashing, self-confident chap, rushes over to see the girl, but Gilbert hesitates a few moments and then walks slowly over to her. Lawrence goes to get the girl some water and in his absence she tells Gilbert that he is too bashful. The next evening George Duncan, an unscrupulous Lawrence wakes a dying confession. bachelor, calls on Peggy and insults her. Just as the girl has managed to free herself from the embrace of Duncan, Gilbert Carthage comes in and Peggy tells him of Duncan's insulting her and asks that Gilbert put him out. The young man says nothing and does nothing, and Peggy, after seeing that George has gone out of the house, scornfully tells Gilbert to go. Before he leaves, however, young Carthage tells the girl Gilbert's pardon is granted. he will force Duncan to write her an apology in the morning. Peggy after Gilbert leaves writes Lawrence Car-thage a letter telling him of the insult and that she loves him. Gilbert goes to Duncan's home and there he sees Lawrence, who is on the same mission, that of making Duncan apologize to Peggy. He goes to the window and looks into the room where a quarrel is taking place between his brother and Duncan. A shot is fired and George Duncan is killed. Gilbert Carthage has been seen near the window and a revolver is found there and as Lawrence declares his innocence, Gilbert is arrested for the crime and absolutely refuses to make a statement. He is sentenced by his father to fifteen years of imprisonment. Some time later Lawrence Carthage, who has gone to the city, is seriously injured and sends for his father and Peggy. Upon their arrival he tells them of how he had gone to Duncan's home to demand an apology and expecting that Duncan would attack him had placed a revolver in his pocket. While they were quarreling an outcry was heard from the window and involuntarily he had shot through his pocket and then thrown the revolver from the window not knowing Gilbert was the one who had made the outcry. Lawrence dies and Peggy and the judge procure a pardon for Gilbert, who had kept silent because he thought the girl loved Lawrence. Peggy then tells him that she has always loved him and had written to Lawrence only out of pique, also that he is the man of the greater courage.

Date Added 5/1/2015, 11:49:11 AM
Modified 5/1/2015, 11:49:55 AM

Notes:

The Great Experiment

Type Film
Date 1915
Loc. in Archive 1915_01-06_motography13elec_ftrade_MOT.txt
Distributor Selig
Extra 00000
Running Time two reels
Abstract Reviewed by Clarence J. Caine. THE acting of Thomas Santschi and Bessie Eyton, coupled
with carefully chosen settings and a plot which lends itself excellently to the treatment it receives, makes the two-reel drama entitled "The Great The death of Ritta's mother. Experiment," to be released by the Selig Polyscope Company on Monday, April 19, a picture of great appeal. Mr. Santschi and Miss Eyton are cast for roles perfectly suited to them. The former is a wealthy bachelor with a relative in the country, and the latter a young waif whom he educates without letting her know who her benefactor is. Through their efforts the heart interest is kept at high tide throughout the picture and this at times is supplemented by situations carrying a strong dramatic appeal. The settings are scattered throughout the world, beginning in an American city, going to an African jungle, then to Cairo, Egypt, and finishing aboard a ship bound for the city in which the story began. The jungle scenes, in which wild animals from the Selig Jungle-Zoo are used, are realistic and the streets in Cairo so massive that they will excite admiration. The photography, which is even better than that found in the average Selig picture play, adds a great deal to the film. Experiment makes the two-reel drama entitled "The death of Ritta's mother. Experiment," to be released by the Selig Polyscope Company on Monday, April 19, a picture of great appeal. Mr. Santschi and Miss Eyton are cast for roles perfectly suited to them. The former is a wealthy bachelor with a relative in the country, and the latter a young waif whom he educates without letting her know who her benefactor is. Through their efforts the heart interest is kept at high tide throughout the picture and this at times is supplemented by situations carrying a strong dramatic appeal. The settings are scattered throughout the world, beginning in an American city, going to an African jungle, then to Cairo, Egypt, and finishing aboard a ship bound for the city in which the story began. The jungle scenes, in which wild animals from the Selig Jungle-Zoo are used, are realistic and the streets in Cairo so massive that they will excite admiration. The photography, which is even better than that found in the average Selig picture play, adds a great deal to the film.

The Great Question

The Great Question, a three-reel production, marks the launching of the Clipper.

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-12_motography00test_ftrade_MOT.txt
- **Distributor**: Clipper
- **Running Time**: three-reel
- **Abstract**: "THE GREAT QUESTION," a three-reel production, marks the launching of the Clipper.
brand of films on the Mutual program. This picture, featuring Harold Lockwood, the handsome and versatile leading man, as Morton Bagley, Jr., and May Allison, the winning little star, as Flora Donner, is to be released on September 18. A good precedent has been established and if the future releases prove to be as well directed and acted as this initial one the Clipper brand of films are bound to be popular. The story is one of which audiences never tire, and the handling of the scenes is done with remarkable cleverness, with the exception of one slip the director made. The hero is shown in one of the opening scenes reading a letter from Lois Valerie, an adventuress, and later, when the scene reverts to the day he receives this letter years before, he is seen to crumple the same letter up and throw it in the fire. The photography in this production is splendid and the leads are well supported by a strong cast, in which are Her husband later sees her in the arms of the manager and vows to kill them both. Vivian, Devaux, Durand, Blair Stanley and John Powell arrive at the circus and are seated in one of the prominent The return from the wedding trip. Eugenie Ford, who does very good work as Lois Valerie, an adventuress; Harry Von Meter as Morton Bagley, Sr., and William Stowell as Paul Armstrong, a friend of young Bagley. Morton Bagley, Jr., a young man who has had many love affairs, sits before the open fire in his apartments with a box of mementoes on his lap. One by one he takes out and destroys such mementoes, as they bring back his past love affairs. The last one to be taken out is a letter from Lois Valerie, an adventuress. The letter reads in part as follows: "Dear Morton: — I am writing to say farewell to you. Business comes before love, so although you are a dear little boy, I must say ta ta!"

Visions of the past immediately appear before young Bagley and we see his life from the night he first met Lois Valerie in a cafe up to the time of the reading of this letter. Morton Bagley, Jr., goes to a cafe with his friend, Paul Armstrong, and there is attracted to Lois Valerie, an adventuress. He manages to meet the woman and later many champagne parties for two take place in his bachelor apartments. His father hears of his attachment for the woman and gives her a large sum of money to relinquish all claims on his son. Young Bagley is heartbroken over the affair and finally concedes to go out West to his father's ranch and begin over. Out in the western country the young man meets Mora Donner, the daughter of a rancher, and their friendship ripens into love. The young people are married and return to live in New York. One night at a tango party at Bagley's club his wife discovers that he is paying much attention to another.... Scene from "The Great Question." woman present and is neglecting her. He finally gets up and leaves her in Armstrong's company. Armstrong, seeing a way to take advantage of the girl, does so by pretending to console her. He takes her to Bagley's room in the club and there attacks her. A porter in the club happens to see Armstrong's act and immediately goes down and tells Bagley, who rushes to his club room, finds his wife lying unconscious on the bed and young Armstrong escaped. Bagley suspects the worst and, after a fight with Armstrong, he pushes his wife aside and returns home. At the club all the women and men refuse to have any thing to do with young Mrs. Bagley, with the exception of one hard-faced woman, who takes her home with her. Arrived at the woman's home, the young girl realizes that she has been trapped, and manages to get to the telephone and tells her husband that she is a prisoner in this house. After an exciting fight, young Bagley manages to rescue his wife and then he loses no time in sending a message to his father telling him that they are returning to the ranch. We last see the young couple happy in each other's love out West.

The Grey Parasol

- **Type**: Film
- **Date**: 1918
- **Loc. in**: 1918_09-12_exhibitorsherald07exhi_0_ftrade_EXH.txt
"The Grey Parasol" tells of the adventures of a wealthy young chap. Two men, agents of one of the great American trusts, seek a mysterious formula, "Coalex," a substitute for coal, known to be in the possession of Estelle Redding (Claire Anderson). Wellington Cross is Hamilton Hill, a young bachelor, who is captivated by Estelle when he chances to see her in an umbrella shop. She has just obtained a parasol, with the handle hollowed out, to conceal the formula. Hill follows Estelle and is instrumental in rescuing her from the two men. Complications ensue in which Hamilton is encouraged to believe Estelle an agent of the German Secret Service. The parasol appears and disappears and likewise the mysterious formula, as all become involved in misunderstandings. But Hamilton retains his staunch belief in his estimation of Estelle's character and he is her champion until the end, when he hints that the parasol has served a double purpose. With her head against his shoulder, Estelle agrees. "The Grey Parasol" was written by Fred Jackson and directed by Lawrence Windom.

THE GRIP OF EVIL, NO. 5

This number presents the case of a young girl whose father is a drunkard and whose mother favors her son rather than her daughter, thereby preventing the girl from making the best of her opportunities. At the loss of her position through her mother's unjust treatment, she wanders about distracted and then tries to commit suicide by drowning, and is rescued by a young bachelor who afterward falls in love with her. In his home she is harrassed by her brother, who tries to collect money for gambling purposes.

THE GUEST AT THE PARSONAGE

Kenneth Disbrow, a wealthy bachelor, pays a visit to his old college chum, Rev. Boyd Birley. In a friendly argument, Kenneth makes fun of Boyd's fashionable congregation, and offers to give an automobile to the member of the Ladies' Aid Society, who can show a real charitable act done during the month. Kenneth decides. The minister makes the announcement, and the spinsters and widows of the church determine to win both Kenneth and the motor car. But Kenneth has been introduced to Rhoda Odgen, a country maid, with love at first sight on both
sides. Kenneth disguises himself as a tramp, and calls on Sarah Jane Smith, and others of the Ladies’ Aid Society, asking for charity. He does not get it. Sarah Jane, however, recognizes Kenneth as he walks away, and runs after him to bring him back. Instead she finds Bill Hykes, a real tramp, dressed like Kenneth. Bill gets a feed, but is "fired" when Sarah Jane discovers her mistake. Kenneth finds no charity in Dedham but he finds love. At the end of the month, the Ladies’ Aid meets to see who wins the auto. The minister carries the joke along, and leads Sarah Jane and the rest to a sheltered nook where Kenneth and Rhoda are deciding to become engaged. Sarah Jane reads the answer, and exit in disgust with her "fellow hypocrites.”

• The Happier Man

Type Film
Date 1915
Loc. in Archive 1915_01-06_motography13elec_ftrade_MOT.txt
Distributor Beauty
Extra 00000

Irving Cummings makes his debut as an American star in this production, he playing the role of William Summer, supported by Virginia Kirtley and Joseph Harris. A young newspaper reporter visits William Summer, a recently arrived millionaire bachelor, and interviews him on success in life. He tells her that years before he and Harry Warren, boyhood friends and business partners, both loved Lucille Page. Losing their fortune in the stock market, the boys both went west in search of gold. Harry wrote daily letters to Lucille, village gossip, and beautifully enacted cille, while the other was too busy with by such players as Ed Coxen and Winni- his work to write. One day a miner is found Greenwood. Mrs. Money, a wealthy woman, calls herself a Christian, since bequeathes half his fortune to the two men who befriended him. The boys realize that it will be better for one to turn home to Lucille, while the other shall have the mine and wealth, and Harry unselfishly gives Billy first choice. The latter's greed for gold decides him and he takes the mine, while Harry re-turns to marry Lucille. As the view is finished, Harry and his wife call she gives large sums for charity, though she brutally snubs her most needy neighbors. In the same village lives a gam-bler, big hearted and generous, but in the opinion of the villagers, an atheist, since he professes no religion. To the village comes one of God's unfortunate ones, weary and discouraged, with a child of a few months old in her arms. All those to whom she appeals for help turn her away, and Mrs. Money is one of those who particularly treats her with scorn. When the gambler learns her story he takes her into his own home, and there gives her shelter. He is attacked by a number of village gossips who demand that 'he drive the evil woman out of the village. He orders them from his premises and the following Sunday amazes all by taking her to the little village church, where their attendance creates consternation. N. G. C.

• THE HAUNTED BACHELOR

Type Film
The Head of the House

Type: Film
Date: 1916
Loc. in Archive: 1916_07-08_motionpicturenew141unse_ftrade_MPN.txt
Distributor: Knickerbocker
Extra: 00000

Frank Mayo plays a double role in this not very finished offering, which suffers from careless direction in some respects. The story tells how a wealthy bachelor gets a burglar, who resembles him, to play host to the bachelor's Aunt Mary and Cousin Lillian, in order to avoid marrying the cousin. The bachelor makes his getaway in a motor boat, taking with him a girl reporter, who happened to be on hand when the burglar made his entrance. The girl falls overboard, and the hero plunges after her. After swimming an unknown distance they reach a desert island, and have little difficulty in rigging up a raft, on which they float back to the mainland. They arrive just as the burglar is making a spectacle of himself at a ball. The hero meets him outside the house, and pays him off, after which he introduces the reporter as his fiancée. There is but one double exposure scene of any importance, and it is done well. The timing is very good. Mayo's work is quite acceptable, and Lillian West, Ruth Lackaye, and Jimsy Alaye are fair in their several parts. The direction is by Reaves Eason, and is open to criticism on more than one count, notably when he starts the pair from the island on a raft that is plainly all but sinking, and then shows them a few minutes later floating quite securely on the waves. As a whole, this is only fair entertainment, and offers virtually nothing which can be called really distinctive.

The Heart Breaker

Type: Film
Date: 1925
Loc. in Archive: 1925_08-11_exhibitorstrader00new_ftrade_ETR.txt

THE HEAD OF THE HOUSE

John Morgan, a rich bachelor, has a negro valet called Sambo. In a fit of rage he strikes the darky and thinking he has killed him, he puts his body into a trunk and plans to bury it. But Sambo re-Georgia through fright. Morgan waits till night and then takes the trunk to bury it and at every turn comes face to face with Sambo, whom he takes to be a haunting ghost. The movements of the doubly scared pair attract the police and both land in the station house.

Genre: comedy
Date Added: 5/4/2015, 5:19:44 AM
Modified: 5/4/2015, 5:20:21 AM

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Type: Film
Date: 1925
Loc. in Archive: 1925_08-11_exhibitorstrader00new_ftrade_ETR.txt

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Date Added: 5/2/2015, 12:27:00 PM
Modified: 5/2/2015, 12:27:44 PM

The Heart Breaker

Type: Film
Date: 1925
Loc. in Archive: 1925_08-11_exhibitorstrader00new_ftrade_ETR.txt

FRANK MAYO plays a double role in this not very finished offering, which suffers from careless direction in some respects. The story tells how a wealthy bachelor gets a burglar, who resembles him, to play host to the bachelor's Aunt Mary and Cousin Lillian, in order to avoid marrying the cousin. The bachelor makes his getaway in a motor boat, taking with him a girl reporter, who happened to be on hand when the burglar made his entrance. The girl falls overboard, and the hero plunges after her. After swimming an unknown distance they reach a desert island, and have little difficulty in rigging up a raft, on which they float back to the mainland. They arrive just as the burglar is making a spectacle of himself at a ball. The hero meets him outside the house, and pays him off, after which he introduces the reporter as his fiancée. There is but one double exposure scene of any importance, and it is done well. The timing is very good. Mayo's work is quite acceptable, and Lillian West, Ruth Lackaye, and Jimsy Alaye are fair in their several parts. The direction is by Reaves Eason, and is open to criticism on more than one count, notably when he starts the pair from the island on a raft that is plainly all but sinking, and then shows them a few minutes later floating quite securely on the waves. As a whole, this is only fair entertainment, and offers virtually nothing which can be called really distinctive.

Date Added: 5/2/2015, 12:27:00 PM
Modified: 5/2/2015, 12:27:44 PM
At a bachelor dinner Sid bets he can stop at "Cupid's Inn" for two weeks without marrying. The Inn is inhabited entirely by beautiful girls bent on matrimony. One girl to escape an unwelcome suitor dresses as a boy and fools Sid. When he discovers her sex he falls in love with her and is happy to lose the wager by making her his wife. This is a lavishly produced comedy which should prove pleasing to any audience. Lit- tle resort is made to slapstick. As a rule the laughter is brought out through some- what more subtle humor than usual. One of the best scenes is that showing the arrival of Sid at "Cupid's Inn." He swag- gers up quite sure of his ability to maintain bachelorhood. But his confidence quickly goes. Girls pop out from every nook and corner. Every window in the huge struc- ture contains a vision of fair femininity. Even the bus boy and hotel clerk are girls — not to mention the house detective. And they all have but one object — matrimony. There are some other good touches. One is the sequence showing the bachelor dinner where the wager is made. The pranks played upon the groom-to-be by his pals are good for many chuckles. In another scene he in- vites the heroine, disguised as a boy, to recall boyhood days by takinsr a plunge in the old swimmin' hole. Of course, there is the usual chase. But this is given a new touch by having the cou- ple fly in a circus chariot. An elephant is introduced also. The cast includes Sid Smith, Judy King, Jack Henderson and others. Exploit it as an Imperial Comedy. Invite all engaged couples to see it — or in fact all men and girls who wish to become engaged.
THE HEART OF NORA FLYNN

Type: Film
Date: 1916
Loc. in Archive: 1916_05_Clipper64-1916-05_ftrade_NYC.txt
Extra: 00000

STORY — Melodrama, with alight comedy relief. Written for screen by Hector TurnbutL Has well developed "sex" interest SCENARIO — Well written. DIRECTION— Cecil Do Mlle. director. ACTION — Not always convincing. SITUATIONS — Mechanical. Familiar triangle theme. ATMOSPHERE— Great. Wilfred Buekland, artistic producer. CONTINUITY— Lacking at times. SUSPENSE — Story too obvious. DETAIL — Particluarly well taken care of. COSTUMES — Right. ACTING — Marie Doro does not show to good ad- vantage.

PHOTOGRAPHY — Great. CAMERA WORK — Night effects, revolutionary in their radical departure from the conventional. LIGHTING — Impressionistic. One Ore light scene. In which Marie Doro is disclosed sitting with the two kiddies Is a remarkable piece of pho- tography.

EXTERIORS — Natural INTERIORS — Mostly photographed with a black curtain as a background. All are handsomely constructed and) In accord with story. BOX OFFICE VALUE — The story is Just passable, but the way It has been produced lifts it out of the ordinary class.

Just a fair feature at best REMARKS. The principal credit for any success that "The Heart of Nora Flynn" may enjoy must be divided between the camera man, Alvin Wyckoff, and the art director, Wilfred Buekland. The story treats of the efforts of Nora Flynn, an Irish servant girl, to frustrate the elopement of her mistress, Mrs. Stone, who Is carrv- on a flirtation with Jack Murray, a hand- line; afternoon tea drinking bachelor. Mrs. Stone has a beautiful home, good husband, two cute children, and in fact everything that any woman could desire. Her motive, outside of an In- born Inclina- tion to go wrong, In seeking the com- panionship of a man other than her husband Is not clearly shown. Perhaps she is the type of woman who doesn't need a motive. • At any rate. Jack Murray succeeds in securing Mrs. Stone's promise to run off with him and leave hubby and the kiddles flat on the lot. Mr. Stone happens to take an anto trip Into town on the evening of the proposed departure of his wife and Murray. He is driven by Nolan, the family chauffeur, who la Nora's sweethear They both overbear a conversation which refers to Stone's wife and her affair with Jack Murray. Ths conversation also Includes a slighting reference to Nora and the home breaking Mr. Murray. "Home, James! and forget the traffic cops and road rules !" in effect is tie immediate command of Stone. The chauffeur, Nolan, naturally of a jeal- ous disposition, fears that there may be some truth in the remarks concerning Nora and Murray. His attitude In this relation, by the way, is most unfair and denotes a bad lack of confidence In his sweet- heart Well, to continue, the chauffeur and Stone stanply burn up the road making, according to a close-up of a speedometer, sixty-live miles an hour. That's going some Indeed, and they arrive at the Stone domicile in seven or eight flashes. A copper, however, intercepts them Just as they are about to enter the house, and pulls the In- evitable summons out of his pocket and proceeds according to the usual custom to Inquire into the wbv and wherefore of the undue baste. This delay, however, does not prevent Stone and bis chauffeur from reaching the bouse just in time to prevent the departure of Mrs. Stone and her affinity. Mrs. Stone, seeing her husband from a window, sizes up the situation and prevails on Nora to hide Murray. Stone takes a revolver out of the always handy table drawer and calmly site down to await de- velopments. The chauffeur grabs the revolver, runs upstairs, and finding Murray In Nora's room, chases that love sick youth out of a window, and In a scuffle In the yard shoots hhn In the arm. Evidently he Is a thick lug for he Immediately jumps to the con elusion that Nora la unfaithful to him. He is arrested, and Mrs. Stone convinces her husband Murray came to see Nora and not herself. Hubby believes her. He's easily fooled. Nolan, the chauffeur. Is released on Murray's not pressing the charge, and acting on the suggestion of three newspaper reporters, goes to the Stones and demands that Nora tell the truth. He suspects now that she Is shielding Mrs. Stone, out Nora refuses to spill the beans and suffers dismissal rather
than Inform hubby Stone of the true state of affairs. The two children figure largely in her action of shielding Mrs. Stone, who la certainly a wonder at getting away with a bad situation. Nolan is fired also, and being out of a Job, decides that he might as well put a finishing touch to things, and proposes marriage to Nora, who accepts, and there you are. The acting is marred by etaglnees. Nora is Irish, but Marie Doro makes her a stage type rather than the genuine article. Miss Doro over-acts in the scenes calling for emotional treatment and does not use her eyes to good effect at all. Even the gardner, unprogrammea, Is made to talk convincing as a trusting husband. Lola May, as Mrs. Stone, offered a smooth and carefully studied portrayal. She was always at ease, and her work stood out to comparison with the forced! acting of most of the others. Mrs. Lewis McCord, In a very alight part, was excellent Billy Jacobs, as one of the Stone children, was a little too precocious, and ted the stage cheeild over much. -he night effects, especially one showing an autocycle cop preparing to mount his wheel, were magnificent. To the credit of the producers let us add that all the night scenes were dors, and the conventional moonlight tinting; did not enter Into the proceedings at alt A welcome omission.

**THE HEAVENLY VOICE**

Type Film

Date 1912

Loc. in Archive MPW_1912_10-12_movinwor14chal.txt

Extra 00000

Mrs. Smith, a widow, and her daughter, Mary, live alone. The widow has an admirer In the person of Major Lee, a wealthy bachelor. He does not make much prog-ress In his suit, however, until he discovers the widow's passionate love of music. One day while passing the village blacksmith shop, he hears the young blacksmith singing. The Major bribes bim to serenade the widow every evening, after which the Major goes In and reaps the laurels. After this bis progress Is rapid. Mary discovers the deception, but does not betray the Major. She meets the musical blacksmith, however, and they fall In love. The conspiracy Is almost successful, but disaster overtakes them on the night that the Major Is to propose. He Instructs John, the blacksmith, to be on band promptly at eight that night, but John, In the company of his sweetheart, forgets, and Is late. Meanwhile the Major has arrived, and after fuming awhile at John's de- linquency, decides to trust to past performances and goes In to propose. John and Mary arrive Immediately afterward and John, thinking he has beaten the Major after all, and expecting him any moment, begins to sing. The Major, however, Is on his knees pouring out his love for the widow. He starts up In consternation and horror. The widow comprehends the deception, rushes out and captures John, who is Innocently singing with Mary in his arms. She upbraids them all and breaks down and weeps. They soothe her and the Major explains that it was his great love for her which led to the deception. She finally be- comes mollified, weeps on his shoulder, and every- one is happy.

**The Heir to the Hoorah**

Type Film
Lasky-Paramount Production of Paul Armstrong Play. Reviewed by Thomas C. Kennedy

"THE picturegoer who is in search of an hour's good entertainment will make no more mistake in visiting the theater showing Lasky's picturization of "The Heir to the Hoorah" than did that producing organization in selecting this comedy Wilfred Lucas in "The Microscope Mystery The homecoming. by Paul Armstrong for motion picture presentation. "The Heir to the Hoorah" is certainly a good screen comedy. It provokes laughter and after the first half has passed it never does stop entertaining. The play is good and the production and acting is even better than the play. Thomas Meighan and Anita King head one of the most uniformly effective casts ever presented by the Lasky company. Mr. Meighan and Miss King are excellent and so are all the other players who appear in the picture. Edythe Chapman, Horace B. Carpenter, Charles Ogle, Ernest Joy and Joane Woodbury are included in the cast.

Carpenter and Ogle as Bud and Bill respectively fit into the picture splendidly. "The Heir to the Hoorah" is laid in California. The three bachelor owners of the rich Hoorah mine lament the lack of an heir to leave all their wealth to and in the dice-rolling contest to decide which of the three shall marry, the youngest either loses or wins or does both — at any rate Joe is to marry. It is some time before he chooses a wife and when he does it happens to be a girl whose mother encourages the match because Joe has lots of money. But Joe and Geraldine are really in love and were it not for the mother their home would never have known the trouble which comes when Mrs. Kent desires to maintain an establishment of "refinement and culture" as it were. Bud and Bill are not welcome in the home. They attend one affair but Bill tells a story that is considerably off color, judging by the results, which is that Bud and Bill are ordered out of the house. Then Joe learns that Geraldine married him for his money and he leaves. But finally there is a reunion and an heir to the Hoorah. The scenario was written by Beatrice de Mille and Leighton Osmun. Barring the introductory scenes, which jump from place to place a bit jerkily, the adaptation is most praiseworthy. The production was most ably directed. No opportunity to affect some pleasing touch from the picturesque characters provided by the story was overlooked. The photography is of the best Lasky brand and therefore a real delight.

**The Hesitating Bachelor**

Portraying the most amusing hesitations of a bachelor to make the plunge into matrimony. His nervous indecision is most divertingly shown, and his capture at last by the lady gives a droll finish to this mirth-provoking film.
• THE HIGHER JUSTICE

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: 1913_07-10_movingpicturenew81unse_ftrade_MVN.txt
- **Extra**: 00000
- **Running Time**: 2 reels

Brice, a rich young college fellow, sees a pretty country girl driving with her mother through the college street. He bets that he will make her acquaintance. He does so by pretending his motor car needs water and stopping at her father's door. He seizes the first chance to make desperate love to her, and her father, seeing this, orders him off the farm. She believes in Brice, however, and, meeting him again, accepts his offer to go motoring. One of his friends, as a joke, turns his collar about, pretending to be a minister. This gives Brice an idea, and the girl is tricked into a mock marriage. Brice disappears from college, the girl from her home. Detectives trace the young man, through his checks, to a country hotel. His father goes to him and, finding him with the girl, gives him a choice between leaving her or being disowned. Then Brice tells her the truth and she, stunned and heartbroken, sees him depart with his father. Now is shown the world's attitude toward the man and the woman. The man meets the joke and the glad hand, the girl the raised sword of society. Hearing that he is about to marry another, she goes to him and tells him she is going to be a mother. She begs him to give his son a name. He refuses while in another room the guests are at his bachelor dinner singing "For he's a jolly good fellow, which nobody can deny." A son is born to the girl, in poverty and disgrace. Later, a child is born to Brice's wife, who raises her son in luxury. Years pass. The poor girl's son rises step by step in the little office of a country lawyer and is at last admitted to the bar. Brice's legitimate son is sent to college and there follows in the footsteps of his father. Petted, spoiled and pampered, this son of wealth has never had a real chance. While his hardworking brother meets and falls in love with a simple country girl, he falls into the clutches of a female crook who takes all she can from him and is about to leave town with her pal. Young Brice follows them in his car, raises a quarrel with the man, whom, in a sudden outburst of anger, he murders. The woman prevents his escape. He is taken to town and his brother, who, of course, does not know him, is designated as commonwealth attorney to try his case. He does try the case, smashing the defense all to atoms and breaking his brother to pieces on cross-examination. During the recess of the court, his mother brings his lunch, and there she finds the man who has ruined her trying to bribe her son. The sight drives her mad and she denounces him. Allen finds it is his brother he is sending to the chair. But in his rage against the man who has ruined his mother he goes on with the case. The pitiful sight of his brother moves him, and he turns the trial on the father as the real criminal who has bred his son in vice and drunkenness and is the main instigator of the crime. The son, during the excitement of the denunciation, springs up. The pitiful sight of his brother moves him, and he turns the trial on the father as the real criminal who has bred his son in vice and drunkenness and is the main instigator of the crime. The son, during the excitement of the denunciation, springs up. His father tries to drag him back. The boy strikes him and falls dead. Later, alone in the cell, bending over the dead body of his son, Brice realizes the power of the higher justice which has spoken at last.

- **Date Added**: 8/16/2015, 6:47:05 PM
- **Modified**: 8/16/2015, 6:47:46 PM

• THE HONEYMOONERS

- **Type**: Film
- **Date**: 1917
Abstract
George is engaged to be married, and his bachelor friends have fun at his expense. They are all present at the wedding, and swear to abstain from maimonony forever. Cupid, however, aided by moonlight, shady lanes, etc., manages to soften their hearts, and one by one they sneak off to the minister's, are married, and swear everyone to secrecy. However, George secretly witnesses the weddings, and later invites them all for a cruise on "Honeymoon Yacht." Here he confronts them with the evidences of their guilt, and they confess.

Genre
comedy

Date Added
8/14/2015, 9:12:51 PM

Modified
8/14/2015, 9:13:11 PM

• The House

Type
Film

Date
1916

Loc. in Archive
1916_01-03_motography151elec_ftrade_MOT.txt

Extra
00000

Abstract
Elizabeth Burbridge. Sammy _, millionaire, is chided by his attorney who tells him he has had no worldly experience. Before long he gets into a fight and is loaded in a box car by two tramps after being knocked unconscious. He is put off the train and wanders to an unoccupied country home where he gains entrance and falls asleep on the couch. Ruth Wilton, a wealthy bachelor, who believes every suitor a fortune hunter, finds Sammy and thinks him a burglar and shoots him. Later his attorney shows up and reveals his identity and Ruth at last having John Jut 3 be his wife.

Date Added
5/2/2015, 11:03:39 AM

Modified
5/2/2015, 11:04:09 AM

• The Housekeeper of Circle C

Type
Film

Date
1913

Loc. in Archive
1913_03_clipper61-1913-03_ftrade_NYC.txt

Distributor
Essanay

Extra
00000

Abstract
A rattling good Western comedy, produced aa Essanay Western's usually are, and acted by good people. Nuf ted I Arthur Mackley, a bachelor ranch owner, after enduring the troubles that accompany self-housekeeping, advertises for a house-keeper, and secures what the oowpunehera aa Circle C Tote a "pippin." Their attentions overwhelm her, and the neglects her duties and la finally "canned" by Mackley. He then prints a sign, "Housekeeper Wanted; No City Gate Need Apply," and a-cks It upon a tree near his ranch house. t*he cowboys see It and plan a joke. One, Vrenchy, Is chosen 'to be toe "female" and. attired as ell
the sex should be, "she" secures the position. The boys, watcWns; from their shack, -fear that something has happened when Frenchy does not reappear from Hackley's place, and they go to Inves- a-gate. Blackley sees -one talking with bla Basic "girl," drives him .off and, determined •not to lose this one," proposes marriage, rer/thing la progressing In his favor until l hand comes in contact with Frenchy'a tmhavea chin, and when the wig falls, off there Is a wild scramble and a long chase, with Mackley hot In pursuit and taking ran- dom shots at Frenchy's flying skirts. The picture ends with a scene of toe cowboy VrIp* still living Into too distance and euctley realizing the joke. There Is a laugh every moment, and a Broadway audience heartily enjoyed It Tod.

Date Added 8/16/2015, 4:09:18 PM
Modified 8/16/2015, 4:10:06 PM

• THE HOUSE OF SURPRISE

Type Film
Date 1916
Loc. in Archive MPW_1916_01-03_movinpicturewor27newy.txt
Distributor Essanay
Extra 00000
Abstract The cast: Sammy Bennett, a mil- lionaire's son (John Junior) ; Ruth Wilton, a wealthy bachelor girl (Elizabeth Burbridge). Sammy Bennett, son of a millionaire, is chided by his attorney who tells him he has had no worldly experience. Sammy takes the lecture to heart and starts in search of ad- venture. Before long he is engaged in a fight. This one is followed by many more and finally he is loaded in a box car by two tramps after being knocked unconscious. He is put off the train and wanders to an unoccupied country home where he gains entrance and falls asleep on a couch. While he sleeps, Ruth Wilton, a wealthy bachelor girl, enters, who believes that every suitor is a fortune hunter, and who has fled from her city home to a newly acquired country place to escape the attentions of un- welcome suitors. She takes Sammy for a burglar and shoots him in the ankle. After doing so she repents and offers him a job as janitor when he recovers. She finds herself more than interested in him. The cook falls in love with him and finally is discharged by her jealous employer. Sammy is then made cook, and it is while he is thus employed that he is discovered by his attorney and his iden- tity made known to Ruth. She at last has found a man who is not a fortune hunter.

Date Added 5/5/2015, 4:57:32 AM
Modified 5/5/2015, 4:58:17 AM

• The House With Nobody in It

Type Film
Director Richar Garrick
Date 1915
Loc. in Archive 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
Distributor Gaumont
Extra 00000
Abstract "The House With Nobody in It" was prepared for the screen by the Rev. Dr. Clarence J. Harris, Gaumont editor, and was produced under the direction of Richard Garrick, Gaumont
director. The story of the photodrama centers about an exclusive home maintained by an aged woman, of whom her beautiful young daughter is her sole companion. At the death of her mother, the girl, now penniless, goes into the world to seek a living. A bachelor artist who scorns women meets the young girl by accident and finds himself facing the girl of whom he has so frequently dreamed but whom, he told himself, never existed outside of imagination. Later the now deserted mansion becomes the center of unexplained and continued flashes of lights, which appear every evening after dark. These mysterious flashes lead to reports that the house is haunted and the populace shun it as they would the plague. Many and varied are the experiences that befall the young girl.

Tags:

• bachelor-artist

• The Innocence of Ruth

Type Film

Date 1916

Loc.in Archive 1916_01-03_motography151elec_ftrade_MOT.txt

Distributor Kleine-Edison

Extra 0000

WILLIAM ADDISON LATHROP is the author of "The Innocence of Ruth," a story whose admirable qualities serve as a basis for good acting by Edward Earle and Viola Dana and a particularly artistic production by John H. Col-lins. In this Edison five-part comedy drama of youth the Kleine-Edison service offers an entirely satisfying picture, taking story, acting, production and photography in account. The lighting is very pretty and the photography whether the scene be interior or exterior is clear and deep. Viola Dana is a little orphan living in the home of a millionaire bachelor in whose care her father entrusted her. It is a part which gives the winsome and resourceful little star frequent occasion for the display of her remarkable talent and screen technique. In the light moments she charms and she is forceful in the dramatic situations, while in her scenes with Reynolds who successfully urges her to drink slightly too much wine, Miss Dana's good taste in portraying her dizziness with such delicacy entitles her to unstinted praise. Equally convincing and effective is the performance rendered by Edward Earle, seen as the pleasure loving bachelor who changes from his disinterested, fatherly attitude toward his charge to that of her lover. He makes Carter an attractive and realistic person, practicing a restraint that is at once telling and artistic. His characterization is consistent and by his natural, untheatrical presence he heightens the value of situations such as are only too often over-acted in pictures. Mr. Earle's performance is a finished one. The story tells of an idle, rather fast living young chap who takes only a fatherly interest in the pretty, affectionate girl who, since her father's death has lived in his home. Not until a former friend of his attempts to make her the object of his rather untamed love is Carter attracted by the charming girl. Reynold's mistress persuades Ruth to call at their apartment. The libertine is unsuccessful in his designs, for Carter comes to the place on a matter of business and find-
The Intrusion of Isabel

Type: Film
Date: 1919
Loc. in Archive: MPW_1919_04_movwor40chal.txt
Distributor: Pathe-American
Extra: 00000
Running Time: 5 reels

THIS five-reel American-Pathe production, entitled "The Intrusion of Isabel," strikes this particular reviewer as being one of the best examples of straight comedy he has seen on the screen. It is not to be confused with the farcical, uproarious sort of concoction so often presented, but belongs in the category of polite comedy, a very different thing and one more difficult to make successful. The plot conception of the author, Joseph Franklin Poland, is one that Pinero himself might not be ashamed to father, except that it is far more juvenile in character than that of the Pinero plays. It deals with the adventures of an unsophisticated brother and sister, reared in luxury in the South, but thrown upon their own resources in the city. Mary Miles Minter and J. Parks Jones are fine types for these ingenuous babes in the metropolis and they are supported by a thoroughly competent and agreeable cast. The situations developed in this story—pique the interest tremendously, yet at the same time reflect an admirable delicacy of feeling. The tone of the comedy is of the very best. Cast. Isabel Trevor Mary Miles Minter Bert Trevor J. Parks Jones Mammy Johnson Luoretia Harris Jack Craig Alan Forrest Lois Randall Margaret Shelby- Henry Whitney George Periolat Marian Whitney Myr Land Directed by Lloyd Ingraham. Author — Jos. Franklin Poland. The Story. Isabel and Bert Trevor are left penniless at the death of their father, and are forced to sell their old Southern home. They come to New York, with their negro mammy, and Bert, after much difficulty, secures employment as valet to a rich young fellow, named Jack Craig-. Bert does not wish to make known his menial occupation and tells his sister he has been taken into partnership by Jack. Later Bert takes some money from Jack and goes to Montana, where he proceeds to make good. Isabel and Mammy Johnson, after the departure of Bert, go to Jack Craig's home and take the rooms which Bert had said belonged to him in the partnership arrangement. Jack Craig, though astonished, plays the part of a good sport and permits them to remain. His own sister, Mrs. Marian Whitney, comes to visit him and is scandalized at the situation. But she is attracted by Isabel's graceful beauty and determines to introduce her into high society. She also wishes Jack to marry the girl, but the latter is involved with an adventuress and it is not until later that a happy consummation of Mrs. Whitney's desire is achieved. Bert in the meantime returns and pays back his debt to his prospective brother-in-law. Program and Advertising Phrases: Dainty Mary Miles Minter in Lovable Characterization of a Southern Girl in the Metropolis. The Story of a Girl Whose Romance Started With Her Innocent Intrusion in a Bachelor's Apartment. Though She Was Really Intruding, The Hero Was Glad to Make Her Intrusion Into His Life a Permanent Arrangement. Excellent Example of Clean Comedy Featuring Dainty Mary Miles Minter. Advertising Angles: Mary Miles Minter is your chief selling point. Play up the name as fully as possible, using plenty of pictures to back up the announcements. For the story angle play up Mary's intrusion in which she moves into a bachelor's home in the belief that her brother owned half of the place when in reality he was a valet. Make this point vivid, but keep it clean. Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays. 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Genre: comedy
Date Added: 8/15/2015, 10:08:07 AM
Modified: 8/15/2015, 10:10:22 AM
**THEIR DELAYED HONEYMOON**

Josette, the pet of mamma and papa, was engaged to be married to Joe Jackson. The engagement proceeded exquisitely until one day during tea at Josette's there came a telegram. The telegram was from his father, stating that Joe must acquaint himself thoroughly with the business routine of the family's chain of warehouses all over the world before he could marry and become one of the family business heads. The firm was large and it would take him at least a year to accomplish the task. Mamma and papa as well as Andre Ternay, Josette's godfather, a Jolly bachelor, were all at the party. Consternation reigned. Amidst tears, Joe left Josette to embark on his tour of the family warehouses. Then another startling bit of news was later received. Josette's Aunt Amelia, who was very wealthy, died, and her will revealed the fact that her wealth went to Josette if she married during her eighteenth year and no later. Josette was just eighteen. By the time Joe Jackson would return from his tour of inspection she would be nineteen. It was on the night that Andre was having a very informal and decided-ly Bohemian dinner at his bachelor apartments that Josette, who had been sitting with her mama and papa in the living room of their home, leaped suddenly to her feet, her face all smiles again after a week of gloom. "I have it!" she cried impetuously. "Have what?" demanded her mama, disturbed in the reading of a delicious scandal on the front page of the evening paper. "I'll let you know. I must go to Andre Ternay's at once!" From this point complications set in which make this comedy-drama an unusual mixture of laughter and tears.

**THE IRONY OF FATE**

Virginia Jameson, a girl of lovely disposition, is wooed by a man much older than herself whom she very much dislikes, but who stands very high in the favor of her parents. She might have married another man had not fate decreed otherwise. She meets and accidentally escapes the man she could have loved and would have married; she stooped to lie her shoe-strings, diverting her attention from him. Had their eyes met, both their lives would have been different. Leroy Farley, the man favored by her parents, prevails and she marries him. Her life is unhappy, notwithstanding his great riches and social prominence. One day, out for a stroll, she meets some little children, her heart goes out to them as she thinks of the comfort they might be to her were they her own. As she stoops to kiss one of them, Harry Weston, the man whom she could have loved and would have loved her with all his heart, happens by, gazing with admiration on her and the scene before him. As a married woman, she naturally repulses his stare and passes on to her home, where in meditation and loneliness, she thinks of her unsatisfied life and the irony of fate. While she is thus engaged, Harry Weston, in his bachelor apartments, pictures in his revery. life and what it might have been made to him had he married.
the woman he met and could have loved.

THEIR QUIET HONEYMOON

**Type** Film  
**Date** 1915  
**Loc. in Archive** MPW_1915_12_movpicwor26chal.txt  
**Extra** 00000

Eddie and Lee are the star members of the Bachelors' Club. Wednesday night is the usual calling night among the members of the club and Eddie and Lee are generally the only members left on Wednesday night. Eddie accuses Lee of staying in because he hasn't a girl. Lee gets sore and makes a bet with his friend that the first one to marry will pay the other $500. Eddie agrees. Wednesday night Eddie begins to slip. Having been apart from the fair sex for some time, Eddie "makes hay while the sun shines," and he and the girl decide on a quick marriage. Lee, too, has been scouting about and finally finding "the only girl in the world," decides it would be safest to marry her then and there. The arrangements are made for the next day. The next day Lee has a bunch of flowers for his bride, and, being met by Eddie, tells him they are for a sick friend. Each of the boys gets married, unknown to the other and slips off to what they think is a quiet hotel. Arriving in their rooms Eddie tells his wife of the bet and tells her if she will help him keep the secret, he will split the bet with her. Lee, in his rooms nearby, tells his wife about the bet and how, if his friend would find him, it would cost him $500. The two boys leave their wives to go after their baggage and meet in the bar-room. They naturally make excuses. The two bellboys who had shown the newlyweds to their rooms are standing nearby and hear Eddie and Lee tell each other they are still single. The bellboys get suspicious and decide to watch the two. As Eddie returns to his rooms he meets Jane in the hall looking for her hubby and as they are old friends he goes in her room to chat. One of the bellboys sees this. Lee, returning, meets Betty in the hall and they prove to be old friends. Fearful of being seen by Eddie he goes into Betty's room. The other bellboy sees this and hurries to tell the house detective. The detective calls the police and, accompanied by the bellboys, determine to raid the rooms. Eddie hears the knock on the door and takes refuge on the fire escape. Lee, hearing the confusion, thinks it is Eddie and also goes to the fire escape. The two friends meet and in order to keep out of trouble, go to the right rooms. When the detectives come in the newlyweds are highly indignant and it takes a lot of apologies on the officers' part before the matter is fixed up. Eddie and his wife then go to Lee's room and declare that as the race was a tie, the bet will be called off.

The Irresistible Lover

**Type** Film  
**Date** 1927  
**Loc. in Archive** 1927_07-12_filedaily4142newy_ftrade_FDY.txt  
**Extra** 00000
Abstract

PRETTY LITTLE ROMANCE BUT FAR AND AWAY TOO LONG. STORY NEVER WARRANTED SEVEN REELS. SOME CUTE TOUCHES AND OCCASIONAL GOOD HUMOR. Cast . . . Lois Moran a very charming miss who falls head and heels in love with Norman Kerry, a heart-killing bachelor who acts with much commotion — far too much. Gertrude Astor good in a small part. Others Lee Moran, Myrtle Stedman, Phillips Smalley, Arthur Lake. Story and Production . . . Romantic comedy. Norman Kerry fails to prove “The Irresistible Lover” as far as the audience is concerned. He enthralls pretty Lois for the most of the footage, but even she doesn't always seem to match up with the enthusiasm she endeavors to put over. It's a cute little yarn, but oh, so short of feature possibilities, much less the extreme footage accorded it. William Beaudine has a long list of worthy entertainments to his credit but somehow he missed on this one. There are incidental cute bits and some thoroughly original touches but even these are lost in the mass of fussy detail. Kerry's long suit is breach of promise suits until Lois happens along and he really falls in love. Direction . . . Wm. Beaudine; much too long.

Date Added 8/18/2015, 9:11:28 PM
Modified 8/18/2015, 9:11:58 PM

• THE ISLE OF CONQUEST

Type Film
Date 1919
Loc. in Archive 1919_07-12_filmdailyvolume9910newy_ftrade_FDY.txt
Extra 00000

AS A WHOLE Well produced society drama affording star some good opportunities. STORY Picturization of the difficulties of love and romance in high society. DIRECTION Could have been greatly improved PHOTOGRAPHY Excellent LIGHTING . . . Good CAMERA WORK Capable STAR Did her usual capable work SUPPORT Generally good; Wyndham Standing scored in lead. EXTERIORS Very good INTERIORS All that could be desired CHARACTER OF STORY Modern society drama, clean and inoffensive. LENGTH OF PRODUCTION . . . About 5,000 feet This had all the possibilities of a big picture as pictures go, but somehow it does not get over that way. It is certainly a novel situation to bring a man, who has gone through the tortures of hell on account of one woman, and a woman who has gone through a like experience on account of one man, together on a desert island, and then work out their regeneration. This is a good situation but the director has missed fire on it and failed to bring out in a thoroughly convincing manner the emotional changes that must take place in a man and woman under like circumstances. As it stands it is a good picture and it probably will get over but due largely to the popularity and general attractiveness of the star. Miss Talmadge gives her usual good performance throughout the entire offering and is ably supported by Wyndham Standing and a good cast. The picture has been elaborately produced and there is some beautiful photography and artistic lighting effects. But while these help bolster up the work of Miss Talmadge they do not compensate for the neglect of story possibilities. Whether this is the fault of the director or the scenario requirements is hard to say. Possibly the responsibility is equally divided for an enormous amount of footage is taken up leading up to the big situation. Ethel Harmon, Norma Talmadge, is a young girl just budding into womanhood. She and her sister Janie, Natalie Talmadge by the way, youngest sister of the star, are in a convent. Their mother, a widow, is a fashionable society woman about at the end of her resources. She tries to capture Van Surdam, a wealthy bachelor, and fails. John Arnold is a young ship builder in love with Claire Wilson, a shallow, frivolous, young thing, fond of high life and gaiety, and without great moral stamina. While Arnold is away on business she and Van Surdam become infatuated, and she throws Arnold over, and goes to live with the other man. Arnold goes to pieces and
tries to drink himself to death. Mrs. Harmon realizes that she cannot capture Van Surdam
herself, takes Ethel from the convent and grooms her for the sacrifice. She is successful and
Ethel and Van are married. Ethel's experience as the wife of Van Surdam is such as to make her
hate all men. At the end of a year Van's health is bad and his doctor orders a long sea voyage.
Arnold has sunk so low by this time that he ships as a stoker. The ship is wrecked and Arnold
and Ethel are thrown together on a desert island. He hates all women and she hates all men.
Gradually they find they are both wrong and they fall in love with each other. After waiting
six months they come to the conclusion that it is not necessary to wait any longer. On the night
on which they are to perform a marriage rite Ethel's husband and family come to the rescue.
On the yacht, however, Ethel refuses to permit her husband to possess her, and in a fit of
drunken rage he dies of heart failure. After a year Arnold and Ethel are married. Others in the
cast were Charles Gerard. Elder Hop- per, Claire Whitney, Gareth Hughes and Joe Smiley.

**The Isle, of Content**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
- **Distributor**: Selig
- **Running Time**: Three reels
- **Abstract**: This drama concerns persons of different generations and so easily consumes the three reels. The scenes, which are laid on the desolate island, are very realistic. His wife proving faithless, an old seaman takes his daughter and lives alone with her on an other-wise uninhabited island. On his death she is left alone. A ship is wrecked and a man, formerly rich, is cast on the island. He discovers a bag of diamonds that the girl had been saving. Finally, the two signal a ship and are taken back to civilization. Married, their life is unhappy, because the man cares more for bachelor life than a married existence. Finally she has him drugged and takes him back to the island, where they resolve to remain for the rest of their lives.

- **Date Added**: 5/2/2015, 8:40:16 AM
- **Modified**: 5/2/2015, 8:40:52 AM

**THE JARR FAMILY SERIES**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: MPW_1915_04-06_movingpicturewor24newy.txt
- **Extra**: 00000
- **Abstract**: When Jack Silver, Jarr's young bachelor friend, comes into a big fortune the Cacklebefry girls, visiting the Jarrs. at once draw lots to see who shall set their cap for the suddenly wealthy young man whom they had previously snubbed because he was poor. Gladys wins and Jack
falls an easy victim to her matrimonial wiles. Irene becomes jealous of her sister's good fortune and intermixes a few sprays of poison ivy in the bunch of beautiful roses she sends her for the wedding. The box of roses is delivered to Mr. Jarr, who takes the expressman around to Gus's place, where he stands a treat. The box lid comes off and Gus and his friends all take long whiffs of the flowers and, of course, incidentally come in contact with the poison ivy. The same thing happens at home. The day of the wedding Mr. Pinkfingers, Jack's best man, has a dreadful case of "nerves" when he discovers the groom is sick abed with the poison, and rushing over to the Jarrs finds everybody except Mrs. Jarr has fallen victim to the mysterious disease. Gus and the bunch, their faces and hands swollen all out of proportion, start on a punitive expedition to Jarr's flat, for they think he has played a practical joke on them, but his appearance convinces them he is innocent. Irene arrives and is forced to confess her guilt. The roses and ivy are thrown out the window, landing on the head of Jabez Smith, Jarr's boss, and his fair young bride. Clara Mudridge-Smith. The bunch just leaving Jarr's home see the whole Smith party smelling the roses, and return home in unholy glee at the thought that "there will be others."

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**THE JOURNEY'S END**

- **Type**: Film
- **Date**: 1921
- **Loc. in Archive**: 1921_07-09_exhibitorsherald13exhi_ftrade_EXH.txt
- **Extra**: 00000

A Hugo Ballin production worthy of highest praise. A full length feature without a sub-title, and a cast of only three important principals, scores as an interesting and unique photoplay. Here is something different! A fine example of acting of sufficiently intensive concentration so that subtitles, though conspicuous in their absence, are not necessary. The story unfolds and tells itself without them. Whether or not this is an asset it is hard to determine. It is a matter of taste. But in any event it is something new. Hugo Ballin, who directed the photoplay "The Journey's End," has submitted a convincing example of his ability to create new picture values. It is well directed, as may be imagined from the fact that the understanding of the story depends upon the action alone, there being no descriptive nor spoken titles. The lighting is consistently good, except for a few spots, and the camera work commendable. Mabel Ballin, in a trying role, may be thought to overact at times, yet without the emphatic portrayal of the feelings of the girl heroine, the story would not hold together so well. The other principals are equally capable. George Bancroft's splendid as the iron worker, while Wyndham Stand ng is pleasing except for the touch of conceit which, together with a sort of cynical air, slightly mars his performance. The part is one calling for a sympathetic heartfelt portrayal. The story, adapted from the book "Ave Maria," written by a Dominican Nun, is intelligently portrayed. It depicts a con-dition in family affairs that one would not credit the author of imagining with so much consideration for a peculiar situation. It begins in Rome. In a convent there a girl finds herself without funds and about to be obliged to enter into the world with no experience other than she has gained within the walls of the institution. She writes an uncle in America, explaining the situation and receives a reply that she is welcome to come to his home until she is able to find employment. The uncle, unhappily, is a man of little character and encumbered with a sloven, drunken wife. Leaving Rome, the girl finally arrives in a Pennsylvania town, where the uncle lives and works in an iron mill, as does also a friend. Regan, who lives with the couple. The wife, far from pleased with the prospect of the newcomer to begin with, and less when she finds her to be beautiful in face, form and nature, immediately makes things as unpleasant as possible and
before the girl begins the new life she is determined to seek other quarters. Regan goes with her. He, recognizing her innocence, and having fallen in love w'th her, marries her without the child-wife knowing what marriage is all about, and in ignorance that her husband at one time was wanted for murder. Three years elapse. We find the Regans in their home, humble, but scrupulously clean. She still clings to the reading of the classics and to playing master-works upon the crude organ, her single musical instrument. The owner of the mill in which the husband works is a young and handsome bachelor. He meets the child-wife when calling at the house to give instruct'ons to Regan. His friendly in- terest develops into love, which he nobly controls but which is responded to by the girl to the extent that she finally decides to leave home. The husband blames his employer, who has nothing whatever to do with the disappearance. After a van search, the husband, in a fight, almost kills a man, and in a disas- ter, another man is killed. The husband places a letter in the pocket of the unfor- tunate victim and when he is taken to the morgue, the papers declare him to be Regan. The mill owner meets her again, there is another union, and the happy couple start on a honeymoon to the scene of the girl's childhood Rome. Regan, under an assumed name, has also gone to Rome, and become a gardener in a monastery. When. i: their sightseeing, the couple come upon Regan an intense dramatic scene is enacted. The shock kills Regan, however, and brings "The Journey's End" to a happy one.

THE KIND OLD MAN

Type Film
Date 1912
Loc. in Archive MPW_1912_07-09_moviwor13chal.txt
Extra 00000

We find a very good story in this picture in which the situation depends almost wholly on the idio- syncracies of one character, a benevolent old bachelor; but its action, at first, is slow. A short story may hold the interest when the character draw- ing progresses slowly; but the best motion picture needs a somewhat speedier progress such as we find in this picture only in the last portion. The flavor of the picture is thoroughly good. It tells a pleasing love story, romantic, fresh and wholesome, and it will be widely liked.

THE KITCHEN MECHANIC

Type Film
Date 1913
Loc. in Archive MPW_1913_10-12_movingpicturewor18newy.txt
Extra 00000

Sal, the kitchen mechanic, has a beau In the pineleman on the be.1t and he visits her In the klt'h- hen. Her mistress, an old maid with money, is receiving a Tislt from Hiram, a crusty bachelor at the time. She has occasion to go to the kitchen and there meets Sal's fellow. She falls a victim to
his charms and he makes love to her. Sal enters and chases the pair out of the room. The next evening, when Hiram comes to visit the old maid, Sal determines to turn the tables on her mistress and win him. Hiram falls for her and they are having a delightful time when the old maid enters. There is an awful fuss; the old maid runs to the street and returns with the policeman. He, remembering his old love, refuses to arrest her and begs her to return. They leave together while the old maid attempts to explain with difficulty to Hiram.

**The Lady of the Snows**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_04-10_pictureplayweekl01unse_ffan_PPM copy.txt
- **Distributor**: Essanay
- **Extra**: 00000

Can a man love two women at once? You are bound to be surprised by the answer to that question which is given here in this story of the three-reel Essanay feature film. It has many thrills, as the fact that it deals with the Royal Northwest Mounted Police promises. The cast: Patricia Sutherland / i-r-i J. c Edna Mayo Gloria Templeton / Richard C. Travers Helen Mason Betty Scott Hillaire de Betrand Earnest Maupain HELEN, I love you!" Charlton Trevelyan breathed the words in the ear of Helen Mason. He sat beside her on the chaise lounge, in front of the fire in her London drawing-room. She was unquestionably a beautiful woman. Her dark hair and lashes set off her ivory-white skin to perfection. And yet a beholder might have thought her chin was a bit too pointed, and her lips a little too thin. These things made her look as though her nature was shrewd and calculating — which, indeed, it was. Now, as she returned the ardent gaze of the tall, square-shouldered, handsome young man who leaned toward her, she did so with a measuring expression in her gray-blue eyes. She took stock of his good looks, of the admirable way his clothes fitted his lithe form, of the whole air of breeding that his descent from an ancestry, which was among the best in England, gave to him. Yes, she told herself, he was all that a girl's heart could wish for in a husband, so far as external appearance went. But Trevelyan, a bachelor, without living kin, had an income, as she had found out, which was barely enough to permit him to hold the place in the upper circle of English society to which he had been born. To become his wife, thus dividing that income in half, one would have to resign, descending to a lower sphere with him. For more than a year, Trevelyan had been an adoring, though unavowed, suitor for Helen Mason's hand. And throughout all that time, she had been trying to decide whether or not to accept him when he should propose, without being able to make up her mind. She wished, from the selfishness of her nature, to own him as the prize for which so many other women of their set had angled, and still were angling, in vain. If that was love for him, then Helen loved Charlton Trevelyan for himself alone, as much as she could love any man for that reason. But now she was thinking, could she be content with him and his insignificant eight hundred a year for the rest of her life, when she might become the mistress instead of an unlimited fortune by answering "Yes" to the proposal that she had already received from another? The Honorable Travers Langdon, a member of the Canadian Parliament, had crossed her path six months before, on a visit from his native Dominion to carry out a mission of state in the British capital. When he had laid his heart and his vast wealth at her feet, Helen had still been unable to decide whether to give Trevelyan up. She had promised the statesman, at the time of his return to Canada, that she would give him a final answer within a half year. In one more week, the time would be up. "I love you, darling," Trevelyan
repeated his avowal, "madly, till I feel that I cannot live another hour without you! Tell me, is there any hope? Will you be my wife?" Helen lowered her eyes to the fan in her hand. "I cannot say now," she replied. "Give me a fortnight's time — I haven't made up my mind yet."

But she wasn't telling the truth. For she had already made her decision. It was against Trevelyan's physical attractions, in favor of Langdon's riches. Two days later, Trevelyan learned from their friends that she had sailed for Canada to marry his wealthy rival. He took the blow hard, for he had loved Helen Ma- son as he could never love another woman — or so he believed. During the next six months, Trevelyan flung himself into all sorts of dissipation. He was reckless of what be- came of him. His life was wrecked, by what Helen's acceptance of his constant attentions made little else than his jilt- ing. It made small difference what he did now, he bitterly reflected. One evening at the club he saw a group of his friends collected around one who was reading to them from a newspaper. They were laughing, and slapping one another on the back. Then some member of the party, catching sight of Trevelyan, gayly called to him: "Come over and see this, you lucky dog! Here's an heiress who wants you to marry her. Or, that is, she won't in- herit all her dear, dead papa's millions unless you do!" Taking the thing at first for some silly joke on the part of his clubmates, Trevelyan approached the group. The one who had been reading from the pa- per, handed it to him to look at. It was a copy of a Canadian daily, Trevelyan saw. The young man who had first dis- covered it on the club reading table, where it had arrived only that evening from the North American possession of England, pointed out with his thumb an item on the first page. Trevelyan, frowning in puzzled surprise as his eye PICTURE-PLAY WEEKLY 11 lighted on his name in the heading of the piece, read it through. It stated that a young and beautiful Canadian girl, Miss Patricia Sutherland by name, had just been left her father's entire fortune by the terms of his will, on condition that she marry Charlton Trevelyan, whose father had been the dearest friend of the girl's deceased parent. Trevelyan lowered the paper, his brows knit together as he ransacked his memory. Yes, it came back to him now; he had heard his father speak of an old chum of his named Sutherland, whom he had lost track of in the years preceding his own death. But why should the girl's father have made such an eccentric will — calling for her marriage with a person whom neither had ever seen? The answer was simple enough: prob- abley esteeming Trevelyan's parent as the finest man he had ever known, and be- ing aware that he had had a son who must be like him, he deemed that he' would be the safest man into whose keeping he might intrust his daughter's happiness. The expression of earnest thought that had replaced the one of mystification on Trevelyan's face slowly faded out be- fore a cji- nical smile. The pace he had been setting for the past six months had poisoned his mind as well as body. Dissipation had warped his outlook on life. His faith in the goodness of humanitarian- in general having been shattered by the sight of Helen's mercenar- marriage, he had uncons- ciously lowered the standard of his own moral code. He had been thrown over by her because he was not well off. ell, why not adopt some of her mercenari- ness himself? Here was a chance of- fered him for the picking up. to become richer even than the man she had mar- ried in his stead. Turning back to his friends, Trevelyan said nothing of the sudden decision he had reached, as he re- plied to their jesting comments on the newspaper storj" in kind. But the deter- mination that had taken root in his mind was to go to Canada and marry this girl for a half interest in her legacy. Three weeks later, Trevelyan stepped off the boat at Quebec, and thence took the train across the northern end of the continent to the cit- which the newspa- per had said was Patricia Sutherland's home. The item had also mentioned the fact that the girl lived with her uncle, the Archbishop Hillaire de Betrand. At the prelate's residence, Trevelyan presented himself in the course of the next twenty-four hours. He informed the archbishop that he was the Charlton Trevelyan referred to in the late Rob- ert Sutherland's will, and the account of across the room to halt in front of him. "My niece," he announced, placing his hands on Trevelyan's shoulders, and searching his countenance closely, "is not here just now. She is enjoying a short vacation — elsewhere." His e3"es continued to scan the young man's face. The half-breed did not make good his threat of what he was going to do if Trevelyan tried to close up his place. The new member of the Canadian Mounted Police had proved himself too bra-••e a man to be trifled with. it which had been printed in the news paper. Having seen the item, he ex- plained, he had come all the
waj- from England to fulfill the instrument's terms by marrying Patricia, if she were willing to accept him. The old archbishop, with the ugly, big- limbed bodj- of a Caliban under his black gown of office, and the sweet face of a saint above it, rose and slowlj- came "But perhaps." he went on, with an inscrutable, grim tightening at the cor- ners of his lips, "'we will not send for her about this matter just j-et'? " He shook his head gravely at Trevelyan. "You look pale, m}- 3-oung friend, and there are bad rings around j-our eyes. A few months in the open air up here will be a good thing for you. How would you like to become a member for 12 PICTURE-
PLAY WEEKLY a while of the Northwest 4lounted Po- lice? At the mention of that name, magic to all young men with red blood in their veins, who have read of the daring ex- ploits of that picked organization, Tre- velyan's eyes sparkled with the first gen- uine interest that had lighted them for months. "Do you think it could be arranged " he began eagerly. "Have you ever had militarj- train- ing?" pursued the archbishop. "I thought so. You bore yourself as though you had, when you came into this room just now." He nodded, stepping back. "Yes, I believe I can arrange it. Leave the matter in my hands. I will do what I can, at least." What the Archbishop Hillaire de Be-trand could do, it turned out, was a great deal more than his last words im- plied. For, in three days, Trevelyan re- ceived a curt note, ordering him to re- port at the substation of the 4lounted Police, a half mile beyond the outskirts of the city, ready for service. What wires the prelate had pulled was his own secret. That they had responded to his pulling was enough. Forty-eight hours later, Trevelyan was clad in the uniform of the organization, given a horse and a brace of revolvers, and dispatched to a "district" for which he was to be responsible, as to the main- taining of law and order within its bounds for the next three months. The archbishop had been right. At the end of the first one of those months, the bracing, outdoor air, with the ninety miles he put in on horseback every day, had brought Trevelyan's body, back to the healthy condition it had been in be- fore dissipation began to sap its strength. And, as his body became well again, so did his mind. He was his ow'n hon- est, right-thinking self again. When he w-aked up in the morning, it was with a tingling sense of gladness running through him for the sheer fact of being alive. He had soon lost even the memory of those mornings when he had waked to the prospect of dragging through another day of a blasted life. And with the passing of their recollec- tion came total forgetfulness, also, of the woman who had been the cause of those miserable risings. The news traveled swiftly around the district he had been given to watch over, that a "tenderfoot" had been placed in charge of it. One Pete, a half-breed, who ow-na ramshackel tavern near the border line, with his disreputable cohorts, began to resume his business of smuggling liquor over into the prohibition State that lay- but a few hundred yards away from the long, low, one-story shack in whose cel- lar the "moonshine" was manufactured. He and the others had been warned two years before that the place would be closed up if it was found running as a still again. But Pete and his fellow ras- cals were disdainingly sure that this new member of the Mounted would not have the nerve to enforce the might of the law in which he was vested. How much they were mistaken in their man shortlj' developed. One day, Trevelyan, having got wind of what was going on out at the shack, rode that way to look the place over. As he came upon the scene unperceived, Pete and two of his pals were rolling up several full barrels from the cellar, which they transferred to a w-aiting cart that was to carry them across the border. A traveling salesman, who had been storm bound at the tavern overnight, was looking on at their work. "Ain't you fellows taking a pretj- big chance," he inquired, "carr-j- ing this busi- ness on as openly as all this? I should think you'd be afraid that one of the 4lounted would come along and nab you in the act." Pete sneered contemptuously, loud enough for Trevelyan to hear him: "Xo, we ain't afraid o' him — that po- lisman wdiat has this district now. He's only what you call 'toy cop,' thass all. He no have the nerve enough to come botherin' us. He knows dam' well we pump him full o' lead, if he does." Trevelyan rode up to Pete. In the silence which fell as his pres- ence was suddenly discovered, the two men who were helping Pete in the load- ing of the contraband liquor onto the cart looked from the mounted officer to their leader expectantly. "I've come," Trevelyan addressed the half-breed quietly, as he looked steadily down into his evil face, "to bother you. Why don't you start in to 'pump' 3our lead? I ought to make an easy target. That is, if you'zr got the nerve to even draw your gun." Pete shifted from one foot to the other uncomfortably. But he kept his hands
at his sides. "I thought so," commented the young man, still fixedly watching him. "A coward always talks the most, and really does the least, when it comes to a showdown down on his threats." Without another word, he dismounted and turned his back indifferently on the moonshiners to walk over the ground to the tumble-down tavern, into which he disappeared. A moment or two later there came the sound of smashing ax blows from the region of the cellar. When Trevelyan came out of the door again he had a half dozen good-sized nails and a hammer, which he had picked up inside, in his hand. He shut the door tightly after him, and then stood before it and nailed it up. Throwing down the hammer, he turned, brushing his hands together, and walked toward his horse. "Your place is closed up," he informed Pete, as he passed him and swung back into the saddle. "You were warned, if you didn't obey the law, what WOULD happen. And it has. You'd better all clear out." But Trevelyan's courage in performing his duty, had only served to incur Pete's hatred for him. He vowed to be revenged on him for the closing of his profitable shack, b) driving him, in disgrace, from that district. The very next day, in the blackness of that hour which precedes the dawn, Trevelyan, riding over his beat, drew rein as he came to the side of the railroad tracks. Something told him that all was not well. He got down from his horse, and struck a match. And by its tiny flare, as he stooped beside the tracks, he saw his worst fears realized. Piled on those rails, a dozen yards out of sight of the train that was due to pass that way in another fifteen minutes around a sharp bend in the hill-lined track, were a heap of bowlders and big logs that it must have taken four or five men at least that many minutes to place there. It would be humanly impossible for Trevelyan, alone, to remove even an ap-preciable part of the obstruction in that scant space of time. A gray light lay upon the scene now, for the dawn was breaking. Trevelyan heard the rattle of gravel under a PICTURE-PLAY WEEKLY 13 horse's hoofs. He looked up quickly: the bend around which the sound had come. And as he did so, he saw a girl ride into view and rein in not ten feet before him. From her description, which he had often heard in that past month from his brother officers, Trevelyan recog-nized her for Gloria Templeton, other-wise known by the mysterious title of "The Lad", of the Snows." She had gained the name by her un-expected appearance, no one knew from where, seeming out of the snowy landscape itself. Some said that she was an authority on Indian affairs, who left her home in the city at various intervals and for different lengths of time, to study the aborigines at firsthand in order to better their condition. And others said that she was a secret agent of the North-west Mounted Police. But for neither of these rumors Trevelyan cared one iota now. He knew what she was, as he sat staring at her, enraptured. She was as a fairy-up there in that half wilderness, and even tempted him: do forget his mission with Patricia Sutherland, which had brought him there. And something else he knew: That was that he had been mistaken when he thought his feeling for Helen Mason could be the only real love of his life. The Lad of the Snows nodded toward the piled-up bowlders and logs on the tracks between them. "That's Pete's work," she said in a businesslike tone. "I heard him plotting some sort of mischief down here by the tracks only yesterday. I didn't know what it was then, but I see now. It'll be a bad wreck, won't it?" Trevelyan ruefully nodded, looking at the "train trap" before him. "And that hve-forty-five north-bound express is due along here in about thir-teen minutes more," he said. "I couldn't get all that stuff cleared away--in two or three hours. I'd need at least four men to help me, in order to move it all in time." The girl swung her horse around. "I'll get them for you," she said simply. And while Trevelyan stood gazing after her, she rode back out of sight around the bend. In less than a minute more, she returned. In her hand she held a gun. And it was trained on Pete and driving him, in disgrace, from that district. And something else he knew: That was that he had been mistaken when he thought his feeling for Helen Mason could be the only real love of his life. The Lad of the Snows nodded toward the piled-up bowlders and logs on the tracks between them. "That's Pete's work," she said in a businesslike tone. "I heard him plotting some sort of mischief down here by the tracks only yesterday. I didn't know what it was then, but I see now. It'll be a bad wreck, won't it?" Trevelyan ruefully nodded, looking at the "train trap" before him. "And that hve-forty-five north-bound express is due along here in about thir-teen minutes more," he said. "I couldn't get all that stuff cleared away--in two or three hours. I'd need at least four men to help me, in order to move it all in time." The girl swung her horse around. "I'll get them for you," she said simply. And while Trevelyan stood gazing after her, she rode back out of sight around the bend. In less than a minute more, she returned. In her hand she held a gun. And it was trained on Pete and three other desperate-looking characters like him, who marched sullenly along in front of her horse's head. "I knew where they were hiding," she explained to Trevelyan, "so I ordered them to come out and walk back here at the point of this. They put that stuff there on the tracks. "We'll make them take it off again." Trevelyan sprang down to the ground, and ran toward the scowUng quartet. He pushed them, with threats and blows, when their feet lagged reluctantly, to the mound of logs and bowlders. And then, from the tracks with the last log rolled free of them. The express shot past, then slowed, and came to a stop along the straight stretch of track ahead. The engineer had seen them from the cab window, and halted the train to find out what their presence, with the scat-tered bowlders and tree trunks at the side of the
likewise, Trevelyan caught the bridle of her mount and began to urge his own horse forward in the direction. Lowering the wood, it was blotted from sight behind them. They could not see a foot ahead in any direction, what this was. Before their horses had taken a dozen paces away from the edge of the roadbed, meant. Trevelyan saw the badge of a marshal glinting on the vest front of the first passenger to alight from the halted train. When he had explained that the four Helen lightly asked Trevelyan, meaning that Gloria should hear her: "How are the plans for your marriage with the heiress, Patricia Sutherland, getting along, dear boy?" while the girl from her place in the sad-dle kept the pistol in her hand trained on them to hold the need of haste ever before their minds, the four ruffians, with Treveh-an tugging and straining in their midst, at last had the track cleared. It was not a moment too soon. The blast of a locomotive's whistle, which had been sounding nearer and nearer as the men feverish' Avorked, came in an ear-splitting, final warning with the appearance of the engine's headlight around the bend, just as Tre- velyan and the desperadoes sprang back men he was holding prisoners beside him with his own gun out in his hand, had attempted to wreck the express, he put Pete and his confederates on board the train to be carried to the jail in the nearest town, in the custody' of that marshal. When the train had started on. Tre- velyan turned back toward Gloria Templeton, only to find that the Lady of the Snows had vanished as sudden!- as she had come. }kleantime. the reporters who had 14 PICTURE-PLAY WEEKLY looked over the passenger list of the steamer on wh-ch Trevelyan had arrived at Quebec, when that vessel first docked, had come upon his name. They had cabled back to his friends in England to see if he was the same Charlton Tre- velyan whose name had been featured in the Sutherland will case in the papers only a short while before. The inform-ation had come back that he was the same Trevelyan. And that evening the papers had all informed their readers that Charlton Trevelyan had arrived in Canada to marry Patricia Sutherland, who would thus become an heiress. The wife of the Honorable Travers Langdon, Canadian M. P., and million- aire, who had been Helen Mason, read the news among the rest. She had long since grown tired of her husband, whom she had only married for his money, anyway. Now, learning that Trevelyan was there in Canada, and planning to be married, she mistook her jealousy of any other woman whom he nght love more than her, for the dawn- ing within herself of a real love for the siutor she had rejected. Finding out that Trevelyan had joined the Mounted Police, she wrote him a letter in care of his substation, asking him to call and see her. When Tre\e\leyan received the missive, he tore it in bits and scattered it on the snow at his feet, and then walked away over the fragments, with his jaw grimly set. He never wanted to see her again. His thoughts, by this time, had become occupied with Gloria Templeton. He had seen her two or three times since their first meeting, always unexpectedly. Which bore out the nickname that had been given her. Once she had been far away when he had spied her, and, though he galloped his horse wildly in that di- rection, when he reached the spot she had vanished. But the two other times, he had been able to talk with her. And from those brief chats he had come away with his love for her deepened into such a state of worshipful adoration as he had never known before, even in his experience with Helen. But when Helen received no reply from him, she decided to resort to the expedient of meeting him by going into his district. It was late one afternoon when Tre- velyan came face to face with her in the heart of the dense, snow-carpeted woods. She was mounted on a chestnut mare, which she rode with superb ease. In a splendidly becoming riding habit, that she had worn expressly for the occa- sion, she made a picture to stir the admiration of almost any man. But Trevelyan regarded her without the slightest quickening of his pulse. They rode along through the woods side by side. Trevelyan asked, nat- urally enough, if she was happy in her new life. It was Helen's chance ; and she made the most of it. She told him that she was miserable, that she did not love her husband. As Trevelyan did not follow up the open- ing, she bit her lip. Then she blurted out the confession that she loved him. It had always been him she loved, from the first. But Trevelyan gravely checked her. "That is over between us, Helen," he announced. They had not noticed, while they were in the comparative shelter of the woods, that it was snowing hard. Now, as the}- came out into the open before the for- est, the driving white blanket that swept down from the heavens awed the woman at her first sight of it. It was her first sight of a blizzard, for bliz- zard was what this was. Before their horses had taken a dozen paces away from the edge of the wood, it was blotted from sight behind them. They could not see a foot ahead in any direction. Lowering his head to meet the brunt of the storm, and shouting to her to do likewise, Trevelyan caught the bridle of her mount and began to urge his own horse forward
against the raging wind. He thought he knew the direction of the substation; but it turned out that he was as hopelessly lost as the now panic-stricken woman beside him. And then, by luck, Tevelyan's shouder grazed something in passing. He pulled up his steed, and stretched out his hand, to touch the wall of a cabin. Hugging it, in the impenetrable, foglike downpour of snow that enveloped them, he steered around it until he felt the door. Then, dismounting and catching Helen as she slipped from the saddle, he flung open the portal of the shack, swept her quickly before him inside, and fell, with his back up against the door, to shut it again. In the lighted interior, he saw an Indian girl, of about twenty, standing with her wide eyes fixed on them in surprise. And beside her stood — Gloria Templeton. So this cabin, upon which they had stumbled, was the long-sought-for hiding place of the Lady of the Snows! Later, when Helen had been wrapped in a blanket which the Indian girl had warmed before the fireplace, and she and Gloria were sitting on opposite sides of Tevelyan in front of the hearth, his former sweetheart noticed how often the man's eyes wandered toward the young lady on his right, and the light that shone in them when they rested upon her face. Helen ground her teeth. She had only hatred for Tevelyan now, since he had put her to the humiliation of offering herself to him, only to be refused. She wanted to hurt him in whatever way she could, and so she broke in upon the pause in which the trio had been listening to the storm abating outside, with: "By the way, dear boy, how is your prospective marriage to Patricia Sutherland coming on these days?" With malicious satisfaction, Helen noticed the wince that Gloria gave. Tevelyan had seen it, too. He bent toward her, to say something that would make her forget what she had heard. But Gloria drew away from him, with a gesture of disgust. Tevelyan rose, and walked to the window of the cabin. His face was white as death. His rotten plan, bred of the warped state of his mind when he had left England to come here, had earned him the reward he deserved. Gloria knew him for the sort of a cad who would deliberately try to marry a girl for her money. More than that, from Helen's words, she must think that he still had every intention of doing so, even while all the time he had been making love to her! But he must tell her the truth — he could not let her think that of him. Only he couldn't do it in front of Helen. The storm had ceased as quickly as it had come, and Tevelyan turned his back on the window. "Come!" he said to Helen, avoiding all chance of meeting Gloria's eyes as he spoke. "It is time for me to take you back to the city." But he only rode with her until its outskirts were in plain sight and within easy riding distance. Then, informing her that he had urgent business which PICTURE-PLAY WEEKLY 15Tould prevent his escorting her any farther, he lifted his cap, swung his horse around, and rode back over the way he had come. Midway to Gloria's cabin he stopped, took out his notebook, and wrote her a letter. In it he explained that he had abandoned his plan to marry Patricia Sutherland a full fortnight before he had met her — and that she was the only one he loved, or ever could love. Then, folding the missive and placing it in the breast of his coat, he rode on through the gathering dusk of evening toward the cabin. It was dark when he got there. He rode up toward the light that streamed through the one window, and dismounted before the door. Under it he slipped the note, then climbed back into the saddle and rode away. Next morning he rode up to the cabin to learn what Gloria's answer would be. He found the shack empty. All that forenoon he hung around it, hoping to see her come back to it. But she did not. In the afternoon, he covered a radius of fifteen miles around the cabin, in the expectation of running into her on one of her mysterious rides about the country. In vain. Bitterly disappointed, he rode back at nightfall to the substation. It was an hour later that Helen, trying to read in the library of the magazine appointed, but somehow cheerful, less, home which her marriage for a fortune had gained her, flung down her book and sprang to her feet. The thought had just occurred to her that there was another way in which she could hurt Tevelyan. Hurriedly getting into her wraps, she ordered the motor brought around from the garage, and in it rode swiftly to the home of Archbishop Hillaire de Betrand. When she was received by the prelate, she explained the purpose of her call. "I thought it was right that I should come and warn you," she said, with a righteous air of performing an unpleasant, but nevertheless, necessary duty. "This man, Charlton Trevelyan, I have reason to know, is not in love with your niece, but with a girl called Gloria Templeton. He is after Patricia Sutherland's legacy, and nothing else." The archbishop seemed to be flUed with incredulous anger.
by the information. "I know the girl you speak of," he said. "Isn't she sometimes called 'the Lady of the Snows,' also? Yes, so I thought. Well, it happens that she is here in the house at this minute. She brought me some information this evening, from the open country out of which she has just come that I was very glad to get. But I will send for her." He rang for a servant. "And at the same time I will have this Trevelyan brought here, and he shall see whether he can get out of his bargain as easily as he thinks." Gloria Templeton came into the room. And, a little later, Trevelyan also entered in his uniform of the Mounted Police, from the substation where the archbishop's messenger had been dispatched for him. "Sir," rapped out the prelate to him, "when you first presented yourself to me, did you or did you not tell me that you wished to marry my niece, Patricia Sutherland?" Trevelyan looked in anguish toward Gloria. "I did, sir," he replied, hanging his head. "And I gave you to understand, if indirectly, that I would not stand in the way of the match, did I not?" "Yes, sir." "Well, then," snapped the archbishop, striding up to stand in front of him, "that constitutes a bargain between us. In this part of the country, when a man makes such a bargain, he is expected to stick to it. Do you intend to do so? Or do you not?" Trevelyan's face was the same chalk white as it had been in the cabin that afternoon. He looked at Gloria. And from her to the prelate before him. Then he squared his shoulders. "Yes, sir," he said in a dull tone, but firmly. "I will stick to my end of the bargain — you are right, that it is the only honorable course for me." On those shoulders, the old man again laid his hands. Deeply he looked into Trevelyan's face, as he had done before. The signs of dissipated living were entirely gone from the young man's features now. A moment longer the prelate kept his gaze fixed on his countenance. Then, as though satisfied with the answer he found there to some unspoken question in his mind, he gave a quick nod of his head. By his shoulders, he turned Trevelyan around to face Gloria, who stood blushingly smiling at him. "Let me make you acquainted with this young 'Lady of the Snows' — my niece. Miss Patricia Sutherland!"

**Date Added** 5/2/2015, 5:56:34 AM  
**Modified** 5/5/2015, 3:22:30 PM  

**Tags:**  
- photoplay-not-included-topic-modeling  

**THE LAIR OF THE WOLF**

**Type** Film  
**Date** 1912  
**Loc. in Archive** MPW_1912_07-09_moviewor13chal.txt  
**Extra** 00000  
**Abstract**  
Edith ea with her parents on the farm, and is beloved by and betrothed to Hank Hawkins, an honest young man in her father's employ. Their happiness is unbroken until the arrival of Wallace Haven, a New Yorker, who comes to the Larahee borne to board for the summer. Haven is attracted by Edith, who attempts to repulse his advances, but at the same time she is not displeased with the city man. Upon his return to New York, Raven writes to Edith, asking her to come to the city and marry Dim. The unsophisticated girl runs away from home and leaves a note for her parents. Raven meets her at the Pennsylvania Station and conducts her to his apartments. There she learns his true character. "im climbing from the window she descends the fire-escape and reaches the apartment of an old bachelor who protects her. Edith finds her way to a police station and asks the authorities to help her to return home. In the meantime. Hank discovers the note which Edith received from Raven, and, determined to pro-
tect his misguided sweetheart, he comes to New York and locates Raven. The latter denies all knowledge of the girl, but Hank discovers a wrap which she left in her flight, and unable to control his anger, he attacks the blackguard. Raven's butler hurries to the street and brings back an officer, who leads the two men to jail. There Hank meets Edith and tells his story to the sergeant. The final scene shows the simple but happy farm where Edith is content to spend her days with Hank as a loving husband.

• The Law of the Wilds

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<tr>
<td>Date</td>
<td>1915</td>
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<tr>
<td>Loc. in Archive</td>
<td>1915_01-06_mothography13elec_ftrade_MOT.txt</td>
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<td>Running Time</td>
<td>Two Reels</td>
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Two prospectors cache their food before entering the mining district and a trapper steals a girl player, whose face is unfamiliar in Beauty films, appear. The setting is a country town into which two drummers come. The village belles meet and fall in love with them and, after a short courtship, both couples become engaged. On the eve of their wedding one of the drummers fears to leave bachelorhood and returns to the city, but the other one remains and is married, securing a position in the store of his wife's father. A year passes and the drummer who remained is the father of twins. His pal visits the village and when he sees him tied down he is glad that he escaped. Another day comes, however, when the bachelor loses his position and learns that the girl's father has died and left them a fortune. The face of the girl he was to marry appears to him and, thoroughly penitent, he returns to her and begs her to marry him. The girl still loves him and forgives his action; the wedding ceremony closes the film. The entire picture is one of great merit and on account of its abundance of human interest will attract almost any audience. C. J. C.

• THE LEPER'S COAT

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<tr>
<td>Date</td>
<td>1914</td>
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<tr>
<td>Loc. in Archive</td>
<td>MPW_1914-01-03_movingpicturewor19newy.txt</td>
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The wife chafes at life in her husband's sanitorium where she is ever exposed to infectious diseases. The friend is a bachelor. Fearing to enter the hot-bed of life-killing germs, he invites the physician and wife to his apartment for dinner. The physician is called away on a case and the wife is left alone with a friend. She confides to her friend her horror of life in the sanitorium. She breaks down and makes overtures to him, asking him to take her away. The friend refuses
to listen. Shortly afterward the friend calls at the sanitorium to consult the physician about his health. The doctor tells him that he must dress warmer, and sends his wife upstairs for an overcoat. She is gone longer than might be expected, but presently returns with an overcoat. The friend puts it on and goes home. In his apartment he removes the coat and reads the name of the owner over the inside pocket. The name he reads is George Earl. George Earl is a leper, who is being treated at the sanatorium. His case has been given wide publicity. A terrible fear that he is infected takes hold of the friend. His servants hear of it and flee from the house. In the meantime the wife realizes what she has done, and she weeps through the night. She sees the friend leave a note at the sanatorium. It is addressed to her husband. In it the friend says that he is going into the country and that if symptoms of the disease appear upon him he will return and kill the physician. The wife confesses her act to the physician, and he takes after the friend. In the meantime, the friend's mind is all but overbalanced with fear. He becomes delirious and runs through the streets, telling the horrible secret to all that he is a leper. The friend comes to the house of a Christian Scientist. She takes him in, and, unafraid, cares for him. The physician finds him and in order to quiet him, tells the friend that the coat was not the leper's, but that his wife simply wrote the name in it. Time passes. The friend recovers and marries the Christian Scientist. The physician writes him, telling him that it was actually the leper's coat which he wore. The thought is expressed in the subtitle that science has proven that fear of disease will produce its symptoms more surely than contagious, and that thought governs the body.

The Life Line

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_01-06_motography13elec_ftrade_MOT.txt
- **Running Time**: Two reel

Rolf Howard, a bachelor, becomes interested in Mary, his stenographer. He decides to try an experiment upon her — to endeavor to lift her to an appreciation of higher things. Mary is not bad and has successfully resisted the advances of Tom Moran, a married man who is infatuated with her beauty. She decides to give up her life of frivolity and remains at home to read Rolf's books. Her brother, Dick, has stolen $1,000 from Moran and lost it in the races. That night Mary goes to the office and forges Rolf's name to a check and mails it to Moran. Moran returns the note and tells her to come to him, threatening exposure if she fails. Rolf, concerned by Mary's absence, goes to her rooms, finds the note and reaches Moran's apartments in time to save the girl. Later Rolf finds a vast difference in Mary and she becomes his wife.

**Notes:**

- 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
• The Life Worth While

Type | Film
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Date | 1915
Loc. in Archive | 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Distributor | Thanhouser
Extra | 00000
Abstract | Another version of the old Scrooge story. A stingy old bachelor reforms when an explosion causes temporary blindness, and he is fondly cared for by his poverty stricken relatives. Both the Thanhouser twins and the kidlet appear in this. Riley Chamberlain is the old man.

Date Added | 5/2/2015, 4:58:12 AM
Modified | 5/2/2015, 4:59:03 AM

• THE LIGHTNING CONDUCTOR

Type | Film
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Date | 1914
Loc. in Archive | 1914_04-07_motionp09moti_ftrade_MPN.txt
Distributor | Sawyer, Inc.

"THE LIGHTNING CONDUCTOR" (Sawyer, Inc.) REVIEWED BY LESLEY MASON

HERE is a photoplay — or better, a photostory — in which all the charms of a lively, laughable romance and all the charms of a fine "scenic" meet and are happily blended into an entertaining whole. It is a travelogue and a tale in one, a modern "Sentimental Journey Through France and Italy," with Cupid for your guide instead of Thomas Cook. Every reader of modern fiction knows the Williamson novel to which this picture owes its plot and title — a de-lightfully whimsical story of modern chivalry, in which the knight-errant is a wealthy bachelor in a motor-car. THE LIGHTNING CONDUCTOR'S DINNER IS INTERRUPTED not on a charger, with duster instead of armor and goggles in place of helmet and visor, and his "ladye faire" the prodigal daughter of a New York banker who has fallen afoul of an ancient automobile and a rascally chauffeur. The twentieth-century Bayard, who is our hero, goes to the rescue of "beauty in distress," disguised as his own chauffeur. Before he is through he has given the French villain a ducking, fought and captured a band of Apaches and been arrested by his American rival as his own murderer, besides being continually reminded by his "goddess" and all her companions that he is not a gentleman, but only a chauffeur. In the end, however, he proves that he is as good a gentleman as he had been a "Lightning Conductor," and "you know the rest from the books you have read." Given a story of such ingenuity, where comedy and romance are tripping over each other all the time, embellished with some of the most inspiring scenery France and Northern Italy have to offer, and with Dustin Farnum, Walter Hale and William Elliott steering the play and the automobiles in it to their destination, and you have entertainment fit to offer any audience that ever sat in a motion picture theatre. The route of the picture lies south from Normandy by way of Paris, through Orleans and the chateaux country, Gascony and Provence to Biarritz, thence eastward through Carcassonne and Toulon into the Riviera, with a pause at Monte Carlo before scaling the heights of the Maritime Alps to reach Como, the end of the picture and the culminating scene of the romance. Numerous scenes along the route are incorporated into the narrative,
but these are introduced with rare discretion and are always as welcome as they are appropriate. The temptation to spend a few hundred feet on the sights of Paris is admirably overcome. Instead, the product r was wise enough to wait for less familiar scenes. Magnificent glimpses of some of the finest of the chateaux are granted, and stretches of the flawless French roads are brought into the story. But all these earlier views were eclipsed by the pano-ramas afforded of the Maritime Alps, where the roads wind from the summits of the passes down to the valleys for miles, and the spectator watches the automobiles appear and disappear and reappear along the gleaming white highway until it is lost in the distance. Considered as a novelty, the spirited views of the French naval crews racing on the harbor of Toulon are the finest in the series. By a feat of artistic strategy the postal-card inserts are transformed into an actual source of comedy, and some of the heartiest laughs of the afternoon at the Comed.; The-atre exhibition were awakened by Farnum's (or the Hon. John Winston's) epigrammatic and ludicrous accounts of his predicament to his friend Lord Lane, at Aix "The Lightning Conductor" was seen under inauspicious circumstances, for the Comedy Theatre has never been invaded by a projection machine before, and the audience were prepared to make many allowances for defects in the presentation. But though it was an extempore exhibition in that respect, the presentation of the picture was, on the whole, clearer and smoother than many which have occurred in theatres, dedicated to motion pictures and, by consequence, equipped to give the finest possible results — a fact which speaks volumes for the superior character of the picture itself. Farnum, Hale and Elliott are a trio well met, and their acting will prove a continual source of delight and merri-ment to an audience.
• THE LITTLE DARLING

Type: Film  
Date: 1909  
Loc. in Archive: MPW_1909_07-12_moviewor05chal.txt  
Extra: 00000

This might be termed a comedy of errors, for the overzealousness of a lot of good-hearted simple folks (dares them in a rather embarrassing position. Lillie Green, who keeps a boarding house, receives a letter from her old school chum, Polly Brown, whom sin- hasn't seen in years, to the effect that as Lillie has never seen her little darling daughter, she will send her for a few days' visit, asking that some one meet the child at the 3:40 train. Lillie's boarders are a bunch of kind-hearted bachelors, who at once prepare to give the "Little Darding" the time of her life, buying a load of toys, etc., for her amHement. also procuring a baby car- riage with which to meet her at the train. You may imagine their embarrassment when they find that Tootsie, instead of being a baby, proves to be a handsome young lady of seventeen, whose tastes run rather to garden gates, shady lanes and quiet nooks, than toys. Length, 211 feet.

Date Added: 5/3/2015, 4:38:09 PM  
Modified: 5/3/2015, 4:38:33 PM

• The Little Deceiver

Type: Film  
Date: 1915  
Loc. in Archive: 1915_04-07_motionpicturenew112unse_ftrade_MPN  
Extra: 00000

EDNA MAYO is the most charming little deceiver that ever deceived a rich and / crusty old bachelor for his own good. She melts his heart of steel and turns him into a real human being, in "The Little Deceiver" In Three Acts — by H. S. Sheldon This photoplay has all the cheeriness and charm of Dickens' Christmas Carol. RICHARD C. TRAVERS, as the young man who stands by "the girl in boy's clothes" through all her trials and finally wins her hand, and Bryant Washburn as the crabbed old uncle, make an exceptionally strong cast.

Date Added: 5/2/2015, 5:30:27 AM  
Modified: 5/5/2015, 3:21:21 PM

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1915_04-07_motionpicturenew112unse_ftrade_MPN.txt

• THE LITTLE ENCHANTRES
**THE LITTLE LADY ACROSS THE WAY**

Type: Film  
Date: 1915  
Loc. in Archive: MPW_1915_12_movpicwor26chal.txt  
Extra: 00000

Jane's aunt is very anxious to have her niece assume her proper place in society, but Jane, although eighteen years old, remains a young tomboy and takes little interest in anything but athletics. To the house next door comes John Meadows. He is grave and not at all desirous of making the acquaintance of his neighbors. One day Jane is wrathfully rebuked for taking a short cut across the ground of John Meadows, and this starts a feud between them. Jane does not realize that the "Old Bachelor," as she calls him, is not old at all and that the reason for his bitterness against women is because he has been thrown down by a woman in the city, whom he loved very much. In the city the woman who refused John tires of her husband and sends a pleading note to John, begging him to come to her. His first impulse is to destroy the letter and pay no attention to it, for he knows just how wrong it would be to answer her call. But love gets the best of him and he makes up his mind to go to town. He has barely time to catch the train. On his way to the station his machine meets with an accident and the chauffeur can do nothing with it. Jane, attired in riding breeches with a Panama hat pulled down to her eyes, comes tearing by driving her new car. John looks up hastily and says, "Say, boy, will you take me to the depot? I've got to catch the six o'clock train." Jane nods her head and John gets in. She has seen her chance to get even and makes up her mind that he will not get the six o'clock train. She takes the wrong road deliberately and lands John away out in the woods. Then she stops the car and pretends that she is lost. Just then a gust of wind blows off her Panama hat and John finds himself faring the girl next door. She tells John that she is about to board her car. John kisses her, saying, "I guess I need to get even a little myself." She pushes him off the board and drives away. He picks up her hat and slowly hits the trail for home. When he arrives home he finds a telegram from the woman in town begging him not to come, as her husband's jealousy has been aroused and he has threatened to kill John on sight. John goes over to call on Jane that night, but she will not see him. How-ever, he leaves her hat. Jane goes to her swimming pool in an abbreviated bathing suit. John comes upon her there, and, sitting himself on the bank, he wildly applauds her swimming feats. She sees him there and begs him to go away. He refuses. Finally he gathers his clothes into his arm and starts off. She swims over to the bank and calls to him, commanding him to put her apparel where it was. Its down again...
and makes a bargain with her. "If you will see me tonight when I call, I will leave your things here, but if you won't " he pretends to start off with the clothes again. In desperation Jane gives in and off he goes. That night he calls and finds that Jane has another admirer. He gets rid of Percy, who is no favorite of Jane's, by locking him in the garage. John and Jane have a mutual understanding and become friends. Sometime later, while both are fishing, they pledge their troth.

Date Added 5/5/2015, 4:36:10 AM  
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- **THE LITTLE ORPHAN**

  Type Film  
  Date 1917  
  Loc. in Archive 1917_06_variety47-1917-06_ftrade_VAR copy.txt  
  Extra 00000  
  Rene Lescere Ella Hall Emmeline Warren Gertrude Aster Mrs. Billy Hardwck Qretchen Lederer David Clark Jack Conway Dick Porter Richard Le Reno Jerry Mathers George Webb Henri Pelour George Hupp Jean Bourget /S b ? d !ff. ??• I Ernie Shields It's a Bluebird, with Ella Hall featured In the stellar role. The story Is along the lines Twenty-One," and has Miss Hall acting the Sart of the miss, who growing from childhood rought out In stage form In 'When We Were to a charming young woman nally marries the man who took her under his wing when she came Into the United States via Bills Island. Miss Hall Is Rene Lescere, who with two other orphans, made parentless by the war, come to this country to find new homes. Three bachelors adopt the kids, the girl go- ing to David Clark, while the two boys are taken In charge by Dick Porter and Jerry Mathers. It is quite a long story, with much play at comedy during the childhood days of the orphans, a goat and two kids furnishing several scenes that drew intermittent laugh- ter. The subject is pretty tame, although well connected. The film has some hand- some women In it. Miss Hall and Miss Aster being splendid film types. Miss Hall in par- ticular cameras well and makes her "close- ups" far more attractive than many other feminine screen stars. She Is a comely miss, handles herself well, and In the "Little Or- «han" makes herself liked by her winsome rays and unaffected acting. The mala roles are In the main capably handled, althdugh no great action Is required of them. The kid types were not exactly true to the nationality. There Is good atmosphere to the picture and while It never makes any long leaps Into the meller division It weaves a nice little story that has a pleasant finish. The film can go Into any neighborhood and please, although It Is not as vigorous a feature as one might wish for. Mark.

Date Added 5/2/2015, 2:00:38 PM  
Modified 5/2/2015, 2:01:09 PM

- **THE LITTLE SHERIFF**

  Type Film  
  Date 1912  
  Loc. in Archive MPW_1912_07-09_moviwor13chal.txt  
  Extra 00000
A picture in which the chi'i interest is a little girl, the "little sheriff." Her mamma was, shortly became, a widow. Between her house and that of the sheriff, a bachelor, there was a stretch of very beautiful road' through a wooded valley. This Bervi u kground for many of the picture's scenes. There ome very speedy galloping to and fro along it. This, as indeed nearly in it. for it is a well-designed picture, comes in as it should to make an effective whole. The climax follows the attack upon the widow in her house at midnight by a bad man. It got the audience's attention early and tl " 1 ti I remarks showed that the spectators were following it closely. It is will photographed and makes a pretty good offering.

**Thelma**

- **Type**: Film
- **Date**: 1922
- **Loc. in Archive**: 1922_07-12_filmdaily2122newy_ftrade_FDY.txt
- **Extra**: 00000

STORY Starts off splendidly with interesting situations and atmosphere but drifts into commonplace eternal triangle DIRECTION Good usually thought a trifle long drawn out in last reels; secured exceptionally fine atmosphere PHOTOGRAPHY Very good LIGHTINGS All right STAR Thoroughly appealing and often very beautiful in some close-ups. SUPPORT Capable and the right types; includes Barbara Tennant, Bert Sprotte, Vernon Steel, Jack Rollens, Harry Clark and June Elvidge EXTERIORS Especially attractive INTERIORS Quite appropriate DETAIL Ample CHARACTER OF STORY Norwegian girl, wife of English nobleman returns to native land when jealous admirer of husband tells her he is unfaithful; there is a reunion LENGTH OF PRODUCTION 6,497 feet Regardless of the fact that "Thelma" eventually develops into a very conventional eternal triangle, it has a lot to recommend it (to those outside of the high brows) to whom it will furnish first rate entertainment. Exhibitors can undoubtedly use it to their financial advantage if they cater to a crowd that likes stories combining the elements found in Marie Corelli's novel, "Thelma," which has a faithful adaptation in Thomas Dixon's scenario. They strongly favor such romance as joins a farmer's daughter and an English nobleman in marriage and besides this there is a tragic touch in the love of a hunchback for the girl and his self-destruction when he finds she is betrothed to another. The commonplace episodes of the latter reels will not appeal to a high class clientele but it is possible they will accept the picture for the numerous other good qualities which it contains. The early reels are thoroughly interesting and for the most part, original. The atmosphere is quite unusual and is certainly com mendable. Director Bennett has secured many ideal shots for his exteriors and the interiors are very well done, many of them looking like the real thing. Ex cellent photography is another good feature. Besides the pictorial attractiveness of the picture, there is a star that has a really fascinating personality. Jane Novak is very appealing and winning in the title role. She is given a first rate supporting cast with Vernon Steel as her leading man and other well known players such as June Elvidge, Barbara Tennant and Bert Sprotte who does good work as Thelma's father. Story : Thelma lives with her father in their cabin on the coast of Norway. Lord Phillip, a bachelor, is cruising about to escape marriage to Lady Clara. He falls in love with Thelma and secures her father's consent to the marriage. Thelma and her father have incurred the hatred of the villagers because they maintain that they are direct descendants of the Viking Kings. To stop their talking, Thelma's father recommends an immediate ceremony. Phillip's Norwegian wife greatly surprises his English friends and the jealous Lady Clara finds an excuse to tell Thelma that Phillip is unfaithful. Back in Norway the lovers are reunited and happy once more. A First Rate Attraction For the
Average House Box Office Analysis for the Exhibitor "Thelma" will be a good one for many box offices and stands a good chance of getting over in good style. In the first place talk about the star, get them interested in her by all means because she is quite charming and deserving of a following. Use plenty of stills of her in the lobby. Talk about the Norwegian atmosphere and in catchlines indicate the story to the extent of the young Norwegian girl as the wife of an English nobleman. This will get a good many in.

**The Lonely Bachelor**

**Type** Film  
**Date** 1909  
**Loc. in Archive** MPW_1909_07-12_moviewor05chal.txt  
**Extra** 00000  
**Abstract** A pretty story of how a little child brought two lonely hearts together Released November 1  
**Abt.** 636 Feet  
**Date Added** 5/3/2015, 4:42:40 PM  
**Modified** 5/3/2015, 4:43:08 PM

**THE LOST BRIDEGROOM**

**Type** Film  
**Date** 1916  
**Loc. in Archive** 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt  
**Distributor** Famous Players-Paramount  
**Extra** 00000  
**Abstract** It is somewhat of a difficult proposition to take rollicking John Barrymore seriously, yet this is the manner in which the Famous Players would have you take him in "The Lost Bridegroom." Perhaps that statement is too broad, for there is excellent comedy in the feature, most of which lies in the first reel or so, but subsequently with only slight intermissions the story runs a serious course. It follows, naturally, that these first phases of the picture are the best. Mr. Barrymore has very few peers at the portrayal of comic parts, and he demonstrates this when he transforms a hackneyed situation into an exceedingly funny one. Bertie (Mr. Barrymore) is so bashful that the girl of his heart just has to force a proposal from him. Here the star demonstrates his ability, for this incident is genuinely funny. The day of Bertie's wedding is set, and there is the usual bachelor farewell the night before. Bertie is attacked on the way home, and he suffers after a severe blow from the popular motion picture ailment, amnesia. The rest of the picture is employed in depicting his experiences with a gang of crooks amongst whom he lands. He manages to bring peace into a turbulent home before he goes to crack a safe which, coincidentally enough, is in the home of Bertie's fiancee. At the sight of the girl Bertie's memory partially returns, and he turns traitor to his band and is instrumental in their capture. An operation and a reunion that again makes one laugh closes the picture. Such is the vehicle which Willard Mack's work has furnished Mr. Barrymore. It is only in justice to the high quality of his previous comedies that we state that "The Lost
Bridegroom" drops some of its interest in the serious portions of the picture. The action there runs at the same level throughout, and al- though there are touches of local color here and there, that all- important element of suspense is lacking. James Kirkwood's direction is good, considering the inadequate material he worked with in respect to the scenario. The blame is not his for photographing scenes that are too lengthy individually, nor for Mr. Barrymore's lack of varied ex- pression in the slow parts. The photography and settings are, as usual, a credit to Famous Players. Katherine Harris, Ida Darling, June Dale, Edwin Sturgis and Hardy Kirklane make up an efficient supporting cast.

• The Love Affair of Ima Knutt

- Type: Film
- Date: 1917
- Loc. in Archive: 1917_01-06_motography17elec_ftrade_MOT.txt
- Extra: 00000
- Running Time: split reel
- Abstract: Ima Knutt falls in love with a fat woman. She does everything possible to make her thin, but the more she exercises the fatter she grows. At last they find a patent med- icine, which she tries. This makes her so thira that when Ima calls her up on the phone, she comes right through the instrument into his room. That is too much for Ima and he de- termines to remain a bachelor.

• The Love Doctor

- Type: Film
- Date: 1929
- Loc. in Archive: 1929_07-09_motionnew40moti_ftrade_MPN.txt
- Extra: 00000
- Format: part silent, part mono
- Abstract: RICHAED DIX'S last performance for ' Paramount comes within the same category as Menjou's, in that the picture is good entertainment despite a flimsy and time-worn story and the injection of equally old Keystone gags and situations. The freshness of their treatment, however, via the sound medium, is apt to gloss over these shortcomings to audiences, and it is a safe bet that in spots the dialogue will bring plenty of laughs. Dix plays a wealthy young doctor who is having a tough time to get his initial pa- tient. A confirmed bachelor, he nevertheless hires a pretty girl whom he has met abroad as his nurse, and shortly gets his first patient. This is Morgan Farley, son of a social leader, whose ailment Dix soon diag- noses as love, the object thereof being Miriam Seegar, a society butterfly flapper, who cannot see Farley because of her in- fatuation for Dix. Dix sends Farley to the country with the pretty nurse, whom he first instructs in the three rules by which she will aid Farley to capture Seegar 's heart, which,
needless to say, are not new. However, they work to perfection, after Seegar, visiting the country home in chase of Dix, has entrapped him by means of a compromising situation and forced a pro-mise of marriage. Dix upsets this however by declaring to her that he is to take charge of an insane asylum and that they will have to live there, his affections having meanwhile been captured by the nurse, us-ing on him his prescribed rules. Dix certainly takes first prize as the basso profundo of the screen, and displays effectively his flair for comedy. Paramount deserves a medal for having produced a picture which not only has no theme song, but is devoid of any musical interpolations whatever. June Collyer is very charming as the nurse, her lines being well read in a pleasing voice. Miriam Seegar’s performance is quite an improvement on her last one. The direction is good, and the dialogue fits nicely into a smooth-running continu-ity. Drawing Power: Stress Dix’s comedy and his prescriptions for capturing a loved one. Will please generally.

Date Added 8/17/2015, 6:03:34 AM
Date Modified 8/17/2015, 6:04:18 AM

- THE LOVE OF PENEOPE

<table>
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I'neliipe Hlaw suffers an accident, wbicli. to all itppeaiances, leaves her lame for life. In addition to this trial her sweetliart, Rollin Abbott, comes to brekp off bis engairement with her. con-sidering the unfortunate iredlcament of Penelope, In the neighboring place, beyond the garden wall of the n'ict country place where Penelope, in her invalid ohalr. lounges away the lazy afternoons In solitude, romes one day, Henry Brent, a harhelor of middle age, who imagines that life holds nothing for him. He sits himself down In the shade and wraps himself in the selfish smoke of his own fragrant cigar. Happily he has a singh-irly in-teelligent dog that enterprisingly Invades Ivnelope's garden. As a caprice to amuse herself, and break loneliness, she tucks a quaint little note in the dog's collar. When the animal eventually returns to its master, he picks up the note he sees in the collar and curiously reads It. Then he liecomps Interested ami looks over the wall and finally in-troduces himself. From tbnt time forward his Interest grows apace and finally ripens into love. The clear air and the open life of the country restores Penelope's beauty, while exercise brings back her liealth. One day a horse and a strange rider dash by her np a country lane, when the saddle turns and the rider is dragged by the stirrup — Penelope, forgetting her own weakness, runs to Bee if she can hf of assistance, and is astonished to recognize her former sweetheart. He Is now an invalid. and convnlesceul, some weeks later, having remained at the farm as the guest of Penelope's aant. He once again picks up the sentimental thread, sounds the music of the old refrain, and proposes once again. While deeply resenting the Injury already done her. she reluctantly half con-sents. At this very moment she hears a low moan and turning, discovers Brent, the faithful bachelor who has come pleasantly into her life, has over-heard all and is heartbroken by the shattering of his own hopes as he attempts to steal away unob-setTed. This brings her to a realizing better sense that she is herself mistaken and she proceeds to correct herself before the astonished and iliscom- flted Rollin can push his suit, or seal it with a kiss. She tells the man who once repudiated her. that she can never be his. She wishes after Brent, ord finds him bowed with grief. She touches him; he unbends: the understanding between them needs DO mere words for its definition.

Date Added 5/4/2015, 6:25:31 PM
• THE LURE OF THE LADIES

**Type** Film  
**Date** 1914  
**Loc. in Archive** MPW_1914_07-09 MOVINGPICTUREWOR21NEWY.TXT  
**Extra** 00000

Jack Mcllvain, a club fellow, a society man. the product of modern riches and idleness, seemingly with nothing to do and less to think about, all at once becomes impressed with the fact that he ought not be a bachelor any longer, and proceeds to get a little advice on the subject from a fortune teller, who lives in atmospheric condition and who needs a change of linen and bath ticket. This ancient and aromatic dame tells the handsome young man annex of minus, that the next young woman he sees that day will become his wife. This misinformation bores itself into the Mcllvain bean with such effect that the young man breaks all precedent and gets busy at once. He feels that he has been grieving long enough in his bachelor quarters as he looks over his photographs and sees more fair faces in the rings from the smoke of his cigarette. When he starts on his morning constitutional he observes a young woman step into a jewelry store, carelessly look over a few diamond tiaras, and then pass them back to the clerk with a look of utmost disdain. He immediately takes her to be the woman of his fate an heiress of unlimited wealth. She goes into a barber shop where he goes to have his face fixed, and turns out to be a manicurist. Al though his face is lathered he makes love to the fair one, as she trims his digits. All of a sudden he sees a skirt flutter by in the street and rushes madly after it, pursued by the manicurist and the barber. This young woman goes into a sanitarium and the un daunt ed Mcllvain follows her and soon finds himself trussed up in a straitjacket, pinned onto a couch on the advice of the barber who pronounces him insane. Eventually he manages to get on his feet and walks down the street with a couch attached to him; he meets another fair one and she thinking he is an unusual man, listens to his proposal. She is an heiress and when she leaves the room to get her father and mother, he makes love to her French maid, and her husky sweetheart coming on the scene, fires him through the window. The jar of this tames him for a while and he goes to his apartments to think it over, and concludes to be less precipitate in his courtship hereafter.

**Date Added** 5/4/2015, 7:26:39 PM  
**Modified** 5/4/2015, 7:27:01 PM

• The Lure of the Mask

**Type** Film  
**Date** 1915  
**Loc. in Archive** 1915_04-10_PIClREPLAYWEEKl01unse_ffan_PPM copy.txt  
**Distributor** American Film Company  
**Extra** 00000

First Jack Hilliard heard her singing in a fog. Then, meeting her blindfolded, he found that her face was hidden by a mask. Always she wore it — that dark-blue silk domino. Why ? The answer — and a surprising one — is told in this story, based on the four-reel American Film Company's photo play. The cast: Jack Hilliard Harold Lockward Sonia Elsie Jane Wilson
Prince Monte Bianca Irving Cummings

"That a glorious voice!" Jack Hilliard leaned from the window of his bachelor apartment far out into the foggy night. The strains that had floated up to his ear from the street below were from "La Boheme" — his favorite opera. The singer was a woman, and that she possessed a soprano voice that merited the adjective Hilliard had used in describing it, there was no doubt whatsoever. "By Jove, what an unconventional thing to do!" the young man murmured to himself, as he looked down upon the woman whose dim outline he could just discern as she passed by on the pavement beneath him. "Taking advantage of the fog to conceal her identity, while she tries out her voice as she walks through the streets, I'd like to meet her. And, damme, I'm going to try to!"

Jack Hilliard came in out of the window, and, without waiting to put on either hat or coat, ran from the apartment. The elevator was down on the ground floor, and he hadn't time to wait for it. Racing down the stairs, two at a time, he bolted past the amazed valet. He had a daugh- ter, or something of the kind, and for that reason, he went home from Hilliard's bachelor apartment to sleep. The grave-faced Italian of middle age coughed deprecatingly behind him now. "Is there anything else, sir?" Hilliard roused, with a start. "Oh — no, that's all: you may go." After the man had departed, Hilliard resumed his reverie. He was thinking of the woman whose voice had driven him out, to wander through the night, coatless and without his hat. Strange that a few bars in an unknown woman's voice should affect him so. But he couldn't get her out of his thoughts. He studied the glowing end of his cigar for a moment or two, while a slow smile began to play about his lips. He rose suddenly, pitching the half-smoked cigar into the fire, and slapped his knee. "I'll do it," he decided, his smile broadening into a grin. Seating himself at his writing desk, he drew a sheet of paper toward him and dipped his pen in the ink. After a moment's reflection he wrote out the following "per- sonal," which he meant to insert in the papers the next day: "Will the lady who passed through West Eighty-fifth Street in the fog, last night singing the aria from "La Boheme," allow the writer the privilege of hearing her voice again, by commu- nicating with J. H., in care of this newspaper?" Two days went by, and Hilliard had received no response to his advertise- ment. He had almost forgotten the incident, when, on the morning of the third day after die personal insertion, he received in his mail a square, cream-colored envelope, which had been forwarded to him from one of the newspapers, undisturbed. Tearing it eagerly open, he read: "If the gentleman, 'J. H.,' will mention his address in the newspaper, he may, perhaps, learn how he may once more hear the voice of the 'lady of the fog,' as he desires." The note, written in a feminine hand evidently unused to forming English let- ters, was unsigned. Hilliard's spirit of adventure was up. He inserted a second personal, as the writer of the note had requested, giving the address of his bachelor apartment; and then he awaited the outcome with restrained impa- tience. At eight o'clock the next evening Gio- vanni ushered in to iiim a young woman with the look of a lady's maid. 'My mistress has sent me,' she in- formed Hilliard. "You still wish to hear her voice again, monsieur? Very well. These are the conditions on which you may do so: That you first allow me to blindfold you; and then, making no effort to remove the handkerchief from your eyes at any time during the journey, that you accompany me in the automobile that waits below." Hilliard looked at her to see if she was joking; but she appeared to have made the unique proposal in entire seriousness. He saw that she had a large handkerchief of dark-blue silk in her hand. "Put it on," said Hilliard shortly. 24 PICTURE-PLAY WEEKLY The maid tied the handkerchief over his eyes. Then, taking him by the hand, she led him down to a motor car that stood at the curb. She helped him into the machine. The door closed, and the next
moment he was rolling off into the night — where, he had not the remotest idea in the world. Within ten minutes the automobile stopped. The maid sisted him to alight from it and led him across the sidewalk and up a flight of steps that took a bend halfway. Hilliard, standing blindfolded at her side, heard her give a peculiar ring at the doorbell. Almost at once he heard the front door open, and the maid, taking him by the arm, guided him into the house. His feminine escort halted him in a room which, his feet told him, had a pol- ished parquet floor liberally strewn with rugs. He heard a swish of skirts and a woman's whispered voice addressing the maid. He stood, a tingle of expect- tancy running through him, while the maid behind him began to untie the knot of the handkerchief that cov- ered his eyes. As the blindfold came away he looked eagerly in the direction from which he had heard the woman's whispering as he entered the room. There she stood, smiling at him, but Hilliard let a disappointed excla- tion escape him as he looked at her face. It was half concealed by a mask. "Now, this isn't fair!" he protested, laughing, as he approached her with hand outstretched. She gave him the tips of her fingers in greeting, her lips — which, with the dainty chin be- low them, was all he could see of her face — still smiling. "No?" she questioned. "What is so unfair?" There was a trace of foreign accent in her speech. She was French, Hilliard guessed, or more probably Span- ish — her dusky hair and olive skin in- lined him toward the latter belief. But, in point of fact, he was correct in nei- ther guess as to her nationality. "You led me to believe I was going to see you," he answered, "and here I find you masked!" "You did not ask to see me." She shook her head, her smile deepening provocingly. "You asked to hear my voice — that was all. Now I will sing for you." She turned, and seated herself at the piano in the center of the room. Hilliard came and leaned over its end, look- ing down at her as she began the aria from "La Boheme." Here, in the spa- cious, high-ceiled music room, which was a better setting for her voice than the foggy out-of-doors had been on the night when he had first heard it, the perfect art with which she sang impressed him. He realized that he was listening to a real artist. But it was the singer, and not her singing, that in- terested most just then. When she had come to the end of the aria, he ex- pressed his admiration for her superb performance. "But now, surely, you will lift your mask?" he began, bending toward her eagerly. She rose, eluding him to step back, with the same mocking smile showing under the edge of the silk domino, which was of the same dark shade of blue as the handkerchief that had blind- folded him on his motor ride to the house. "Now," she corrected, "we will go in to supper." She led the way to the adjoining room, where Hilliard found a table laid with silver and glasses and a chafing dish. The maid seated them, and then with- drew. That little supper, shared with the masked woman, whom he nevertheless could tell was rarely beautiful, was one of the most tantalizing experiences through which Jack Hilliard had passed in all the thirty-two years of his life. To all his pleadings that she let him see her face she turned a deaf ear. "Now you must go," she said, raising at last, with what Hilliard thought he detected as a regretful sigh. "Am I to see you again?" he asked. She shook her head, with a return of her baffling smile. "No." The young man looked his quick disappointment. "Won't you tell me who you are — your name?" "No. no!" she told him. laughing. "I will tell you nothing. You asked to hear my voice — just once again — and I have granted your wish. Now, please, you must leave." Hilliard made no further protest. He allowed the maid, who had returned with his hat, overcoat, and the blue silk handkerchief, to blindfold him again, and, with her guiding hand in his, he went from the room and the house. But on the ride in the automobile back to his bachelor apartment he counted the turns which the machine made. When he alighted in front of the apartment house he be- lieved that he would be able to find his way back afoot over the course the motor car had taken. He meant to try, and to keep on trying, at all events, un- til he found the mysterious "lady of the fog" — who had now become the still-elus-\(a\) woman of the mask — again. The next day and the next he spent in trying to find the house. It was not as easy, he found out, as he had thought it was going to be. But he kept at the To all of Jack's persuadings and pleadings, she turned a deaf ear and refused to take off the tantalizing mask. PICTURE-PLAY WEEKLY task, as he had promised himself he auld, and laie in the afternoon of his -cond da\(a\) "s searching his patience was rewarded. He mounted the front steps that had ..e mm in them he remembered, and rang the doorbell in the same way he had heard the maid do it. There followed -a long
wait. Then steps came to his ears along the hall inside the house, and the door was opened—by a man with the frowsy appearance of a caretaker. "Does an opera singer live here?"

Hilliard quickly questioned the fellow. "She did," the man snapped, "up till two days ago. She went away yesterday morning, early. She took her trunks and her servant girl, and she's gone to Europe." And he shut the door in Hilliard's face. With a resigned gesture, that young man turned and went down the steps. "At his club, he ordered a high ball. "Lady of the Mask," he murmured. Lift-ing the glass, with a smile at himself for the way the affair had ended, "good-by." She had meant what she said when she told him that he would not see her again.

Two weeks later Hilliard received a familiar square, cream-colored envelope his morning mail. It bore the post-mark "Xaples." He tore it open, to pull out — a dark-blue silk mask. That was all, no word of any sort — just the tantalizing domino. He was about to throw it into the r.e, and then he changed his mind and carefully placed it, instead, in the inside pocket of his coat. An expression "v'nich denoted the presence of a half-formed idea in his mind was on his face. At that moment, in the East Side tenement on the other side of the citv., which he shared with his frail, twenty-year-old daughter, Giovanni was preparing to leave to take up his day's duties at HU- Hard's bachelor rooms. He went into the girl's room to say good-by to her, and laid his hand on her shoulder as she lay in bed. She did not respond to the touch. It did not take Giovanni minutes to dis-cover the truth. She was dead.

"Bambina!" he wailed, kneeling to lift her up frantically" in his arms. "Car- lotta. carissinia, speak to me — speak!" It was useless. He rose, lifting his eyes toward the ceiling. Before them, the ugly walls of the cheap room seemed to melt away. In their stead he looked upon vineclad hills rising toward the sunny, blue skies of his native Xaples. from which he and his daughter had come to America less than a year before. He saw the girl — the girl who now lay white in death before him — kneeling at the feet of a man of haughty bearing and a cruelly handsome face. He turned his back on her pleadingly-outstretched arms and walked away. "Vendetta!" hissed the father, "he's going to lose his life. His life shall pay for hers — I swear it!" until the bridal party-came out. My daughter spoke to her, the one that vil-lain had just taken for his wife: I pray signora," she says, 'he major proved kinder to you than he has to me.' He was angry, and he would have flung my little girl into the dust of the road at his feet. I struck him, and then we came away, my daughter and I. That I, a peasant, had raised my hand against a noble meant that I might be sent to prison for years if I was taken. So we fled, my Carlotta and I, here to America; and now that first wrong he did to her, and so to me, has borne its fruit. She — she is dead, sismor. But Iiae siranded meniters of the opera company combed what was left of their earnings to be gambled at Monte Carlo in hopes of winning enough to pay their fares to America. Hilliard. noticing his valet's red-rimmed eyes and chalky white face when he arrived at his apartment, asked him what was wrong.

"Ah, signor," Giovanni answered, in the broken English he had picked up, "I am wrong — wronged. First through my daughter's betrayal by a nobleman, who comes to turn her head with his grand airs and manners. He promised to make her his wife. Then, when he had tired of her, he told her it was an-other he meant to marri-— the wedding was even set for that next day. At the church, my daughter and I, we waited have sworn to be avenged. Some day I return to Xaples," with a grim nod of his head. "I hunt for him, and then — he shall pay!"

Hilliard clapped his hand on his shoul-der. "This is an omen," said he. "I was undecided whether to sail for Xaples, but now my mind is made up. Here," handing his servant the money, "get the tickets for us both — I'll take you with me." Giovanni stared at him for a moment in joyousbelief; and then, before the surprised young man could restrain himself, he had caught up Hilliard's hand and kissed it. The next moment he had run from the room to go to the steamship office. "The trip is a failure!" The speaker was Dan D'Aialley, the impresario of the American Opera Company, and the party he addressed-were the principals of the troupe, who sat around a table on the veranda of a hotel in Naples. One of the two women of the quintet wore a mask. None of the other members of the opera company knew why, but the manager by no means objected to it, as it was a good advertise-ment for the troupe. "There's one chance left for us," he resumed. "We haven't tried Venice yet. If the manager of the opera house—there would consent to let us have the use of it without putting up the rent beforehand we might be able to clean up enough by one
night's performance to pay our fares back to America. There's only one way to find out, and that's to try it. On to Venice!" Thus it was that Hilliard, arriving in Naples with Giovanni, learned that the woman he sought had left there the day before. But he was able to find out, from the clerk at the desk of the hotel - where he had inquired if a prima donna was stopping there, that it was for Ven- ice she and her party had departed. Hilliard reached there that same night. It was the one that was to have marked the opera troupe's one-night per-formance by which they had hoped to raise the funds to get back to the United States, but which the proprietor of the opera house had not allowed them to give unless they first paid the rental of the auditorium, a demand that O'Malley had been helpless to meet. Taking a last gondola trip by moon- light, before their departure from the City in the Sea, the woman in the mask, with the other feminine principal of the troupe seated beside her, spied Hilliard as he stood on one of the landing stages of the lagoon. She quickly ordered the gondolier to turn his craft in that direction. "So you came!" she greeted the young man, stepping out of the gondola before him. "To ask you to lift your mask," he instantly countered, taking both her hands in his, "and let me look upon your face. Won't you repay me for the trip by doing that much?" Slowly she removed the domino. Hilliard's heart bounded as he looked at her countenance in the moonlight. It was more beautiful even than he had supposed. She put the mask back on again. "Now I must go," she told him, with a choke in her voice which sounded ineffably sad to him, "and you must not attempt to follow me. I am only a poor singer, stranded over here in the coun-try, and you" "But what about your motor car, and your French maid?" protested Hilliard incredulously. "You seemed to be well off when I saw you in New York." "That was before," she dolefully told him. "Now I have nothing; and you must forget me. Good-by!" Stepping lightly back into the gondola, in another moment she was gone. Back in Naples, the four principals of the American Opera Company sat around the table on the veranda of the same hotel. O'Malley was no longer with them. He had skipped out in Ven- ice, taking with him the few dollars that remained in the organization's treas- ury. "Listen," said the masked soprano to the two disconsolate young men. "We have a little money still left out of our last salaries, Edith here, and I. We will go to Monte Carlo with what we have, and try to win enough to pay the fares of us all back to America. It is our last hope." Hilliard, meantime, had gone to the great gambling place to try to forget her, as she had told him he must, in the distractions of the roulette and bacca- rat tables. On the evening of the next day following their determination to stake their all in the hopes of winning passage back home for the entire opera company, the two girls entered the glit- tering salon, the soprano still masked, and seated themselves at a roulette wheel. The masked one placed the bets. The first she won. As she did so. She lifted her eyes, to see a man of haughty bearing, who stood at the op-posite side of the table, looking at her with a light of recognition on his cruelly handsome face. With a gasp, hastily replacing her mask, she caught her friend's hand, and, leaving her last bet undecided upon the board, hurried with her from the room. "Who was that man I saw looking at you?" inquired her friend, in sur- prise. "Don't ask me!" breathed the other. "To see him again — I never thought Quick, we must get away!" Hilliard, mounting the steps of the Casino, saw them come running down it. He stood undecided for a moment, watching the man who hurried after them into the surrounding gardens. Then he turned and walked rapidly in the direction the three had taken. "Ah, mia carissima, we meet again!" the Prince Monte Bianca was address- ing the masked woman, who shrank away from him with her companion on the graveled walk where he had halted them. "It has been nearly a year since I had this pleasure." He leaned toward her to kiss her. She cried out in alarm, drawing far- ther away from him. The prince's laugh changed to a snarl of rage as he felt himself gripped from behind in Hilliard's strong hand. He whirled to face the American, and the two girls took advantage of the timely interruption to run away. "You were annoying those two la- dies," Hilliard charged angrily. "I know your kind — a cheap masher. Go back into the Casino, where you came from, and in future have the sense to know decent women when you see them, and leave them alone!" The prince, seeing that they were gone, stopped to make no reply to Hilliard's contumacious words, but hur- ried back toward the building and ran up its steps, to disappear.
inside. "Find her," he finished to two men with whom he had been in earnest con-sensation, five minutes later, "if it takes every detective in Italy, and let me know—where she is." Back at Naples, the girl who had gone with her masked companion to Monte Carlo broke the news to the oth- ers that their attempt to get the money there had failed. The soprano, sitting apart, had her chin buried on her hand, in thought. She saw the terms of the will. The Prince Monte Bianca was to receive the old prince's fortune only if PICTURE-PLAY WEEKLY 27 he married Sonia \x9a Mecci, the daugh- ter of his lifelong friend. To make the condition valid, she must live at least some time during the first year fol-low their marriage at his villa Adri- ane; and last night, there in the Casino, I was the first time she had seen him—since the day she had left the church on his arm as a bride—the day on which the peasant girl had exposed his villainy to her! She had jumped into the waiting carriage then, and ordered the coachman to drive her away. Xot from that day to this had she set eyes on his face. That he might not recog-nize her, should they meet anywhere—and she had worn the mask. It was her fault that the last hope of these opera singers, her friends, had expired at Monte Carlo. The bet she had placed on the table and gone away—and left might have won. They were homeless. The \x27villa Adriane was near by, equipped with servants, everything to make provision for a party el-en twice as large. She rose, her mind made up. "My friends," she addressed the oth- ers, "a villa near by is at my disposal. "Whill you not all come there, as my guests, and stay until such time as j-our friends in America have time to send you the funds to return?" It was two days later that the Prince Monte Bianca received a visit from one of the two men he had been talking with in the Casino at Monte Carlo. "She has gone to the \x27villa Adriane," the spy informed him. "F13- there, my lord—and claim your happiness!" The prince, in his uniform as an offi- cer of the Italian army, ordered his horse brought around at once, and a half hour later he was galloping along the road that led to the villa in ques-tion. Milliard and Giovanni were cantering along that selfsame road just then. In the garden of the \x27villa Adriane, which looked down upon it, Sonia's girl friend rose with a glad cry, having recognized Hilliard from afar. "There's the young American who saved us from that man at Monte Carlo!" she exclaimed, running toward the w-all to wave do-ven at Hilliard. "I'm going to ask him to come in, so we can thank him!" She did so, and Hilliard, accepting the invitation, left Giovanni in charge of the two horses at the villa's gates. Scarcely had his master gone through them when the valet saw the prince ride up. Recognition and a spasm of hatred crossed Giovanni's face at sight of the man whose life he had sworn to take. He drew back out of view, against the shrubbery, and watched the uniformed rider dismount and pass through the gates. Drawing a long knife from under his coat, Giovanni tested its keen blade, and then he, too, passed into the garden of the villa. "You told me to forget you," Hilliard was saying to Sonia, alone with her in the garden, "but I cannot! Xo—let me speak! Since the first night when I heard your voice below my window in the fog" He stopped, turning at the step behind him. "\x27hat are you doing here?" the prince snarled at him. "I owe you something for your interference and your insult- ing remarks to me of the other night. I will pay you now!" He whipped out the sword at his side, and came for Hil-liard, who stood unarmed before him, with it. Sonia cried out in sharp alarm; but she need not have feared for Hilliard's safety. -As the prince lunged at his breast with the sword point, he slipped under his guard and caught his wrist in a grip of iron. With a gasp of pain, the villain dropped the sword on the garden walk, and Hilliard stooped and quickly picked it up, "I order you from these grounds," stormed the prince, leveling an arm to-ward the gates behind him, "and from my wife's presence!" Hilliard turned to look at Sonia. She bowed her head, assenting to the truth of what he had just heard. "Please go," she said rapidly under her breath. "It is so. He is the Prince INt Monte Bianca, and I am his wife. I have been that in name only. Xor shall I ever be more. It was to give my friends a shelter that I came here to this villa, as was my right, since I am mar- ried to him; but that is all. And now—please, please go, and forget me, as I asked" She broke oft. With a chuckle of grim satisfaction, Giovanni had sprung upon the prince from behind. The long knife in his hand rose, glinting in the sun. It fell and rose again twice more. Hilliard's valet stepped back, and the Prince Monte Bianca lay dead at his feet. Thus had he fulfilled his vow of ven-geance—and opened the wa- y for Hil-liard and his Lady of the imask to claim their happiness. Jack interfered, and tore the prince's hand from the wrist of
his Lady of the Mask.

**The Mad Lover**

- **Type**: Film  
- **Date**: 1917  
- **Loc. in Archive**: MPW_1917_08_mowor33chal.txt:43195  
- **Distributor**: Pathe  
- **Extra**: 00000

THE Mad Lover," a five-reel production in which Harry Rapf presents Robert Warwick, assisted by Elaine Hammerstein, makes its play on a domestic situation and declares itself in favor of productive matrimony. The picture appears on the program of the Pathe Exchange, Inc., and is artistically staged, while from a constructive standpoint the story is not beyond criticism; it follows in many respects the older-fashioned moving picture style, and is not a drama in the true sense of the word. The feminine lead is charmingly played by Elaine Hammerstein, and the eye is catered to in rather a spectacular fashion by the use of elaborate and beautiful sets. The story opens in the home of a wealthy bachelor whose friends have despaired of his ever marrying. One evening, however, an accident occurs near his home in which a couple of women in an automobile party are injured. After sheltering them in his house for several days while they convalesce he falls in love with the younger of the two, and finally invites her to become his wife. The honeymoon over, he reverts to his old hobby of hunting and leaves his bride alone, causing her considerable unhappiness. A clergyman and friend of her husband's, in whom she confides, tells her that only in maternity can a married woman find happiness. At this point of the story the wife's aunt, alive to the growing coldness between the wedded pair, arrives on the scene with a large party of friends and brings about the incident from which the picture gets its name when the guests and their hosts arrange for a performance of "Othello" for a charity fund. One of the guests, falling in love with Desdemona (his hostess) arouses the jealousy of the husband, who dreams a terrible dream concerning his wife's estrangement and her death by his hand while realistically playing the role of Othello. The outcome of the story is that the coolness between the pair is bridged successfully, resulting in the birth of a child to gladden the home. Robert "Warwick plays excellently as Robert Hyde, the husband, and Elaine Hammerstein as Clarice, the wife, as before said, is graceful and charming. Others of the cast whose work is to be commended are: Valentine Petit, Edward Kimball, George Plateau and Prank McGlynn.

**The Magic Bottle**

- **Type**: Film  
- **Date**: 1915
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**Abstract**

Tom Wise is featured in this one-reel comedy, which relates how Bender and his friend, the widow Templeton, decide that bachelor life does not agree with Jenkins, and therefore, start a hunt for a wife for him. Jenkins eventually marries the widow and Bender, to get even, presents the newly wedded couple with a bottle of water, telling them it will change color in the event of either one digressing from the path of fidelity. While traveling, Jenkins flirts with a young lady on the train, and Bender, who is lunching with Mrs. Jenkins, pours ink in the bottle. Jenkins, seeing it, is panic-stricken. When the wife finds it she also attempts to hide the bottle, but eventually empties it and fills it with clear water, much to Bender's amazement.

**Date Added** 5/1/2015, 11:28:48 AM  
**Modified** 5/1/2015, 11:29:23 AM

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| THE MAID AND THE MAN |

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**Abstract**

A tale of a wealthy bachelor, good-looking young ranch-man, who went to a fashionable resort in search of adventure. And he found it — in double doses — along with a match-making mother, a scheming stock shark and a parlor maid.

**Date Added** 5/3/2015, 9:38:44 PM  
**Modified** 5/3/2015, 9:39:01 PM

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| THE MAIL-ORDER WIFE |

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**Abstract**

An intimate picture telling a love story that ends very satisfactorily with the unexpected meeting again of two lovers foolishly parted and lost to each other. The backgrounds are mostly interiors, mostly in the home of two bachelor partners who are working a farm in Indiana. The action takes place mostly in their kitchen and sitting room, of which we see very well photographed corners, just enough to make us think we are in the room. We also get a glimpse of an office in Chicago, where the heroine, a stenographer, opens the mail order of one of the farmers. He gives a large order, then he adds that he also wants a wife. She
considers a while then she correspends and a few weeks later comes out with the purpose of marrying one of the farmers, but finds in the other her long lost, but still loved, sweetheart.

The Man Behind the Door

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: 1914_11_variety36-1914-11_ftrade_VAR copy.txt
- **Distributor**: Vitagraph
- **Extra**: 00000
- **Running Time**: 4 reel

"The Man Behind the Door" is a four-part comedy on the new Vitagraph theatre bill this week. It is a picture version by Archibald Clavering Ounter of Marguerite Bertsch's novel, produced by Wally Van, who also acts the principal role. Wally Van also attended the Monday night showing at the theatre to gather with Sidney Drew and other Vitagraph players who figured on the screen. Four reels make an extremely long comedy. "The Man Behind the Door" has very good laughing values and a quantity of really striking scenes, but stretched out to an hour or more. It becomes wearisome at times. This in spite of flawless playing and direction. The picture shows careful preparation, particularly in the handling of large numbers of actors in studio work. One portion has to do with a masquerade ball. Several bits of ballet dancing were excellent. The massed effects of several hundred dancers were likewise well managed. In the early portions a series of views of an actual college boat race were inset rather skillfully with glimpses of the cheering crowds to carry on the story. The story is much too complex to bear more than outline here. Jack De Lacy, champion college oarsman, in love with the daughter of a professor of Greek finds the course of true love anything but smooth. His courting leads him into wild and amusing adventures, a flirtation with a lovely widow during the opera of "Al Tones" (portions of which are shown on the screen); a rescue from drowning; several fist fights and finally imprisonment in a millionaire's bachelor's apartment where the tangled threads of his romance are miraculously straightened out. An exceptionally good company, including besides Wally Van, Nitra Frater, Cisley Fitz-Gerald, Charles Wellesley and a regiment of minor people is concerned. The piece is well done, but with all the skill of player and director, the piling of complication on complication becomes burdensome at so great a length.

- **Genre**: comedy

**Tags:**

- originally-play
- review

**THE MAN BETWEEN**
Abstract

Returning to his camp after the theft of a herd of horses, the gypsy tells his wife dead and a newborn baby upon his hands. Hunted by the low and driven to extremities, he abandons his baby son at the door of a country squire. The squire is a bachelor. He takes the child in, adopts it and rears it to manhood with all the care of a real father. On his twenty-first birth-day, the boy’s betrothal to a girl of extreme good-ness is announced. The shadow of the past now creeps upon the boy’s life. One night a burglar enters the squire’s house. He is captured. It is the gypsy, the father of the squire’s foster son. The squire realizes the relationship. An instant later all is explained to the son. He is the son of a thief. The gypsy is sent to prison. Feeling his antecedents to be unworthy, the boy breaks his engagement. He figures that his father was a thief and that the taint of the blood will crop out sooner or later in him. He is enticed into the establishment of a vampire woman and she brings all her experience to bear in fascinating him. She partly succeeds and the boy sinks lower and lower. He is on the point of robbing his benefactor, the squire, when he awakens to the fact that he must overcome the imaginary taint of the blood and that he is a free agent for good or evil. He throws the vampire-woman over. She seeks him out and forgives all.

THE MAN ON THE BOX

Abstract

Warner Brothers Photoplay. Adapted from Harold MacGratWs novel and stage play. Director, Charles Reisner. Length, 7,481 feet. CAST AND SYNOPSIS Bob Warburton Syd Chaplin Bob’s Brother-in-Law David Butler Betty Annesly Alice Calhoun Mrs. Lampton Kathleen Calhoun Mr. Lampton Theodore Lorch Bob’s Sister Helene Costelio Col. Annesly E. J. Ratcliffe Badoff Charles Reisner Count Karaloff Charles Gerrard Bob Warburton, wealthy bachelor, meets and loves Betty Annesly. In order to be near her he secures employment as a gardener after a humorous adventure In which he pretends to be a cab man in order to drive her home. Apprised of his real identity, she insists that he serve as butler at a big dinner party. He protests ignorance, and the villain offers the loan of his butler. This in order that he may steal the plans of a certain invention. Bob gains knowledge of the scheme and thwarts the Count and his spy by posing as a serving maid from an employment agency. Bob saves the day and marries Betty.
Are you troubled with insomnia? Or do you know any one who does not sleep well? Tell them about this story — of a heartless judge who sentenced an old woman to prison for sleeping on a bench in the park, of the curse she called down upon his head, and of what happened then. It is based on the Edison photo play of the same title, of which the principals in the cast are: The Judge Marc McDermott An Old Woman Julia Calhoun A Mother Florence Dover JUDGE JEFFER had not been sleep- ing well of late, and the added testiness in his manner as he took his place on the bench that morning showed it. The magistrate was known far and wide among criminals and their kind as a "hard judge." They were prejudiced, of course. But it was, never- theless, true that Judge Jeffer was with- out mercy where lawbreakers, great or small, were concerned. He believed in res- ponding to no half-way measures with wrongdoers. The more severely they were punished, the less likely they were to sin again. That was the theory on which he went. The law, as he saw it, was a thing to in- spire respect by fear. Now he rapped for order with his gavel on the desk before him, glowering from under his heavy brows toward the prisoners' dock as he did so. "What's the first case?" he snapped to the clerk of the court beside him. An officer led a shrinking, half- grown boy to the rail before the bench. "Pickpocket, y'r honor," the police- man laconically entered the charge against him. Judge Jeffer lowered his cold gray eyes on the cowering lad. "Well," he barked, "what have you got to say for yourself?" In a voice which fright had stifled to scarcely more than a whisper, the boy began the explanation of his side of his arrest. "I was ridin' uptown on a street car. A big man squeezed into the seat be- side me. I started to shove around, to get room to breathe. And " "And," broke in Judge Jeffer impa- tiently, "I suppose his pocketbook fell out in your lap?" The boy nodded quickly. "Y-yes, sir," he agreed. "That's just what happened." "That's an old story," the magistrate informed him contemptuously. "Three years in the reformatory. Take him away," with an indifferent wave of his hand to the policeman. Another officer took his place at the rail He held the ragged sleeve of a man v^diose wide-open eyes revealed empty white sockets, and from whose neck hung a card with the printed ap- peal: "Please Help the Blind." No sympathy for the man's undoubted af- fliction softened the granite glint of Judge Jeffer's eyes as they rested on him. "Well, well?" he demanded of the policeman who had brought the blind beggar to the bar. "What's the charge here ?" "Begging without a license, your honor." Lifting his head in the direction from which he had heard the magistrate's voice come, the blind man spoke in quavering tones in his own defense. "I lost it, a week ago. I didn't have the money to take out another one wi- th. And I had to beg, or starve. I knew I was doing wrong, to ask for charity on the streets without a license " Judge Jeffer checked him, with a tap of his gavel on the desk. "You knew you were doing wrong, did you ?" he said impressively. "That you were breaking the law?" "Yes, sir ; I'm sorry." faltered tl wretch, his knees beginning to shal- at the menace he read in the magi- trate's tone. "B-but I thought " "Six months in the workhouse Judge Jeffer cut him short. ' A murmur of surprise ran through the courtroom. That such a sentence should be given for so slight an ofense, and to a man whose infirmity ought to have made him an object c,| pity in the eyes of even the most hare hearted, seemed unbelievable even i a man with Judge Jeffer's reputatio for ruthlessness. The magistrate wa in a particularly ugly mood this morn ' ing, it was the consensus of opinio ' among the habitues of the courtrooir: The next prisoner to be led to th rail was a gray-haired woman. He dress was of rusty black, and her bon net of the same shabby hue. Her face though lined with the misfortune' which it was obvious had befallen he j in life, yet retained a certain expression of sweetness. She was b) - no means of the commo type of aged female vagrant — as an; one could see at a single glance. "Charge?" snapped the judge of thi policeman at her side. "I found her asleep in the park, youi honor." the officer explained, "at om o'clock this mornin', and I run her in.¹ Judge Jeffer turned to her.
"A'agranity case, eh?" he remarked as he sneeringly surveyed her. "No, sir, your honor," she said, in a clear voice, and with a proud straightening of her thin shoulders. "I'll tell you what this case is. It's a mistake why story — all of it, so you'll understand PICTURE-PLAY AAEEKLY lirhat a blundering lot the police of this tit}- are — is this: I was left a widow, a jear and a half ago. My daughter as a stenographer in a downtown office, and between her salary and what I could earn by going out to do a day's (work now and then, we managed to E'jport ourlves. And then she took Eick. She — she died a month ago. I was worn out from nursing her, and I had to be taken away to the charity ward of a hospital, for the last peony of the money we'd saved up between V-S for a rainy day was gone. "I came out of the hospital yester- cay morning. I tramped all over the I downtown business section of the city, trying to get work as a scrubwoman in one of the oldEce buildings. And at last I found one place where they needed "ixtra help, and I was told to come back ;^:;here this morning. But that was yes- ~ *erday evening, at half past six o'clock. 'jad no place to go. I was tired out from walking all day long, and I knew I'd have to get some sleep, or I ruldn't be fit to work next dai-. So, ent into that park, and sat down on lench. I dropped into a doze, after while. And the next thing I knew, ii officer was shaking me, and tell- ri me to come along to the station, use with him. I thought the parks of the cir’> and e benches in them, were free to every- ~ bod^ I didn't believe I was doing ! ^r.-thing wrong bi^ trj-ing to snatch a r T hours' sleep on one of them, and don't believe it now. Now. I ask ^our honor, did this policer/sn lave any right to arrest me, and iock *me in a dirty cell for the rest of the night, and then bring me here this morning so that I couldn't go to take ^e work that had been promised me Certainly," interrupted Judge Jeffer stemlj; "he had every- right to do so. Vagrants are to be arrested wherever they are found by the police. You have admitted that you have no home, and no money to pay for a lodging. Therefore, you are a vagrant. And I sentence you * "You u'liat' the old woman cried in amazement. "YYou're not going : send me, a respectable woman, back; that cell, just foregoing to sleep on :. bench in the park " The magistrate rapped with his gavel. I 'No," he agreed sardonically, "I'm going to send you to the Island for ninety-days." "Oh, where is your heart?" she wailed. "Silence!" ordered the Judge. "To send me to prison," she w^ept on, unrestrained; "an old woman who's done nothing wrong — you are heartless ?> "And ten days for contempt of court," added Judge Jeffer sharply. sleep on a bench in the park!" said she. "Then hear the curse I call down upon your head: May you never sleep again!" The officer led her away. And Judge Jeffer called the next case. He had forgotten the old woman's words five minutes later. Nor did he think of them again throughout the rest of the day). But when he went home that night to the suite of bachelor rooms "May you never sleep again!" the old -i^oir-an had said to the Judge 8 when he sentenced her. And the curse nad worKed. "Have you no mercy in you?" "Ten days more," he added grimly again. She ceased her weeping, lifting her head. For a moment she stood as though mentally footing up the amount of her sentence Meeting the judge's gaze squarely, fearlessly, she slowly nodded, her lips pressed in a thin line. "And all for snatching a few hours' he occupied alone, they came back to his mind — for a reason. The insomnia from which he had been suffering, in a steadily increasing degree of late, bade fair to continue for the major part of this night, too. He had never felt more wakeful — but nervously, not normally, so — than he did as he switched off the light and stretched himself out in bed. 8 PICTURE-PLAY WEEKLY One hour passed. Then two. Still he had not been able to close his eyes in slumber. He shut his lids tight, and counted sheep. That failing in its fabled soporific effect upon the senses of the sleepless in his case, he tried re- citing the multiplication table backward. As wide awake as ever, he sprang out of bed with a muttered imprecation, and turned on the light again, to pace the floor in his dressing gown. He sat down with a book, as the and after that his daily round of affairs. He had not slept at all throughout the night. The next night the same thing hap- pened. He got up and dressed, at two o'clock in the morning, after having tossed and twisted from ten o'clock until that time, and went out into the city. Block after block, mile after mile, he tramped in an endeavor to bring sleep to him by sheer physical exhaustion. Judge Jeffer, as he listened to the woman's story, made up his mind to help her. gray dawn was stealing in at the win- dows, to try to read himself to sleep. Never before had he been unable to get to sleep for as long a time as this. It began to
look as though he was not going to do so at all that night. As he turned page after page, his mind, numb with exhaustion, failed to grasp any meaning whatsoever from the printed words he read, but his eyes remained as wide open as ever. At eight o'clock in the morning, he closed the book and took his cold plunge, to begin dressing for breakfast. But when morning dawned, again he had passed a night without sleeping. On his way home from the court, on the following evening, he called on his doctor. Explaining about the insomnia which troubled him, he requested that the physician give him a sedative. The doctor sent him away with three powders. One, he was told, taken be- fore he retired, ought, in the ordinary course of events, to insure him of a dreamless night's slumber. Judge Jef- fer took the powder, but it did not make him sleep. In two hours he arose and took another. It had th ^ same effect — nothing whatsoever. H took the third and last sedative. An^ — when morning dawned, he had no slept for the third successive night. It was the curse that old woman h had sentenced so mercilessly had pu upon him — there was no other explana tion for it. She had cast a spell of some sor over him. "May you never sleei again!" — those were her words. Anc it seemed that they had the power t( deprive him of slumber. Three solic nights of sleeplessness had proved it. The next day, as soon as he reachec court, he sent for the probation officer "Do you recall an old woman I sen fenced to ninety days, plus twenty mort( for contempt of court, on Blackwell'; Island?" Judge Jeffer inquired of thtf officer. "Then I wish you'd go oveif there and find her for me. Bring heil back here — I wish to have a talk witlj her. ' 1 The probation officer departed on thef- mission. j The very first case that was brought before the magistrate that day was that of another old woman. He let her tell her story through to the end. Her husband — who was a bricklayer — had at last gone to work after the long "dull season" in his trade; only to fall from a scaffold, and break both legs, which had laid him up in the hos- pital. The landlord had dispossessed her and her three small children, for thel two months' rent of their tenement flat which was in arrears, and which she had had no means of paying. Judge Jeffer told the woman to wait until the noon recess of court, when he would accompany her to the home from which she and her little ones had been cast into the street. True to his word, at twelve o'clock he went to the tene- ment with her. "This woman can't come back into my house!" the landlord declared, blocking their way as they were about to enter the building. "Why can't she?" demanded the mag- istrate, whose authority the landlord had no means of recognizing. "Because her rent's not paid yet!" From his wallet. Judge Jeffer ex- tracted the amount the woman had told f r I- PICTURE-PLAY WEEKLY 9 : Jiiim she owed, and handed it to the landlord. ; "It's paid now," he told him. "Have i-our janitor bring her household ef- fects in off the sidewalk, and replace Jiem in her home. And let me give yon a piece of advice, sir. You knew that this woman had met with misfor- tune. She has informed me that she told you her husband had been sent to the hospital, when she begged you not to deprive her and her little children of 'a roof over their heads. In future, be ■piore lenient toward your fellow men.' The landlord demanded : "And who are you? "I," said the magistrate, "am Judge Jeffer." The landlord gaped after him as he ^A\-ent up the dark stairway after the Avoman whose home he had given back .to her. I. "Well, I'll be darned I" he whispered to himself; for, with nearly everybody else in the neighborhood, he knew Judge Jeffer's reputation as the most ^hard-hearted magistrate on the bench. "Talking to me of leniency, hi -well. the world's eighth wonder has come to j pass." r Before he left the bricklayer's wife. Judge JefTer had looked into her pan- A\tty, to find that it was bare; and he had ^ also ascertained that she was in need of coal and wood. The fuel he paid for and ordered sent I around to her, and he also sent a large 1 basket of provisions from the grocer. ^ As he started back to his place oo the bench, his e-v-eIids began to droop. ■ He was becoming sleepy! He was un- ■ able to throw off the languor which was stealing over his brain ; so he tele- phoned to his clerk to adjourn court; and then he went home to his bachelor iji apartment. T? There he flung himself across the 'l bed and slept for sixteen hours straight ll through — the sleep of utter, dreamless exhaustion. The next morning, when he arrived at court, the probation officer informed him that he had brought the old woman from Blackwell's Island. The judge ordered her sent into his private office. "Do you remember what j\ou said to me," he asked her, when she stood be- fore him, "the day I sentenced 3-ou? You cursed me with sleeplessness. I do not see how you could have known beforehand that I was troubled with insomnia, but She interrupted: "I didn't
know it, when I spoke. But I don't wonder at it, from what I've heard of our reputation since. The harsh sentences you inflicted on people weighed on your conscience. And it was your conscience that would not let you sleep. "I believe you are right," said he. "At any rate, I slept last night — after something I had done to help someone. You have shown me a light; that I have been too stern in administering the law heretofore. Henceforth I am going to temper justice with mercy. But first," he added, "I am going to do something for you: Give me the address of the office building where you were offered work, and I will use my influence to see that you are given employment. Your sentence is hereby suspended." Bilh-Sunda3— the celebrated evangelist, has caused a great deal of comment by his denunciation at picture palaces. People were really worried about his statements, until he recently appeared on the screen himself.

**The Man Who Lost**

**Type** Film

**Date** 1910

**Loc. in Archive** 1910_02_variety17-1910-02_ftrade_VAR copy.txt

**Distributor** Kalem

This is a moving picture of a bachelor's reverie. Long ago he tried to win the love of the girl of his heart, but a smooth rascal gained the day, and, after living with her two years, deserted her and a baby girl. On her deathbed the unfortunate woman requests that her child be adopted by the man whom she should have originally married. To this he consents and the start of the film shows this girl and the young man with whom she is in love, asking the foster-father's consent to their wedding. This scene recalls to the foster-father more vividly the romance of his youth and this is worked out in an interesting film. When the Kalem people get a good story they know bow to enact it and the mechanical department in this film has done splendidly; the combination bats a clean throw. WALT.

**Notes:**

- MPW_1910_01-06_movinwor06chal.txt

**THE MAN WHO WOULDN'T MARRY**
A wealthy bachelor tells how, when comparatively poor, he had proposed to a millionairess but was rejected by her father, and dismissed marriage from his thoughts and then met the woman. But he put off declaring his love until one day she accepted another and was lost forever.

**THE MARKET OF SOULS**

OPINION: Those who attend the Dorothy Dalton entertainments out of admiration for the star's work, the lavish settings which are characteristic of them, the high standard of production which always marks their preparation, will find "The Market of Souls" superior to the majority of her past attractions in these respects. It is a splendidly acted, well developed, carefully told narrative of the type for which the star is famous. For four reels it is good drama, not entirely new, perhaps, but entirely interesting to the adult. Then, to straighten out the plot tangle, a character who has fought and died in France is brought back in supernatural form, allowed to impart the information necessary to the happiness of the remaining members of the cast, and then evaporates into thin air, the inference being that the troubled soul of the sinner demanded this return of the spirit in concrete form. Just how this, to say the least, unusual incident will influence popular opinion regarding the picture is a matter of conjecture. Each exhibitor, knowing his patronage, can decide for himself what the character of its reception will be. It is the one point that may make the play's reception doubtful.

SYNOPSIS: Helen Armes, a nurse, comes to New York from Albany to visit her married brother. As she arrives on New Year's Eve she is at once added to a cabaret party being made up to include her brother's wife and Lyle Bayne, a wealthy bachelor. At the cabaret she meets Temple Bayne, his brother, a woman-hater who begins to believe in her. She wearies of the performance, Lyle Bayne takes her home, lures her into his apartment and attempts familiarity. She escapes but is judged guilty by her sister-in-law, at once leaving the place to go to the nurses' headquarters. Temple Bayne arrives, fights with his brother after he has been told a lie about Helen's character and the incident, and is blinded by a blow. Helen is assigned to his case and nurses him back to sight, he remaining ignorant of her identity, but asking her hand in marriage. When he recovers his sight he denounces her and she is about to leave when Lyle Bayne, 62 reported killed in France, appears and tells the truth. Temple and Helen are reconciled, when Lyle disappears, it being concluded that his was not a return of the flesh but the spirit.
• The Marriage Chance

Type: Film  
Date: 1923  
Loc. in Archive: 1923_03-08_pictureplaymagaz18unse_ffan_PPM copy.txt  
Extra: 00000

Abstract: It is an insane medley about a bride, a drug which throws her into a sleep like death, a vivisectionist who is about to operate on her in the interests of science, and the aforesaid dream. But if you forget the jumble of the plot and only watch the actors, you will find much that is entertaining. Alta Allen alone makes the film worth seeing; she is lovely and unspoiled and worthy of a story which is better than a murky pipe-dream. Tully Marshall has a role as an eccentric bachelor, and Milton Sills, Mitchell Lewis, and Laura la Varnie are also in the cast. I must say that they have been excellently handled. As an author Hampton Del Ruth is a good director.

Date Added: 5/3/2015, 4:56:20 AM  
Modified: 5/3/2015, 4:57:02 AM

• The Marriage Speculation

Type: Film  
Date: 1917  
Loc. in Archive: MPW_1917_12-moving34chal.txt  
Distributor: Vitagraph  
Extra: 00000

Abstract: STARTING with a highly improbable but none the less in-tinK theme, "The Marriage Speculation," a five-part Vitagraph Blue Ribbon Feature written by Cyrus Townsend Brady and directed by Ashley Miller, gets switched off. a network of familiar complications, and ends as one of the brotherhood Of the order of "strawberry mark" fiction. This brand ol story still has Its admirers, however, and the picture is well directed and acted, it opens most promisingly: An eccentric old bachelor who has worked all his life in a pickle factory and saved ten thousand dollars conceives the plan of educating some poor but attractive girl so that she may make a wealthy marriage. In return she must see that he is taken care of during the rest of his life. The scheme is put into effect. Clara Wilton, who has been engaged to Billie Perkins, a shiftless young chap, grows tired of his want of ambition, and accepts the old man's offer. When she finishes her education and the last of the money is being spent at a fashionable watering place to get her into society, Clara finds herself surrounded by suitors, attracted by the report that she is an heiress. The usual bogus nobleman is among them. In the meantime, Billie has not been idle. The loss of Clara wakes him up. He pitches in and earns a few dollars for himself and grows a mustache. Thus disguised he goes down to the watering place and poses as a man of title himself. Clara is able to penetrate his disguise, and finds that she still loves him. She feels it her duty to marry an Italian count in order that she may keep her agreement with her matrimonial backer, however; but Billie shows that his rival is only a waiter. As he points an accusing finger at the man one of the spectators notices a ring on his finger, and demands to know where he got it. Billie informs
him that it belonged to his father, and has the tables turned most agreeably by being informed that his grandsire in England has just died and left him a title and a handsome fortune. Charles Kent gives the character of the old bachelor just the right touch of eccentricity, and Mildred Manning and Wallace MacDonald are pleasing as Clara and Billie.

**THE MARRIAGE WAGER**

Type: Film
Date: 1914
Loc. in Archive: MPW_1914_10-12_movingpicturewor22newy.txt
Extra: 00000

Jacques and Pierre Roques, brothers, are sworn enemies owing to a bitter quarrel over the distribution of the family will. Pierre, fearing death at the hands of Jacques, flees to America and settles in a lonely mansion with his daughter. Beth. His wealth is secreted in the cellar and guarded by a huge automatic port-cullis arrangement. Henry Leeds, a wild young bachelor utterly opposed to marriage, is bantered unmercifully by fellow-clubmen until he signs an agreement to get married within twenty-four hours. Next morning he awakens, sober, and realizes what he had done the night before. Hurriedly he summons his chauffeur and starts for a ride in the country. At the same hour, Jacques has located the mansion of his brother. He enters it secretly, determined to secure what he considers his share to the wealth. Pierre's faithful old butler attempts to stop Jacques. The latter stuns him, ties him to a chair and proceeds on his way to the cellar. He had previously imprisoned Beth in her bedroom. Henry, passing in his car, receives a note from Beth (ailing for help. He picks up the note, which has been placed in a slipper and thrown into his auto, and hurries to her assistance. He enters the house, releases her and then turns his attention to reviving the badly wounded butler. Beth, fearing for her father's safety, rushes down into the narrow stone passageway to the treasure chamber. She finds Pierre and Jacques in fearful combat. When she tries to interfere Jacques flings her into the treasure vault and locks the heavy iron door. The two brothers struggle on. Pierre is overcome by Jacques, who plans to carry out fiendish revenge. He ties Pierre securely under the death-dealing port-cullis and presses a button which starts the heavy iron bars to descend slowly towards the helpless victim. Henry, fearing for Beth's safety, has descended into the passageway in time to be intercepted by the crazed Jacques. Henry realizes he must reach Pierre in a few seconds if his life is to be saved. While Beth is slowly suffocating in the vault and while the port-cullis slowly descends upon Pierre. Henry and Jacques fight desperately. Henry kills him and reaches Pierre just in time to rescue him. He liberates Beth from the vault and hastens to revive father and daughter. With the realization that he has gained Beth's gratitude he remembers his wager, proposes to her and soon telephones the club that he has won.

**THE MARTINACHE MARRIAGE**

Type: Film
Date: 1917
Loc. in Archive: MPW_1917_09_movpict33chal.txt:
In Paris Horace Martinache, wealthy young American, aids a ragged young flower girl who was knocked down by his machine. Placing her in a hospital he leaves money to pay for her education when she recovers, and sails for home without further thought of the affair. Some years later Martinache, still a bachelor, learns that his nephew, Eric, during a trip abroad has fallen in love with an actress and is bringing her home to gain his mother's consent to their marriage. The mother and sisters of the young heir to the Martinache millions are horrified and ask Col. Martinache's aid to break up the match. The latter consents, but orders a genteel and diplomatic method. Madame Martinache is to invite the actress, Sara St. Ypriex, to be her guest in the household, the theory being that seeing a great deal of each other will cause the lover's devotion to cool. Sara becomes a guest at the mansion and is introduced to the social set which passes its week-ends under the hospitable Martinache roof. Her beauty earns her new suitors, an English- man, a nobleman of mediocre character, and Roscoe Vandercourt, a rather strong personality. To make the cure absolute Col. Martinache consents to join the house party and pay at- tention to the charmer. Sara is agreeably startled to discover in him her benefactor, she having been the flower girl of Paris. Col. Mar- tinache is unaware of the coincidence, however, and his love, encouraged by the deeply grateful girl, becomes reality instead of pretense. Matters are aided when she is annoyed by the nobleman and by Vander- court. Eric shows his fickleness when Col. Martinache is discovered in Sara's room after his response to cries of alarm. Vandercourt, her attacker, having just escaped. Col. Martinache is now committed more than ever to protect her happiness. He proposes and is accepted, while Vandercourt, now discovered to be an international crook, is removed by an avenging hand, Sara's father having traced him to America after a prison term served as the result of treachery.
swoop down upon the matrimonial agency in a body. The Bachelors' Club Is Interested, and the minister has his hands full of couples demanding to be married. Shorty and Lee, cowboys, arrive at the agency and find the two pretty agents counting their fees. The girls find the boys good to look upon and tell them to be at the station with pink carnations in their buttonholes, to meet two 'circus similarly decorated. Shorty and Lee are surprised and satisfied to have that the girls have apportioned themselves to them.

• **THE MIGHTY ATOM**

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<tr>
<td>Abstract</td>
<td>The atom in this case is a very young and enjoyable baby, left in the room of a bachelor. The story is interesting, inasmuch as the bachelor and the old maid decide to marry and look after the infant. Mabel Wright and Paul Scardon play the leads. A good human touch in this.</td>
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<td>Abstract</td>
<td>A mysterious veiled woman has been burglarizing in fashionable circles and baffles all attempts at detection. A young bachelor and his sister having just returned from abroad, rent a fashionable old home that has been unoccupied for a year. Janet, daughter of the owners of this old house, in response to a letter from her mother, asking her to go to the old home and secure a locket that was overlooked and left in the secret drawer of a dresser, is about to enter the old premises while the young bachelor and his sister are looking over the grounds. Ben sees Janet and is struck by her beauty so much that upon entering the house he fancies he sees her reflection in every mirror he passes. Ben and his sister take possession of the house at once. Janet returns that same evening, not knowing the new tenants have already taken possession. Ben accidentally passes the room and seeing Janet at the dresser where she is searching for the locket, believes her to be the mysterious veiled woman. That night Ben attends a ball and to his surprise is brought face to face with Janet, whom he has every reason to believe is the much-wanted veiled woman. Overhearing a detective remark that the veiled woman is present at the ball and would be arrested after the next dance, he hastens to warn Janet and offers to help her escape. Janet is astonished. Explanations are about to follow when the detective pases through the corridor escorting the real veiled woman to the station. Janet then explains her mysterious visit to her old home and, accepting Ben's apology, they proceed to enjoy the dances of the evening together.</td>
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The Miser

**Type** Film
**Date** 1913
**Loc. in Archive** MPW_1913_04-06_movingpicturewor16newy.txt
**Extra** 00000
**Running Time** 2

That he may not have to care for the daughter of his deceased son, Jim Beadles, a wealthy bachelor and ranch-man, signs a five-year contract with a neighbor, Jonh Roach, for her services. But great is the surprise of all when she arrives, a little tot, and, unable to break the contract, Mr. and Mrs. Roach take the child. One day, a month or so after, Beadles is taken down by the gout, and the minister tells the Roach family of his neighbor's condition. They give him scant sympathy, but little Mildred's heart is touched and she does many kind acts for the afflicted man, thereby gratifying herself into his good graces. She likes to stay with Beadles, and a dramatic scene takes place when Roach calls Beadle's attention to the contract. Mildred, however, manages to make secret calls upon Beadles. Bud Sloan, whose father won his bride away from Beadles, and Mildred become friends. These men have several scraps, and Mildred scolds her grandfather. Old Beadles' heart is so far touched by Mildred's good nature that he buys her a new hat and writes her to come for it. But before she arrives he is attacked by the band of Wiggings, an Indian tenant of his, evicted on account of being in arrears in his rent, and is brought to the village in an unconscious condition. In the meantime, Mildred comes to the house and, finding an Indian arrow and horse tracks, she goes to Bud Sloan with her suspicions. Bud informs the ranch hands and they go to the Indian village and fight the redmen. They are in a serious position when the troops come up and turn the tide. During the battle Beadles is hit by a bullet, and just before he dies, writes a will, leaving all to Mildred.

THE MISER'S DAUGHTER

**Type** Film
**Date** 1910
**Loc. in Archive** MPW_1910_01-06_movinwor06chal.txt
**Extra** 00000

Scrumpy uh] dad wants iiK sweet little daughter u> marry u rotund ■ iD bachelor ju>i aid "bach" will deliver some coin to dad for the favor. The young miss is telling her sweetheart all about the wish of her miserly father, and Borneo Is raising an awful row about it, when dad ind be beats an Ignomin ins retreat, while the daughter goes Into the bouse. Pretty soon she has the pleasure (!) of meeting the old skate her father wants her to many, and doesn't sin- just Jolly the life out of bml And the antique fool iiiuks be'a getting a lovely reception, too. But the girl decides that she might just as well have sonic inn out of It, and she fastens onto blin the
unlovely domestic, who pesters him with her attentions until lie is frantic. This keeps up for awhile, but papa needs the money and wants the marriage of ins daughter to come off soon. So the daughter decides to get off a prize stunt, she likes it up that her sweetheart should masquerade as a clergyman. Aud officiate at her wedding] Bless you, no! That's all ar- ranged. She tells the old gent that she's going to gel dressed for the wedding, and soon he walks out smiling, u veiled lady on his arm. Straight toward tin- city they go, but, strange to say, they meet a minister as they are crossing a meadow. Sure he marries them right away; just when he places the ring on the bride's finger dad appears and receives his bundle of boodle, as per agreement. Hun our newly married friend. In order to kiss the bride, liltls her veil, and to his consternation the ugly servant girl, dressed in her mistress' suit, is beaming coqucttishly at him. He Immediately real- izes i hat he is tricked, and attempts a getaway. It u t the homely damsel considers her luck too good to lose, and with arms like flails she seals his fate for him In no uncertain way.

THE MISLEADING LADY

Type  Film
Date  1916
Loc. in Archive  MPW_1916_01-03_movingpicturewor27newy.txt
Distributor  Essanay
Extra  00000

This is a story of a primitive wooing, adapted from the original dramatic version by Charles W. Goddard and Paul Dickey. It is the angle and the viewpoint from which the story is handled, rather than its originality that makes for its success. It is a psychological study which depends for its success on the delicate shading of the acting rather than on the situa- tions themselves. And Henry Walthall and Edna Mayo, the leads in the pictures, make the most of their opportunities for shaded acting. The story runs smoothly and logically, and has Intense moments. A confirmed bachelor and woman-hater responds to the lure of a girl who, to show her dramatic ability to a theatrical producer, makes him fall in love with her. Up to the point where the man is being made to fall in love with the girl, the picture is conventional. But when he has proposed to her, been rejected with a laughing explanation that she was amusing herself and her friends, the picture leaves the beaten track. Calmly he sets about the winning of her by primitive meth- ods. He abducts her in a motor car and carries her to a hunt- ing lodge and there he chains her to the floor. The awakening of her affections comes with a new- born respect for the man who can defy conventions because he loves her. It is in the portrayal of the calm superiority of the male and a gradual response that the woman makes to his rough wooing that Mr. Walthall and Miss Mayo have their oppor- tunity. And Director Arthur Berthelet has made the most of this stirring drama.

THE MISTRESS OF HIS HOUSE

Type  Film
Date  1914
A bachelor brings home a girl-wife, and his widowed sister in charge of his household reluctantly resigns her office.

"On him who possesses, or who seeks to possess it, disaster will fall." That was the curse of the Moonstone, which Captain Herncastle defied by stealing the jewel from the forehead of an idol in India. Two months and two weeks later, he was dead. But where was the Moonstone? Who took it? That is the question you will find yourself asking a dozen times throughout this story, based on the World Film Corporation's five-reel detective play — and you can't guess the answer until the last line is read. The cast: Franklin Blake Eugene O'Brien Rachel Verinder Klaine Hammerstein Rosanna Spearman Ruth Findlay Godfrey Abelwhite William Resell ADI.

"On all who possess it, or who seek to possess it, disaster will fall!" So the high priest decreed, when he set the jewel between the image's eyes. Chilchester declared he'd seen it, on a visit he made to the temple, disguised as a native. It was as big around as the top of a drinking tumbler, he said. A diamond like that would be worth — it would be worth having, that's sure! I've half a mind to make a try for it!" The English officer paced the floor, his brows knit in thought. "I'm leaving for home to-morrow," he muttered. "It might just be my luck to get away with it!" He smote his fist against his palm, in sudden decision. "I will make a try for the prize — if it exists!"

Disguised as a Hindu, three hours later. Captain Herncastle entered the Temple of the Moon God. All his doubts were swept away, as he saw the marvelous stone that glowed in the forehead of the idol on the temple's altar. It was as big as his friend Chilchester had said. A diamond, the like of which probably existed nowhere in all the world. Kneeling on the temple's bare stone floor. Captain Herncastle seemed to be praying to the Moon God with the other worshipers around him. In reality he was waiting — waiting for the others to leave, and for the three guardian priests of the idol to fall asleep. The hours passed, and still he knelt there, with his forehead pressed to the cold stone pavement. But he used his ears to check off the number of worshiping natives his eyes had counted upon entering the place. Now there were only three left besides the priests and himself in the temple. Now only two. A longer interval and then the last pair of worshippers departed together. Captain Herncastle waited a full hour more. And then, slowly, silently, he lifted his head and looked towards the three priests. They were fast asleep! He stole forward on the balls of his feet, drawing out a dagger from under the native robe which he wore. Be-tween the sleeping priests he picked his way,
and mounted the altar. Then, working swiftly but soundlessly, he pro- ceeded to carve the diamond out of its setting in the forehead of the idol. The stone dropped out at last into his hand. He put the knife away, and turned to descend the altar. One of the priests rose, and, with a warning cry to the others, sprang upon him. Captain Herncastle struck out with both fists, and scored two clean knock-downs. The third priest he met, football fashion, with lowered head and shoulders, as he sought to stop him in his rush for the door. The Hindu sprawled head over heels on the temple floor. And the next moment Captain Herncastle was gone, and the precious IMoonstone went with him. One of the three guardian priests of the idol, rising, struck a gong that hung beside the altar. It had scarcely ceased reverberating when the high priest ap- peared in response to the alarm. He saw the despoiled idol; he heard the storj' of the three priests, and his lips set in a thin line. "Go!" he ordered. "Recover the IMoonstone. Wherever it has gone, there ye must follow. Until the dia- mond is replaced, ye three are without caste!" Two months later, Captain Herncaste- tle arrived in England. He reopened his bachelor apartment, which had been closed during his three-year sojourn in India, and renewed his acquaintance with all his old friends. But to none of them did he make any mention what- soever of the Moonstone. Not even to Franklin Blake, the young lawyer who was his attorney and his closest friend, did the captain speak of the matchless diamond that he had brought back with him as the result of a theft. It was a fortnight after his return, when one morning Captain Herncastle called his valet to him. He showed him the IMoonstone. Then, placing it in a jewel box and locking it in a drawer of PICTURE-PLAY WEEKLY 9 his bureau, from another drawer he took out a legal-looking document. "This is my will, Parker," said he. "I am showing it to you, and I want you to observe where I place it, in case any- thing should happen to me." At that moment three Hindus had stopped on the street outside, and saw the front door of the house open, the valet noticed; were looking up at the number above Captain Herncastle's door. "In case something should happen to you, sir?" repeated the valet, surprised. "Why, sir, what could happen to you? Unless youVe not feeling well " "I have a presentiment of evil, that is all." said Captain Herncastle, with a shrug, though his face was set in the same sober lines. "Fill my bath for me." The valet did so. Captain Herncastle entered the bathroom, and closed the door behind him. His manservant went downstairs, and entered the dining room to set the table for his master's break- fast. The door leading out into the hall was open, the valet noticed; frowning in perplexity — for he distinctly remem- bered to have closed it not a half hour before — he crossed the room to shut it again. The hall into which the door gave was that into which the front door of the house opened; and Captain Hern- castle hated a draft. A pair of sinewy arms encircled the valet's waist, and he was jerked back-wards and thrown at full length on the floor. In a twinkling, almost, so expert were his unknown assailants at the work, Parker's mouth was gagged, his hands tied behind him, and his legs bound tightly together. Five minutes later there was a ring at the doorbell. Franklin Blake had come to pay a call on Captain Herncastle. Receiving no response to his repeated ringing, Blake, perceiving that the door was not latched, pushed it open and entered the hall. He passed down it to the dining room. And there he discovered the mute and helpless Parker. "Quick!" the young lawyer com- manded, when he had freed the valet of his bonds and his gag. "Where is your master?" Parker stopped to work the stiffness out of his jaws before he could speak. "He — he's in his bath, sir, I believe." he stammered out at length. "At least, that's where I left him when I came; down here, to be attacked — by what parties I don't know." Blake ran upstairs, through his friend's bedroom, and knocked on the bathroom door. There was no response. He seized the knob, and turned it. And then, standing on the threshold of the bathroom, he gave a gasp of horror at the sight that met his eyes. Captain Herncastle lay queerly dou- bled and half submerged in the tub, the water around and over him pink from the deep slash across his throat, extend- ing from ear to ear, through which his life's blood had long since flowed away. "Captain Herncastle showed me this," said he, holding out the IMoonstone for Blake's inspection as he spoke, "just — just before it happened. And here is his will. He wanted me to see where he put it, he said, in case anything should happen to him. He even said he had a presentiment of evil. Those were his exact words, sir." Blake stared at the diamond which the valet had placed in his hand, in speech- less amazement at its size. Then he read the will, doing so perfunctorily Captain Herncastle, disguised as a Hindu, had joined
the worshipers in the Temple of the Moon God — to watch for a chance to steal the diamond from the idol’s forehead. With Parker to help him, Franklin Blake carried the dead man to his bed and laid him on it. “The same parties who attacked me,” said the valet, “must have done it. Don’t you think so, sir?” “It’s quite possible,” answered Blake, looking sorrowfully down at his departed friend. “But I can’t understand it,” he muttered. “He didn’t have an enemy in the world, that I know of.” Parker touched his arm. Since he himself had drawn it up. He knew that it left everything Captain Herncastle possessed to his niece, Rachel Verinder, when she should reach her twenty-first birthday. This diamond, then, had become her property — or it would be hers, in less than two months. An examination of Captain Herncastle’s room showed plainly that a search had been started in it, probably after his murder, but also that Blake’s room had been taken. Blake telephoned to the coroner, and then returned to his automobile, in which he had driven to the captain’s house, to ride out to Lady Verinder’s suburban estate and break the sad tidings to her and Rachel. Blake did not show the Moonstone to the girl, but he let her mother see it. He told the latter that he had thought of waiting until Rachel’s birthday, so soon to arrive, before he let her know that she possessed such a treasure. She agreed that it would be better to surmise three Hindus were kneeling on the floor of a cheap furnished room in the East End of London. One, in the center of the trio, had a squat, earthen vessel before him. He raised and lowered his hands, with the long, brown fingers touching, slowly three times over the mouth of the vessel. A puff of smoke arose from it; then another and thicker puff; and last of all a dense cloud of the grayish-white vapor. Into this the three Hindus peered. The lips of the one in the middle moved: “Oh, Ashayi, reveal to us where the Third Eye of the God of the Moon reposeth at present!” 8 H • • • Franklin Blake and Captain Herncastle’s valet lifted the lifeless body from the bathtub. It was the figure of Franklin Blake, walking in the garden of the Verinder mansion. Lie was talking with some one who was evidently walking at his side. But who that person was was not revealed in the smoke cloud. Franklin Blake alone appeared in it. The vapor faded away. The Hindus exchanged satisfied glances, and have seen from the room. An hour later, hiding behind the hedge near the gateway of the Verinder estate, the three turbaided East Indians watched Franklin Blake drive away in his automobile. One of the dark-skinned trio followed the motor car, at a tireless dogtrot, all the way back to London. And he watched him enter the bank for the purpose of placing the Moonstone in its safe-deposit vault. From that day forth Blake was a marked man. Whatever he went, one of the three Hindus followed him. It is safe to say that he was not out of their sight for a moment, except while he slept. And even then he was watched more than once or twice. Rachel Verinder’s twenty-first birth-day arrived. A house party was arranged in celebration of the occasion by her mother. Franklin Blake was, of course, invited. So was another young man, a friend of the family, named Godfrey Abelwhite. Another guest was one Doctor Candy, a white-haired and testy old practitioner of the neighborhood. Blake, who was an inveterate cigarette smoker, was complaining, in Doctor Candy’s hearing, on the night of Rachel’s birthday, that his nerves were in bad order. The physician suggested that he try cutting out cigarettes for a while. Blake replied that he had already determined to do so, not having smoked at all that day. And, he added, instead of feeling better for it, his nerves were troubling him worse than ever. “Then let me prescribe for you,” Doctor Candy offered. “A few drops of ‘No medicine!’” Blake had protested, lifting his hands in mock horror. “I don’t believe it’s ever done anything for anybody — except harm.” Doctor Candy, his white beard bristling with indignation, turned on his heel and walked away. Later, Rachel received her presents from the guests. Franklin Blake presented her with his last of all — a finely
wrought gold bracelet, set with a single sapphire, in proof of the steadfastness of his love.

"And this," he added, handing her an- other, and larger, jewel box, "is from your uncle. Captain Herncastle." An awed hush fell on the assembly, as Rachel opened the plush box. There : lay a diamond larger than any one there had ever seen, or dreamed of seeing, in his or her life before. Rachel looked up from the Moonstone in silent wonder at Blake. "Where did he get it?" she voiced the question that was in everybody's mind. "I don't know," Blake answered what was the truth. "But lie willed it to vou, PICTURE-PLAY WEEKLY 11 ! with everything else he possessed. So 3 ou've a clear title to it: Where are you going to put a treasure like that j when you go to bed to-night?" "Oh, in the jewel case on the dress- ing table in my bedroom," Rachel re- lied indifferently. "That will be safe enough, I fancj." But the next morning she reported that the Moonstone was gone! And. strangely enough, when Frank- line Blake, her fiance, of all others, tried to question her about the dia- mond's disappearance, she refused to an- swer any of his inquiries, but ran bv" : him in a sudden hysterical outburst of sobbing to lock herself in her own room. The theft of the Moonstone was the only discovery made in the cir- der house that morning. Detective Cuff came upon another whic'li : I her was equalh startling. In making up one of the guest's beds, she found a garment on whose sleeve as a smudge of fresh paint. Rachers cdroom door had been freshlj painted on the inner side on the day before. The owner of the garment had obvioush- gone into her room some time during the night. Rosanna rolled lie garment up and hid it under her apron, j going on with her work without saying I anything to anybody about it. And then Detective Cuff, of Scotland Y Yard, arrived to solve the mystery of who had stolen the priceless Moonstone. He asked to be shown Rachel's bed- room, the scene of the theft, first. And the first thing he discovered there was a smudge against the still-damp paint on the inner side of the door. The dc- tective examined the spot under a mi- croscope. Then he announced the resilient; of his minute inspection. "That smudge was made by a sleeve jl in passing," he declared. "We'll look i' for a garment with a smudge of paint on its left sleeve, first." (Rosanna, listening outside the door, hastened away with something clutched I out of sight under her apron. Hastily ' donning her hat and cloak in her own -om, she stole out of the house and set rf at a rapid walk for the Allage, Detective Cuff saw her go, and he fol- lowed her. The maid entered a small dry-goods store, anJ made a purchase there. As she stepped out of the store, she came face to face with Detective Cuff. "What brought you here to the vil- lage this morning?" he drawled pleas- antly, "Anything special?" Rosama stepped by him to the letter box. "Yes," she answered. "Lady- Verinder asked me to post this letter for her." She was about to drop a letter Avich she produced from under her cloak into the box. Detective Cuff' seized her wrist, stopping lcr before she could drop the epistle through the slot. "I'd like to look at that," said he. "If you don't mind." Rosanna relinquished the letter. She had told him what was partially the truth of why she had come to the village. The letter was one Lady Verinder had written, and asked the maid to mail in the village some time during the day. Recognizing her ladyship's handwriting on the envelope, the detective returned the letter to Rosana, a.-id rubbed his chin as he regarded her. **"Thanks," he said. Rosanna dropped the letter in the box. **"You're quite welcome," she answered cheerfully. And, turning, slie walked back to the Verinder mansion. In her own room once more, she locked the door and pulled down the shade. "If he onh' knew I" she murmured to her- self, with a smile. From under her cloak she drew out two bundles — one that she had bought at the dry-goods store, and the other that she had used as a sample in making her purchase there. Getting her workbasket. she drew up a chair to the fireplace and began to sew. Late that same afternoon, she left the house again. This time she went down "I'll trouble vou to let me see that letter," Detective Cuff said to the maid. 12 PICTURE-PLAY WEEKLY to the seashore. Walking out on three rocks which stood before a dead pine tree, she removed an emptied cracker tin from its hiding place under her cloak, and with it a stout line. One end of the rope she tied around the tin. The other she fastened to a good- sized stone. Then, lowering the tin into the water, she placed the stone, as an anchor, upon the rock, covered that portion of the line which showed with seaweed, and went back to the house. That evening Godfrey Abelwhite sought out Lady Verinder, his traveler bag in hand. "I have to return to London on im- portant business," he explained. "But, due to the unfortunate situation which exists here, I shall of
course insist upon having my luggage thoroughly searched before I leave." Detective Cuff, who was present, stepped briskly forward to perform the search. But Lady Verinder stopped him. "The very idea of doing such a thing in your case, Godfrey, is ridiculous," she warmly declared. "You are my daughter's guest, and mine. Do you suppose for one moment that I would subject you to such an indignity? Sorry as we are to have you leave, you are at perfect liberty to do so, and to take your luggage with you, unquestioned." An hour after Godfrey Abelwhite had taken his departure. Franklin Blake appeared before Lady Verinder to inform her of his intention of leaving the house, also. "I think you ought to know," lie in-formed Rachel's mother, "that Rachel has given me back my ring, and broken her engagement to me. I can't for the life of me understand why. And she flatly refuses to discuss the matter. So I am going." As he was about to board his auto-mobile at the foot of the mansion's front steps. Detective Cuff hurried up to him. "I beg pardon, Mr. Blake," apologized the sleuth, "but would you answer just one question for me."" I may tell you that, due to a sudden whim of the young lady who owned the diamond that was stolen, I have been called off this case. She asserts that the loss is hers, and she wishes the matter dropped. I have nothing to do but to obey her orders in the matter. But there is one thing I should like to find out, for my own satisfaction, before I go. Do you mind? Well, the question I wish you would answer is this: What is Rosanna Spearman to you?" Blake's eyebrows lifted in surprise over the mention of the maid's name. "She is nothing whatsoever to me." he answered candidly. "Thank you," said Detective Cuff, stepping back from the automobile. "That's all I wanted to know." It was enough for Rosanna herself, who had overheard the sleuth's ques-tion and the answer that the man she loved gave to it. Unperceived by either Detective Cuff or the young lawyer, she stole into the house and mounted the stairs to her own room. There she wrote a letter — only a brief one — and addressed it to Franklin Blake at his law oflice in London. She took the letter to the village and mailed it. And then she walked slowly away in the direction of the seashore. Franklin Blake, arriving at his office, repacked his bag, gave his office boy and his stenographer a vacation on full salary, and then, pinning up a card on the outside of the office door which read, "Will be Back in a Month," de-parted from London — to try to forget his inexplicable jilting by Rachel. Thus, it was four weeks later before he received the letter which Rosanna had written to him. He tore open the envelope with its unfamiliar handwriting in surprise, to read, with increasing perplexity, these lines: "If you care to know why I have done away with myself, come to the three rocks by the dead pine tree, and lift the stone which you will find there. I overheard you tell Detective Cuff that I was nothing to you. "Rosanna Spearman." The spot mentioned in the letter was a familiar one to Blake. Summoning his motor car, he drove out to the Verinder estate and walked down to the seashore. On the rocks before the dead pine tree he found the stone, and lifted it. The line attached to it was revealed. He pulled the cracker tin at the end of it up out of the water, and pried it open. He found his own pajama jacket rolled up inside, with a smudge of paint on its left sleeve. To the garment was pinned a note. He read, in Rosanna's hand: "I was making up my bed, the morning the diamond was stolen from Miss Rachel's room, and I came upon this paint stain on the sleeve of your pajama jacket. I knew then that you had stolen the gem. But I w-anted to save you because — I loved you. So I bought material just like this, and made you another pajama coat, to put in place of this one, which I hid here so that no one would suspect you." Blake lowered the letter, his brows uplifted in utter bewilderment. Had the girl been mad? And yet this was his own pajama jacket, right enough. Pressing his lips together in sudden de-termination, the young man turned and walked back to the Verinder mansion. He found Rachel seated on the bench of the sundial in the rose garden. He told her of the two letters he had received from Rosanna, and of finding his pajama jacket with the smudge of paint on its sleeve where the maid had concealed it. "What does it all mean?" he ques-tioned Rachel. "And has this anything to do with why you broke our engage-ment?" "Yes, it has," Rachel answered. "I saw you come into my room that night and take the diamond out of the jewel case on my dressing table." "But" "You don't deny that you did it, do you?" "Deny it? Why, I never stole any-thing in all my life If I came into your room, as you say I did, and as this smudge of paint from your door on my pajama jacket seems to prove that I did, I must have been walking in my sleep. And yet that's something I've never done in my life. Nor has
there ever been the slightest trace of somnambulism in my family. I know enough about medicine to know that a man who's never walked in his sleep up to the time he's reached my age, doesn't start to know in The Voice of Doctor Candy, who had approached them unnoticed, cut in:

"What do you know about medicine, young man? Nothing at all. I'll tell you how you could have walked in your sleep, easily enough. Do you remember what you said to me on the night of Miss Verinder's birthday? That you believed medicine could not help your nerves? You may also remember that you told me you had stopped smoking PICTURE-PLAY ANOTHER 13 cigarettes that morning. Well, I walked TO show you what medicine could do for you. And so I watched my chance, and dropped a little laudanum into a glass of wine you were holding during the evening. The drug, and the fact that you were unaccustomed to going with-out the other narcotic, tobacco, had its effect on you. Which may have been to make j'OU walk in j our sleep *"'We'll prove whether it did or not," cried Blake, springing to his feet. "I won't smoke another cigarette between * It was he who had stolen the Moon-stone. But — where was it now? The day before this happened, Godfrey Abelwhite met in front of a bank, by appointment, Isaac Luker, a money lender. The loan shark handed Abelwhite a roll of bank notes, in return for which the latter stealthily passed a small pack to him. Luker stepped into the bank, to reappear within five minutes. The same small boy was delivering another to Abelwhite. It contained the same message — he was to go to Xo. 688 Newberry Road immediately, to learn something of importance. Luker reached the house first. As he stepped inside, the Hindus grappled and threw him, swiftly searching him — in vain. Abelwhite was seized and searched upon entering the house, the same way. But neither on him did the Hindus find that for which they were seeking. Tommy, watching, had seen the Hindu discover the number of the bearded man's room in the lodging house. A moment later, the urchin had run to inform Detective Cuff. now and midnight. Then you give me the exact amount of laudanum, and in a glass of the same kind of wine, as you did before. We'll see what happens then. If I walk in my sleep, it will prove that I stole the diamond, and didn't know it." The test was carried out. And, sure enough, Franklin Blake rose in his sleep and walked into Rachel Verinder's room, to open her jewel case, take out a ring, and walk back into his own room again. Then he and Abelwhite walked away in opposite directions. But their transaction had been witnessed. The three Hindus stole around the side of the bank building. One, stopping a small boy who was passing, gave him a note with instructions to run after Luker and deliver it to him. The note which the money lender read ran 'as follows:

"Important. Go to No. 688 Xewberry' Road at once." While Luker was reading that note, So deftly had the East Indians done their work of throwing, binding, and gagging the two men they had lured to that house, that neither Abelwhite nor Luker had caught a glimpse of whom their assailants were. Escaping from their bonds only after hours of painstaking effort, they had turned the storj-over to the newspapers. And thus Detective Cuff heard of it. The sleuth had in his employ a ragged gutter gam in named Tommj-, whom he 14 PICTURE-PLAY WEEKLY had picked up in the skims and made liis office boy. Tommy was as sharp as a steel trap; Detective Cuff had often turned over minor parts of cases on which he was working to him, and Tommy had proved by the capability with which he had handled these assignments that one day he himself was going to make a first-rate detective. Now Detective Cuff told the urchin to go to No. 688 Newberry Road, and see what he could 'find out there that might lead to the discovery of the iden-tity of the mysterious assailants of Abelwhite and the money lender. Three hours after Tommy had de-parted, Franklin Blake and Rachel Verinder called on Detective Cuff. They liad come to inform him of the result of the experiment they had made, which had proved that Blake was the innocent thief of the Moonstone. "Then you had recovered the dia-mond?" the detective inquired of Rachel. "No," she replied, "I had not." And at that moment the door of De-tective Cuff's private office flew open, and Tommy burst in. The boy's eyes were shining with excitement, and he was breathing as though from a hard run, "Guvnor," he blurted to Cuff, "come along with me, an' in a 'urry, if you wanter be in at the finish. There's soniethin' comin' orf — I found out who them men was as trussed up Abelwhite an' Luker in that 'ouse in Newberry Road. They was 'Indus. An' here's how I got on to it. I saw a footprint in the dirt on the doorstep o' that 'ouse. It wasn't made by no shoe, 'cause there wasn't no heel mark, an' no nail marks, neither. So what kind o'
footgear did make the print? That's what I couldn't figger out. An' th'en, as I was on my way back 'ere, I 'appened to get a flash at three dark-skinned fellers walkin' along the street in their long coats and turbans. I looked down at their feet — an' I had the answer. The kind of a foot-coverin' that wouldn't leave no heel or nail marks was a slipper! Tommy stopped for breath. "I saw that these 'Indus was trailin' a man with a beard and a satchel in his hand," he continued. "They follered him to a water-front lodgin' house, an' I follered thcm. The room he got was No. 10. One o' the 'Indus had follered him into the place, and he spied the number of the room on the brass tag of the key the owner of the lodgin' house passed to him over the bar. That room's on the top floor of the 'ouse, and with a skylight in it, o' course. And when I come away, to gi've you the tip, them dark-skinned heathens was climbin' across the roofs to get to that skylight. One of 'em had a blowpipe in his hand — and they're bent on murderin' that man, whoever he may be, as sure as you're born!" Detective Cuff, followed by Blake and Rachel, ran out of the office after Tommy, who led them to the lodging house in question. But when they en- tered the door of room No. lo they found that they were too late — Tommy's prophecy that the Hindus meant to murder the occupant of that room had been fulfilled. The man was not yet dead, though he had only a few more minutes to live, it being a poisoned arrow with which the Hindus had shot him through their blowpipe. "They got the diamond," he gasped out his story to Rachel, Blake, and the detective. "I expected to take a boat for Amsterdam to-morrow morning, where I was going to have the stone cut up. A money lender — but I won't men- tion his name — to whom I showed the diamond, advanced me a sum of money on it yesterday which I had to have at once; he placed the stone in the safe-deposit vault of a bank as security for the loan. I paid him back to-day, and he returned the diamond to me. Those Hindus must have seen him give me the thing, and they followed me here, and — and got the stone — and got mc," He struggled for breath with which to continue. "You — you took the dia- mond in }'our sleep, Frank," he ad- dressed himself directly to Blake. "I came out of my room, and saw you walking out of Miss A'erinder's door with it in your hand. Your eyes were shut, and I knew you didn't know what you were doing. So — so I just reached out and took it from your hand. You were a thief, and didn't know it. "But it was I who really stole the Moonstone — I, Godfrey Abelwhite!"

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- photoplay-not-included-topic-modeling

THE MOVIE QUEEN

Type Film
Date 1914
Loc. in Archive MPW_1914_01-03_movingpicturewor19newy.txt
Extra 00000
Running Time 3

Sylvia, a poor seamstress, lives with her little sister in a boarding-house. A wealthy woman fascinated by her beauty obtains a position for her with a mo- tion picture producing company. Her talent is no- ticed and she soon becomes a leading lady. Sylvia plays the title role in "Cinderella." Jenny, an- other star, is jealous of Sylvia's sudden rise to fame. The director of the motion picture company obtains permission from Count Slvry's butler to take a few scenes on his estate. In departing, Sylvia leaves behind one of her slippers. To re- gain Sylvia's friendship,
Jenny invites her to her home. She also invites Mr. Piccolini, the director. Jenny leaves Sylvia with Piccolini. Piccolini takes advantage of their seclusion and attempts to make love to her. Angered she leaves Jenny's home, and the next day severs her connection with the motion picture company to take up her old occupation of seamstress. Count Sylvia returns home, finds a dainty slipper which arouses in him a desire to meet the owner face to face. He goes to a theater and as fate would have it, Cinderella is shown. He recognizes the scenes taken on his grounds, which explain the lost slipper. The millionaire bachelor falls in love with the beautiful Cinderella and at once sets out to meet her. At the studio he is informed that she is no longer with them. He calls at her home, but Sylvia mistakes his designs and refuses assistance. However, love will always find a way. With the help of Sylvia's landlady, the count is successful in bringing about a meeting. Like the fairy tale, Sylvia marries the charming count and her little sister finds a new home.
Mr. Grouch, a bachelor and an invalid, seeks recreation at the seashore. He advertises for a man to act as traveling companion and valet, and Bill gets the job. The minute Bill goes to work things begin to happen so fast that not only Bill, but everyone he comes in contact with is involved, in the funny mis-haps.

The cast: Barbara Allison (Alice Bradv) ; Steve O'Mara (Jack Sherrill) ; Caleb Hunter (Eric Blind) ; Archie Wickersham (Leo Gordon) ; Harrigan (George Kline) ; Miriam (Marie Edith Wells) ; Little Steve (Ted Dean). Directed by George Irving. Scenario by Larry Evans. Little Steve O'Mara had been taken care of by an old woodsman who protected the child until his twelfth year. Steve's father, a brilliant lawyer, died from an over strenuous life, but the boy, brought up in the forest among the woods and streams of the woodland, retained his father's traits and seemed to combine, in one, the intelligence of the city and the breath of the woods. Upon the death of old Tom, who had cared for little Steve, the boy started out to find the world. After three days of wandering he arrived in the lumber town of Morrison, where he was befriended by an old bachelor named Caleb Hunter, who lived with his sister, Sarah, in a fine Colonial home. There Steve was initiated to the refined side of life and fell into it naturally. He met the daughter of the lumber king, Dexter Allison, and fell in love with little Barbara on first sight. One of her playmates had an argument with him one day which resulted in a fight, in which little Archie Wickersham received a trouncing. Barbara scolded Steve and sided with Archie. Steve, turning to her, said: "So I ain't good enough for you, but I am goin' to be. and when I am, then I'll come back to you." Ten years elapse, Steve has now become an engineer in charge of the construction of the lumber pier of the East Coast R. R. Company. He is sent for by the president to meet Dexter Allison, one of the stockholders of the road, who has obtained a loan from the now grown-up Archie Wickersham, the financier of this road. Allison and Archie plot to gain control of the road by inserting a clause in the contract that unless the road is finished by May 1, the road must be repaid and the contract to move Wickersham's timber will be withdrawn. St. the president that he will have the road ready to haul the timber by May 1, and the contract is signed. Steve meets Barbara, his childhood sweetheart, and the love he has patiently nursed all these years becomes even stronger when he sees her a grown woman. Barbara has. In the mean-time, become engaged
to Archie, and while she has always kept very warm the remembrance of little Steve, she does not know in her heart that she really loves him. Wickersham has a double purpose in crossing Steve, first, because of the railroad, and then because of Barbara, who seems to grow fonder of Steve as she is thrown more in contact with him. Archie tries in every way to break Steve as the road is progressing better than expected, and he is forced to use more strenuous means. He employs a fighting bully named Harrigan, first to steal the plans, then to get the man to quit and finally to try to break down Steve's bridge by starting a log erah down the river. All these are unsuccessful so Harrison decides to finish the boy engineer with his fists. He has a fight, but he had not reckoned with his host. Steve had the better of the argument. Barbara witnessed the fight, and was so horrified at the sight of blood that she sought solitude in the forest. Here she became a searching party was formed and Steve found her. After hearing for her during the night, he took her to her father the next morning, and returned to his work. Barbara realized that she now loved him and that she despised Archie for his underhanded methods. She started off on horseback to overtake Steve. When she reached him, a shot rang out from the nearby bushes. Steve was wounded. As she stooped to assist him, she heard Harrigan shout, "Now I will finish him." Quick as a flash, Barbara drew Steve's pistol, and with a lucky shot, brought down Harrigan. She then tells Steve that she can now love only him the way he would expect a woman to love, and the picture fades out with the two in each other's arms.

**The Old Batch**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: MPW_1915_04-06_movingpicturewor24newy.txt
- **Extra**: 00000
  - Carter, an old bachelor, pretends to hate children, but while he chases them out of his country store he slips them candy on the sly. Johnny and Sadie are the worst pests and bother the old man to death. The kids are orphans and brought in by an aunt who later dies. The kids are reared by Carter, who pretends great he-grudgement at having to take them in, but when they are with him, he gives up his rooms to them and sleeps in the store. They continue to pester the life out of him and one day beg him for some pennies, which he refuses. They are peeved and lie in hiding. They see the old man counting his money and also see where he hides it. After he has gone to bed, they sneak into the store and take the bag of coin, swipe a handful and hide the bag again, as a joke. The next night tramps break in and torture the old man in order to make him tell the hiding place of his treasure. He refuses and the kids hear the noise, see what is going on and run to the sheriff for aid. In the meantime the old man tells the hiding place for his money, but much to his surprise and the tramps' anger, it is not found. The old man is just about to be tortured when the sheriff arrives, and the tramps are captured. The kids show the old man where they hid the money, and are received with open arms.

**THE OLD LOVE AND THE NEW**

- **Type**: Film
• THE ORPHAN

Type Film
Date 1913
Loc. in Archive MPW_1913_04-06_movingpicturewor16newy.txt
Extra 00000

John, the black-faced sheep of the Ballet family, is ill in a Western mining town, and finding that he is about to die writes to his younger brother. Will asking him to take care of his little motherless girl. Before he can finish and mail the letter the cold hand of death stills his heart and he is found dead in his cabin by a miner friend. The miner reads the letter and takes it, with the child, back East to Will Hallett, who is a young bachelor and society man, engaged to a wealthy and beautiful girl, Betty O'Moore. Will's first impulse is to refuse the bequest but the winsome little three-year-old tot, with her golden curls, worms herself into his affections at first sight, and he decides to keep her. An incident in the park the next day shows him that Betty, his fiancée, does not care for children and he puts off telling her of his little charge. The baby proves a trial as well as a delight to Will, as she is the cause of his breaking an engagement with Betty for the opera, then another for a luncheon, which so angers Betty that she gathers his numerous presents together to return to him. The little Rose is suddenly taken ill and Will telephones an employment agency for a nurse, who, when she finds the patient is a child, refuses to stay. Will, in desperation, leaves the house to find a nurse, and during his absence Betty, who has decided to return his presents in person, arrives at his rooms, and finding the sick baby, realizes, that here is the innocent cause of her lover's ap- parent remissness as to his engagements. The real woman heart of her is awakened by the sweet helplessness of the little one, and she gathers her into her arms and comforts her in the way that only a woman can do and thus Will finds them upon his return. He sees the presents on the table and Betty's engagement ring at the top of the heap, but as she 'takes this from him and coyly replaces it on her 'finger, he realizes that his little orphan ward has now found a mother as well as a father.
• THE PASSER-BY

Type: Film
Date: 1912
Loc. in Archive: MPW_1912_04-06_movingpicturewor12newy.txt
Distributor: Edison
Extra: 00000

No more interesting comedy-drama or character portrayal has been produced in some months by any maker of motion pictures than the Edison subject "The Passer-By," which is to be released on June 21. In this subject, Marc MacDermott, already recognized as a master of the art of make-up, wins new laurels by his clever impersonation of the character assigned to him. The story is that of a young man who is giving his last bachelor dinner to his chums, just prior to his marriage. The young man greets his guests as they arrive, showing them a portrait of his bride's mother which has just been presented to him and which hangs over the mantel near the head of the table. But just as the party is about to be seated around the festive board it is discovered that one is absent. That the chair may not be vacant, a suggestion that the first man who passes the door shall be drafted to fill the vacancy is adopted. Presently the first passer-by is dragged reluctantly into the room, and despite his protests is compelled to take a seat at the head of the table. The dinner then proceeds. At the conclusion of the feast the stranger is called upon for a story. His appearance shows at a glance that he is one of the "down and outers," and the story he tells is that of his experience. And that experience is related in the succeeding scenes into which the picture dissolves. In those scenes the stranger appears at an early period of his life, seated at his own bachelor dinner, but just as he is about to address his guests a messenger boy arrives with a letter. Breaking the seal, he reads a message which proves to be the breaking of the engagement by his fiancee, and he steals quietly away, leaving his guests in confusion. From that time on he goes steadily down from a successful broker to a broken outcast. It is in the depiction of these successive stages of deterioration that the art of Mr. MacDermott is illustrated. The pathos of the story and the strange coincidence of fate is illustrated in the final scene, when the passer-by turns to the picture on the wall and recognizes therein the woman whom he is to have married and who is now the mother of the prospective bride. His story told, the passer-by leaves the scene of merriment and goes his way. One of the striking scenes of this picture is a view of the Stock Exchange, herewith reproduced. It is hard to believe that this scene was taken in the Edison studio and not actually upon the floor of the New York Stock Exchange.

Date Added: 5/4/2015, 4:56:41 AM
Modified: 5/4/2015, 4:57:15 AM

• THE PLAYTHING OF BROADWAY

Type: Film
Date: 1921
Loc. in Archive: 1921_01-03_exhibitorsherald12exhi_ftrade_EXH.txt
Extra: 00000
Abstract: A very pretty star in a mediocre picture with stilted plot and titles, but not altogether
unattractive. A story of the settlements with a romance between an actress and a doctor. Directed by Jack Dillon. It is fortunate that Justine Johnstone is possessed of the attractiveness of face and figure that are hers if she is to be supplied with no better vehicles than this. The play is the first Realart issue in months that has fallen below the superior standard to which it has so succ- cessfully clung. The titles and plot are mediocre and the entertainment value is reduced considerably by reason of these shortcomings. The story is that of a popular Broad- way dancer, the pet of the "Thirty Club," a New York organization of bachelors. Certain of its members make the bet that she, for all her wide popularity, cannot conquer the heart of a doctor which is apparently invulnerable to feminine charms. She follows him into his field of work in the slums. As a volunteer nurse she proves a valuable aid to him and eventually falls genuinely in love with him. To gain funds for the emergency house that is his ambition for the neighborhood, she goes back to dance for the "Thirty Club.” The doc- tor, seeing her there, is shocked and disillusioned, but misunderstandings are ultimately cleared and both return to the work in the neighborhood where they are loved, pledging their lives to one another and to its aid.

The Poet of the Peaks

A STORY that holds one's interest to the very end, backgrounds of surprising beauty and photography that is unexcelled, all serve to make the American two- Lydia Lovell, a heartless society butterfly, and both in this character and as the mythical Lady Without a Heart, the heroine of Keats' memorable poem, is splendid. Dane Strong, poet of the peaks, is handled skill- fully, by David Lythgoe, though in the latter portion of the picture Mr. Lythgoe is a little inclined to rant and wave his arms. Harry Von Meter makes a splendid, likeable chap of Philip Granger, a society man who loves Lydia even though he knows she is thor- oughly heartless, and does his best to save Strong, the poet, from falling into her clutches. Lydia is the guest of Philip at his hunting lodge in the mountains, as the story opens, and one day while out for a walk with Philip, the two meet Dane Strong, perched on one of the highest peaks in the mountains dreaming out the theme of a new poem. The following day Lydia pretends to lose her way, knocks at the door of Strong's cabin and accepts his invitation to rest awhile. Her love of coquetry leads her to begin spinning her web to captivate the heart of the unsuspecting poet, and on leaving for the city next day she takes with her a copy of Strong's latest poem and induces him to promise to hunt her up some day when he comes to the city. Strong has visions of his dream girl. reel release of April 12, entitled "The Poet of the Peaks," a picture well worth booking. Vivian Rich has the leading feminine role, that of The Lady Without a Heart has callers. Granger, learning that Strong is infatuated with the girl, reads to him a poem of John Keats' in which is pictured a girl of Lydia's type, a woman without a heart. Strong indignantly declares that Lydia is as good as she is lovely, and will not banish her from his mind, as Granger suggests. Months later Strong is discovered in the city, whither he has gone in the hope of again seeing Lydia r who has become his dream girl. She welcomes him into her home, and there carries on the flirtation begun in the peaks. Though Granger still insists that the girl must stop her flirtation with the yodling poet, Strong rents humble quarters in the city and there tries to write more of his famous poems, though he soon discovers that inspiration will not come amid the dirt and noise of the city. Returning to Lydia, he insists "You say you love me, then come to the mountains where we can be happy," but Lydia, picturing herself as the wife of a rustic
mountaineer, bursts into laughter. Leaving her home, Strong encounters Granger, and goes to his bachelor apartments where Granger unfolds to him the story of Lydia's past, relating how one after another strong man has ruined his life for her sake, and she has only laughed. Strong, deeply affected by the story, visits Lydia's apartments without announcing his coming and there discovers her the center of a whole bevy of suitors and relating to them what she terms her "laughable affair with a long haired poet from the peaks." Broken-hearted, Strong writes her a note announc- ing that he is about to return to the mountains and then leaves for his solitary cabin, where to his half- maddened brain there appears the phantom form of Lydia, whom he follows on and on across the cliffs until, at last, he comes to the edge of a precipice and, losing his balance, falls to his death on the rocks below. a letter stating her father has died, and that, after his creditors have been disposed of, there is nothing left. Her appeal for free tuition until she has finished her course is taken before the directors of the institution.

Date Added 5/1/2015, 11:14:46 AM
Modified 5/1/2015, 11:15:40 AM

• THE POISONED CUP

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Abstract
Tired of bachelor meals cooked by his pal, Howie, "Stingaree" dons his best attire and announces he is going out to dine as an un-expected guest wherever he can find the best cheer. He chances upon the home of Spurling, wealthy squatter and amateur taxidermist, and enters. His reputation for daring awes the household, but he makes them feel at ease, and Alice, the wife, sees that he is set a place at table, and has a social evening with music and chat. Southerton and O'Mara, attaches of the ranch, return, and are forced at pistol's point to become meek members of the party. Southerton has brought arsenic from town for the treatment of furs, and he plots with the Chinese cook to poison "Stingaree's" tea, but the latter becomes aware of it. "Stingaree" causes a fright by changing cups with Mrs. Spurling, but prevents her drinking it when the others fear to denounce him. Southerton in the con- fusion manages to get away to call the mounted police. They arrive only to be surprised by "Stingaree" and locked in a room. He is, however, trapped by reinforcements, and rushes to an unstairs room where he holds them at bay. They delay, tricked by a device "Stingaree" has rigged up to fire a pistol, while he leaves by a window. By the time the troopers rush the room he is back at his cabin telling Howie of his "adventure in society."

Date Added 8/14/2015, 9:39:57 PM
Modified 8/14/2015, 9:40:16 PM

• THE POLITICIAN

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The city had a mayor and a council, but the one who decided what laws should be passed and those that should be enforced, was the boss. He was not at all "refined." but he had one redeeming quality — no person in want ever went to him in vain. The boss was a bachelor, and whenever he was asked why he did not marry, he replied, "I haven't any time to bother with women." One memorable day the boss, while in one of the worst parts of the slums, chanced to witness an eviction. With his characteristic sympathy for "the under dog," he paid the amount the family owed and they were permitted to return to their home. A settlement worker witnessed the act and she impulsively thanked the boss for his kindness. She was young and pretty and the politician's feelings toward the weaker sex underwent a sudden and decisive change. As time passed the girl and the boss saw a good deal of each other and became great friends. Little by little, she told him of the misery in the slums caused by corrupt political conditions, and although he knew them far better than she did, for the first time he realized how serious conditions were, and how much he was to blame. He was a strong, resolute man and he acted. In spite of the protests of his political lieutenants, the gamblers and other violators of the law, who had bought protection for years, were raided and many of them driven from the city. Among the people affected by the crusade was the girl's father. He was a wealthy contractor and had enjoyed many favors from the city administration. He intimated to the boss that it would be to the letter's advantage to give contracts to him, but the reformed politician firmly told him that the lowest bidder would get the work. In revenge the contractor told his daughter that the boss demanded a bribe and the girl believed her father, and told the political leader she never wished to see him again. The party, displeased at the boss's actions, deposed him. But the boss did not care, for the girl, discovering that her father had deceived her, came to him and humbly asked his pardon for misjudging him. And the boss learned "something" which atoned for the loss of his political power, for the little settlement worker told him that she loved him.

Date Added 5/4/2015, 6:35:11 AM
Modified 5/4/2015, 6:35:31 AM

THE PRECIOUS TWINS

Type Film
Date 1914
Loc. in Archive MPW_1914_04-06_movingpicturewor20newy.txt
Extra 00000

May 16). — While Joan Grafton feared his sweetheart, Mildred Munson, would not have bau for a husband it never occurred to him that Mildred's father would be the sole opposition to the match. But so it happened. John told the irate parent that he was living on an allowance from an uncle and mentioned the amount. "Not half enough!" declared Daddy Munson. Exit John. Heavy hearted he returned to his bachelor quarters. He sat down and wrote a lying letter to his Uncle Ebenezer from whom he was receiving the allowance. "I have a confession to make," began John's letter. "I was secretly married and am now the father of a little boy. We call him Ebenezer after you." He added a suggestion that he could use an increased allowance very handily. Uncle Ebenezer responded quickly with a letter and a check. But in his letter Uncle Ebenezer announced that he and Aunt May would call on John to spend a day with the family. John is sorely perplexed and consults Mildred. She offers to pose as his wife. Together they set out to hire a baby. They cannot find a mother with a child for rent, so they hire a midget. Uncle Ebenezer and Aunt May arrive and are delighted with the child; so delighted in fact that they decide to stay a month. Mildred crumples 'neath the blow. John whistles. The lovers hold a council of war. But the council is interrupted by the arrival of Ethel, another midget. She has missed her fiancé, the dwarf who is acting as little Ebenezer, and comes to see him. Mildred thinks quickly and throws a shawl over Ethel. Enter Uncle Ebenezer and Aunt May. John
hesitates, stutters and stammers, "Er, I didn't want to tell you all at once, Uncle, but our child is twins." Uncle falls for it. But a moment later Fate again shows her spiteful disposition. Aunt May suggests that it would be good fun to bathe the babies together. Instantly little Ethel is unalterably opposed. So is little Ebenezer.

THE PRIMA DONNA'S CAT

Type Film
Date 1913
Loc. in Archive MPW_1913_01-03_movingpicturewor15newy.txt
Extra 00000
Abstract An opera singer loses her Persian cat and she hires a detective to find it. The singer accuses her maid of carelessness and the maid to cover herself invents a yarn that she saw a man with a green necktie steal the cat. Across the way lives an old bachelor who is friendly with another opera singer who has also a cat, not as good as the stolen one, but she thinks it is, hence some jealousy over cats. The bachelor wears a green tie. The detective learns that he is also buying milk. The bachelor and his lady love are under suspicion and are led a merry dance in the quest for the lost cat. The missing cat is finally found under the bath tub waiting patiently for a mouse.

The Prince Chap

Type Film
Date 1920
Loc. in Archive 1920_06-08_motionpicturenew221unse_ftrade_MPN.txt
Extra 00000
Abstract Edward Peple's charming play, "The Prince Chop," which vullt to be remembere'l as reached the bcKinninit been civen an excellent presentation as a film by the director and Thomas Meighan in the IndinB "ole. The central figure played by Mr. Meiohan of "The Miracle Man" and "Male and Fmale" fame, la a sentimental California bachelor who joini the Bohemian artist colony in the Soho district of London, to win a name for himself with the brush. IIn love affair is upset but he achieves happiness by acquiring a four-year-old child as his ward and eventually when she reaches maturity romance comes to him an". The story is exceedingly charming and generates a fine (Uvor of sentiment a well as a rich quota of comedy. Mr. De Miile needa no introduction as a director. He ha caught the spirit of the play and Unknown into iluma of wholeomin»ne»i and charm. Mr. Meighan is a splendid figure as ihe "prince chop," who keep hi youth by enjoying the companionship of his ward. Hi support includes a numerous names « Charles Ogle. Kathryn Williama, Caison Ferguson, Ann Forrest and Lida Lee. Olga Print/au adapted the play. PROF:RAM READER age play by Edward Peple, which la entmtmcHt ever wrrtttn, has been trini- the
well-known: declared to be one of the finest studies in lated for the screen and will be seen at
the theatre beginning. Many of our patrons will remember this play of the romantic artist who
adopted a four-year-old child as his ward and thereby lost his fiancee, but who found happiness
in his role of a guardian. They will we all its fine pathos, sentiment, human interest, heart
appeal and humanity in William De Mille's artistic produc-
tion. Thomas Meighan of "The Miracle Man" and "Hale and Pemole" fame has the leading role, and his cast is of all-star proportions, since it numbers among its players Kathryn Williams, Ann Forrest, Lila Lee and Caaton PerKuaon, CATCH LINES He was a bachelor who lived in a studio — an artist by profession. One day a little girl came to stay. And eventually romance came to him. See Edward Peple's charming romance. "The Prince Chap," See Edward Peple's delightful romantic comedy. "The Prince Chap." with Thomas Meighan in the leading role. A William De Mille production and the most human picture of the season.

THE PROFESSOR'S AWAKENING

Type Film
Date 1914
Loc. in Archive MPW_1914_01-03_movingpicturew19newy.txt
Extra 00000

Professor Blake is engaged in writing a great scientific work that shall startle the world. He
becomes so absorbed in his task that he neglects all other matters, to the exasperation of his
married sister, with whom he lives. Wearied by her continual reproaches on his bachelor state,
and urgent counsels to marry, he leaves the house secretly and moves into a fisherman's hut
near the sea, where he can work undisturbed. Here he becomes unconsciously interested in the
fisherman's daughter until a catastrophe would have destroyed, except for the girl's bravery, the
labor of years. Disfigured, perhaps for life, the girl's self-sacrifice jars him from his self-
centered frame of mind, and unable to concentrate his mind upon his work. he loses all interest

In his labors, and aroused by the depth of his feelings for the girl, he begs her to marry him. At
first, doubtful of the survival of his love, over her disfigurement, she at first refuses him, but
later she is convinced of his love and accepts him. the treacherous woman. Nan saved her
guardian, however, and after a thrilling battle, in a lonely wireless station, the secret was again
buried, and the identity of the diplomatic free lance still re-
mained as much a mystery as it had
been before.

The Quest

Type Film
Date 1915
Loc. in Archive 1915_04-10_pictureplayweek10unse_ffan_PPM copy.txt
Distributor Mutual Masterpicture
Extra 00000
Who has not pictured to himself his ideal woman? In this five-reel Mutual Masterpicture (two of which are planned to be produced each week hereafter by this company, from four to five reels each in length) John Douglas, a rich young bachelor, sets out in quest of his "girl o' dreams." Read where he found her — and what happened then. The part of John Cougli.a was played in the picture by Harry Pollard. Margarita Fischer had the role of Nat. De Villiers was played by Jos E. Singleton. Robyn Adair played the part of Ka.ura; William Carroll that of the tribal priest; and Lucille Ward had the role of the lady who befriended the island girl on De Villiers' yacht. Stories of these Mutual Masterpictures will appear in each issue as a feuilleton of the Picture-Play Weekly. Look for them. OAH! — I'm sick of it all." John Douglas turned from the fire-place in his luxuriously furnished bachelor rooms. De Villiers, his friend, a man of the world as his hajidsome, dissipated face plainly showed, poured himself another drink from the decanter on the antique carved oak table. "Wh'y not get married?" he suggested lightly. "A wife might give you a fresh interest in society." Find the right girl, and "He made a gesture to suggest the tinkle of wedding bells. "Find the right girl!" bitterly derided the other. He paced the floor. "In this same society," I suppose? Not in a mil-lion years! They're artificial. \c cry one. Butterflies! If only I could meet one like my Dream Girl!" "Eh — what's this?" "I have seen her," declared John seri-oous!, stopping before his friend. "The girl I could marry. She has come to me as a vision — often, of late. All, but she is fair! And her eyes are as true, as free from guile, as they look into mine 'Aly bo3!" De A illiers brolce in, in genuine alarm. "You're not well — you need a change. Let me take you off on the KUicare for a cruise, "^\c'll go to j.ie Azores, the Philippines, or the iiediterranean — anywhere youv. like. Say yo'll come, right now. I'll get the gay- est sort of a party together "'Xo," declared the other, with a quick shrug of distaste. "Xo, thanks." "Think it over," advised his guest, picking up his hat and stick. "You'd better change your mind. \nd — change it about joining me to-night, won't you? You're not going about enough. That's the \w-lie trouble. Come along to the little supper I'm giving after "The \vlad-cap Duchess." I'll introduce you to three of the prettiest members of the chorus — well, if you won't, you won't. I'm off. I'll look in on you about the cruise to-morrow." John sank into a deep leather arm- chair before the lire when his friend had gone. As he looked into the glowing heart of the embers, gradually the ex- pression of discontent lifted from his face. His hands gripped the arms of the chair until his knuckles showed white, and he strained eagerly forward toward the vision of a girl that seemed to float in the air before him. "Ah, sweetheart!" breathed the man. He rose and stretched out his arms. And the vision vanished. He sank back with a disappointed groan. \vas he ne\ver to clasp her, then, after all — li girl o' dreams? But perhaps De Villiers had been right. A long sea A'oyage was what ' needed to rid his mind of these lit lucinations. Before he went to bed th night, John Douglas had decided to ta his friend's advice. But not to make one of the "gayt sort of a party" the latter had suggesti. on board his yacht. To avoid the society' life in which might have been thrown, too, on o of the fast transatlantic liners, it w on a slow freighter that John sailed f the Orient thi-ee days" later. A week after the vessel had steam from port, John was awakened one nig in his berth by a grinding" jar. THE QUEST li He sprang out on the floor of his cabin and hasti' dressed. I As he opened his door he saw one \of the officers hurrying hy in the pas-segewaj\-. "You haven't a minute to lose!" the inan called to him. Then he ran on toward the deck above. John followed. But even as he reached the deck it slanted under him. The next moment he was batting in the -vaves, i. It must have been near morning when: the steamer went down, for soon the swift tropical dawn broke above John as he swam. He saw that he alone had been saved. But was he himself safe yet? Exhaustion must overtake him in a few more hours. In the water beside him a drenched frond of a palm tree went floating by. Land must be near. But in what direction did it lie? He might be swimming away from it in-;stead of toward it with every stroke. \n And then his Dream Girl rose before liim. 'Slowh- she receded, with beckoning finger uplifted, as though drawing him forward to safety, and John swam on after her. Presently he saw a back- \i ground of beach, cliffs, and waving palm :\rees taking form behind licr. And then a miraculous thing happened. ' As the vision drifted back, it met the nage of a girl in native costume who -was running forward down the beacli. and the two figures merged into one ! John felt strong hands la} hold of his sodden coat collar, and himself drawn \ip out of the water to lie, panting and \l-half blinded, on the
them a hut with his own hands, and al
tribe. And there they were married. They took up their abode in the forest, where John built
Nai safe in the cave. The couple pressed on up the moun-
was frowned upon by the gods. They turned and went back to
fell on their knees, uttering strange cries to heaven. They took it as an omen that their hunt
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shook her head shyly. "I play what I feel," she faltered. "I played that to show
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was sorry for striking you with the stone. And that I hoped you weren't badly hurt." John sank
at her feet. "Play again," he fervently urged, his soul in his eyes as they searched her face,
"and tell me what you feel when I look at you — like this." l'Sai hesitated, then raised her
hand to touch the strings. But at that instant the tall figure of a man strode forward from the
near-by thicket where he had been spying upon the scene. It was Kaura, the subchief of the
tribe, and the man to whom Xai's hand was already promised. He struck the great gong that
hung beside the chief's door, summoning the tribe to council. When all were as- semblled, he
demanded, as his right, that the marriage with Xai take place with- out more delay. He caught
the girl's wrist in one of his might } " hands to draw her to him, and she cried out. John tore
loose the strapping native's clutch and faced him. "You would interfere?" demanded Kaura,
thrusting his dark face jienac ingly into the other's. "Then we shall fight. And in our native
fashion. Lend him a weapon, one of you." he added to the crowd, as he drew back and
grasped the handle of the club, with a great, sharp-pointed stone boimd in the cleft in its end,
which hung at his own belt. A counterpart of the primitive weapon , was thrust into John's
hand. And then Kaura rushed upon him. John warded off the blow. So did the native the one
John next aimed at him. The battle went on this way for sev- eral minutes. One blow from
those murderous clubs would have meant in- stant death for either. And then John's foot
slipped on a pebble ! He fell. Like a flash, Kaura was towering over him, with the sharp stone
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an outcast from the tribe.". He gave John a hand and brought him to his feet. "Go !" he
ordered. Xai was placed in her father's hut, imder guard, to await her marriage with Kaura on
the morrow. That night, under cover of a thun- derstorm. John stole back to the vil- 12
PICTURE-PLAY WEEKLY lage. He lay hidden in the thicket from whence Kaura had
looked upon his love- making with the girl, and watched the guard in front of Neto's hut until
the man's head nodded with sleep. Then John sprang upon him and over- powered him. With
the girl, he fled back toward the mountains. But their flight was de- tected, and they were
pursued by Kaura and the young men of the tribe. The natives were fleeter of foot than John
and his female companion. The fugitives could hear the running tread of their pursuers
already close behind them. They hid in a cave, hoping to throw the search party off their trail.
But Kaura's sharp eyes had detected a strip of John's tattered shirt which had fallen at the very
mouth of the cave, and he halted his followers before the pair's hiding place. They would be
captured in another moment. And then a lightning bolt struck and killed Kaura. The natives
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was frowned upon by the gods. They turned and went back to the vil- lage, leaving John and
Nai safe in the cave. The couple pressed on up the moun- tain to the hut of the priest of the
tribe. And there they were married. They took up their abode in the forest, where John built
them a hut with his own hands, and also another and larger harp to replace the one that Nai

and. When he sat up, it was to look into the face of his Dream Girl, not
three : - ards away, ^ ^ l i h a glad cry, John sprang up to take her in his arms. Xai — for it was
the daughter of Xeto, the chief of the tribe that legend said had been founded on that island by
the survivors of an ancient shipwreck, who lad saved him — ran away in alarm at •he strange
man's stranger actions. She threw stones at him to ward off •lis wild rush for her. But none of
the missiles reached theF^ mark, for, alas ! her aim was truly feminine. John caught her and
stooped to reach her 'Hps. But with the stone in her hand, 'which she had not yet had time to
fling, ?he struck, and struck again, at his head. He dropped, senseless, from one such blow, at
her feet. The girl stood over him, breathing hard. The she turned and uttered a peculiar,
birdlike cry. From the forest edge, at the rear of the beach, a number of the tribe appeared and
came running toward her. John was borne to the chief's hut in the heart of the island. When he
came to, it was with the sound of music in his ears. He crawled to the door and looked out
upon Nai, who sat playing upon a rude harp of As the vision drifted back it met the figure of a

girl in native costume. obviously native make before the door- wa} of the hut. . The instant
she spied him, she stopped. "Please," begged John, "go on play- ing. You must be a genius to
be able to make such music on a thing like that. Is the song one of your native airs ?" She
shook her head shyly. "I play what I feel," she faltered. "I played that to show I
was sorry for striking you with the stone. And that I hoped you weren't badly hurt." John sank
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tribe. And there they were married. They took up their abode in the forest, where John built
them a hut with his own hands, and also another and larger harp to replace the one that Nai


had been compelled to leave behind. She was only happy when she had her beloved music.
And John wished to leave nothing undone to insure her happiness. Months passed. And then,
one day, from a promontory that overlooked the beach, John saw a yacht anchored off shore.
He shouted for Nai, and showed her the beautiful white craft. They set to work together with
feverish haste to erect a signal that might be seen by those on the far-off deck of the vessel.
Night overtook them before the task could be completed. They departed for their hut, meaning
to return early in the morning to finish the work. They found the priest who had wedded them
waiting at the hut. He bore a message from the chief. It was thus: Neto loved his daughter
dearly. He would do anything to have her back again. If John would bring her to the village,
Neto would resign as chief of the tribe and John might rule in his stead. John refused the
offer. "I am going home," he told the priest, "and Nai shall accompany me — her father will
never see her more." The priest withdrew, to pass the night in a cave near them on the
mountain-top before returning next day to the village to bear the answer to Neto. John lay
down on the ground outside the One of the ladies that made up the yachting party dressed Nai
in some of her clothes, and taught her the manners of civilization. At first Nai was awk-
ward in the strange garb; but she was as clever as she was beautiful, and she had soon captivated
everyone by her natural grace and charm. She played for them on the harp which John had
made for her and brought away from the island — and all acclaimed her as an artist. As the
homeward voyage progressed, De Villiers grew more attentive than ever. N sprang upon the
ward and overpowered him. door of the hut, to guard Nai from roaming beasts, as was his
custom, while she slept, and to dream of boarding the yacht on the morrow. The yacht was De
Villiers' Killcarc. He took John for a ghost when the latter first faced him on the deck, for it
had been reported that the steamer on which John had booked passage had gone down with
all on board. John introduced Nai as his wife — and the Dream Girl he had long been seek-
ing. De Villiers became very attentive to her at once. Arrived in the city, John rented a fine
house in the fashionable section for his bride and himself. They were plunged at once into a
round of social gayety. Nai was a novelty. Not only was she beautiful but she was fresh,
utterly unsullied. "I begin to believe there was some thing in that dream-girl theory of yours,
after all, old fellow," De Villiers told John one day, as he was departing after one of his
innumerable calls at the house. "I find your wife charming! One of the most charming women
I have ever met, by gad!"

"I am glad you like her," John re-turned. He did not believe his friend could be guilty of harboring the intention of [Shattering his happiness. But he knew
that De Villiers' reputation as a rake and a flirt was not founded on any false rumors of his
behavior. John thought it best to put Nai on her guard against 'lie man. "But he is your
friend!" she protested innocently. "He has been very nice to me — see, he has sent me this
beautiful harp to-day to replace the one you made for me! — but that is just because you are
his friend!" John said nothing. But he deter-mined to watch De Villiers close!'. It was
well that he did so. He and Xai I Svere invited to a garden party, where ! ishe delighted all by
playing on the harp I find then by giving an exhibition of her I lative dances. De Villiers was
the first reach her side when she sank to the grass at the end of her last number, I owing to the
ovation the guests gave lieri. John saw his friend escort her into die mansion, and he followed,
jl De Villiers urged champagne upon her. Then he lit a cigarette for her from his, and showed
her how to smoke it. John noticed that she did not seem re-uctant to try these vices of society.
"As it only her innocence that made THE QUEST her ignorant that there was anything
wrong in her actions? Or had civiliza-
tion already laid its tarnishing touch upon her? Was she
to prove false, like all the rest? That night, when he reached home, John learned that his wife
had already come there with De Villiers. She had changed to evening clothes. And then
departed for the man's rooms, to look at a rare painting there. John suddenly saw red. He ran
up to his room and pulled open his bureau drawer. Something glinted for an instant in his
hand, as he pushed back his coat over his hip pocket. Then he rushed from the house and
straight to De Villiers' bachelor apartment. He burst into the room, to find his friend just
gathering Nai into his arms. "You " choked John, in blind rage. He sprang at De Villiers. The
latter released the girl and grappled with him. He flung John's hand, with the pistol in it, on
high, and held it there. John wrenched his hand free, and fired. With a cry, Nai clasped her
hand to her bosom. She slowly sank to the floor, her eyes already glazing in death. She had
received the bullet in her heart. "It's you who have cost me her life!" John snarled through his clenched teeth, turning again on De Villiers. "You 13 treacherous cur! But you shall pay me with the words he leaped upon him once more. He bent the man backward over the table in the middle of the room. In vain De Villiers struggled to regain his feet. John's hands were at his throat. With a heartless laugh, he tightened his grip on the windpipe of his victim, whose face was already beginning to grow purple, shaking him as a dog might shake a rat Nai was shaking John's arm. He woke. He sat up and looked wildly about him. In the gray light of the dawn which was beginning to break he saw palm trees around him instead of the carved oak walls of that bachelor apartment. Then — it was only a dream! Springing to his feet, John raced toward the promontory overlooking the sea, crying to the priest and Nai to follow him. He ripped down the unfinished signal. And, as he did so, he saw the sharp bow of the white yacht swing slowly round with the outgoing tide. The anchor was up; smoke rose from the craft's trim funnels — she was about to depart. John looked down at Nai, who had touched his sleeve. She looked anxiously from him to the moving vessel and then up into his face again, an unspoken question in her eyes. "No, sweetheart!" declared John Douglas, squaring his shoulders and drawing her close. "Let her go!" He faced about with her from the sea, and slipped his arm under the priest's. "Lead the way to the village, father. For we are going — home!"

**THE RANCHERS' LOTTERY**

**Type** Film

**Date** 1912

**Loc. in Archive** 1912_07-12_movingpicturenew06unse_ftrade_MVN.txt

**Extra** 00000

Jim Gardner, a quick-tempered, well-to-do rancher, has invited two of his neighboring ranchers, both bachelors, too, over to dinner. His Chinese cook commits a blunder and is discharged. Jim tries to finish preparing dinner and thinks he has done well till all three sit down to eat it. Briefly, it was impossible to eat. All three determine they ought to be married, anyway. So they all advertise for a wife. Three Eastern girls who are going West for their vacation see the ad. and plan to have fun through it. Ida Carstairs, the prettiest of the three, gets herself up as a bewizened old maid. All three ranchers meet the three girls. They decide that two of them will do, but each one balks at Ida in her disguise. So they decide to draw straws; the thinnest straw means Ida. Jim gets it and turns and runs away, while Ida gives chase and catches him. The other two are twitting him about his luck when lo! Ida removes her disguise and Jim laughs last.

**Date Added** 8/16/2015, 6:53:15 PM

**Modified** 8/16/2015, 6:53:40 PM

**• The Redemption of the Jasons**
• THERE FELL A FLOWER

Type  Film
Date  1911
Loc. in Archive  MPW_1911_10-12_moviewor10chal.txt
Distributor  Eclair
Extra  00000
Abstract  A society comedy; fresh, bright and very amusing. It is very well acted, too. It has pans for four players, a young wife, her husband, her mother-in-law and an old bachelor, mother’s devoted but bashful admirer. It cleverly utilizes a little quarrel between the old lady and her son-in-law to bring the bashful bachelor into the picture at the critical time when he proposes. The son-in-law, as a peace offering, had brought mother an elaborate basket of flowers. It was not acceptable; went out of the window, in fact. The bachelor was passing and came up, not knowing who lived in the house. For an explanation.

Date Added  5/3/2015, 8:33:51 PM
Modified  5/3/2015, 8:34:19 PM

• THE REST CURE

Type  Film
Date  1911
Loc. in Archive  MPW_1910_07-12_moviewor07chal.txt
Distributor  00000
Extra  00000
Abstract  I caeo-lovhi I had torly to hlmelf, by a doctor’s prescription, in Indulgent Ucllude and a brother In law di he Is In. hired to rusticate In l In the belief that be needs mat) take tbi il, fun-loving natnre aa typified, bjr bl 1 m-in-law, unusual I ivenlencoa are trivial t>iit 1..0II] John they mean discomfort. Riding seven miles over rough iti apringleaa wagon, and perched
links and sundry baggage, might be is an Incident; but to be deposited without my or ilu-
knowledge "f the other occupant! of the vehicle In the middle of the road and net aa a buffer for
the contents of the wagon would ludice aim. .st anyone against the simple life. Bow one can
rest amidst a horde of mschteTOUj i rs who consider that your sole reason for being In I ie
vicinity is to ai I for I their prnkn. John does not appreciate. To have an afternoon np
disturbed by suddenly being drenched by a pall of Ice-cold spring water and then hurled 'neath
tons of hay, to have an Interest- ing day's fishing sailed by an Involuntary bath, might afford
occasion for anger in almost anyone. Itut the worm will turn, and so did John when I this old
bachelor anil woman hater was pestered I by an old female, who will not give up hopes of I
capturing a man till Oabrlel toots his horn, and BO. when his one enjoyment — a bath in the
old swimming hole — was interfered with by this female, his clothes removed and the entire
population aroused and brought upon the scene to recover his drowned body. John then and
there rebelled and vowed that the rest cure would entice him never again.

The Richest Girl

Type Film
Date 1918
Loc. in Archive 1918_01-06_motography19elec_ftrade_MOT.txt
Distributor Empire
Extra 00000

ANN MURDOCK in "The Richest Girl" is announced for release April 8 by Mutual. The
production was made at the Empire All Star studios under the direction of Albert Capellani. It
is a comedy of the type which has made Miss Murdock a Broadway star in Froh- man plays.
The story concerns itself with the em- barrassing situation in which Benjamine Downey, the
daughter of a multi-mil- lionaire chocolate baron, is placed when her new touring car gets
stalled in front of the cottage of a handsome bachelor in the environs of New York, and she
accepts the hospitality of the bachelor for the night. The bachelor is enter- taining an artist
friend and they both view with alarm the consequences if the bachelor's fiancee, who is
expected, should arrive. "The Richest Girl" takes possession of the bachelor's lied while he
dozes in the reception hall. Just as they are all sitting down to breakfast, Flora Mingas- son,
the bachelor's fiancee, arrives with her father, and things begin to happen. Paul, the bachelor,
is dismissed from his position in Papa Mingasson's office and his engagement is broken by
Flora. Benjamine becomes interested in Paul and contrives to meet him on several oc-
casions, aided by the good offices of the artist. When Paul calls on "The Rich- est Girl" to
reproach her for the mis- fortunes which have befallen him he dis- covers that he has fallen
deeply in love with her and that his love is recipro- cated. David Powell, who has played the
lead in many of Miss Murdock's productions, is cast as Paul Normand, the bachelor. Richest
Girl," a Racy Farce and Complicated Situations Paul Capellani does admirable work as Felix,
the artist. Herbert Ayling . is Father Mingasson, while Charles Welles- ley has the role of
Downey, "The Rich- est Girl's" father. Miss Murdock is seen in some dazz- ling gowns and an
exquisite suit of silk pajamas that could easily be run through the eye of a large darning
needle.
Upon their return from their honeymoon, Earle New-Wed and his wife, Anita, receive a letter of congratulations from a bachelor pal of Mr. New-Wed's. Jack Bachelor, expressing his regrets that he has not as yet met the "right girl"; she always disappears before he can speak to her. Earle, in answering the letter, advises his friend that the next time he sees the "right girl" to follow her and find out where she lives. Next day Mrs. New-Wed sees her husband off to business, and goes on a shopping tour. She accidentally bumps into Jack, out for a stroll, and he, not knowing who she is, is struck by her beauty, and follows her. She takes him for a masher and has him locked up. She then goes home. Jack, after much difficulty, manages to obtain permission to telephone his friend Earle at the latter's office, and tells him what a pretty mess his advice has caused. Earle is very sorry, hastens down to court and bails him out. To square things, Earle takes Jack home to dinner and to meet his bride. On their arrival at the house, Earle tells Jack to make himself at home while he calls his wife, whom he thinks is upstairs. Anita, however, is in the kitchen, attending to the preparations for the evening meal. She goes into the living room. Jack is sitting in her husband's chair with his back towards her. Anita, mistaking him for Earle, coyly tiptoes up and in the most approved "New-Wed" style, places her hands over his eyes, whispering words of love. Happening to touch Jack's moustache, she realizes to her horror the man is not her husband. After one glimpse of his face, she screams and flees to the kitchen, where she and Nora, the servant girl, seize the rolling pins, and other weapons and prepare for a siege. Earle, who has rushed downstairs on hearing his wife's scream, is told by Jack that his wife has gone crazy, and that she is in the kitchen. Earle opens the door, is set upon by the women and beaten up. Jack makes a getaway, exclaiming "Good Night!" "None of that married life for me!"

Of course, there are many John Smiths; most of them are married. One of them, a bachelor, left his wallet while calling on Miss Brown. Miss Brown's maid was told to telephone to Mr.
John and tell him. She called 'em all up and their wives got the messages. The maid was not a very amusing character;5ation. Some of the things that happened at the other end of the telephone were very laughable indeed: some were not very. There are a great many good hearty laughs in it, though, and it is clearly a success. John Smith, police- man, and his wife were very funny indeed.

Date Added 5/3/2015, 8:23:30 PM
Modified 5/3/2015, 8:25:49 PM

• THE RISE OF SUSAN

Type Film
Date 1916
Loc. in Archive MPW_1916_10-12_movingpicturewor30newy
Distributor World Pictures
Extra 00000

Susan, a young girl, the support of her old uncle, earns her living in Madame Millet's fashionable shop. She almost loses her position through her rebuff of the advances of Madame's son, but the arrival of a rich customer renders her services as model necessary. The customer, Mrs. Luckett, a parvenu, struggling desperately to get into society, is struck by Susan's beauty and ladylike bearing, and when a Countess, whom she intended to use as an entering wedge into society, fails to appear, she prevails upon Susan to assume the role of Countess for a night. Susan is a great success and society goes mad over the titled lady. Mrs. Luckett is delighted and insists that Susan continue to play the role. At first Susan refuses, but Mrs. Luckett's pleas and the sudden death of her uncle cause her to change her mind, and she decided to go through with the part. As the Countess, Susan wins the heart of Clavering Gordon, a wealthy and attractive young bachelor. Mrs. Luckett had hoped to "land" Gordon as husband for her daughter, Ninon, and she resents Susan's rivalry. She tells Susan that the disappointment of losing Gordon is killing Ninon, and urges her to go away. Though now deeply in love with Gordon, Susan decides to sacrifice her own feelings to save Ninon. She is about to leave when La Salle. Mrs. Luckett's scheming social secretary, tells her that Ninon is a confirmed drug fiend, and would only ruin Gordon's life. He persuades Susan that she owes it to Gordon to marry him and save him from Ninon and at last Susan is won over by his arguments. Just before the marriage ceremony, the scheming secretary reveals his true motives. He demands a large sum of money from Susan on penalty that, if she refuses, he will reveal to the assembled wedding guests that she is not a Countess, but a poor working girl and an impostor. Susan is dismayed. Determining that she will go no further with the deception, and scorning the secretary, she rushes into the midst of the wedding party and confesses all. Before the astonished Gordon or any of the other guests can stop her, she disappears. Seeking to forget her sorrow and unhappiness, Susan becomes a nurse, and by her sweet unselfishness, wins the love of all whom she meets. After Susan disappeared, Gordon searched in vain, and finally despairing over the results and giving up all hopes of ever finding her, he marries Ninon, in the hope of reforming her. His hopes are vain, for with the years Ninon has grown continually worse, until she has become a shattered wreck. Susan is called upon to nurse her, and though torn with conflicting emotions, when she learns that Ninon is the wife of Gordon, the man she loves, Susan tries desperately to save the drug-crazed woman. After a fierce struggle, the maddened Ninon succeeds in blinding Susan with a pair of scissors, and then flings herself from the window to her death in the court below. Gordon meets the blinded Susan, and after a brief courtship the two are married. In their great love they are rendered doubly happy by indications that Susan's sight is about to be restored.

Date Added 8/14/2015, 9:00:11 PM
• **THE ROCK OF RICHES**

  **Type:** Film  
  **Date:** 1916  
  **Loc. in Archive:** MPW_1916_10-12_movingpicturewor30newy  
  **Distributor:** Rex  
  **Extra:** 00000  

  A rich bachelor decides to study his relatives before he makes his will. After he has visited each and every one he is more puzzled than before. He plans a test. They are all to visit him on a certain day. In the middle of a road he plants a big stone. One by one they pass it by until the humblest of them all decides that the stone is dangerous to traffic, so he moves it away. Underneath is the will to the finder.

• **THE ROCKY ROAD OF LOVE**

  **Type:** Film  
  **Date:** 1914  
  **Loc. in Archive:** MPW_1914_10-12_movingpicturewor22newy.txt  
  **Extra:** 00000  

  In order to make the acquaintance of Simon Giggs, a bashful and nervous bachelor, Emmeline Burr, a spinster of independent means, drops her purse in a crowded street, and, knowing he is behind her, hopes he will pick it up and restore it to her. The scheme works finely, but unfortunately, a policeman sees him pick up the purse and arrests him. Emmeline agitatedly follows them and satisfactorily explains the affair. Griggs is released, and now that his acquaintance is made, she does not intend to let it drop, and invites him to call. He is greatly embarrassed and hurries home. She then decides to call on him. She finds he is a painter and decorator and a happy inspiration occurs to her. She tells him she wishes her home decorated and painted. He commences work at once, but gets nervous again and awkwardly knocks over a stepladder with rolls of paper on it, with the result that when it strikes Emmeline, she faints in his arms. He is completely unmanned. Other ludicrous and embarrassing incidents rapidly follow one another, ending up by Giggs, in declaring his passionate love, sweeping table-cloth, dishes, chafing-dish and all into Emmeline's lap. The alcohol lamp lands in the lace curtains, and the room is soon ablaze. The firemen arrive, but Giggs proves that, while he may be nervous, he is no coward. He rescues Emmeline and carries her safely down the fire escape. Both are soaking wet and soot-covered, but sit side by side on a garden seat, where Giggs finishes his proposal. With an ecstatic look upon her face, he receives her sweetly whispered "yes" and presses her to his heaving chest.
THE ROMANTIC SUICIDE

Type: Film
Date: 1912
Loc. in Archive: 1912_07-12_movingpicturenew06unse_ftrade_MVN.txt
Extra: 00000

Abstract:
Charles Haywood is a romantic young man of many amours. He is invariably falling in love and out of it, and as a consequence his lot becomes a veritable tempest in the teacup. Charles first gives his heart to Lucy. She re-pulses him and he meets Edna, a pretty girl. He vows his undying affection for her, but when she fails to respond, he tells her as he did Lticy that he will forthwith shake off this mortal coil. But Haywood changes his mind and makes love to Lilly Benson. Lilly is temperamental and accepts Charles. When the three girls meet there is a clash. The green-eyed monster now plays an important role and they all seem to win his favor. The contretemps is too much for Charles and, eluding his three loves, he betakes himself on a flying train to New York, determined to spend the rest of his days as a confirmed bachelor.

Date Added: 8/16/2015, 6:54:18 PM
Modified: 8/16/2015, 6:54:43 PM

The Runaway

Type: Film
Date: 1917
Loc. in Archive: 1917_07-12_motography18elec_ftrade_MOT.txt
Distributor: Empire All Star
Extra: 00000
Running Time: 6

Abstract:
Starring Julia Sanderson.- Alice Avery is a pretty little girl," an orphan child of an artist mother, brought up by her aunt and uncle, who don't like the job and try to shift the responsibility to a husband. Accordingly they look around and pick' out a yokel of the neighborhood,' the son of the wealthiest person around, who loves Alice to distraction. ^ But Alice will have none of him. She runs away to New York and hunts up a painter who had once spent a summer at her aunt's. He takes the child to his bachelor apartments and he and all his friends make a pet of her, while teaching her drawing and watching her grow up. She grows restless and finally has some words with the lady of the painter's favor. She loves the artist and he loves her, but he doesn't know it until Alice brings him to his senses, and gets the husband she wants, among other things.

Date Added: 5/2/2015, 2:22:42 PM
Modified: 5/2/2015, 2:23:19 PM

THE RUSTLE OF A SKIRT

Type: Film
Date: 1915
Hal Farrel, a clean-minded young man, is keeping bachelor apartments with Dick Carew, who "loves the ladies." Farrel is a misogynist. Carey has a sister, Marietta, a lovable hoyden of a girl who is an unconscious flirt just because she is so full of life. One day Marietta calls at the office of Peabody & Company, where the two young men are employed. Upon being shown to her brother she asks him who the fine young man is in the outer office. Carew tells her that it is his woman-hating pal. Marietta determines to interest him. Since Carew believes his pal is a hardened old cynic he doesn't hesitate to make a wager with his sister of a fur coat that she will interest him. When Carew with set face appears he answers Parrel's query of "Who is she?" by saying, "Naughty Mable," the burlesque queen. That night, when Carew dresses up for another wild night, he asks Farrel to accompany him, so he may see "Naughty Mable." Farrel replies that no woman can fascinate him. After Carew has gone, Farrel examines some photographs of himself that he has recently had taken, five in all, and then pens a letter. At a secluded corner of a street a cab stands waiting. Suddenly Dick Carew appears and is instantly joined by a woman muffled in sable furs and a black mask. The two, after a hasty conversation and the exchange of something bulky, get into the cab. Farrel meanwhile finishes his letter and departs to the corner mail box to post it. When he returns home, to his surprise he finds a horse and cab tied to his hitching post. He is even more greatly surprised when he sees a light burning in his room above the street. Farrel lets himself into the house and goes up the stairs, only to find his room dark. Farrel enters his room, turns on the lights and finds one of his photographs missing and all the drawers of the dresser standing open. He decides that his pal has returned and is playing some joke, so he starts across the hall to Jack's bedroom. He listens at the door, then recoils in surprise upon finding a dainty rhinestoue barrette upon the floor of the hall. Determined to solve the mystery, Farrel pushes open the door and rushes into the dark room and turns on the lights to find himself looking into the barrel of a revolver in the hands of a woman, attired in a tight-fitting evening gown of black velvet and a sable mask to match, while on one of the chairs hangs an elegant sable fur piece. The midnight visitor speaks not a word but forces him back into his room where she coolly demands the keys to his employer's office and makes him hand them over. He is struck by her loveliness and begs her to remove her mask, but she refuses. The time quickly passes in jolly repartee. Then she leaves. For just an instant she leans near him and in the madness of the moment he clasps her to him and kisses her lips through the little slit in the black domino. Farrel

THE SANCTIMONIOUS SPinsters' SOciety

Loc. in Archive 1913_cinenewgaz02cine_ftrade_CNP copy.txt

Abstract 'I he girls decide never to marry, but tell their boys that they will reconsider their decision if they can secure from 3UIH2JknHnZ9W' x:1`B^P*yjwrTv s*~^BBk^B*. JBe ••~.-.-.- •• /
^h^\n\^[M t' &gt;h§ &gt;v \ il M, ^M ll k -- • - @ them the signed document of their Bachelor Girls' Society. The boys plan a "hold-up," but fail. Then, dressed as old maids, they visit the girls, and introducing themselves as the Sanctimonious Spinsters' Society, secure the precious document. Released May 1st. Length 605 feet.
• The Scarlet Crystal

Type  Film
Date  1917
Loc. in Archive  1917_01-06_motography17elec_ftrade_MOT.txt
Distributor  Red Feather
Extra  00000
Running Time  5

Featuring Betty Schade and Herbert Rawlinson. Priscilla, an innocent country girl, visits her aunt, a typical society but- terfly. There she meets Vincent Morgan, a wealthy bachelor, and they are married. He takes her on a wonderful tour of the world. Marie Delys, an old sweetheart of his, lures him to his old haunts. Alone in the big house, Priscilla gazes into the crystal they bought in faraway Egypt. She is horrified at some of the scenes she sees depicted there; but her love for the husband renews her faith in him. An artist's model, Peggy, in need of food for her mother goes to Morgan's apart- ments where he finds her asleep. As he removes the glass stopper from a bottle of whiskey, it becomes a crystal, and therein he sees Peggy sacrificing her to him. She finds her mother dead and to forget her dishonor she takes to the use of drugs. Seeking Morgan out she stabs him and Marie. The horror of this vision awakens his better nature and he sends her home unharmed. Repentant he returns to his child and the woman who has been his guiding star.

Date Added  5/2/2015, 1:45:18 PM
Modified  5/2/2015, 1:46:18 PM

• The Scarlet Sin

Type  Film
Date  1915
Loc. in Archive  1915_07-12_motography00test_ftrade_MOT.txt
Distributor  Broadway Universal Feature
Extra  00000

Featuring Hobart Bosworth. Eric Norton is persuaded to give up his fashionable city pastorate for the guidance of the men in a rude min- ers' camp. Cecelia, his wife, is infuriat- ed at his decision. Soon after taking up the new life she absconds with Richard Allen, a wealthy bachelor of her former city acquaintance. Eric warns Richard that his life will answer for betrayal of her trust: After thrashing an insulting miner Eric rises in the estimation of the men. The brute explodes the mine in re- venge and is caught in his own trap. He is heroically rescued by the minister. A happy marriage between Eric and his ward, Eda, is now consummated. Two years later Eric hears of Cecelia's suicide in Paris, but after a battle with himself he gives up his idea of vengeance. His house catches on fire and his little daugh- ter is in peril. An unknown woman rushes into the house and brings forth the child. She turns out to be Cecelia. Another woman in Paris had been mur- dered with Cecelia's coat on — thus the mistake. Eric forgives her, returns to
**The Schemers**

**Type**  Film  
**Date**  1915  
**Loc. in Archive**  1915_04-07_motionpicturenew112unse_ftrade_MPN.txt  
**Distributor**  Princess  
**Extra**  00000  

A neighboring bachelor and widow are irreconcilable until a young relative of each appears. The two young people fall in love and finally the old folks are brought together through a matrimonial agency. This reel has a number of humorous moments in it despite its apparent age. John Reinhard and Carey L. Hastings are the old people.

**THE SCHEME THAT FAILED**

**Type**  Film  
**Date**  1911  
**Loc. in Archive**  1911_01-12_moviepicturenew04unse_ftrade_MVN.txt  
**Extra**  00000  

Jack Leland receives a letter from his bachelor friend to come and spend a week's vacation with him and leave his wife at home. At first Jack decides not to go, for to leave his wife, whom he dearly loves, all alone, would be dreadful. After a little meditation, however, he decides to go. But Lawrence, his friend, is to send him a telegram reading that a syndicate is to hold a directors' meeting and Jack's presence is needed. The telegram arrives. Jack assumes reluctance in going, but when persuaded by his wife to go he leaves. Absentmindedly Jack leaves the letter from Lawrence folded carelessly in his handkerchief which he takes from his pocket as he leaves. The wife finds the note and goes into hysterics. On leaving Jack's wife gives him a necklace to wear for good luck. During Mrs. Leland's hystericics Miss Truman, who is present, decides to beat the husband at his old game. Miss Truman dictates a letter to the inspector of the police to arrest a man disguised as Jack Leland, who is at present out of town. He has stolen a diamond necklace belonging to her. She says that if two officers are sent at once he can be taken at the depot. The Inspector receives the letter and forthwith sends two officers to get Mr. Leland and they immediately return with Jack in tow. One can imagine the complications when the wife is telephoned for and refuses to recognize her husband. He is finally released by a letter written by his wife, who refuses to prosecute him. He returns home raving with anger, but when the wife shows him Burt's letter, he realizes his situation. Mrs. Leland, after a severe lecture, forgives him and he promises never to do it again.
On the eve of his departure for India, Sir Oliver entrusts his nephews, Charles and Joseph Surface, to the care of his friend, Sir Peter Teazle. Twenty-five years later finds Charles a wild character and a thorn in Sir Peter's side. Sir Peter is captivated by Ann, a country squire's daughter, whom he meets by accident. Although many years his junior, the girl becomes his wife. Shortly afterwards, Sir Peter becomes the guardian of Maria; with whom Charles is deeply in love. Sir Peter frowns upon the young man's suit. Learning that Maria is immensely wealthy, Joseph resolves to marry her. Lady Sneerwell, in love with Charles, successfully conspires with Joseph and her secretary, Snake, to separate the sweethearts. Meanwhile, Lady Teazle leads Sir Peter a merry life. Sir Benjamin Backbite, a notorious gossip, chances to visit the Teazles while Sir Peter is remonstrating with his wife because of her extravagance. After listening to the war of words, Sir Benjamin departs for Lady Sneerwell's home, where he finds the members of the School for Scandal engaged in tearing the reputations of their friends to tatters. The most harmless Incidents are twisted and distorted. As told by Sir Benjamin, the quarrel between Sir Peter and Lady Teazle wound up in blows. Sir Oliver, returning from abroad, determines to study the characters of his nephews. He in-forms Sir Peter of his intention of meeting each under an assumed identity. To Charles, Sir Oliver appears as Premium, a money lender. The result of the interview between nephew and uncle finds the latter delighted with Charles. Despite Sir Peter's friendship for him, Joseph makes desperate love to Lady Teazle. Due to the efforts of Joseph, Snake and Lady Sneerwell, Sir Peter is led to believe that Charles and Lady Teazle love each other. Sir Oliver, visiting Joseph in the guise of a poor relation, finds the young man an ungrateful cur. In the meantime, Lady Teazle is induced by Joseph to call upon him at his apartments. It happens that Sir Peter, having drawn up a will leaving all his property to Lady Teazle, calls upon Joseph to ask his advice. Unable to leave without detection, Lady Teazle hides behind a screen. She thus hears of what her husband has done to provide for her comfort after his death. Sir Peter's words touch Lady Teazle's heart, filling her with remorse. The husband discovers that someone is concealed behind the screen. He is about to investigate, when Joseph hurriedly declares that it is a French milliner. Charles is announced. Not wishing to meet him, Sir Peter Tiides in a closet. In the conversation which ensues between the brothers, Sir Peter dis-covers that his suspicions concerning Lady Teazle and Charles are unfounded. Lady Teazle, on the other hand, learns of Joseph's hypocrisy. Charles discovers Sir Peter in the closet just as Joseph learns that Lady Sneerwell is call-ing. While the hypocrite endeavors to warn her away, Charles and Sir Peter determine to have a look at the milliner. The resultant dis-covery astounds Sir Peter. Lady Teazle, thrust-ing aside Joseph's lying excuses with contempt, confesses the flirtation she has carried on with him. Lady Sneerwell gets an inkling of what has taken place. At once the wildest rumors are circulated by the members of the School for Scandal. These have it that both Sir Peter and Joseph had been shot, stabbed or horse-whipped. The gossip-mongers who hasten to Sir Peter's house to offer condolences, are as- tounded to find him alive and well. Joseph, arriving at Sir Peter's home in an effort to seek forgiveness, learns the real identity of the "poor relation" who had visited him. With the news that he has been disinherited comes a second blow when he hears that Sir Peter has consented to the marriage of Charles and Maria. As a last card, Joseph brings Lady Sneerwell to the scene. The woman declares that Charles has promised to make her his wife. Snake, how-ever, turns traitor and confesses the plot to discredit Charles. Lady Teazle, giving Joseph and Lady Sneerwell a bitter rebuke, dismisses...
them. Realizing the many discomfits she has caused her husband, Lady Teazle promises to henceforth be a dutiful wife.

Date Added 5/4/2015, 7:52:56 PM
Modified 5/4/2015, 7:53:36 PM

• THE SECOND BEGINNING

Type Film
Date 1915
Loc. in Archive MPW_1915_04-06_movingpicturewor24newy.txt
Extra 00000

Robert Granville and his bride return from their honeymoon and take up their residence at Granville's large town house. Before her marriage, Edna, the wife, was employed in a factory. Granville knows of this and Edna has promised him that she will try her best to learn the ways of the society in which they will move. Edna gives an afternoon tea to her husband's friends and among the guests is Marie, a former sweetheart of Granville's who is still in love with him. Edna also meets Herbert Conroy, a bachelor, who falls in love with her and begins paying her attentions. Shortly after this Edna attends a bridge party given by Marie and when the game is over finds that she has lost several hundred dollars. Not knowing that she was playing for money, Edna is greatly alarmed and is afraid to ask her husband for the money. Conroy asks that he be allowed to pay the amount and Edna accepts. She hides the score of the game which contains a notation of the amount she lost, in a locket that Granville has given her. She attempts to give the locket to Conroy for security for the money due him, but he refuses to accept it. Granville sees the affair between Edna and Conroy and believes that his wife is losing her love for him. He begins paying attention to Marie, while Edna receives the visits of Conroy. Finally Edna saves enough out of her allowance to repay Conroy and sends a servant with it. Granville sees the address on the envelope and is further estranged from Edna. Later they have drifted apart and Edna agrees to leave with Conroy. Marie attempts to get Granville to give up his wife and he is on the point of doing so when he realizes that he loves only Edna. He leaves Marie and starts home. As he arrives he finds Conroy waiting for Edna to meet him. Granville watches. Edna comes out and in the act of getting in Conroy's car changes her mind and tells Conroy that she loves her husband and that she will not desert him. Conroy attempts to force her into the car. Granville runs into the scene and after a struggle knocks Conroy down. The latter rises and, drawing a gun, fires at Granville, but Edna throws herself in front of him and is struck by the bullet. Conroy flees. Granville finds that the bullet has struck the locket, forcing it open, disclosing the hidden paper — the bridge score. Edna is not injured and she and Granville return to the house determined to begin their lives anew.

Genre Drama
Date Added 5/4/2015, 8:46:12 PM
Modified 5/7/2015, 5:44:36 AM

• THE SECOND IN COMMAND

Type Film
Date 1915
Loc. in Archive 1915_07Variety39-1915-07_ftrade_VAR copy.txt
This is Metro's latest, and first with Its new star. Francis X. Bushman. It is in Ave reelB, made by the Quality Picture Co. "The Second In Command" was most tiring to watch at the private showing Tuesday afternoon through the speed at which the machine was run, with the other reason the number of times the director moves both camera and people at the same time, keeping the picture flickery. This production is in all probability the longest in which Bushman has appeared. His worth as a picture star is known, and from his first feature production he will score as easily in the long reelers as he has in the shorter, if given opportunities, with proper scenarios. This picture is not always interesting. There have been numerous versions made of army stories, and this just passes along with the crowd. "The Second In Command" has an ugly duckling type of man as one of its leading characters. A wife he cannot get, although possessing money. He finally thinks he has succeeded when rudely awakened to the fact the girl is in love with another (Mr. Bushman) a brother officer. With the aid of a weak brother and Innumerable lies, his prospects loom bright once again. The girl, however, cannot see him, and although made to believe the other will not have her, she will not marry her ardent suitor. The Boer war occurs. Troops are sent, to participate. Both officers go, with both still unmarried. On the field of battle they cover themselves with honor. The deceitful one tells his rival in love how he has tricked him and how the girl still lives for him. They return to England (the story being laid in the English army) and the ugly duckling remains a bachelor, while his younger and better looking rival marries the girl. Bushman gets a few chances at strenuous acting and also a bit of love making. The battle scenes are well worked out. Numerous supers are used in these. Marguerite Snow is the featured woman. Youthful and attractive she does all that is asked. Wm. Clifford as the disappointed officer is a most convincing actor, and ideally cast for an English role. Lester Cuneo as the brother put in an occasional appearance with the others fitting in satisfactorily.

THE SECRET CHAMBER

Eleanor is in love with a sergeant of the guards, but her parents urge her to wed Hubert de Salvigny, a wealthy bachelor, living near by, who offers the parents a handsome sum of money if they will consummate the marriage. The seageant tries to interfere but is insulted by de Salvigny, whom he therefore challenges to a duel. One of de Salvigny's servants treacherously impedes the sergeant's movements, thus placing him at the mercy of his adversary. Eleanor appears on the scene and in order to save the sergeant, whom she loves, she consents to marry de Salvigny. Some little time afterwards Eleanor, who has now become mistress of the castle, discovers the entrance to a secret chamber. Feeling curious, she enters it and finds a vault containing piled up jewels and valuable articles of all kinds, which convinces her of the fact that her husband is a high wayman. As she comes out of the exit from the secret chamber, which leads out-of-doors, she finds her husband with a band of armed men, discussing the details of a profitable expedition. She turns to retreat, but makes, a noise in doing so, thus arousing the suspicion of the robbers. One of them thrusts his sword into the dark recesses of
the cave and wounds Eleanor in the arm. The brigands go away without discovering her presence and she, after informing the police, falls in a faint to the ground. The robbers, led by de Salvigny, find Eleanor's tracks and soon reach her. They are anxious to put her to death, but de Salvigny prevents them. A furious fight is the result. De Salvigny falls and Eleanor is about to be killed when the police and the guards arrive in force, led by Eleanor's sergeant lover. The brigands are routed and Eleanor throws herself into the arms of her former fiancé.

THE SECRET CODE

Type Film
Date 1918
Loc. in Archive 1918_09-12_exhibitorsherald07exhi_0_ftrade_EXH.txt

Abstract Triangle drama; five parts; directed by Albert Parker; published September 8. As a whole, Very good Story Holds Star Excellent Support Good Settings Well chosen Photography Excellent. "The Secret Code" is a "December and May" story with a spy flavoring, and is so skilfully produced that it contains something of interest to all. Gloria Swanson, a little star who always can be depended upon for capable and forceful work, aided by J. Barney Sherry, another of the same type, puts the picture over in a convincing way. Both the star and her chief support have roles that could easily be spoiled by over-acting, but there is not the slightest evidence of this in all five reels. The support is good also. Most of the scenes are interiors, but there are a few exteriors, and all are good, especially some difficult night shots. The production as a whole bears the stamp of first-class direction. The story: Senator Rand, a "confirmed old bachelor," marries Sally Carter, a small town girl many years his junior. Washington society looks on in amazement, as the senator is regarded as the prize catch of the capital. While the society women gossip secret service men trace a leak to the senator's home. Suspicion points to Mrs. Rand. An investigation proves, however, that she is blameless and that a trusted matron, close in the confidence of the senator, is the agent of the Kaiser who has been learning the nation's secrets. Humiliated with the thought that he has distrusted his wife, he apologizes and she takes him back.

The Secret Seven

Type Film
Date 1917
Distributor METRO

Abstract "The Secret Seven" is a group of wealthy men, convening in regular session for criminal purposes, presided over by a man known as the Great Master. Thomas Clarke, one of its members, has stolen a large sum of money from his brother and left his niece penniless. He now wishes to atone for this deed and to repay the niece, Beverly Clarke, in full. But the Secret Seven does not so decree, since Clarke has pledged his fortune to this group. Dr. Zulph
is appointed to see that Clarke carries out his promise. But the multi-millionaire dies without the criminals attaining their point, and the treasure falls into the hands of William Strong, an idle bachelor looking for adventure, who comes to Beverly's aid. When Strong is attacked by thugs, his Japanese servant, Wee See, takes charge of the treasure. There are many complications which take the form of sub-plots, and, of course, these constitute the substance of the individual episode, but at the end of the fifth episode, the treasure is still out of the grasp of the criminals, although they have captured Beverly and put her through the third degree. For some mysterious reason, the Great Master does not hold Strong, but, working against one of his own men, Dr. Zulph allows the club-man to get away. Of course there are many rescues, but there are just as many captures, and the end of the fifth episode sees the trouble cloud gathering again.

Notes:

• episode of a serial called "The Great Secret"

• The Secret Vault

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<th>Type</th>
<th>Film</th>
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<tr>
<td>Date</td>
<td>1914</td>
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<td>Loc. in</td>
<td>1914_04-07_motionp09moti_ftrade_MP.txt</td>
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A story of love and politics is delightfully told in this Kleine two-reel feature, which is scheduled for release through the General Film Company, April 14. The photoplay is remarkable not only for its gripping dramatic intensity and superfine character portrayal, but also for its beauty of scene and its crystalline photography. It was staged in the romantic city of Seville, Spain, by the Cines Company, of Rome, and is a production well worthy of the makers of "Quo Vadis?" and "Anthony and Cleopatra." The efforts of two political factions to gain possession of documents capable of freeing a state secretary from charges of high treason, and the winning fight waged by the lawyer for the defense, combine with a charming love story to make this a photodrama of power, which accompanies the moves of the Nihilists help make the picture most interesting. A young society man chances on some information that there will be a meeting of a secret society, and later, a ring which is the mark of identification of the order falls into his hands, and he goes to the meeting. Unable to give the password, he is doomed to death as a spy. A girl member of the society calls the police, who raid the place, and her lover is released, just in time. He resigns from his bachelors' club.

• The Shrine of Happiness

| Type      | Film |

A story of love and politics is delightfully told in this Kleine two-reel feature, which is scheduled for release through the General Film Company, April 14. The photoplay is remarkable not only for its gripping dramatic intensity and superfine character portrayal, but also for its beauty of scene and its crystalline photography. It was staged in the romantic city of Seville, Spain, by the Cines Company, of Rome, and is a production well worthy of the makers of "Quo Vadis?" and "Anthony and Cleopatra." The efforts of two political factions to gain possession of documents capable of freeing a state secretary from charges of high treason, and the winning fight waged by the lawyer for the defense, combine with a charming love story to make this a photodrama of power, which accompanies the moves of the Nihilists help make the picture most interesting. A young society man chances on some information that there will be a meeting of a secret society, and later, a ring which is the mark of identification of the order falls into his hands, and he goes to the meeting. Unable to give the password, he is doomed to death as a spy. A girl member of the society calls the police, who raid the place, and her lover is released, just in time. He resigns from his bachelors' club.
BECAUSE of the pretty color treatment it has received at Pathe's Paris studio, "The Shrine of Happiness" will in all probability be enjoyed by the majority. Pathecolor in this case proves itself more important than anything else connected with the production. This may seem strange, but it is the truth; for the natural colors, which are liked, and greatly so by the many, make "The Shrine of Happiness" all that it is. The story tends to be nothing more than a vehicle for Jackie Saunders. Miss Saunders appeals in the "sweet little girl" type of role. These stories put everything up to the actress. It is for her to win the spectators' sympathy and hold it, in which event one is pleased and interested at such times as when the innocent little girl gives vent to impatience or even ill-temper. If the actress fails to create a favorable impression, these things are very likely to strike one as being inane, and hoidenish acts instead of being charming are simply the acts of a hoiden, and nobody has any patience with boorishness. If Miss Saunders' personality is charming, and it is not for any one person to say whether or not that is the case, then "The Shrine of Happiness" will entertain. To be truthful, though, it must be said that Miss Saunders has been given flimsy material with which to work. After her father's death Marie goes to live with Richard Clark and his brother. The Clarks are both bachelors. In time both are in love with her and she is in love with the elder. The younger proposes marriage, but Marie refuses. When she understands from Richard that he would be pleased if she married Ted, she consents. Richard does this to further his brother's happiness in the first place, and in the second he feels that he is too old to marry the girl. On the wedding day, however, Ted learns the true state of affairs and he disappears, leaving a note urging his brother and Marie to marry and find the happiness that is right-felly theirs. The staging is satisfactory in the detail of all the settings and all the scenes are attractively colored. William Qonklin in the role of Richard renders a particularly good performance and he easily earns a large share of the honors accruing to the cast. Paul Gilmore is the younger brother. He has not a great deal to do and the part throughout does not seem to suit him.

Butterfly drama; five parts; published December 10 As a whole Slow Story Drags Star Unnatural Support Sufficient Settings Ample Photography Good "The Silent Lady," presenting little Zoe Rae, is a slow, uninteresting feature. It never gets anywhere and most of its situations are stilted and obviously created so that star and players will have something to do. It is all a great ado about nothing. There is nothing childish or winsome about Zoe Rae's work to make it appealing. Gretchen Lederer is likeable in the role of Miss Summerville. Winter Hall, Harry
Holden and Edwin Brown are three good characters. Lulc Warrenton and E. A. Warren are other members of the cast. Direction is by Elsie Jane Wilson. The story: Kate is being raised by three old bachelors, Philemon, Peter and Capt. Bartholomew. She is taken sick and a doctor is called. He orders a trained nurse and Miss Summerville arrives. She wins the heart of Kate as well as that of the doctor. One night Miss Summerville learns that a Captain Peyton is to visit the seacoast lighthouse. She turns off the light in hopes the captain will not find the place. This angers Philemon, who demands an explanation. She tells him she was engaged to marry Peyton, when she learned that he was married. Philemon decides to turn her out of the house, but when she is about to leave he begs forgiveness. She remains and announces she is to marry Dr. Carlyle.

• THE SIMPLE LIFE

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_10-12_movingpicturewor18newy.txt
- **Distributor**: Nestor
- **Extra**: 00000
- **Abstract**: This was no doubt intended for smart comedy of a breezy sort, but in reality it goes so far over the line as to be offensive. The audience should have been shown in the beginning that the supposed bachelor was really married to his young housekeeper; as it stands the situation becomes impossible before the joke is arrived at. But even if the marriage were known, the hiding of the silverware in the housekeeper's unoccupied bed would be decidedly broad comedy,
- **Genre**: comedy

• THE SIN YE DO

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: MPW_1916_10-12_movingpicturewor30newy
- **Distributor**: Ince
- **Extra**: 00000
- **Abstract**: Barret Steele, a great lawyer, has earned a reputation for doubtful morals. Women bind him fascinating, while men fear and admire the keen brain that has never lost a case. He begins a flirtation with Mrs. Rose Darrow, a flighty society matron, whose husband, Bob Darrow, a square-jawed broker, has little time for her foolish amusements. Dace Whitlock, a clubman, and Steele are bosom friends. Steele visits Whitlock's office one morning, and remarks a sweet-faced girl at the secretary's desk. She is Miss Alice Ward, living with her mother, and has attracted Whitlock's attention. The girl appeals to Steele. He begs Whitlock to let her remain as she is, pure and sweet and undefiled. Whitlock derides him. That night the girl and
Whitlock struggle in his office, she to protect her honor. He is killed, and the girl rushes to the street shrieking in horror, and is taken into custody. Steele is asked to defend Alice Ward, but refuses, as he has promised the district attorney to prosecute the murderess. Mrs. Ward starts for his office, and arriving there, finds Rose Darrow, who leaves when Steele discovers in Mrs. Ward his wife. She tells him that Alice Ward is his daughter. That night Steele, alone in his bachelor apartments, is visited by Rose Darrow, whose indiscretions have been discovered by her husband. Bob Darrow follows her and confronts Steele with a leveled revolver, saying, "Is there any reason why I should not kill you where you stand? Calmly, Steel gazes straight into his eyes, and answers, "Yes. There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense and I will make any reparation that you demand of me." The day on which the Whitlock murder case is to go to the jury, the prosecution has spent two hours in violent denunciation of the shrinking girl. Then Steele makes his defense, and tells the jury of his wife, who left him eighteen years ago, and of his daughter, the defendant, and that men of Dace Whitlock's stamp deserve death, and that he knows, as, to his everlasting shame and contrition, he has been one of them. An hour later Barret Steele concludes the most eloquent, the most convincing plea for a prisoner's life that the walls of the court room have ever heard. The jury returns with a verdict of not guilty. Steele's happiness is complete, but he suddenly realizes the debt he has to pay. He goes to Bob Darrow, Darrow, with stern eyes on Steele's face. says, "You owe your life to three people, myself, your wife and your child — they win." On the outside of the door Steele pauses. A wonderful light illumines his face and eyes, and raising his head, he breathes, "Home."

THE SKELETON IN THE CLOSET

**Type** Film

**Date** 1913

**Call Number** MPW_1913_07-09_movingpicturewor17newy.txt

**Extra** 00000

Kitty Hawkins, who teaches school in the West, returns to her father's ranch to discover that he is implicated with cattle thieves. Fearing that Kitty will thwart his operations Hawkins makes her accompany him on the expeditions. Mason, one of the rustlers, forces his attentions upon the girl and declares that a horse thief's daughter is none too good for him. Kitty quietly leaves home and joins a party of settlers. Indians attack the party and after a desperate battle Kitty is the sole survivor. She is found by Dan, the deputy sheriff, who carries her to the humble home where he and his superior have bachelor quarters. When Kitty regains her strength she is induced to stay and keep house. Both men love the girl, but she finally gives her hand to the sheriff. Dan, brokenhearted, finds another home. Mason, the trouble-maker, arrives in the little village. By threatening to inform the sheriff of his wife's antecedents, he extorts money from Kitty. The girl confides in Dan and the sheriff misconstrues their quiet conference. Dan gives Mason one hour to get out of town. The sheriff is paid a large sum for protecting a shipment of bullion. When Mason, who sees the transaction, follows the sheriff, and attempts to rob Kitty when she is entrusted with the money.

**Date Added** 8/14/2015, 9:01:33 PM
**Modified** 8/14/2015, 9:02:11 PM

**Date Added** 5/4/2015, 2:27:11 PM
**Modified** 5/4/2015, 2:27:39 PM
• **THE SMALL BACHELOR**

  **Type**  
  Film

  **Date**  
  1928

  **Loc. in Archive**  
  1929_01-03_exhibitorsherald94quig_ftrade_EHW.txt

  **Extra**  
  00000

  Here is a satirical comedy that might fall flat in the East, but ought to go good in the cow country. It certainly showed up, in no uncertain terms, what darn fool ideas the Easterners as a class have of the cowboy and it's fully in keeping with the ideas that have been instilled in Eastern minds by the makers of Westerns. So many Western monstrosities have been turned out by the Hollywood studios in the last few years that it is little wonder that the exhibitors and public rebelled and it is easily seen why so many cowboys have become barbers and hosiery clerks again. It has been awful for a cow country exhibitor to have to play most of these absurdities and so we thoroughly enjoyed "The Small Bachelor." Seven reels. — Giacoma Brothers. Crystal theatre, Tombstone. Ariz.

  **Date Added**  
  5/3/2015, 8:50:40 AM

  **Modified**  
  5/5/2015, 6:53:53 PM

  **Notes:**

  - 1928_04-06_exhibitorsherald91unse_ftrade_EHW.txt
  - 1928_04-06_exhibitorsherald91unse_ftrade_EHW.txt
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  - 1928_04-06_exhibitorsherald91unse_ftrade_EHW.txt
  - 1928_04-06_exhibitorsherald91unse_ftrade_EHW.txt
  - 1929_01-03_exhibitorsherald94quig_ftrade_EHW.txt

• **THE SOUL OF THE VIOLIN**

  **Type**  
  Film

  **Date**  
  1912

  **Loc. in Archive**  
  1912_07-12_movingpicturenew06unse_ftrade_MVN.txt

  **Extra**  
  00000

  The longing for something that we haven't got is natural. More natural with poor people than with others. Particularly is this longing prevalent among young women of poor origin. They are satisfied with their surroundings until they are attracted by things better. Then they give up home ties and happiness for a taste of "what real life is." Very often the glamour of it all wears off and they return to their own people, better for the experience and satisfied that real happiness comes from the purity of heart and conscience. In this production the poor wife of a blind musician leaves her husband for the home of a wealthy bachelor and after a few lessons breaks away from artificial happiness to the real happiness in the arms of her helpless husband. Tony and Dolores are happy together. Tony's blind- ness makes no difference. He earns money by playing on his old violin, an instrument very dear to him. Their happy existence is interrupted by a rich man, a Mr. Gilbert, who is interested in music. Tony and Dolores one day play before Mr. Gilbert's palatial home. The har- monious strains of the violin attract his attention. The alluring beauty of Dolores fascinates Mr. Gilbert. He is very attentive and it occurs to him that he could be near her always if he arranged to take violin lessons from her
blind husband. In this way an acquaintance develops. Mr. Gilbert is captivated by Dolores' Eastern seductiveness and takes advantage of every opportunity of being in her presence. He invites her to a masquerade ball and other functions. Her poor, blind husband is ignorant of the growing attachment and constant jujonnship of the two. Events come to a climax when Dolores, temporarily overwhelmed by Gilbert's luxurious living, leaves her husband. Tony, abandoned and helpless, is soon reduced to penury and is forced to sell his violin. Later, after the novelty of living in luxury wears off, Dolores begins to think of her abandoned and helpless husband. Gilbert attempts to get familiar and she repulses him. Then her slumbering conscience is awakened. That night she sees a vision of her blind husband in despair. The strains of his old violin vibrate in her ears. With determination she casts off her fine clothes which Gilbert in his expectant generosity had presented to her and then clothes herself in the rags in keeping with her station. She goes back to her husband full of remorse. He waits for her and takes her to his heart. The Soul of the Violin had done its work, and forever after they live in harmony and good cheer.

The Spider

Type Film
Date 1915
Loc. in Archive 1915_07-12_motography00test_ftrade_MOT.txt

THERE is danger lurking behind the smooth advances of the wealthy clubman to the innocent hard-working girl who stands behind the counter from morning until night and then goes home to a small ill-ventilated hall room. This theme is very splendidly worked out under the direction of James Francis Dwyer in Essanay's two-reel production to be released on October 23, entitled "The Spider." A good lesson is shown in this story, which is splendidly photographed and the Essanay Company has chosen well its cast. Ruth Stonehouse plays the part of Ruth Arlison, a young girl from the country, who works in a city department store, and whose longing for a real "swell" dinner in a real "swell" restaurant leads her to elude her country town lover, John Buckland, played by Hugh E. Thompson, and dine with Hartford Medhall, a man fully sixty years old, who looks and acts but forty. John A. Lorenz does especially convincing work in the part of Medhall, the old roue. Hartford Medhall, a wealthy old bachelor, who is sixty years of age, but who acts and looks but forty, leaves his apartments and goes to the club. Here some of the clubmen, while discussing the man, say that the devil must be on his side as he does not show his age, and Medhall answers them by saying that possibly he and the devil have an entente alliance. When Medhall leaves the club one of the men remarks that some day Medhall will be visited with the fifty years due him for his riotous living. Ruth Arlison, a country girl, works in a department store. Every night she is met at the door by a chap from her home town who loves her devotedly. They always have dinner together at a cheap restaurant but Ruth longs for the better things in life some few days after that he comes in every day and makes unnecessary purchases in order to see the girl and at last persuades her to take dinner with him. Ruth manages to slip home through a side door and thus eludes John, who is waiting for her. She dines with Medhall in a high-class cafe that night and he steers her through every course with the suavity which he is known for. The next time he takes the girl to dinner he invites her to come to his studio, telling her it is not his living apartments, and the girl consents. One of the girls who works next to Ruth, suspecting the attention of the old man, has followed her to the restaurant and later meeting John tells him where the girl has gone. John arrives just in time to see the old man help the girl into his car and drive off and,
hiring a taxi, he follows them. He gains entrance to the bachelor's apartments, and once inside the room he makes a lunge for Medhall, who begs for mercy. The old man trembling drops into a chair and Ruth slips into John's arms. As they turn to leave the bachelor's apartments Ruth is horror-stricken to see that old age has suddenly descended upon her host, his hair having turned pure white and the footprints of time stamped upon his face.

Date Added 5/2/2015, 9:26:15 AM
Modified 5/2/2015, 9:27:04 AM

• **THE SPINSTER'S MARRIAGE**

  Type Film
  Date 1911
  Loc. in Archive file://localhost/Users/lspiro/Documents/MHDLcorpus-to-1929/MPW_1911_07-09_moviewor09chal.txt
  Extra 00000
  Abstract In order to avoid paying a fine of $1mi imposed by the town council on all spinsters and bachelors, the homeliest old dame in the village decides to marry. How she accomplished it and how she chose between B dwarf and a giant makes a side-splitting comedy.

  Date Added 5/3/2015, 6:29:13 PM
  Modified 5/3/2015, 6:29:33 PM

• **The Spirit of Adventure**

  Type Film
  Date 1915
  Loc. in Archive 1915_07-10_motionpicturenew121unse_ftrade_MPN.txt
  Distributor American
  Extra 00000
  Abstract A wealthy young bachelor, who is moaning the oft-repeated fact that adventure is dead in this modern age, sees a beautiful young woman apparently being kidnapped in a park opposite his home, and his desire to rescue the fair victim leads to an investigation, which results in the discovery that she is a notorious jewel thief. Entertaining in a mild and harmless way. Edward Spencer in chasing a taxicab discloses more ability as a runner than as an actor. Vivian Rich and Jack Richardson add to the strength of the cast.

  Date Added 5/2/2015, 8:44:21 AM
  Modified 5/5/2015, 6:29:50 AM

Notes:

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• **THE SPRINGTIME OF THE SPIRIT**

  Type: Film  
  Date: 1915  
  Loc. in Archive: MPW_1915_10_moviwor2chal.txt  
  Extra: 00000  
  Abstract: A three-reel subject, by John B. Clymer, featuring Ben Wilson, Dorothy Phillips and others. The story is entertaining throughout in a mild, agreeable way, and leads up to a novel climax. The bachelor, who had determined to marry the daughter of his old friend reflects over his past, life and decides he is unworthy of her. At the very hour of the wedding he learns that she loves his brother. The names are changed on the records and the younger man wins the bride. This is well constructed and makes quite a strong offering.

  Date Added: 5/4/2015, 9:02:43 PM  
  Modified: 5/4/2015, 9:03:01 PM

• **THE SPRY SPINSTERS**

  Type: Film  
  Date: 1912  
  Loc. in Archive: MPW_1912_07-09_moviwor13chal.txt  
  Extra: 00000  
  Abstract: A number of young girls board in a house separated from a vacant adjoining house by a party wall. Into this neighboring house move a number of bachelors seeking quiet and recuperation. The girls next door conspire to make the bachelors’ life miserable. They masquerade as old maids and gather a dozen cats to help them in their plans. The furious bachelors decide to marry rather than expose themselves to cat music. The funniest thing yet.

  Date Added: 5/4/2015, 5:20:38 AM  
  Modified: 5/4/2015, 5:20:56 AM

• **THE SQUARE TRIANGLE**

  Type: Film  
  Date: 1914  
  Loc. in Archive: 1914_07-10_motionpicturenew101unse_ftrade_MPN.txt  
  Distributor: Balboa-Box Office  
  Running Time: Three Reels  
  Abstract: A FEW years ago a play of the type of "The Square Tri- ** * angle" would have had a poor chance for success in motion pictures. It does not depend upon sensational inci- dents or dare-
devil escapades; there is no fighting nor wild dashes on horseback; there are no startling reappearances of lost persons nor chance meetings of old associates. The motion picture is passing beyond that stage when bald, blood thrilling action was the sole aim of the director, and has now reached a point where the story receives the main emphasis, and human beings may be involved in the most absorbing events without risking their lives. Of course they will be risking their happiness, but that is another matter. And a public has been found that will take great delight in this kind of story told in motion pictures, a public that is intelligent and discriminating, a public that wishes to be entertained if the entertainment comes up to the level of its taste, and is willing to pay more in order to get what it likes. Consequently we see signs on all sides of us catering to this taste in photoplays. "The Square Triangle" is a first-class example of what can be done to meet this tendency and to satisfy the new class of audiences. It is a clean, straight-forward, interesting story acted with finish and skill and is presented with the idea of proving that kinetograph productions can be made as pleasing and as entertaining and as not-able as "legitimate" stage productions, provided an equal or perhaps greater amount of care and thought is given to it. The story is not new, but it has that better grace of being presented with artistry. Manner is oftentimes more important than matter, and this is one of the times. Three men are the guardians of Jackie, the daughter of their chum, who won the woman they all loved. Naturally they are vigilant of her welfare and keen-eyed for any dangers that may lurk in her matrimonial alliance. The young man to whom she engages herself becomes infatuated with a dancer. The guardians for, the sake of their ward, try to make a man of him. The girl has found him out by now, and washes her hands of him, because she has found out that she really loves the youngest of her guardians, Edward Treavor. Joe Singleton, an actor whose experience is limited before the camera, and a newcomer in the field, but long and arduous in that best of all schools for actors, stock, plays Edward Treavor with sincerity and force. He makes a handsome appearance, and without easy bearing and polished manners, he fits into the part perfectly, Jackie Saunders is just the sweet, winning, innocent creature that might be the ward and the pet of three sharp-sighted bachelors.

• The Stolen Anthurium

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<tr>
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<td>Falstaff</td>
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<tr>
<td>Abstract</td>
<td>A very pretty romance indulged in by an old maid and an old bachelor. A stolen flower is the means of bringing them together.</td>
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Notes:

- 1915_07-12_motography00test_ftrade_MOT.txt
• The Stolen Rubies -- Jimmie Dale Series

Type  Film
Date  1917
Loc. in Archive  1917_01-06_motography17elec_ftrade_MOT.txt
Extra  00000

Abstract  Featuring E. K. Lincoln. Jimmie Dale, millionaire bachelor, alias the Grey Seal, is the means of rescuing a young chap from the hands of some unscrupulous scoundrels. Burton, who is his employer's secretary, is under obligations to Isaac Pelina, a pawnbroker, who is in reality Perly, a crooked Jew of the underworld. At the bidding of Pelina, Burton robs his employer of a fortune in rubies, but there are complications before they are delivered to the pawnbroker. A fake murder is planned and Burton is given a gun full of blank cartridges. In a quarrel he shoots and kills, so he supposes, Perly. Through the Tocsin, the mysterious influence that governs the movements of the Grey Seal, Jimmie Dale is acquainted with the details of the case and arrives at Pelina's just in time to save the rubies from him. A shot from outside, from one of Pelina's victims, kills Pelina, and the Grey Seal exposes him and the trick to Burton, tells him to start life anew and superintends the mailing of the rubies back to Burton's employer, and affixes a "Grey Seal" to absolve Burton from any suspicion. Marie La Salle is forced to leave her home through the persecution of the Pretender, who is masquerading as her uncle, Henri La Salle, and his partner, the Woman in Black. She takes refuge with a friend, Mrs. Linden Gage, and here Jimmie Dale is introduced to her and both find themselves very much interested in the other.

Date Added  5/2/2015, 1:50:16 PM
Modified  5/2/2015, 1:50:49 PM

• The Sunbeam

Type  Film
Date  1916 [reissue]
Loc. in Archive  1916_07-09_motography161elec_ftrade_MOT.txt
Distributor  Biograph?
Extra  00000

Abstract  Re-issue — SEPTEMBER Featuring Inez Seabury, Claire McDowell, Kate Bruce and Dell Henderson. The little one i- playing with her doll while her mother lies ~ick. The poor woman dies, and the child, think- ing her asleep, goes downstairs in search of a playmate. First she visits an austere old maid, and by her artlessness soon melts her coldness. \c't she goes across the hallway to a crabbed • ild bachelor and affects him the same way. The old maid misses one of her hair puffs and goes after the child, thinking she took it. While she is in the bachelor's room talking to the child, several tenement house youngsters steal a "scar- let fever" notice and stick it on the bachelor's door. This quarantines the three until the Health Officer appears and releases them. They then take the child to find its mamma and are horrified at finding her dead. As each wants the child they end the argument most logically — a wedding results.

Date Added  5/2/2015, 12:36:25 PM
Modified  5/2/2015, 12:37:13 PM
Notes:

• original in 1912:

MPW_1912_01-03_movingpicturewor11newy.txt

• THE SWAN GIRL

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<tr>
<td>Loc. in Archive</td>
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A wealthy young fellow during vacation becoraes infatuated with a poor country girl. He Is introduced to her father, whom he discovers is an inventor. For the sake of the girl he invests a large amount of money In one of her father's Inventions, at the same time knowing it is of no commercial value. In his room that night he writes In his diary about his doings of the day, and also writes down this foolish Investment he has made through love for the Swan Girl. He advises her father to send the daughter to the same boarding-school his sister is at- tending, and the old gentleman acta upon his suggestion. His sister and the Swan G-Irl be- come quite chummy, so much so they decide to spend their vacations at her brother's house. The Swan Girl and the young man meet again In bis home, and they are mutually delighted. One day while he is away, his sister shows the other girl his room, thinking it would be in- teresting to her to see a bachelor's room, and they come across the diary. The girl picks It up and finding the article about his foolish in- vestment in her father's invention, she feels piqued and embarrassed, packs up and leaves hurriedly for her home, where she tries to forget the young man. He follows her and finds her occupied with the swans as she was when he first saw her. Here he urges her to reconsider her decision to forget him.

Date Added 5/4/2015, 6:27:25 PM
Modified 5/4/2015, 6:28:02 PM

• The Tale of His Pants

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<thead>
<tr>
<th>Type</th>
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<tbody>
<tr>
<td>Director</td>
<td>Horace Davy</td>
</tr>
<tr>
<td>Date</td>
<td>1915</td>
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<td>Loc. in Archive</td>
<td>1915_04-07_motionpicturenew112unse_ftrade_MPN.txt</td>
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Another Nestor of the week is that made by Director Horace Davy, "The Tale of His Pants." Here Laura Oakley as the old maid induces the wealthy new arrival at the tank down to fall for her charms, when he sits down in a platter of taffy at a church sociable, rips out the seat of his trousers, and she helps him out of the predicament by the aid of a needle and thread. Others in the cast are Billie Rhodes, Neil Burns, Harry Rattenbury, and Lee Moran as the bachelor.

Date Added 5/2/2015, 5:44:14 AM
Modified 5/2/2015, 5:45:19 AM
• THE TAX ON BACHELORS

Type Film
Date 1913
Loc. in Archive MPW_1913_07-09_movingpicturewor17newy.txt
Distributor Lux
Extra 00000

rns the wiles of the fair sex and manages to remain unharmed by cupid's dart till the ripe age of twenty-nine. At this point in his career a law is passed imposing a tax upon unmarried men. Like many another young fellow Billy's little game is promptly put a stop to and he hastens in search of a bride with most amusing results. The haste with which bachelors hasten into matrimony results in as many as one hundred marriages in an hour. All the matrimonial agencies are "sold out" and the fun is fast and furious. In the Tax on Bachelors, ARABELLA'S RIVAL (Sept. 12).— Harold Is introduced to his aunt's protege, the fair Arabella. Fortunately Harold does not consider Arabella even passing fair. Her type of beauty in fact is one which can scarcely be called popular. Harold Is in love with his cousin, but as Harold's aunt has a lot of money he does his best to please her and become engaged to Arabella. However, his cousin finally succeeds in defeating the ends of fortune, and Arabella retires somewhat hastily while Harold and his cousin are left in peace once more.

Date Added 5/4/2015, 2:40:06 PM
Modified 5/4/2015, 2:41:01 PM

• The Tear on the Page

Type Film
Date 1915
Loc. in Archive 1915_01-06_motography13elec_ftrade_MOT.txt
Distributor Biograph
Extra 00000

Frank Newburg and Isabella Rea featured. Boyd, a wealthy bachelor, has long admired the work of Frank Forbes, a young painter, and the artist is invited to visit his country place. To his amazement Frank Forbes proves to be a charming young girl. He calls on his aunt to play chaperone and Frances mistakes his interest and falls in love with him. While hunting he fires at a deer and wounds Miss. Forbes, and the doctor realizes that unrequited love is retarding her progress. The bachelor, thinking himself to blame, marries the girl. Boyd has been keeping a diary and has put in it his resolution to marry one he does not love. One day he comes across this page and finds it blotted with tears. He knows that his wife has read it and he suddenly realizes that he does love her.

Date Added 5/1/2015, 11:50:54 AM
Modified 5/1/2015, 11:51:35 AM

Notes:

1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
THE TEMPERAMENTAL WIFE

Type: Film  
Date: 1919  
Loc. in Archive: 1919_06-09_exhibitorsherald09exhi_ftrade_EXH.txt  
Extra: 00000  

Abstract:
OPINION: The name of Constance Talmadge has come to be popularly regarded as synonymous with a very definite and very desirable style of photo-play farce. The attendance that greets each new production featuring the star is drawn from many classes, classes united in the demand for just that type of amusement. Standardization of output has been the result, and an estimate of each new production must be based upon the knowledge that its patronage is pre-determined and a set and detailed expectation must be fulfilled. "The Temperamental Wife," the star's first First National attraction, a story by Anita Loos and John Emerson, experienced and capable designers of farce, measures up to every established standard. It is "of a piece" with her past productions and as these have pleased so must this please also. The work of the star, direction, photography, settings, all the technical accouterments, are of the high order fixed by precedent. The handiwork of the Loos-Emerson combination is a very notable added merit. The combination of talent is a good one. The play is good. The future should hold big things for the persons involved and the exhibitor using their works. SYNOPSIS: Billie Billings, a temperamental young lady, interrupts her fiance in a tender moment with his stenographer and breaks off the engagement swearing eternal enmity to the whole male sex. A week later, at a hotel near Washington, she hears of Senator Newton of Idaho, a woman-shy bachelor much sought after by the marriageable set, and determines to win him. He arrives, in company with Doctor Keene, the Billings' family physician, and she begins her wooing as soon as she is introduced. By various subterfuges she brings him to the point of proposing and accepts him. The honeymoon over, she discovers that his secretary, known as Smith, whom she has thought a man, is a woman, and she demands her discharge. Newton refuses and estrangement follows. Billie pretends to elope with a Count who has long Deen a suitor, and Newton follows. The reconciliation is brought about in a unique manner.

Date Added: 8/16/2015, 5:00:05 PM  
Modified: 8/16/2015, 5:00:51 PM

THE TERRIBLE OUTLAW

Type: Film  
Date: 1913  
Loc. in Archive: MPW_1913_10-12_movingpicturewor18newy.txt  
Extra: 00000  

Abstract:
ollowing her graduation and her engagement to the college girl's hero, Laura Canton gets stung by the Suffrage scorpion. Thereafter life in or near her presence is one long, loud, overemphasized song as to the tyranny of man and the spinelessness of woman. Now, while Laura is very pretty. George BuUard, her beau, reaches the limit of his endurance. When gentle persuasion does not succeed In changing her "tune." George writes to say their engagement has been a mistake, and "good-bye," Laura reads this letter at her Suffrage Club, and straightway organizes it into a Bachelor Girls' Club, all the members swearing to ignore men and marriage now and forever. In the next mall Laura learns that her uncle has died and left her his newspaper and plant at Pawnee, Oklahoma. Laura kisses her girl friends good-bye and sets off
to inspect her new possessions. The Pawnee "Times-Democrat" is badly disorganized, its staff being composed of one "compo man" and a printer's devil. Laura elects herself editor and begins to show Pawnee how a real paper should be run. Just as she has run out of news items and ideas, Rustler Dan, the outlaw, a "bold, bad man," runs off after a knifing, and a big reward is posted for his capture. Laura makes big copy out of this in her paper. Then, to test the bravery of her admirers — constituting the entire male population of Pawnee — Laura announces in an "Extry!" that whoever captures the terrible outlaw by sundown, may have the editor's heart and band. The cowboys are greatly elated and spend some time in preparation and in guying a newly arrived "tenderfoot." Tenderfoot, unappreciative of his possible danger, dives in and hauls out the terrible outlaw. The outlaw whips off her mask, and is about to ask: "Well, why don't you claim me?" when she utters instead a smothered, "Oh, George!" George is quite equal to the situation, and both re-turn to the discomfited cowboys.

**The Terror of Twin Mountain**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-12_motography00test_ftrade_MOT.txt
- **Extra**: 00000
- **Running Time**: Two Reels

Armstrong, the fiancée of Roger, son of the store. Molly is seen taking the owner of the store makes a proposal to change herself for her freedom, and she accepts his proposition. Skinny, recognizing the man, follows them to a cafe and there telephones Hackett's wife. Roger learns of this and goes to the cafe, and is seen by Skinny, who tells Jerry Flinn, a political boss, that the district attorney is in a cafe with a woman. He is telling his mother that he is the one who brought Molly to the cafe, when he looks up and sees Walsh and two newspaper reporters at the door with a flashlight camera. A few days later Molly calls on Blanche and tells her the truth of the evening's drama and then tells Roger to brace up. That night Mollie works out a plan to secure documents which Roger wants, and the next day calls on Flinn, who, thinking he could work on her, asks her to go to his bachelor apartments. In the meantime Roger goes to Molly's home and there her crippled sister tells him of her sister's connection with Flinn. Inside the apartments, Molly rinds she cannot surrender herself to any man, and she grabs the documents and tries to escape. Just at this moment Roger bursts into the room. Later Roger wins his case, Flinn is sent up, and Blanche makes an effort to regain her to be put aside in favor of Molly, take by put Airs. Hackett. for gold. In into the Ivan, a reward of $5,000 on his husband is held.

**THE TEXAN**
The Third Degree

J. Morrison has a dual role in this picture and fills each in an entirely acceptable manner. He plays the part of Jimmy Manly and also that of Aguinaldo, a Filipino. His excellent work is somewhat marred by poor photography in the scenes showing both characters on the screen at one time. The camera-man was not careful enough in marking his lines, with the result that the scenes were lighted rather poorly. Except for these scenes, of which there were few, the camera work was excellent, several exceptional lightings having been effected. Violet Palmer enact the part of Peggy Harmon, Jimmy's fiancee, and presents a delightful and refreshing appearance. Also let us whisper that it is she who really is that walking skeleton we mentioned before. Leah Baird, the third prominent member of the cast, plays the part of Peggy's sister, Helen. Others in the cast include Harry Burckhardt, Edward Mackay, Ben Hendricks, and little Florenz Sottong. All are acceptable. The story: Peggy Harmon and Jimmy Manly elope, but Jimmie finds he has no money. He stops at his home to borrow from his father, who is furious on learning of his son's intentions. Aguinaldo, a Filipino man servant, is a witness to the quarrel. Next morning the elder Manly is found dead and Jimmy is arrested. But here follows a series of complications that do not seem at all clear to the writer. Peggy's married sister lives in the house next to
Manly. Holmes, a friend of the family, is staying with them for the night, and Helen, Peggy's sister, walks in her sleep. She falls and Holmes carries her to her room and from her window is a witness to the murder. Not wishing to sacrifice the honor of his friends, he enlists the aid of Martin Cross, an eccentric and confirmed bachelor who had once been a well known detective. A trap is set for Aguinaldo and after subjecting him to a terrifying third degree, the Filipino confesses. Jimmy is released. A second elopement follows, but this time it "takes."

**THE THREE BACHELORS' TURKEY**

- **Type**: Film
- **Date**: 1912
- **Loc. in Archive**: MPW_1912_10-12_movinwor14chal.txt
- **Distributor**: Pathe
- **Extra**: 00000

A corking good film by Pathe Freres is the "The Three Bachelors' Turkey," a comedy that never lags and that has the "punch" in every scene. It will be released on November 28th. Tom, Dick and Harry, three gay young bachelors of the hall-mom variety, awake on Thanksgiving morning to the realization that they are without the price of a turkey. They take a stock of their possessions in the hope of finding something to pawn. One seedy suit of clothes is all they can find and this they sadly admit is not of sufficient value to be acceptable to "Uncle Money-lender." Tom sets forth and strikes a bargain with a pawnbroker whereby he exchanges the suit on his back for an old overcoat and $4 in cash. With the cash he buys a turkey. Dick goes out and does practically the same thing, returning home with a turkey and a linen duster. Tom and Dick both expect to wear Harry's old suit. Imagine their dismay when they learn that Harry has called in an "Ole Clothes Man" and sold his good suit for the price of a turkey. He is pressing the old suit, preparatory to wearing it. The argument between Tom and Dick as to who will wear the suit interests Harry and he leaves the tailoring job to inform them that he will settle the dispute by wearing the suit himself. When he returns to the ironing board he finds that he has left the red-hot iron too long in one spot and the trousers have smouldered away. They meet with several other mishaps by which they nearly lose their turkeys, but in the end they settle down to the feast which seems to taste even better because of the difficulties they experienced in getting it. A really good comedy is a rare treat, for which reason you should not fail to book "The Three Bachelors' Turkey" on November 28th. The acting is first-class in every respect and the photography is up to the usual Pathe standard, which means the best obtainable.

**THE TREASON OP ANATOLE**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: MPW_1915_01-03_movingpicturewor23newy.txt

Extra
As Anatole, an old bachelor, goes up the stairs past the rooms of the von Holm family, on his way to his dreary, little third-floor-back, the prattle of the two little children, Wilhelm and Freda, and the cheery voice of Freda, come filtering through the door. He stops to listen, envying the big, good-natured Fritz and his happiness with all his starved soul. And as he labors up the stairs, he shakes his head sadly and thinks how different it all might have been if only Celeste — but what was the use. He sits in his pitiful loneliness after the long days spent in his fruitless search for work, takes his frugal sup of wine and his crust, and then his beloved violin, and plays the rhapsodies that his soul conceived, but which he could never seem to put on paper. And as he played the von Holms below him listened to the melody, the two little tow-heads would creep out of the bedroom and stand at mother's knee while her hand sought Fritz's. "Shoen," she would whisper. And Fritz would nod his head as he looked into the fire, and clasp her hand a little tighter and answer, "Shoen." It got to be an institution with the von Holms this nocturne of Anatole's. But one night they missed it, tho' they listened, and the next. Anatole had staggered up the stairs, after his day of weary search, and there was no bread or wine. Hunger and disappointment claimed their own — Anatole lay upon his pallet too weak even to caress the strings of his violin. Something must have told Fritz: at any rate, he went up to see what was the matter with "the third-floor-back." He knocked and got no answer. He opened the door and went in, and he saw what was the matter in a second. And in ten seconds more, he had gathered up the pathetic figure and carried him down to his flat. They nursed him back to health and strength, and from that moment the fortunes of Anatole were in the ascendant. Fritz knew Herr Schmidt who ran the big café and rathskeller. Herr Schmidt wanted a first violin. The music publisher thought pretty well of that study of Anatole's — it all came at once. How happy they were now and Anatole was a member of the family. The two little tow-heads would nestle at his feet, and Freda and Fritz would hold hands in the firelight while he played. Big Fritz went up to Anatole's old room and brought down his things. He balked a moment at the big portrait of Napoleon, but he looked at the little, bristling Anatole and laughed, and took it town stairs and hung it beside the portrait of the Kaiser on his wall. Anatole would play "Die Wacht am Rhein" as soon as he had finished "La Marseilles." Then it happened — war. Of course, they both went, Fritz because he was a reservist, and Anatole because his great grandfather had fought and died under the First Napoleon. They parted with a tight hand-clasp and moist eyes, and Freda and the little tow-heads wept bitterly for both. The recruiting officers didn't want to take Anatole — Anatole and his fifty years, but he told them to let the best swordsman among them take a sword, and he, Anatole, would show him how old he was — and he did. When the best swordsman had enough, they let Anatole enlist and gave him a musket.

In an angle of the wall in the little town they took Fritz, red-handed — spy. He was in civilian clothes, and that mean the drum-head court-martial, a firing squad, and then blank wall at sunrise. Anatole stood by, unseen by Fritz, and heard the sentence. And they put Anatole to guard him through the few remaining hours of the night! Fritz didn't want to have Anatole charged with his escape. But while Anatole stood guard in the silent watches, there had come to him many visions of Fritz as he lifted him from his pallet when he lay starving; of Freda and the two little tow-heads as they ministered to him; of the little family waiting in far-off America for the husband and fatherland Anatole simply wouldn't have it any other way. Of course, it was the drum-head, the firing squad, and the blank wall for Anatole, but as he stood there in the dim morning light, there was a smile on his face. For Anatole was a man, and he believed in paying his debts.

THE TREY O' HEARTS

Type Film
WE have here the twelfth episode of "The Trey o' Hearts." Only three more to follow. And what will be the outcome? It has come now to be a difficult question to answer as to which of the Trine sisters Law will marry. « In the beginning of the story it was Judith's avowed purpose to murder Law in cold blood. But she didn't figure on falling in love with the gentleman. And now Judith, as well as Rose, is continually plunging herself into great difficulties, from which Alan is called upon to rescue her. So it seems a perfectly legitimate question to ask as to which of the young ladies he will eventually take as his wife. Perhaps he will prefer to remain a bachelor, and spend the rest of his life resting up after his strenuous duties, but it is likely that the story will terminate in this manner, and it will be a decided departure if we are not given to understand that Law and one of the twin sisters are made one. Then again, Seneca Trine swore that if Alan ever married Rose, Alan would not live to spread the good news. It is a debatable question as to whether Trine's prophecy will be correct or no. Certain it is that if any villain ever deserved triumph, friend Trine does. He is the most abhorrent director of villainy we have ever seen, anywhere, on the screen, stage or off. He seems as he sits huddled in his cripple's chair, or as has lately been the case, in his private car, the very embodiment of all that is bad and unworthy. When his carefully laid plans go amiss he fairly boils with rage. He is so utterly helpless in his fury that he sometimes strikes one as being rather humorous. It's only three weeks more now until we shall see the last of hero, heroines and villains, and these questions will doubtlessly be answered in the last three chapters. And, although difficult as it may seem, we must wait. Here in this episode entitled "Mirage," the action takes place for the most part on a desert. That it is a real desert is ascertained by the sandstorms that continually appear. A fine exposure of a trail marks the end of the second reel, with Alan and Judith holding sway over the latter's father, and Rose for the time under the protection of Barcus.

An old taxidermist, whose bachelor companion is a young artist, receives a letter from his brother in Germany informing him that he is sending his baby for a short stay with her uncle. The taxidermist and the painter are alarmed at the imminent invasion of their peaceful home by a baby. Nevertheless they buy her toys and go off to meet her. "Baby Lena" turns out to be a handsome young woman with whom, in due course the artist falls in love and she with him. The old taxidermist is fearful lest he should lose the companionship of his artist friend. This is averted by the young couple agreeing to have their new home next to his and thus a trinity of friendship is established. This delicate piece of sentiment is exquisitely rendered by King Baggot, Miss Fischer and William Robert Daly. The settings are in harmony with the pretty story and the film appeals to all in virtue of its quiet restfulness and poetry of theme. "The Trinity" is to be released Jan. 4.
THE TROUBLE WITH WIVES

Type: Film
Date: 1925
Loc. in Archive: 1925_05-08_e00newy_ftrade_ETR.txt
Distributor: Paramount
Extra: 00000

Paramount Photoplay. Authors, Sada Co- wan and Howard Higgin. Director, Malcolm St. Clair. Length, 6,489 Feet. CAST AND SYNOPSIS Grace Hyatt Florence Vidor William Hyatt Tom Moore Peggy Bourke Esther Ralston Al Henessy Ford Sterling Grace’s Mother Lucy Beaumont Maid Etta Lee Butler William Courtright Grace and William Hyatt, newlyweds, are vic- tims of the blundering breaks of William’s bachelor fr. end, Al, and a series of circumstances that cause Grace to be jealous of Peggy, William’s de- signer. Grace decides to vamp Al so as to be rid of him, and succeeds so well that William leaves her. She regrets th's situation and hurries after him. After a remarkable succession of humorous situations, things are straightened out for the hap- py ending. A S light as thistledown, this delightful farce-comedy provides exceptional enter- tainment for those who appreciate clever sit- uations fairly loaded with humor of the finer sort. The production is uncommonly well cast, and the story is not so illogical as to appear improbable. There are no heavy dramatic moments in the film, but there are a dozen sequences that are rich in laughter-making qualities. Al is a typical trouble-maker. One of the kind who always say the wrong thing at the wrong time. In his endeavors to protect his friend in what appears to be a philandering adventure, he lies ridiculously, and of course, is caught red-handed under most embarrass- ing circumstances. William, also, has an unhappy faculty for becoming involved, although absolutely inno- cent of any intention other than to build his shoe business with the aid of his blonde de- signer For instance, Peggy tells him that she has received a far superior offee from a rival firm, and William replies that he just can’t bear to see her go to that man. Grace overhears this remark, which, coupled with the attitudes of the speakers appears suffi- ciently damming. Florence Vidor seems more charming in each succeeding picture. In this one she is indeed a thing of beauty and a joy forever. The least alteration in the expression of her eyes and mouth are enough to register a complete change in motion. She is always well in character, and her reactions to the various conditions that arise are purely and typically feminine. Tom Moore is fine as the light-hearted William who is utterly bound up in his shoe- business. His smile is just as fetchin- as ever, and he contributes a fine characteriza- tion full of humor and whimsy. Ford Sterling proves that he need not rely on slap-stick to secure the laughter that is a comedian’s applause. His impersonation of the pestiferous Al is nearly perfect, and he doesn’t overlook a chance to inject comedy into the part. He is a master of pantomime, and has no difficulty in getting ideas across without the use of words or : itles. In one sequence he recounts some of his friend’s habits during bachelorhood, and never ence is there any ambiguity regarding what he wishes to register. The title provides you with material for contests and catch-lines, and the names of the three principals wdl bring comedy-lovers to your theatre.

Genre: comedy
• The Truth About Women

**Type**  Film
**Date**  1924
**Loc. in Archive**  1924_10_variety76-1924-10_ftrade_VAR copy.txt

**Abstract**
THE TRUTH ABOUT WOMEN - Barton KliK production. Ruido by Bannar Prodoctioni. 8torx not credited. Directed by Burton Rirn. Show at Loew'a New York, New York. Oct. 10. on double fe. tare bin. Bunning time, 6S mlAntea. Howard Broaion David Powell Koohba Charlea Ct's Warm Carr Lowell Sbnnea Noaa Boyd Mary ThumuHi HIMa Hammond .Bop* Hamptoa Bl n eao ia -. Dainty Joo THE FIRST NATIONAL CONTRACT^ th^wise showman's protection Meutin Beck and Charles DHIhig- ham can get a good line on Hope Hampton's dancing ability If they look at this phtvre. After seeing her here, let's hope she Isn't golny to dance In the stae "Madaq Pom« padour? Outside of that Miss Hamp- ton does not seemi qualified to carry the heroine's role in the picture, tha production would almost have boon worthy of a pre-release run in ona of the big Broadway houses. Tha roles by Mary Thurman, David Pow- ell and Lowell Sherman are splen- didly taken. Miss Thutniftn puts it so far over Miss Hampton It would seem the latter ' screen - celebrity would never want to have Miss Thurman work opposite her again in any piture. "The Truth About Women" la that no matter how much one thinks they know about them, they really don't. The plot would have made a corking play, in fact, possibly a better play than picture. It has four characters almost throughout. There is the novelist, a bachelor, "who la writing "The Truth About Women (Mr. Powell). Lowell Sherman is the artist illus- trator of the novels. His wife la a former vaudeville dancing star (Miss HamptoiO, and Mary Thurman la the artist model vamp who wins tha artist from his wife. The story is amoaat all told In that. The author cannot continue with his novel, and walks Into a situation In the artist's home. »The artist and his model have come to the wise to explain their infatuation and ask for & divorce. This is finally granted. Then the author walks into the picture agali), when the baby given Into the cusdojTof the wife dies. He takes her [o his home, and a romance starts. The only flaw in the amber Is that the author still beliefs the divorced wife Is In love with her former hus- band. He plans a reconstruction of the situation whereby the model- vamp wins the husband away. The scheme works, but in the end the first wife says nothing doihg. and turns to the author-hero of the story for the final fade-out. The men were great and the han- dling of a comedy role by Charles CralB was a skillful bit of work. Burton King, with his direction, carried the story along In fine stylo.

**Date Added**  5/3/2015, 5:46:34 AM
**Modified**  5/3/2015, 5:47:05 AM

• THE TRYSTING TREE

**Type**  Film
**Date**  1912
**Loc. in Archive**  MPW_1912_07-09_moviesh13chal.txt

**Extra**  00000
Alice and Jack are sweethearts. The action opens In a park or wooded lot. Jack discovers a hollow In an old elm tree. They conceive the romantic Idea of using the hollow as a "post office," and they leave notes there for each other. They are surprised In their love-making by Jimmie, who Is promptly humbled, and he vows to get even for the affront. At a party Jack becomes Jealous of Alice and the result Is a quarrel. Each repair* to the old tree, expecting the other to write and make peace overtures, but Is disappoIntnd. Finally Jack, believing himself at fault, writes a contrite note and places it in the hollow of the tree. Alice, In mkIng her dally call to the tree, notices Jack In that vicinity. She Is seen by him and both are happy. Jimmie sees Jack place the note In the hollow and stealthily ab-stracts it. Alice looks In the hollow and finds no letter, and Is disappointed. After she is gone Jim- mle Is stricken with remorse, and replaces the let- ter In the hollow of the elm. A few days elapse and Jack, getting no response from the letter, leaves the village for a city. Alice sees him through the window of her home bidding good-bye to his companion, and believes he has not forgiven bar. The action is carried forward twenty years. Jack has flourished and become a prominent and influen- tial broker, but has remained a bachelor. Alice has remained unmarried and has devoted her life to earing for her aged mother. In his bachelor apart- ments, surrounded by luxury, Jack is obsessed by an idea to revisit the scenes of his boyhood. He returns to bis native village, visits the park, and draws near the old tree. It awakens memories of long ago. He is taking pictures of the old tree. Drawing nearer he notices the scars of the initials be cut and is visibly affected. Absent-mindedly he reaches into the hollow and pulls out the letter he wrote many years ago. It is yellowed with age, but he reogognizes it and marvels. Taking the letter to the home of Alice unopened he bands it to her in silence. With trembling fingers she opens it, looks into his eyes, and discovers the old love light.
THE TWINS

Type: Film
Date: 1912
Loc. in Archive: MPW_1912_04-06_movingpicturewor12newy.txt
Extra: 00000

Abstract:
they lived In the coun- try with their father, a widower, and although they were poor they were happy. Then the father died and there was no one to love and care for the two little girls. Their neighbors were poor, and none of them would undertake the care of the children, and for a time it looked as if they would be sent to an institution. Their pastor, however, In searching the father's few effects, found the name of a distant relative, a rich resident of New York, and wrote asking him to look after the children. The Uncle, a selfish old bachelor, could not see why he should be bothered, but he finally consented to receive one of the girls. The other, he said, must shift as best she could. Each child wanted the other to have the good fortune. Finally the minister picked out the one who was to go to New York, and sorrowfully led the other to the orphan asylum, which was designed to be her home. In the city, the little girl soon won the love of her cross old uncle, but he was too shame-faced to admit it. She was happy in her new life, her one regret being that she was separated from her "twin," but she hoped that sometime they might be brought together again. The child in the orphan asylum mourned constantly and at last ran away. She hunted up her sister, who received her joyously, smuggled her into the rich house and hid her away in her room. When two children determined to be as little nuisance as one, they can accomplish it. As the twins looked exactly alike it was possible for them to divide up the good times, and some meals gruff old cousin ate with one child and some with the other. And the one who dined oraged for the other. Gruff old uncle, on his way to bed one night after a midnight cigar, stopped to look into his little niece's room, to see if she was all right. He never would have admitted that he would do so, nor that he was growing mighty fond of the blight child who made her home with him. The fact is that he bent over the bed tenderly. Then he started with surprise for there were two sweet faces on the pillow and they looked exactly alike. Before he had solved the problem, the twins awoke. Pitifully they admitted their crime and begged him not to separate them again. The stern old man gazed at them, the men who had known him for years would have been surprised to see the tender look on his face. "I was just beginning to realize," he said, "that a little girl had won a place in my heart. I don't know which of you it is, but I guess you are equally guilty. Send either of you away? I'd like to see anybody try it." Down in Wall Street some time later, where gruff old uncle is a power, a broker was telling a group something that interested them and it had nothing to do with stocks or bonds either. "I was up In Central Park to-day," said the broker, "and there I saw him. He had two little girls, twins, just alike and they were all feeding squirrels. He told me they were his nieces, but he could not have been prouder of them than his daughters. They are making the old man young again, and they are really fond of him."

Date Added: 5/4/2015, 4:57:36 AM
Modified: 5/4/2015, 4:58:07 AM

The Two Sentences

Type: Film
Date: 1915
Loc. in Archive: 1915_01-06_motography13elec_ftrade_MOT.txt
THE struggle of a judge between his desire to exactly carry out the word of the law and his desire to favor the husband of a former sweetheart, who is brought before him, forms the theme of the American two-reel release of Monday, March 15, entitled "The Two Sentences."

Harry Van Meter, as Jim Rodgers, a young law student, later a judge, has a splendid opportunity for emotional acting, and he makes the best of it. Perhaps his most convincing scene is the one in which he determines to run for governor that he may pardon a man he sentenced to the penitentiary for twenty years, and in this scene and the following one, in which Vivian Rich, who enacts the role of his sweetheart, comes to him at that crucial moment in his life to declare that it is she and she alone who is going to be responsible for his defeat in the campaign.

It is needless to comment upon American photography, for exhibitors well know its excellent quality. The settings in this production are satisfactory in every particular, and the bigger scenes, such as the courtroom and the campaign headquarters, are convincing in every way, a great number of supernumeraries being used. As the story runs, Jim Rodgers, a young law student in love with Helen Wade, has an opportunity offered him to go to the city and practice law, after he wins a damage suit against the traction company and defeats a learned city lawyer who represents the traction company. Jim jumps at the chance offered him, after Helen agrees to wait for his return to marry him. After his city career opens up fame and fortune for him, Jim receives what he terms a "life sentence" when he opens a letter. The murder trial Carter commits murder from Helen to find she has engaged herself to Tom Carter, a city man spending a holiday in the country, and though Jim leaves everything in the city and returns at once to his former home, he arrives just as the wedding ceremony is concluded. Brokenhearted, he returns to the city and plunges into his law work with such vigor that within a year he is inaugurated as judge of the criminal court. Shortly afterwards, Tom Carter quarrels with a clubman over a card game and in his anger strikes the man with a heavy chair, instantly killing him. Carter is arraigned before Judge Rodgers, and Jim finds himself compelled to When the jury convicts Carter, the judge has the option of fixing a sentence of anywhere from one to twenty years in the penitentiary, and when Helen appeals to him to be merciful Jim replies that she had not hesitated to give him a life sentence, and he sees no reason why he should treat her husband with leniency. Next day Carter is sentenced to the maximum penalty of twenty years. His decision preys on his mind and with the vision of Tom in prison always before him, Jim begins to pray for a way to undo what he has done. When he is urged by some of his friends to become a candidate for governor, he at first frowns upon the scheme, but later sees in it a way of freeing Carter, and so consents to run. Helen, meanwhile, thinking he is striving for the governorship only, vows he shall not be elected and works night and day in opposition to his candidacy. On election day she visits him and boasts that she personally has brought about his defeat, but Jim informs her that his one object in wishing to be Carter to his wife act as judge for his rival governor is to free her husband, and in the closing hours of the election Helen succeeds in retracting enough of her statements to insure Jim's winning. As governor, Jim's first act is to pardon Carter, and, after returning the husband to his sorrowful wife, he goes to his bachelor apartments and burns the last memento of his boyish romance.

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**The Two Sergeants**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_07-09_movingpictureworldnewy.txt
- **Extra**: 00000
MY feeling in watching this interesting photodrama was very much akin to that experienced in reading Les Trots Monsquetaires by Alexandre Dumas, the com- radeship of men thrown into close association by the ad- venturous life and social interdependence of a military career furnishing the background for a story of splendid manhood. Lofty sense of honor, fraternal devotion, inflexible adherence to duty, and revenge — I would like to see an Italian play without that old passion — are all portrayed in masterly fash- ion. Tension is worked up to a high point towards the last, and the characterization is absolutely without flaw. I suppose the director who selected such admirable types and fitted them so appropriately to the action deserves his share of the credit, but I am a lover of fine acting, that of fine personality, and it counts for a great deal in my estimate of a play. It recommends the play because it is the play that makes fine acting possible. Scene from “The Two Sargeants” (Pasquali). In the drama of the future, or of that we should be forg- ing just now, human character will be depicted as the ex- pression and working of a marvelously made and highlj’ complicated nervous structure, but nearly every known human passion can now be shown in its simple form by those who interpret screen stories with skill, and it is an intellectual pleasure for most of us to sit in front and study the varying moods pictured by actors of high ability, such as those of the Pasquali company seem to be. I became absorbed in watching the admirable impersonation of *the two sergeants, one a bachelor and the other a benedict, both men of athletic build and dignified bearing, manly fellows of high courage and serious character, the Athos and Aranii of Dumas. The married man is wrongfully accused of a crime at the outset and, in spite of his honorable career as an officer, is forced to accept the odium and become an outcast. He is wandering in a mountain gorge of wild beauty when the bachelor falls from a narrow foot-brige into a foaming torrent below. The benedict dives in and saves the almost- exhausted stranger, and the two men become sworn friends for life. They enlist in the army, the accused man under an assumed name, and win honoi s and promotion on the field. While in barrack life, the benedict wins the love of an old turnkey's niece, for whom a villainous aide-de-camp has conceived a hopeless infatuation. This aide-de-camp, one of the most interesting villains ever shown on the screen, uses his confidential relation with the general officer to put his rival out of the way, when the two sergeants permit a poor woman and her children to pass a quarantine line established during an epidemic. The ser- geants are found guilty by court-martial, but, in considera- tion of the extenuating circumstances, the death penalty is only imposed upon one. Lots are cast to see which shall be executed, and the aide is chagrined to find that his rival will go free — the married man having lost. The latter's family are at a nearby island, and he is permitted to visit his wife and children for a brief period, while the other sergeant remains as hostage, to be executed in his stead if he does not return by a specified time. This situation has been seen in other photodramas, but, it is worked up to a high pitch in this one by a secret and noble act of the unmarried man. He contrives to have the other delayed on the island until after the departure of the boat in order that he may be executed in his stead. The turnkey’s daughter makes an attempt to save him, but he will not leave his cell. The arrival of the married man in the midst of his family is made all the more joyful by news that he has been declared innocent of the crime of which he was accused. While his wife and children are nearly overcome with happiness over the reunion and his re-establishment, while he is responding with a strange commingling of emo- tions to their attentions, the boat he was to take sets sail, for the mainland without him. High point of the story is reached when dishonorable liberty is forced upon the man sentenced to death. In a violent outburst of emotion, he tears away from those he loves and leaps into a tempestuous sea for a long swim to where the execution of his brother officer must take place. The villainous aide has the satisfaction of seeing his rival led out to be shot down by a squad of soldiers. The general officer is deeply grieved. It' is made known «to him that his aide's motive is that of private vengeance, but he is obliged to enforce discipline at all costs. MeanTwile, the other sergeant is struggling desperately to cross the bay in time. It looks like a tragedy one way or the other to the end, but the plot is so ingeniously worked out that a happy termination and an artistic one as well finishes the story. There is much to praise in the matter of both beautiful exteriors and consistent interiors; clear photography is given additional value by accurate tinting; but exceptional acting, dominates in what looks like a successful production.
• THE TWO SLAVES

Type: Film  
Date: 1914  
Loc. in Archive: MPW_1914_01-03_movingpicturewor19newy.txt  
Extra: 00000

Mr. Carter is a lonely bachelor and is told by his doctor that he has heart disease, and that if he wants to live he must quit smoking. But Carter, thinking that there is not much joy in life, sticks to his old companion, the pipe. In an obscure part of the town Barry, a drunkard, lives with his five-year-old daughter, Ida. Barry comes home one night with not only a load but a bottle. Ida is old enough to know that that is the stuff that inebriates, but does not cheer, so she bides the bottle in the closet. When Barry wakes up next morning, he can't find his bottle, so has to go to the saloon for a bracer. He takes not one, but many of them, and staggers from the saloon into trouble. He is sent to the hospital. As time passes and her father does not return, Ida starts out to look for him. She wanders about until she is lost. Carter, who is visiting some friends, discovers Ida and comforts her. She wins his heart. He decides to adopt her, and now that he has something worth while to live for, he takes the doctor's advice and quits smoking. In a few days Barry is able to leave the hospital. He discovers the whereabouts of his child and claims her. Carter, who is now very much attached to Ida, is very disappointed and returns to his pipe for consolation. Barry, who is only weak, not bad, vows that he will quit drinking and bring up his child properly. But that night Barry finds the bottle that Ida hid in the closet. He struggles hard, but the desire is too strong. Then, realizing how helpless he is, he takes Ida back to the man he knows will care for her and wanders off into the night.

• THE UNNECESSARY SEX

Type: Film  
Date: 1915  
Loc. in Archive: MPW_1915_10_movie26chal.txt  
Extra: 00000

A slight but pleasing comedy number featuring Wm. Garwood and Violet Mersereau. The crusty young bachelor finds a baby on his doorstep and has to call in a neighboring girl to help care for it. This leads to love and marriage. The scenes are well taken.

• The Valet's Vindication
The Veiled Adventure

IAS A WHOLE Light comedy romance treated with delicacy and charm. (STORY Well suited to the star; much of the action transpires in a beauty shop. .DIRECTION Keeps the acting in a light, natural mood and makes the most of comedy possibilities. PHOTOGRAPHY Excellent LIGHTINGS Artistic and varied, help to give the scenes atmosphere. CAMERA WORK Good STAR Decidedly attractive, as usual, acts gracefully and wears becoming gowns. SUPPORT Harrison Ford makes a likeable leading man; Stanhope Wheatcroft supplies true characterization of philandering bachelor. EXTERIORS Scenes at seaside resort particularly effective. INTERIORS Beauty shop looks like a genuine Fifth avenue establishment. RETAIL Titles are well worded but animated border designs are questionable in that they take the attention from the reading matter. CHARACTER OF STORY Harmless LENGTH OF PRODUCTION 4,565 feet POXSTANCE TALMADGE sure is being given every chance to score as a "dainty" star. For a number of months now, her pictures have been light, pretty BDDiedies, well in keeping with the most pronounced characteristics of the young actress who has no trouble at all in interpreting roles demanding a graceful manner and the appearance of breeding. Miss Talmadge’s being handled right, and it would be too bad if she suddenly took it into her head to become emotional. I The treatment accorded Julia Crawford Ivers' story by Director Walter Edwards, is always in the mood of a light, romantic piece of fiction. His use of close-ups, such as those at the opening of the film when Constance finds the tell-tale gray veil in the pocket of her fiancé's overcoat, is admirable, and all through he gives the picture an atmosphere of delicacy and charm. Particular mention should be made of the fade out which gets a laugh along with the conventional clutch. Constance and Harrison Ford are standing on the beach in the moonlight, while not far away is a lone fisherman who waits impatiently for the lovers to kiss that he may return his attention to the fish struggling at his line. This is a capital scene with which to close the picture. Constance is a wealthy young society girl who permits herself to become engaged to Stanhope Wheatcroft without taking the affair very seriously. When she discovers the gray veil and surmises a clandestine adventure, it doesn’t really bother her a bit, except that she feels it would be fun to get even with the unfaithful Stanhope. Following up various clues, Constance becomes convinced that her rival is the owner of a fashionable beauty shop, which suggests an idea. She rents the establishment for a week...
and proceeds to conduct it herself while Stanhope is called away on a "business" trip. Much of the humor in the picture is developed through the well-staged scenes in the beauty parlor during the time that Constance is learning to handle the various types of characters who apply for treatment. It is here that she meets Harrison, fresh from a cattle ranch in the West and badly in need of a manicure. As it happens, the youth is a college friend of Constance's brother who invites him to visit the family country place. The young westerner is an uncompromising sort of person with set prejudices against white lies and such trivial things dear to the feminine nature. The girl, securing the aid of her sister and a friend, sets out to cure him of such foolish notions, which she succeeds in doing in a quite improbable, but amusing fashion. After her fiancé has had an opportunity to prove his complete infidelity, Constance breaks their engagement in the presence of guests assembled at a dinner party, and follows Harrison to the beach, with results already noted. The cast includes Vera Sisson, Rosita Marstini, Eddie Sutherland and others.

• THE VERY IDEA

- **Type**: Film
- **Date**: 1920
- **Loc. in Archive**: 1920_01-06_filmdailyvolume11112newy_ftrade_FDY.txt
- **Extra**: 00000

AS A WHOLE Silly sort of thing without any actual basic idea worth thinking about. STORY.

Very poor comedy material that stretches the imagination to ridiculous proportions. DIRECTION Didn't register any real humor and played around small ideas until it became tedious. PHOTOGRAPHY Good LIGHTINGS Satisfactory CAMERA WORK Ordinary STAR Overdid facial expressions in different emotions. SUPPORT Virginia Valli met requirements; others suitable. EXTERIORS Florida scenes inviting INTERIORS Correct DETAIL Some sketches accompanying the titles are funnier than the picture itself. CHARACTER OF STORY Young married man with fatherly aspirations seeks to adopt a son when he cannot have one of his own. LENGTH OF PRODUCTION About 5,000 feet "The Very Idea" isn't much of an idea as far as making a screen story is concerned. Eugenics may be all very well in books and even to be taken seriously by those who desire to take it that way, but when it comes to making a comedy based on this theory, — well, it isn't entertaining to say the least. However, it isn't intended to be taken seriously but even at that there isn't a genuine laugh in it. Even forgiving the author for the basis upon which he has founded humor, "The Very Idea," like many previous farce and musical comedy adaptations, loses considerable of its appeal because of the missing dialogue. The title writer has endeavored to register some laughs but so many are required to keep the spectator informed, that they become tiresome and miss fire. Also look out for the scissored hand of the censor in more instances than one. Gilbert and Edith Goodhue, after despairing of having a child of their own, decided to adopt one so they betake themselves to an orphanage where they begin their hunt. However, before they can make a selection from the assortment of youthful applicants for a home, Edith's bachelor uncle, a eugenist, interrupts the affair and advises that they allow him to secure their son. Norah and Joe, maid and chauffeur respectively, in the home of the Goodhues, decide to get married so uncle in "anticipation" promptly plans to have Edith and Gilbert adopt Norah and Joe's baby, and in the meantime sends the proxy parents to Florida in order that they may become healthy parents for their adopted child. In Florida, Gilbert, fearing Norah and Joe are going to disappoint him, gets himself into much hot water, including jail, in his effort to secure a baby "by hook or crook." When the young chauffeur does arrive Norah refuses to part with it but a smiling fade- out of
Gilbert indicates renewed hopes for a son of his own. Taylor Holmes is practically the whole show. He is on the screen from start to finish and works hard as the "man without a son." Virginia Valli was a rather unconcerned young wife and others in the cast were Betty Ross Clarke, Jack Levering, Edward Mar- tindale, Jean Robb, Edward Lester, Fay Marbe and George Cooper. Box Office Analysis for the Exhibitor If you have a cosmopolitan audience, the theme of "The Very Idea" will probably get by with them and be accepted for what humor they can get out of it. There will be some chuckles but very few real laughs and even if they are inclined to laugh out they will probably feel obliged to restrain themselves because of the more or less risque character of the subject. The title will probably be familiar to many of your natrons because of the presentation of the play on Broadway last season with Ernest Truex. Play up the name of the star and use some catchlines. For instance, "Are you interested in eugenics? See how Edith and Gilbert finally secure a eugenic baby through the effort of a bachelor uncle." Or, "He wanted a son if he had to steal one. See Taylor Holmes in his son-hunting comedy, 'The Very Idea' at the blank theater."

• The Vital Question

**Type** Film
**Date** 1916
**Distributor** Vitagraph
**Extra** 00000
**Running Time** five reel

The vital question regarding this five-part Vitagraph (V-L-8-E) feature is. "Why was II this picture strung out into a draggy five- reeler when it would have made a good three* reeler?"

If it wasn't for the fact that the picture was so admirably acted there wouldn't ave been the slightest chance for the feature getting over. Joseph L. Norris' story would have fallen by the wayside long before the fifth reel was reached had It not been for the cast. As the offering stands now, it Is Just a fair picture that will interest because it car- ries a story of frenzied finance in a society environment. The principals are a banker, his eon and daughter, a trust magnate and a district attorney. The district attorney and the trust magnate both love the banker's daughter. She, In turn, reciprocates the af- fection of the D. A. They are engaged when the question arises whether or not the dis- trict attorney will pigeon hole an investiga- tion which the banker fears. The boy is strong for his duty and his career and loses the girl. The banker commits suicide and the trust magnate steps into the breach and loans the son money from time to time so as to ad- vance his suit for the girl's hand. She finally consents to marry him to protect her brother. Later, when the district attorney starts a crusade against the trusts the husband of his former fiancee, she tries to Intimidate him with an expose of his part in hushing up the ncandal connected with the death of the aged banker. It then develops that the district attorney assumed the obligations of the fam- ily personally and that he has since been paying them off. Finding that the district attorney cannot be called off the trail by threats, the trust magnate tries to force him Into a compromising position with his wife. As the trap is set, the girl's brother, who has been a weak tool, steps Into the picture and, with the aid of his little "resolver," holds up the crowd and springs the trap for the peo- ple's protector. The trust magnate is killed in the struggle that follows and the close of the picture finds the two lovers reunited. The picture lg interesting but draggy, and can be rated about "B" by the exhibitor. Fred.

**Date Added** 5/2/2015, 11:14:39 AM
• **THE WAY OUT**

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Abstract

David Turner Is a bachelor; Emma Bindley Is a spinster. Fate brings about their meeting in a boarding house. Mrs. Butterfield, the boarding-house keeper, notices the mutual admiration of her two new patrons. One day when Emma is out shopping, a tramp tries to seize her purse. At this moment David appears upon the scene and strikes the man down. One evening Mrs. Butterfield receives a telegram announcing her brother's illness and asking her to come to him at once. She is obliged to leave and asks Emma to finish the game of checkers with David. The next morning David is taken suddenly sick and unable to leave his room. Emma volunteers to act as his nurse. One day, after he is convalescent, she is giving him his medicine, and he takes hold of her hand and tells her that If he were not held by a vow he would say something that would surprise her. She pulls her hand from his and points to her badge as a member of the Man Haters' Club. Mrs. Butterfield, who has returned, enters the room and noticing that something interesting has been going on, asks for an explanation. David shows her a letter from his Bachelors' Club and Emma her badge. Mrs. Butterfield reminds them that there is a way out of the difficulty. It is leap-year. Emma takes advantage of her privilege and David accepts her.

Date Added 5/4/2015, 6:07:19 AM
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• **The Weakness of Man**

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Abstract

Problem of Loveless Marriage Is Presented in Peerless- World Production Starring Holbrook Blinn. Reviewed by Lynde Denig. WHEN this five-part drama has run about half its course there is a marked and somewhat unfortunate change of tone. What has been developed as a quite comprehensible unfortunate marital problem gives place to convenient melodrama—the kind of melodrama to be expected when the hero, on the verge of suicide, assumes the identity of a dead gangster and hides himself in the underworld, where he encounters the actress whom he loved, but could not marry because his father wished otherwise. An audience may be excused if it takes the denouement of the story less seriously than the opening reels, dealing with the always diverting subject of thwarted love. The situation confronting a wealthy youth is within reason, moreover it opens the way for effective dramatic conflict. David's aged and dying father has set his heart upon a marriage between his son and his ward, regardless of the fact that each is in love with someone else. Returning from France, David is enjoying a merry end to his bachelorhood with his sweetheart Babbie, a musical comedy star, and her company. Scenes on the steamer lack nothing in gayety. Then, as an indication of impending tragedy, there are frequent flashes of the family circle awaiting the son's arrival, although there is no
enthusiasm on the part of the girl, who, unfortunately, has given her heart to an appreciative physician. Neither David nor Janice make any pretense of loving each other, but rather than disappoint the dying man they consent to a union, the only logical outcome of which is unhappiness. Five years of boredom culminate in the inevitable break, and it is right at this point that the author switches from a drama adhering reasonably well to the facts of life to one that be- comes rather openly melodramatic. Holbrook Blinn, giving a forceful interpretation of David, is admirably supported by Eleanor Woodruff as Janice ana Alma Hanlon as the vivacious Babbie. The picture was care- fully staged and intelligently directed by Barry O'Neill.

**THE WIDOW'S LAST**

**Type**  
Film

**Date**  
1914

**Loc. in Archive**  
MPW_1914_10-12_movingpicturewor22newy.txt

**Abstract**  
Crusty and crabbed, the old shoemaker hates the children of the neighborhood, who in turn plague him at every opportunity. One day while playing ball in the street the old man's shop window is smashed. The guilty ones escape the wrath they have aroused. One of the boys, however, is caught when pushed against the cobbler and is soundly punished. His mother, on hearing his story of the beating he received, hastens to the shop and takes back the shoes she had sent to be repaired. The next day she discov- ers that the old man has given her two "rights" and no "left" and her ire is equalled by her haste to tell the boot-mender what she thinks of his carelessness. But she finds him ill and her womanly pity is aroused. Calling her son she sends him for the nearby doctor and thereupon sets about tidying up the dirty back room of the shop. Through the sickness the widow proves her genuineness and nurses the old bachelor back to health. And the inevitable occurs — for sympa- thy is corralled by Dan Cupid — and thus the widow's "last" proves her best.

**THE WIDOW'S MITE**

**Type**  
Film

**Date**  
1914

**Loc. in Archive**  
MPW_1914_07-09_movingpicturewor21newy.txt

**Abstract**  
The children in the little country school are devoted to their pretty teacher. Helen, the little daughter of a laundress, and Marian and Madeline, twins, and the children of wealthy parents, are her favorite pupils. The twins' uncle, a handsome young bachelor, visits them, the teacher, and falls in love with her. The teacher's birthday arrives, and all the children give her gifts except Helen, whose mother cannot afford to buy a token for Helen. The teacher comforts Helen, but the youngster grieves over her inability to give teacher a gift. Later in the day when the teacher visits Helen's home, an opportunity pre- sends itself. The twins' mother had sent
some laundry to Helen's home, and the laundress dis-covered a valuable pin attached to one of the waists. She showed the trinket to the teacher, and later, Helen, unobserved, by the others, slipped the pin into the teacher's bag. The loss of the pin is dis-covered, and the laundress remembers that the teacher is the only one who saw the pin. When the pin is discovered in the possession of the teacher her protestations of innocence are not believed, and the little romance between her and the young bachelor bids fair to be ruined when Helen confesses how she unwittingly caused all the trouble.

**The Wire Pullers**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_04-06_motography152elec_ftrade_MOT.txt
- **Distributor**: Laemmle
- **Abstract**: With Herbert Rawlinson and Agnes Vernon. This story shows how a bachelor's friends concoct a scheme whereby he will meet and fall in love with a girl without his or the girl's suspecting that there is any plot afoot. With the help of a fortune teller the scheme works out finely and the result is the forming of an "ideal couple."

**THE WITCH GIRL**

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: MPW_1914_10-12_movingpicturewor22newy.txt
- **Abstract**: William Prentiss, financier and bachelor, stormed about when his doctor informed him he must go to a sanitarium. But the case was urgent and the financier consented. Doctor Smith's sanitarium was in the Blue Ridge mountains. It proved an attractive place for Prentiss, in time, the rest and air brought improved vigor. His interest in life returned. Doctor Smith, head of the institution, had many patients to look after. Feeling the need of rest from overwork, he went into the woods for a stroll. A sprained ankle was responsible for his finding an assistant in Hans, a woodcutter, working in the forest. Hans helped Dr. Smith to old Granny Robbins' cottage. The good woman eased the pain. She promised to send the doctor some of her beneficial herbs by her young daughter, known as the Witch Girl, who seldom left the forest glades. Thanking Granny, the doctor returned. Hans was sent for the Witch Girl. He called from crag to crag, and at last, down by the mountain pool, came a faint answer. The "irl tame when she chose. She disliked gathering herbs, because it meant wading about in the marsh where Granny's pigs grunted and walled. But she made the best of it and took a full basket to the sanitarium. That afternoon it was Mr. Prentiss' turn to be strolling in the woods. Suddenly he came upon a scene that made his eyes open — an elfin creature dancing about a
tree on which she had pinned a magazine reproduction of his palatial home. He talked to her. She much wanted to see the wonderful house as it really was. When Prentiss suggested a way she consented. Prentiss met her in his automobile. At the house, she was aquiver with excitement, particularly so when the housekeeper dressed her in an embroidered gown. And then she dined with Mr. Prentiss. The girl's beauty and the wine inflamed the mind of Prentiss; he tried to kiss her. She fought him off and fled up-stairs, donned again her ragged clothes and escaped from the house by a second story window. Her pet pigeon, which she had brought with her, she let fly with a note to Granny. It brought Hans and the doctor to her rescue after she had spent the night hiding in the grounds. A year passes. There is much meditation on the part of Prentiss. He decides to go out and win the girl in the right way.

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• **THE WITCH WOMAN**

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World drama; five parts; published April 8 As a whole Good Story Dramatic Star Interesting Support Sufficient Settings In keeping Photography Excellent The story of "The Witch Woman" has been interestingly developed and provides appropriate and enjoyable entertain- ment for adult audiences. Ethel Clayton has a pleasing role and handles it advantageously. Much of the story is sup- posedly set in Alsace — that part of France which has success- fully torn itself from German rule — and the scenery is beauti- ful, and village settings bear all the quaintness one's imagination can picture of these parts. Frank Mayo plays a dual role and handles the two parts extremely well. Other members of the cast are Jack Drumier and Louise Vale. The direction is by Travers Vale, from Willard Mack's story. The story: Betrayed by the man she loves, and cast out by her aunt and uncle, with whom she had been living, Marie Beaupre goes to the mountains. Her brain becomes deranged and she is known as the witch woman. Here she is found by Delaunay. a rich and elderly bachelor, who takes her to a sani- tarium. An operation is performed and her mind is restored. She meets Maurice LaFarge. a successful lawyer, and, be- lieving him to be the man responsible for her plight, she en- deavors to wreak vengeance on him. The death of Maurice's twin brother brings the true facts to light, and Marie finds happiness in the love of Maurice.

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• **The Woman Between Friends**

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Starring Alice Joyce. Re-released February 11. Reviewed by L. J. Bourstein FHE many novels written by Robert Chambers have proven themselves interesting screen subjects; the latest offering of the popular author's writings is an adaptation of his novel "Be-tween Friends." It may be that in picture form it makes a more The new model brings inspiration, interesting subject for, interpreted as it is by an exceptional cast, it is one of the most intense dramas seen in some time. The story relates the experiences of two men, who had been friends for twenty years, when it is discovered by one that the other had proved himself unworthy of the trust placed in him. An artistic atmosphere pervades the entire story as the two lead-ing characters are American artists living in Paris. Both meet a girl who later proves the woman between friends and although she is, loved devotedly by one her affections are for the other. An unfaithful wife causes disruption in the lives of the men but when death is about -to claim both, the girl intervenes and time brings about forgiveness and restoration of health. Alice Joyce is the girl who enters the lives of the two men and her work is fully in keeping with what she has already done. Marc McDermott plays the part of Drene, the sculptor, and Robert Walker is Graylock, an artist. Each fulfills his role with utmost satisfaction and the combined efforts of all three have made this a really delightful and entertaining release. The story:

Abstract

Twenty years of companionship terminate when Drene marries and leaves his old friend, Graylock, alone in bachelorhood. Drene is commissioned to make a statue portraying Chastity and uses his wife as a model. His work is just be-gun and he is so engrossed in it that he neglects his wife, who seeks solace in the company of Graylock. Later Mrs. Drene leaves her husband, who is unaware that his friend is the other man. Graylock and Mrs. Drene go to Nice, where he renews friendship with a flower girl who is induced to pose for him. Mrs. Drene is introduced as Mrs. Graylock. Soon after Drene comes to Nice and during the revels of the carnival Mrs. Drene is burned to death and her husband does not yet suspect Graylock. The flower girl, Cecelie, is induced to come to Paris and there she continues to pose as Graylock's model while Drene is unable to find the inspiration to finish the statue. Secretly Cecelie loves Drene and agrees to pose for him and one day picks up a picture of his dead wife. Cecelie tells Drene that she had known the woman as the wife of Graylock, who is now revealed. Graylock is confronted with proof of his duplicity and in revenge Drene exacts a promise that Graylock will kill himself on a certain day. When the day arrives Graylock shoots himself, but is only slightly wounded. Drene has suffered greatly and suddenly relenting tries to halt the fulfillment of the past. But then Cecelie comes in and tells him that Graylock will live; Drene and the girl confide in their mutual love and all ends happily.

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• The Woman Hater

Type Film
Date 1915
Loc. in Archive 1915_07-12_motography00test_ftrade_MOT.txt
Extra 00000

ON AUGUST 21, Henry B. Walthall, the well known Essanay actor, will be seen in a three-reel production, "The Woman Hater." Walthall is seen in a new role, that of a bashful young bachelor, who because of his dislike for "petticoats," as he calls them, is placed in many humorous situations. Mr. Walthall's handling of the comedy situation shows his adeptness at filling any role and his great ver-satility. The picture, splendidly photographed, is entertaining and full of clean and pleasing humor. Mr. Walthall is very ably supported by Edna Mayo as Mabel Willing. This Essanay star has won wide comment on her recent appearance in "The Blindness of Virtue." Bryant Washburn as Dick Wainright forms another strong link in the chain. Soon Mabel goes to see the "woman hater." Dick Wainright, a young millionaire, has as
guest on board his yacht Jack Warder, a confirmed woman hater. He decides to secretly invite
Mabel Willing, a brilliant young girl, her brother and wife, and her best chum to go on a
yachting cruise with them. The party comes on board the yacht while "the woman hater" is
asleep. Wainright promises Mabel $20,000 as a wedding gift if she will "land" Warder. The
girl enters into the spirit of the adventure and immediately upon boarding the yacht she goes
down into the cabin, where Jack is asleep and sits by his side and fans him. Jack finally wakens
and is horror stricken to find the girl by his side. He rushes out of the cabin closely followed by
Mabel and finally to get away from her crawls clear out on the front of the boat. Later the girl
determines to find out whether her "future husband" is a man or a mollycoddle. She jumps into
the water and calls loudly for help. Warder very calmly gets a grappling hook, carries it to the
side of the boat and finally after poking around in the water the girl grasps the end of it and is
pulled onto the boat. Mabel is furious and tells Warder that it might interest him to know Jack
calls on Mabel, that she can swim and he replies to her: "My dear Madam, it might interest you
to know that I can't swim." Some months later Jack again meets Mabel at a house party given
by Wainright. The girl determines to try other tactics to win him. They all start out on a chase
and Warder August 28, 1915. MOTOGRAPHY 417 asks Mabel to ride with him, but she
refuses and says that if he rides like he swims she would rather not ride with him. Finally,
however, she agrees and they start off. After a thrilling chase over the country with the baying
hounds leading the galloping riders, Mabel is thrown from her horse. Warder offers her his
aid, but as her clothes have been torn from her she tells him he cannot help her in that condi-
tion. Jack says, "I will marry you and then I can help you." Some few weeks after this Jack is
standing in front of the altar with Mabel. When the minister asks him if he will take this woman
to be his lawful wife, he hastily turns around, sees that the church aisle is clear, gasps out a life-
less "No." and then bolts down the aisle. He later is mistaken for a gentleman thief and arrested
by a policeman in a small town. Wainright brings Mabel to the prison to see him and here she
tells Jack that to satisfy her pride he must go through another ceremony and that he must say
"Yes" and she will say "No." With this promise Jack is again led to the altar once again and here
he is dumbfounded when Mabel says "Yes." However, as he is married there is nothing else to
do but to accept married life and they depart happily on their honeymoon.

Date Added 5/2/2015, 9:01:57 AM
Modified 5/2/2015, 9:03:24 AM

• The Woman Hater's Baby

Type Film
Date 1915
Loc. in Archive 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
Distributor Powers/ Universal
Extra 00000

An old and rather ill-produced picture with Gene Gauntier and Jack Clark in the prin-
cipal roles. A destitute widow leaves her child on the steps of a bachelor's home. He adopts it and
applies for a nurse. The mother is employed, with the result that soon afterwards a marriage
takes place. This is a comedy-drama and not a very good one.

Date Added 5/2/2015, 5:15:18 AM
Modified 5/2/2015, 5:37:10 AM

Notes:
The Woman Wins

Type    Film
Date    1911
Loc. in Archive MPW_1911_01-07_moviewor8chal.txt
Distributor Gaumont
Extra 00000

A picture with but little interest, which represents the fate of a bashful bachelor whose heart fails him when he attempts to propose. But the woman does not allow him to escape so easily and she finally succeeds in enticing him to propose to her. Perhaps the criticism of an astute manager, who applied it to most recent Gaumont films will serve for this one. He said: "What is the matter with the Gaumont plots lately? The photography is unusually good, and those who understand and appreciate pictorial qualities probably enjoy these films for the pictures alone. But the plots are weak and few of the stories mean anything." Unquestionably what this manager says is true. The two releases of the first week of the year, the "Artist's Pay Day," and the one under consideration were weak. In fact, none of the principal aims of the motion picture were attained with either. No expense is spared in the mechanical department. The negatives must be made on orthochromatic films, the tonal values are so accurately reproduced, and in the printing department the same care is used in finishing the positive. Staging and costuming are under the direction of a master. Yet of what use is all this when the plots are weak, or positively silly? The public will shortly follow the example of the managers and begin to ask why the stories are not improved and will leave the theater when a Gaumont title appears. These pictures, and many more of the same type explain why so many theaters are now offering vaudeville and pictures instead of pictures alone. The solution of the difficulty is easy — pay more money for scenarios and get something worth while. Give your company of excellent actors something to do and with your splendid mechanical equipment the pictures will rank among the most attractive and virile instead of being, as now, the subjects of indifferent attention on the part of the audience and of criticism by managers.

Date Added 5/3/2015, 5:54:42 PM
Modified 5/3/2015, 5:55:11 PM

The World and the Woman

Type Films
Date 1916
Loc. in Archive 1916_09_1917_02_pictureplaymagaz05unse_ffan_PPM copy.txt
Extra 00000

One woman had given up the fight and another was slipping. There was a man, too, who was adrift By Edgar James Rice Featuring JEANNE EAGELS TT was after midnight, and Broadway's gayest restaurant, facing on Longacre Square, was going full blast. In a Broadway corner of the big-dining room one party was going especially strong, but it did not attract much attention, for it was an almost nightly occurrence. Everybody knew that when James Palmer and his choice crowd got together the lid came off the gay doings and stayed off. Palmer was a wealthy bachelor of forty and a veteran man about town. Having bales of money and no occupation, he considered himself a Somebody, and had no suspicion that he was merely the slave of
wine, women, and head. From the Pathe film waiters. The men of his party were replicas of himself; immaculately dressed and groomed, unmistakably prosperous and man-about-towny, but with cheeks slightly flushed and bold, staring eyes. In short, they were the men you will see in any Broadway res- taurant after midnight—men who should 'be taken out in, a back lot and soundly thrashed and then put to work on a farm. The girls of the party were all young and pretty, dainty and much more nim- ble-witted than the men. - Who were they? Well, they were still within the social pale. They were nice, jolly girls, but they made the fatal mistake of con-136 stantly repeating to themselves, "I should worry!"—each unconscious of the fact that the Broadway ice is thin and covers countless fathoms of extra cold and damp worry. It was a sort of family party; they gathered in the same corner night after night, for Palmer was always to be found there. As a little Broadway stunt, he gave the restaurant as his home address, and actually had his mail sent there. He was reading it now, while he had his breakfast — and such it really was. ••Here's something interesting," he said, taking a sip of his breakfast cham- pagne and holding up a letter. "This is from the housekeeper of my moun- tain lodge. She wants me to send her a maid. Girls, the job pays well and lots of nice, fresh mountain air goes with it free of charge. I cheerfully offer the job to any one ^._— of you !" "Nix on that, Jimmie," said a girl who was small and young enough to be spanked. "We'll stay right here on the bounding plains." Palmer pleaded with them in mock despair. "But Mrs. Graham is a holy terror," he said. "When she says she wants a maid, it's up to me to get her one pronto, and I'm blest if I know where one gets such things!" "Well," said the small girl, "if you're up against it so bad as that, just take a look out of the window. That woman there rubbing in at us looks as if she might be willing to tackle any old job. I dare you to go out and put your fresh- air proposition up to her." 5 The whole party turned to the win- dow, and then a chill ran down each midnight spine. A woman was stand- ing on the street, close to the window, staring in at them. Her face was one not easily forgotten. De- spite the lines of bitterness The. house party arrived with much noise, laughter, and shouting. 137 and despair around the mouth, it still bore traces of remarkable beauty. Her eyes, though strangely compelling, were bold and reckless, and proclaimed her for what she was — a woman beyond the pale. The hush that fell on the party was broken by an angry exclamation from one of the girls. Tom Huntington, the most human looking of the soulless men present, had knocked over his glass, and the champagne was dripping on the girl's dress. "I don't blame you, Tommy," said the small girl. "That face would give anybody the shakes ! But look here, Mr. Jimmie Palmer, that dare still stands. Are you going to take it up?" "Surest thing your cute little mind ever knew!" cried Palmer, as he jumped to his feet and ran to the door. Huntington had also risen unstead- ily, his face white, words of protest on his dry lips. But Palmer already had disappeared through the entrance, and Huntington saw that the others of the party were looking at him curiously. With a great effort, he got control of himself and sat down. Again all turned to the window. They saw Palmer talking animatedly with the woman. In a few minutes he took her arm and led her into the res- taurant, but not to the expectant party. Instead, he sat down with her at an- other table, summoned a waiter, and gave a lengthy order, after consulting the woman. His wondering friends in the corner saw an elaborate meal served, saw Palmer call for pen and ink and write a note, which he handed to the woman. Then he rose, shook hands with her, and returned to his party. "All fixed!" he exclaimed, filling his glass and that of the small girl mock- ingly. "As soon "as I convinced her that the proposition was on the level, she jumped at it — going to hit the trail for the woods to-morrow afternoon. She's sure up against it — staring. Seen better days — and nights, too, I guess. I'm interested in her — she must have been some looker once!" "See here, Jimmie," said the small girl, a frown on her face, "you better quit that talk!" "Did she tell you anything about herself?" asked another girl, one who had been watching Huntington. "No," Palmer replied, with a cynical sneer and laugh. "Isn't the story plain enough without words? Come! Drink up, my children! I don't relish funerals with my breakfast. Give Tommy an- other drink — he looks as if he'd seen a ghost!" The party proceeded to enjoy itself. The woman at the other table finished her meal. As she rose to go, she paused for a moment and looked at the gay and boisterous gathering in the cor- ner. It was merely a glance of mild curiosity. Perhaps there was even a light of thankfulness in her eyes, the simple thankfulness of one whose pride has been, humbled to the dust. Then her gaze met that of Huntington, and her lips trembled. Huntington looked away quickly. In another moment she
was gone. The orchestra struck up just then, and the party hurried off to, dance, all but Huntington. He remained at the table alone, his glass of champagne un-touched. The mountain lodge of James Palmer was perched at the top of a magnificent cliffside in the heart of the Adiron- dacks. Beyond a little clearing in the rear was the primeval forest. Summer had just settled over the mountains. It was late in the afternoon, and on the deep veranda of the lodge sat two women.- One was the woman of the restaurant, the other was Mrs. Gra- ham, the housekeeper, an energetic, efficient old lady, but with a kindly heart in her. 138 The woman was reading, while Mrs. Graham was sewing industriously. The old lady kept stealing glances at her companion, and at last she put down her work. "Mary, dearest," she said, "I While the two women were talking, a man on horseback clattered up to the lodge. He was the postman from the village, a mile below. Mrs. Gra- ham hastily opened the letter he brought and proceeded to read it. "There!" she cried. "I told you we'd be hearing from him soon, Mary, and, as usual, he's giving us no time at all — it's good I'm always ready! Mr. Palmer and a house party of ten will be here the day after to-morrow!" When the house party arrived — with much noise, laughter, and shouting -devotedly doing "battle for her life, though the country doctor held out no hope. declare to goodness it's like a miracle, the change in you since you came up here— like a blessed miracle!" Mary closed her book and smiled, her hand seeking the old lady's. It was true the magic touch of the Adiron- dacks had wrought a wonderful change. The woman who had been beyond the pale now looked like a radiant young girl. She looked more like twenty-two than the thirty she actually was. Her eyes were bright and held a new light; her cheeks were slightly tanned, and her masses of brown hair were coiled low on her neck. Her simple house- maid's dress completed the picture. And she was happy. The magic had wrought inwardly as well as outwardly. — Mary was upstairs, putting the last touches to the rooms, but she could hear Palmer and the others asking questions about her. Somehow, she shrank from going down among them. Suddenly, as she stood in the upper hall, she heard some one coming up- stairs quickly, and in a moment Palmer was before her. "Good Lord!" he exclaimed, with a start. "Is it really you?" "Yes," she replied, smiling, "and .it would be silly of me not to admit that I know how — how changed I am — and how changed I feel. And I owe it all to you, Mr. Palmer; all I can do is to thank you!" She held out her hand to him frankly. 139 It was Palmer's golden opportunity to be a gentleman, and perhaps to really win a woman's heart. But in all his life Palmer had never had the faintest idea what a gentleman was, and if any- body had been foolish enough to tell him, he would have laughed. His bold eyes on her. he took her hand, put an arm around her, and drew her to him, his lips seeking hers. Mary eluded him and ran downstairs. So quickly, and in a moment Palmer was before her. "Good Lord!" he exclaimed, with a start. "Is it really you?" "Yes," she replied, smiling, "and .it would be silly of me not to admit that I know how — how changed I am — and how changed I feel. And I owe it all to you, Mr. Palmer; all I can do is to thank you!" She held out her hand to him frankly. 139 It was Palmer's golden opportunity to be a gentleman, and perhaps to really win a woman's heart. But in all his life Palmer had never had the faintest idea what a gentleman was, and if any- body had been foolish enough to tell him, he would have laughed. His bold eyes on her. he took her hand, put an arm around her, and drew her to him, his lips seeking hers. Mary eluded him and ran downstairs. So it was to be that all over again! The glorious magic of the mountains had come to this sordid climax! She ran through the house and out into a forest path, his laugh still in her ears. She soon quieted down, and stood think- ing. Perhaps she was acting foolishly. If she had explained the new life she was trying so hard to live, he might have listened. After all, did not she owe the miracle to him? And as yet Palmer did not know that — that she was no longer the woman of Longacre Square. She decided to go about her duties and forget the unpleasant incident. As she walked back along the path, she passed a man and a girl strolling from the house. The man was Huntington, and he stopped dead in his tracks. The girl at his side laughed, but he seemed to forget her very exist- ence as he gazed after Mary. Then he stepped forward impul- sively, as though to follow. The girl at his side grabbed his arm. "That will be all of that for you, Tommy Huntington," she said, in a hard voice. "Palmer's just been raving about that dame, and now it's you! Do you think we girls are going to stand for that? Why, she's " The words died on the girl's lips, for, looking full at him, she saw in Huntington's eyes something it had never been given her to see. and she knew that what she saw was not for her — perhaps never would be for her, from him or from any other man. She trembled, then burst into wild sobs. "Tommy," she said miser- ably, "take me back to the lodge — it's a rotten party and a rotten place, and I wish I was dead !" Naturally this brought Huntington back to earth with a bang, but he did not laugh, or even smile, except to him- self, perhaps. He put an arm around the girl in a big-brother sort of way and led her back to the lodge. In the Adiron-dack village, a mile from the Palmer lodge, lived Jim Rol- lins, his wife, and little daughter, "Sunny." They were old friends of Mrs. Graham's, and Mary had soon come to know them, spending many happy hours in the Rollins cabin. Sunny had taken her to her at once, and Mary was never so happy as when she had the child
Hampton stepped from the platform and walked up the aisle, and stepped onto the platform. A few nights after the Palmer party arrived at the lodge, the Rollinses were about to go to bed when there came a knock at the door, and Mary came hurrying in, a bag in her hand. She was evidently upset and had been crying. "Alice, Jim," she said, "I've left the lodge. I — I had a dispute with Mr. Palmer. He — he " "You don't have to tell explain, Mary," said Jim Rollins, who was thoroughly acquainted with Palmer's character. "Jus' you forgot all about it an' stay here with us as long as ye like — there's the little extra room a-waitin' for you. Better stay an' not go back to the city yet a while; the city ain't no place fer ye, Mary." It was the day after that Sunny, who had been ailing, was put to bed critically ill. Mary at once became the dominant figure in the cabin, nursing the child with consummate skill, devotedly doing battle for its life, though the country doctor held out no hope. After a week of it she won the grim battle, and won it all by herself, with little assistance from the clumsy and ignorant doctor. Then a curious thing developed. Mary found herself regarded as a sort of miraculous 'healer by the simple mountaineers. She smiled, of course, but the simple folk, having once gotten the notion, clung to it. Mary tried to explain that at one time she had been a trained nurse and was now merely exercising the knowledge and skill of her old profession, but the people of the mountains would not have it that way. Meanwhile, Palmer was still at the lodge, and most of his party remained with him, though several weeks had gone by, and it was not Palmer's custom to stay so long. It was pretty well known why he lingered. Every day he managed to put himself in Mary's way, in the village streets, in the post office, on the mountain road; but Mary ignored him. His vain pursuit of the girl had become a standing joke at the lodge, and even the village folk were beginning to smile. But not so with Mary. She knew the type of man she had to deal with; knew that if she did not yield to him soon, he would strike, and in a moment her happy, useful life would be at an end. One day Tommy Huntington was thrown from his horse in the village street. It was Mary who ran to him first and expertly ministered to him. He was taken to the lodge, and, a week later, when he had recovered, Mary thought of appealing to him, but now he seemed to go out of his way to avoid her. In response to many requests, Mary one day announced that she would give a little talk in the schoolhouse on health and the cure of simple ailments. When the evening came, the schoolhouse was filled with the mountaineers and their families. Mary had not been talking long when there was a commotion at the back of the room. With a sudden foreboding of trouble, she saw the party from the lodge, headed by Palmer, enter and take seats on the vacant rear benches. Huntington was the last to enter, and he did not sit down with the others, but stood alone at the back of the room. A hum of wondering speculation went around the room when the villagers saw that their preacher, Deacon Hampton, had entered with the lodge party and was now actually sitting with Palmer. Hampton was not a regular minister, but an itinerant religious fanatic who preached at camp meetings. He had a sort of power, and the mountaineers stood in awe of him; they did not know the mean, narrow soul of 141 the man. Hampton, like his kind, al- ways preached of a heaven without mercy, and he did it in such a savage way that he cowed his ignorant listen- ers. Now the mountaineers were won- dering what their grim preacher was doing in company with the gay and When he ceased to speak, a terrible hush fell on the room. An old mountaineer sitting in the front row with his daughters called on Mary to answer the charge. She faced them bravely. "It is all true," she said quietly. They were soon to careless Palmer, know. Mary had scarcely resumed her dis- course when Hampton rose, walked up the aisle, and stepped onto the platform, a hard, strange light in his eyes as he motioned Mary to be silent. Then the deacon spoke. In harsh, bitter sentences he told the assemblage who she really was, and what she had been. He painted a dramatic picture dear to his narrow soul; the picture of the deceitful, soiled woman who had come among the innocent. It was a contemptible thing, but he was appeal- ing to a stern-minded, if simple, people. With an oath, Palmer sprang from the divan She said not a word -more, but stood waiting to see what the verdict would be — if they would give her a chance. There was a dead silence in the room for a moment; then the old mountaineer and his daughters rose and filed out. Instantly the whole assemblage was on its feet, silently moving down the aisle and out. Hampton stepped from the platform and followed. Palmer and his party pushed their way out
with the villagers. Mary stood there on the platform until apparently the last person had gone, then she stepped down and sat in one of the benches, her head in her 142 hands. A footstep sounded along the aisle, and she looked up to find Hunt-ington standing before her. "Mary," he said, "you have had enough to stand to-night and I shall be brief. I could not come to your defense just now — it would have only made matters worse. It was my sin against you that lies back of it all, and I, too, have suffered for it, Mary, in realizing now what a splendid, noble woman you are. Mary — can't you see that I, too, have changed? I want you to be my wife — will you give me a chance?" She was looking up at him, and she saw that she was looking at a real man at last; the clean, honest love standing in his eyes made her heart pound. "I — I'll think of it, Tom," she said simply. "But I cannot answer you to-night; I'm too wretched to think. Take me back to the Rollins cabin while I get my things — I'm going to New York to-night, Tom. Give me your word to believe in me and ask no questions." Huntington pressed her hand to his lips, then silently led the way from the building. Having seen Mary safely in a rig, bound for the railroad station, Hunt-ington strode swiftly up the path to the lodge. He flung into the big living room, and an instinctive hush fell on the noisy party. "Well," drawled Palmer, from a divan, "been spooning with the Magdalene?" "Palmer," said Huntington, an omi-nous calm in his voice, "it was you who had that soulless fanatic play that dirty trick. - She's a splendid, noble woman — there's not one of us fit to touch the hem of her dress! Palmer, I'm through with you and your kind!" With an oath, Palmer sprang from the divan, his hands seeking Hunting-ton's throat; but in a second he was stretched on the floor, his lips bleed-ing. Huntington turned and walked quietly from the room. He went to the garage and got out a car. As he was about to throw in the gears a girl came running from the lodge — the girl who had been walking with him on the forest path that first day. "Tom," she said, "I'm through, too! Please take me — just let me ride away!" "All right," he said. "Jump in the tonneau — I'm in a hurry." He was in a hurry; he wanted to catch that rig ahead, though he knew quite well that there was plenty of time. When the car reached the lonely little branch-line station there was still half an hour before the train was due. Mary was sitting on the lone bench. The girl who had come with Hunting-ton quietly walked to the far end of the platform and stood there looking at the brilliant stars and .thinking. She could hear the murmur of voices — Huntington's and Mary's. After a time she stole a glance at them. They were standing now, and as she looked she saw Huntington's arms open; then, through tears, she saw the kiss. Moved by some impulse, the girl sud-denly went swiftly to them, and in a moment Mary was holding her in her arms, soothing her as she would a child. Huntington strolled away — to surrepti-tiously wipe his own eyes. A woman had conquered the world.

Notes:

- 1916_10-12_motography162elec_ftrade_MOT.txt

- THE WORLD AND THE WOMAN

Type    Film
Date    1916
Loc. in Archive   MPW_1916_10-12_movingpicturewor30newy
Distributor Gold Rooster
A gay dinner party took place in one of Broadway's showiest restaurants. The host was a bachelor of wealth, and his guests included men of his own station in life, and young girls caught in the whirlpool of gaiety. The bachelor told the young girls that the keeper of his mountain lodge had advised him by letter that she requires the services of a maid, and he offered the proposition to the girls, but they refused. A face then appeared at the window of the restaurant. It was the face of a woman who had been cast aside. The girls told their host to offer the job to her. Being in a mood to take the advice, he hurried from the restaurant, overtook the derelict and brought her back with him. The woman was starving and accepted the position in the mountain. Her past life was recalled to her that very night, for one of the guests in the restaurant was the man who had made her what she was. In the Adirondack Mountains the woman found life quiet, but a chance acquaintance with a family in the valley marked another change in her life. The family (a man, his wife and little daughter) took a liking to the maid and induced her to attend services at the village church. The weeks passed, and then the owner of the lodge arrived from the city with a number of his friends. Instead of the forlorn outcast whom he had sent to the mountains he found an attractive woman, but one who would not listen to his advances. Angered by her attitude, her employer tried to force his intentions upon her. She then left the lodge and went to the home of the little family, where she was welcomed. Some days later the little daughter was accidentally injured. The doctor declared that her spine was broken and, despite all his efforts, the child steadily sank until her life was despaired of. The outcast prayed for Divine help, and as she prayed it seemed to her that she was told to heal the child. Strengthened and transfigured by her religious devotion, she accomplished what the doctor had failed to do. The woman's power soon became known and was as effective with other invalids as it was with her first patient, while at the mountain lodge its worldly owner laughed cynically as he thought how these respectable, narrow-minded people revered a woman whom they would despise if they knew her past. From the city the man came who had blighted her life. His friend at the mountain lodge had written him about the woman's new career. He came to sneer, but soon learned to respect and honor her. But one day the woman failed for the first time. A mountaineer brought his wife, a cripple for several years, to be cured. The owner of the lodge threatened that he would reveal the outcast's past life. Realizing that he would keep his word, the woman's great faith disappeared. While the assembled people were still discussing the failure of their idol, her former employer told them what this woman had been before she came among them, and they recoiled from her in horror, all of them except the man who had been her first enemy and had now become her friend. He asked her to marry him and she refused, going out into the world alone. The old bitterness did not return to her and she prayed for guidance. It seemed to her that she was told to make the cure which she had failed to achieve, and she set out for the mountaineer's cabin. The mountaineer's wife had been crippled by a racing automobile and that day the owner of the mountain lodge told her husband the name of the man who had driven the car. It was the man who had asked the outcast to marry him. The mountaineer decoyed the guilty man into the mountains, and there a fight took place between the two men. The man from the City was no match for the mountaineer and he was about to be hurled into the chasm when he beheld a sight which caused him to forget his vengeance forever. His wife was walking down the mountain path towards him. And with her was the healer, the woman who had failed. Realization came to him as his wife told him of the great cure, and he thanked the woman whom he had misjudged. Happiness has come to the outcast as the wife of the man who made an outcast.

**Date Added** 8/14/2015, 8:35:59 PM

**Modified** 8/14/2015, 8:36:49 PM

**Tags:**

- photoplay-not-included-topic-modeling
THE WORLD WEARY MAN

- **Type:** Film
- **Date:** 1912
- **Loc. in Archive:** MPW_1912_10-12_movinwor14chal.txt
- **Abstract:**
  He is a millionaire, young and a bachelor, with all the treasures of the earth, but is unhappy. One cold night after a brilliant reception at his home, he decides to walk about the city. After a long stroll he found himself near the water front and a child crying. He questioned her and found she had been sent out to sell papers and as the rough street boys had driven her away her day had been a failure and no papers had been sold. He brought her to her wretched room and left her. The next day he told his servants he was going away to another country and speedily made his way to the little waif’s house, where he engaged a room and made friends with her father, a wretched, derelict, broken in health and ambition. The world-weary man has found the world still attractive, for with the child as his companion he becomes interested in the amusements of the poor. One day the wretched father suddenly died. This was the turning point in the lives of the waif and the millionaire. He sent for his automobile, and going to her wretched room, where he found her asleep, he put her rag doll in her arms and brought her to his mansion and ever after was a father to her.

- **Date Added:** 5/4/2015, 5:44:12 AM
- **Modified:** 8/16/2015, 6:58:00 PM

The World Without Men

- **Type:** Film
- **Date:** 1914
- **Loc. in Archive:** 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt
- **Abstract:**
  Three-part comedy-drama. Three bachelor girls, sworn man-haters, find it hard to let that fascinating sex alone. They find it even harder, however, to acknowledge to each other their true attitudes. Anyone who doesn’t laugh at this film must have an ache somewhere.

- **Date Added:** 4/30/2015, 8:54:46 PM
- **Modified:** 5/5/2015, 6:30:59 AM

THE WRONG MARY WRIGHT

- **Type:** Film
- **Date:** 1917
- **Loc. in Archive:** MPW_1917_01_movwor31chal
- **Abstract:**
  Two Mary Writings start out the same day to spend their vacations, one with the anticipation of enjoying everything that money can buy — the other to realize the culmination of weeks of saving and scrimping. Their destination is the same town; although the rich Mary goes to a
hotel while the other goes to a small camp near by. Soon the rich Mary finds the place dull and her father informs her he is sending Frank Brewer, a young bachelor, to keep her company over the weekend. When Frank arrives he finds a note telling him that she could no longer stand the dullness and had left. He meets the other Mary Wright, but thinking she is the one he was supposed to meet, decides not to disclose his identity. Before he leaves for town the two are engaged but he tells her he knows her address and will call upon her in the city. Meantime, Mr. Wright has received word from

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**THE YOUNG MRS. EAMES**

Type: Film  
Date: 1913  
Loc. in Archive: MPW_1913_10-12_moviepicturew18newy.txt  
Extra: 00000  
Abstract: Dorris Eames, an attractive young widow, is much sought by the opposite sex, but she treats them all alike. In spite of this fact, Bob Cary, a middle-aged bachelor, is very much in love with her. She gives a reception and Gerald Lelghton shows his admiration for Dorris. At first she is amused at his attentions, and then consents to his calling upon her. He gives her his photograph and claims her. They become engaged and he gives her a ring — for the nonce she is a prisoner in spite of her better judgment. She goes to the convent and brings home her daughter, Luclle, to bear her company during vacation. Gerald comes to call, and is much impressed with the young lady, so much so, that he forgets his standing with her mother, and makes a love in a hot headed way that she overhears. The words beat upon the portals of her ears, she drags herself into her own boudoir and studies her face in the glass. Then for the first time she realizes that time has told and that youth will inevitably claim its own. She wisely determines upon heroic, but not vengeful action, slips the young man his ring and intimates that their little joke has ended without letting him know the truth of the matter as she has seen and heard. Fortunately for her, life holds better opportunities, and the faithful bachelor appears on the scene at the psychological moment and claims her.

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**Think It Over**

Type: Film  
Date: 1917  
Loc. in Archive: MPW_1917_08_movie33chal.txt  
Distributor: Pathé  
Extra: 00000  
Running Time: 5 part  
Abstract: CATHERINE CALVERT is featured in "Think It Over," a five-part photoplay written and
directed by Herbert Blach, made by U. S. Amusement Corporation and distributed by Art Dramas, Inc. It was released August 13. Catherine Calvert gives an interesting portrayal of girlhood (she looks between sixteen and eighteen) in the part of Alice Rowland, an orphan school girl placed by the will of her father under the care of a wicked guardian who tries to marry her to his son to keep control of her estate. Richard Tucker does well as Whitworth, a middle-aged bachelor. Alice's mother, who survived her husband, tried to correct the ill effects of the will by asking Whitworth to look out for the girl. Alice hears her guardian plotting with his son to force her into marriage. She flees in the night to Whitworth, her bachelor angel. To keep her guardian from taking her back she marries Whitworth. Then they pretend to go on a honey-moon, not intending to live in wedlock. An auto accident compels them to spend the night at a friend's house. They are forced to occupy the same bedroom. (This situation is built up with a heavy hand.) But Whitworth sleeps on the porch roof outside the window. In the night he rolls off onto the ground. When his host finds him In the morning he pretends that he is a somnambulist. When Alice becomes of age she, decides to be Whitworth's wife in earnest. The acting of Catherine Calvert and Richard Tucker recommends this picture to Art Drama patrons. No doubt they will welcome it.

Genre comedy drama
Date Added 8/14/2015, 9:43:45 PM
Modified 8/14/2015, 9:45:30 PM

• Three Cooks

Type Film
Date 1917
Loc. in Archive 1917_01-06_motography17elec_ftrade_MOT.txt
Distributor Star
Extra 00000

Cast of the comedy includes Lois Meredith, Theodore Babcock, Paul Edwards and Ann War- rington. At the house party the wealthy bachelor Robert Blake, with his uncle, are guests. Julia Wilks, a beautifully dressed young woman desires Blake for a husband because he can pay her bills for her. She is admired by both Blake and his uncle, and in fact the uncle tells Robert to marry the girl. About the time that Blake is ready to propose to Julia, the cook leaves and some one must take up the task for one night. Mary Sheldon, a prim and shy girl, a veritable Cinderella, who has not even been noticed by Blake, is present at the party also. The task of cooking a meal falls to Julia and the results are terrible. Mary volunteers to get up a real meal. Blake's uncle is rather skeptical but after eating it he pays much more attention to Mary and finally she catches the eye of Robert, who also loves a good meal, and before the house party is over Mary has won the rich bachelor.

Date Added 5/2/2015, 1:38:46 PM
Modified 5/2/2015, 1:39:25 PM

• THREE FRIENDS

Type Film
Date 1913
Loc. in Archive 1913_cinenewgaz02cine_ftrade_CNP copy.txt
Distributor  A.B.

Abstract
Three bachelors swear never to marry, but the youngest of the three breaks his oath. This parts the friends, and later the married man is dismissed from his employment by one of the 1) ihelors, who has become foreman. Unable to provide for his wife and baby, the Benedict is about to commit suicide, when his one-time friends come to the rescue.

Date Added  4/30/2015, 8:07:50 PM
Modified  4/30/2015, 8:08:50 PM

Notes:

1916_03-04_motionpicturenew132unse_ftrade_MPN.txt

1916_04-06_motography152elec_ftrade_MOT.txt

MPW_1912_10-12_movinwor14chal.txt

•  Three Men and a Girl

Type  Film
Date  1919
Loc. in Archive  1919_01-06_photoplayjournal03cent_ftrade_PPJ.txt
Extra  00000

Fictionized Version of Paramount’s Latest Photoplay Featuring Marguerite Clark OMEN certainly are odd creatures, I’ll confess,” Christopher Kent averred to his two listeners at the club. “The very thought of them is repugnant to me now-adays.” “We heartily agree,” the other two said in unison. “Let's get away from the city and isolate ourselves in the pine woods away from habitation!” “Bully,” ejaculated Dr. Forsyth. ”I know just the ideal place for such an adventure if the Weston estate is still for rent. I'll engage the place and you fellows get ready to pack up your belongings and away to the woods we'll fly.” That night, advising them that he had secured the place, Dr. Forsyth set an hour in the morning for departure. Punctually they met, and were soon traveling into the pine belt where romance was awaiting them in spite of all. "At last we have arrived at our destination," exclaimed Julius Vanneman, of the singular trio.

Abstract
"Now for rest and seclusion!" Fate could not permit three codgers to have rest in oblivion without interrupting their tranquility, so there appeared a little "peace disturber" in the form of a beautiful near-bride — yes, near-bride — for only the next hour she was to become the life partner of an old man whom she despised. Blessed with grace, beauty and vivaciousness, she could never consent to go through with this program and wreck her young life by marrying an old man whom she could never learn to love. "I'll simply forsake him at the last moment," she muttered to herself. "There is no romance in that old fogy, and I am going out in search of it." The Cast Sylvia Weston Marguerite Clark Christopher Kent, a Lawyer Richard Barthehness Dr. Henry Forsyth Percy Marmont Julius Vanneman, a Violinist Jerome Patrick Theresa Jenkins, Sylvia's Aunt. Ida Darling Dallas Dawkins Charles Craig Guide Sydney D'Albrook Mrs. Julia Draper Betty Boutcn Abbey Maggie H. Fisher She quickly adjusted her bridal gown with a few
finishing touches and darted out the side entrance of her home without informing any- one, absconding to a place of safety, but where? She madly rushed through the thick shrubbery and vines and soon arrived at the country place of her father, where the three woman-haters had taken up their quarters. Unaware that her father had leased the premises, she bolted into the room, only to find a full course meal, awaiting disposal, on the table. "How perfectly wonderful!" she thought. "And I'm so hungry, too." With no one around to serve her, she started to consume the meal with avidity, as she won- dered why the table was set in an unoccupied house. "I'll recline a while," she thought, "as the trip fatigued me dreadfully," and so wrapping the much-torn gown about her, she cuddled up on the couch and fell sound asleep. When the three men returned from a gun- ning trip, they were amazed to find the table in a disorderly state, and immediately began to investigate to see if any stray dogs had devoured the food. Dr. Forsyth came upon Sylvia upon the couch and uttered an exclama- tion of surprise. "Look what we have here, fellows, a sleep- ing beauty instead of the beast," he announced. "Bosh! another one of those female crea- tures," sneered Kent, "I thought you came up here to get away from them, and now a pretty face attracts you! Tell her to move on." Dr. Forsyth awakened her from her slumber and inquired what brought her to their house, at the same time marveling at her grace and beauty. "Pray what brings you here?" he questioned. "Don't you know you are trespassing on private grounds?" "This is my house," she retorted, "and I have a perfect right to stay here, besides I would like to know by what authority you order me from here." "I assume you must be the daughter of the gentleman from whom we leased the property and are not aware of our negotiations with him. Therefore, I will tell you, my little miss, it is our privilege to remain here."
"And I hope it will be mine, for I won't go back from whence I came," she said. "And I hope I can spend the night here." "Of course not," refused Vanneman. "This is a bachelor quarters exclusively." "But what are you going to do!" answered Kent. "She won't leave, so I guess it's up to us to extend our hospitality." And Sylvia stayed. In the morning her maid appeared, after a long search for her, and the two of them prepared to establish themselves in a smaller building adjoining the house. But the three bears were still firm in their aversion for women, and vowed not to become She Could See No Romance in an Old Fogy any more acquainted with the new visitor than etiquette and formality demanded. No sir, they wouldn't yield to her charms — but point out the man who could be immune from Sylvia's beauty and grace! He must be made of clay. One by one they would march up to the dead line which they established between Sylvia's quarters and their own lair and seek her company. Kent had more initiative than the other two, and was seen more frequently in company with Sylvia, who dubbed him "her little bear." "Do you know, Miss Weston — or rather Sylvia — I don't believe I knew what woman- hood was until I met you. You are, indeed, the personification of my ideal, and to think that I had to be haunted by that married woman — it just makes me boil over when I think of the past few years. You have changed my heart, and I do hope you will accept me." "I knew you didn't detest women as much as your companions pictured, and I could readily see that all you needed was a true conception of real womanhood. It is a pity your path was crossed by a shadow of hate for our sex."
"When Kent returned to the house of the three bears, he told them he had had a change of heart and now found the girl of his choice who had banished all the hate in him for her sex, and that he was going to return to the city and marry the little "bear tamer." They both wished him luck, and inwardly resented that they had been unfortunate in pleading their case with such a queen, but with no other alternative, they welcomed the happy pair into their household until they could con- veniently break up camp. And back to town they went — "Three Men and Girl" — two of them determined "to take to the woods" the next time to seek the same Fate as that which befell the youngest of their trio of bears.
Tohn Henry Dubbs, a jolly, successful man of fifty, and Bob Andrews, a young electrical engineer, are felo low lodgers at the house of Mrs. Scrubbins, where also dwells a winsome little school teacher, Eleanor Edwards. Both men are in love with her, but have kept their sentiments pretty well covered. Andrews is unfortunate in the work of promoting an invention for electrical uses, and he is dis- lodged by the landlady from his room. In fact, she keeps his belongings to insure early payment, and his model for the patent Is locked up with his other "duds" In the closet of his room. Now, it happens that George Havlland, a prosperous theatrical manager, is riding in his auto, and sees the beautiful young teacher walking home. He follows her and becomes a boarder at the table of the thrifty Mrs. Scrubbins. In order to meet this girl with whom he has fallen desperately in love, He is assigned to the room of Bob Andrews, and Investigating the closet he finds the model. As a theatrical man, he realizes its great value for stage lighting effects, and he imme- diately begins in- teresting a number of capitalists and promoters in it, as his own discovery. Poor Bob Andrews, during this time, is wandering jobless, and altogether "down and cut," when he is discovered by jolly John Henry Dubbs. The bachelor rehabilitates him, buys a new outfit of good clothes and reinstates him financially. He takes him to the boarding house again, where Haviland is making strenuous suit for the hand of fair Eleanor. They arrive in time to save the rights of the patent ownership, to thwart the sale by Haviland, and to land a snug fortune and more fame for Bob Andrews. John Henry Dubbs proposes and learns that his suit is hopeless, for the school mistress loves Bob, whose proposal Is at last accepted, while old Dubbs retires to his library to dream in clouds of tobacco smoke of what might have been, comforted in the generous thought of his own help to the two young people.

Three Men and a Maid

Two bachelors are notified by their cousin that he is >ending his daughter to them to be cared for. Assuming she is a child, they supply all sorts of toys and are greatly chagrined when they dis- cover she is a young woman. She falls in love with their secretary, which lead- to his discharge. Ultimately, however, the bachelors relent, and the dove of peace coos melodiously again. This idea was used about a year ago by another manufacturer, the difference being the girl married the man who was to care for her, instead of the secretary.
Goldwyn Photoplay Adapted From the Austin Strong Play of the Same Title. Directed by King Vidor. Length, 6946 feet. CAST AND SYNOPSIS Findley. \ Claude Gillingwater Sydney Fairchild Eleanor Boardman Hon. James Trumbull William H. Crane Dr. Gaunt Alec Francis John Crawshay John Sainpolis Benny Srinsley Shaw Gray Fred Esmelton Gordon William Haines Douglas Lucien Littlefield Mickey Zasu Pitts Saunders Martha Mattox Young Findley Craig Biddle, Jr. Young Trumbull Creighton Hale Young Gaunt , Raymond Hatton Findley, Fairchild and Trumbull, three old bachelors, live together in a luxuriously appointed home in Washington Square, New York. They were all in love with the same girl in their youth, but the girl married outside the triumvirate, and with this memory of a great love to hold them stronger in their regard for each other they form a confirmed bachelor circle. A nephew of Findley's comes to live with them, and then the old sweetheart dies and leaves a request to her faithful friends to care for her daughter, Sydney. The girl is a beauty in her late teens and the old fellows bask and luxuriate in the charm of her presence. The nephew falls in love with her. But the happiness of the household ends when it is proved that Sydney has aided the escape of a criminal who broke into the home to "get" Judge Trumbull. The old boys drink a bitter cup and believe they have been betrayed. But the nephew loves the girl and believes in her and he brings her back. Then it is proved that Sydney was shielding her father, an escaped jail-bird falsely convicted of forgery. The fathers innocence is established through the confession of the criminal who broke into the bachelor home, the three old friends are again happy and all ends serenely. With a record as a stage success as its precedent "The Three Wise Fools" is offered in a beautifully produced and finely acted screen version by Goldwyn. The picture is nice entertainment, wholesome and appealing. The spectator's reaction is one of 'detached attachment' for the old fellows who harbor a "disappointment" and are making the best of it. The material is rather slight for the treatment accorded it, but the slow portions come in the early and middle sections of the play and therefore an increase of pace toward the end tends to give the spectator a final impression that the picture is completely interesting. There is much fine acting. William H. Crane, Claude Gillingwater and Alec Francis play the old fellows to the life. Eleanor Boardman improves upon her work in "Souls for Sale" and registers a decided hit as Sydney Fairchild, a role in which she follows up her personal attractions with a skillful performance. Her scene with the three old men following her suspicious actions when the house was broken into is a superb bit of acting and proves the most moving incident in the play. Mr. Vidor's direction seems flawless and the settings and photography are of the highest order. There is a great human appeal — heart interest — in "The Three Wise Fools" and with a vein of good melodrama to spice the action with scenes of a thrilling escape from prison by a number of convicts, and that events connection with the girl who resides in the highly respectable and expensive home of the three bachelors. It can be billed strongly as a "heart interest drama" with thrills and much humor. The billing should not neglect Eleanor Boardman and reference to her work
in "Souls for Sale," nor the fact that there are such fine and celebrated character actors Crane, Gillingwater and Francis.

Date Added 5/3/2015, 5:01:39 AM
Modified 5/3/2015, 5:02:46 AM

Tags:
- on-stage

Notes:
- 1923_06-08_exhibitors_herald17_exhi_0_ftrade_EXH.txt

• TIM GROGAN'S FOUNDLING

Type Film
Date 1913
Loc. in Archive MPW_1913_01-03_movingpicturewor15newy.txt
Extra 00000

Abstract
Tim Grogan, a bricklayer in Chicago, lives in bachelor's quarters. The widow McGee, a neighbor on the floor above, frequently drops in to help tidy up or to bring him a pot of jam or some little present. Grogan sees her designs, but though he appreciates her good qualities, he has been too long used to his freedom to give it up. A gang of blackmailers and kidnappers, headed by one Phil Covington, abduct millionaire L'gard's little daughter, Pearl, while in the park with her maid. Fearing detection, they plan to flee with the child to Chicago. While Covington goes off with Burke to put their purpose in execution, Ihey leave Pearl in charge of Sanford. Sanford yields to his besetting weakness and gets drunk. Pearl is frightened and runs away from him and is picked up by the good-natured Grogan and taken to his home, where, with the help of Mrs. McGee, he tends and cares for her; but the care of the child brings Mrs. McGee very much closer to him. The kidnappers discover the whereabouts of the child and try to take her from Grogan, who defends her and the tables are turned on the kidnappers by the arrival of L'gard and the detectives. L'gard thanks Grogan for his kindness and Pearl promises to come and see him. Left alone, he feels the loss of the child. Mrs. McGee makes him a leap-year sort of proposal and he decides he will marry her and they will spend the evening of life together.

Date Added 5/4/2015, 6:01:11 AM
Modified 5/4/2015, 6:01:45 AM

• Timing Cupid

Type Film
Date 1914
Loc. in Archive MPW_1914_01-03_movingpicturewor19newy.txt
Supported by an old uncle, Leslie Horton, a young bachelor living in luxury and indolence, is thought to be making good use of his time until the uncle surprises him and his friends by a friendly call during which he discovers the remains of a hastily removed game of poker. Thinking that the only way to make Leslie settle down and become of some value to the world, will be for him to marry, he angrily gives him just one month in which to select a wife of whom he will approve. Leslie is unsuccessful with the fair sex until one day, he finds a purse which he hastens to return to the owner, Grace Warner, with whom he falls in love. While calling upon Grace he is kept waiting so long that he finally falls asleep. She finds him comfortably sleeping and sends the Swedish maid for an alarm clock, setting it for 5.30, and placing it near his head. Leslie is awakened by the alarm and is horrified when he sees the time, thinking he has slept there all night. He rushes out, meeting Lena, the maid, to whom he makes desperate love, as the time given him to find a wife is about up and he must meet the requirements in order to get his allowance. He introduces the maid to his uncle, who becomes disgusted with Leslie's choice of a wife. Leslie returns to Grace's home, and after a stormy meeting with that young lady, he tells her the "circumstances. She decides to help him. Grace is introduced to uncle, but too late, as the month's time is up. She attracts the old man in spite of himself. She walks about the room as though straightening things up, and she takes the opportunity to wind the clock and set it back to 11.55. Uncle's attention is called to the clock, he nods in approval, and the day is saved for Leslie.

In these days of the high cost of living, the cost of "tip- ping" Is a matter of moment worthy the consideration of the legislative bodies of the country. In the one-reel American "Beauty" comedy entitled "Tips" no one overlooks the Innocent old bachelor who pays a visit to the city in search of an inheritance, only to discover when all of his money has gone for tips, that he is the wrong man and some one else comes into the estate. This entertaining, laugh-creating comedy, in which Orral Humphrey has the leading role, is to be released on the Mutual program March 19.

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This, the last picture made by the pioneer Hepworth company, which has since suspended operations, is quite up to the high standard set by the producers. It is excellent! comedy of a high order, and the J story is exceptionally well told. The whole production marks a great forward step in British comedy film producing, which up to now, with very few exceptions, has been remarkable for its crudity. A young bachelor inherits an annuity of £1,000 a year and a house in Bloomsbury. Under the conditions of the will he is compelled to live in the house. His troubles soon start. He finds his housekeepers a terrible source of trouble. The first has a decided penchant for strong liquors and sees things. The next treats him to constant sentimental vocalism, and with the next he promptly falls in love. He also begins to see things. He indulges in dreams. As a knight in armor, mounted on a donkey which has to be urged forward with the aid of a bunch of carrots dangling from his spear point, he rides to the rescue of his lady love. Finally his exciting adventures are brought to an end by his crashing out of bed to the floor. Henry Edwardes is at his best as the bachelor, and he is ably abetted by Chrissie White. The rest of the company is up to the Hepworth standard. “Tit for Tat” is a big argument that Cecil M. Hepworth and his associates should remain in the business. Gore.

Tom and Jerry — Bachelors

Tom and Jerry are two susceptible benedicts who, although happily married, cannot resist flirting with pretty strangers. When their respective wives leave for a week-end trip, Tom and Jerry planned to entertain Madam De Luxe, a handsome French model. At Jerry's house the two deceivers are just sitting down with their piquant model when their wives, having missed the train, return. To add to the confusion, Madame De Luxe's husband enters the house with the De Luxe baby, and the two husbands try to hide all three outsiders.

Too Many Bachelors

Too Many Bachelors
Two bachelors, Moses and Abe, consider themselves ladykillers and try to charm pretty Peggy, but she scorns them both. They decide to abduct her, and, arriving at the house at the same time, become engaged in an awful fight which continues in a fastly-drawn wagon and ends in the mud, after they tumble over the edge of a cliff.

**• TOO MUCH MARRIED**

**Type** Film

**Date** 1914

**Loc. in Archive** MPW_1914_01-03_movingpicturewor19newy.txt

**Abstract** On the eve of his wedding day, Ganthong Dippell enters into one grand celebration of departing bachelorhood. At his club he takes a bracelet from Tottie Coughdrop, an entertainer, and refuses to return it. On the following morning he awakens at 11:30 o'clock with a severe attack of Katzenjammer. The wedding is to be held at noon and he hurries to get ready. Tottie, however, calls for her bracelet and as he has no recollection of the affair, he denies that he has it. She steals his wedding clothes as security for her bracelet and gets away from the apartment before he notices the theft. The bridegroom, attired in his bathrobe, runs after Tottie and his clothes. He is arrested and released a half dozen times, until he turns up for his wedding in a bathrobe. The wedding guests are thrown into confusion. In his bewilderment, the minister places the hand of the bride's mother-in-law in his and begins the ceremony. At this point in the proceedings Ganthony Dippell loses consciousness.

**Date Added** 5/4/2015, 6:56:17 PM

**Modified** 5/4/2015, 6:56:44 PM

**• To Rent, Furnished**

**Type** Film

**Date** 1915

**Loc. in Archive** 1915_07-12_motography00test_ftrade_MOT.txt

**Distributor** American

**Abstract** Featuring Vivian Rich and Walter Spencer. Kate Proctor and Billie Tilton are in love. Bill procures a marriage license and Kate is angered at his sureness. The Rev. and Mrs. Jones, owner of a pretty bungalow in the mountains, decide to rent their home during their vacation and Kate arranges with Mrs. Jones for the bungalow, while Bill gets it through an agent and after many exciting moments she is sure there is a burglar somewhere around. She locks herself in her bedroom and then Billie enters the house. Later she discovers that it is Billie and begs him to stay with her and protect her against the little girl. She comes across Edward Hart, a gay and dissipated young bachelor, and when a policeman comes up to them she tells him that Ed is her father. After a couple of days Hart adopts the little girl and Sue transforms her adopted father into a better man. When the little girl's mother returns she cannot find her daughter, but eventually locates her and takes her away from the bachelor. A
few days later the man comes to call on Sue and her mother and the little girl says "Daddy, when are you coming to stay with us?" He tells her it is up to her mother and proposes that they come to stay with him, and mother consents.

**TRAFFIC IN BABIES**

Type: Film  
Date: 1914  
Loc. in Archive: MPW_1914_10-12_movingpicturewor22newy.txt  
Extra: 00000

Abstract: Jack Hardy, a wealthy young bachelor, loves Ann Harris, daughter of a banker. He is proposing to her when a note arrives from her father, saying he is to be arrested for embezzling and has committed suicide rather than face the disgrace. Ann sends Jack away and takes a position as nurse in a family going to Europe, rather than have her lover burdened with the shadow of her father's act. Two years elapse. Fate picks Katie O'Brien to bring the lovers together. Katie, whose mother is a washwoman, tends the baby in the street. While she is in the residential section she meets a pretty but weary looking nurse girl, tending a baby boy. The nursegirl admits that she doesn't like caring for the baby. Katie remembers. Later, Katie's charge is saved from drowning in a sewer ditch by a strange young man. This young man playfully offers to buy the baby for fifty cents. Katie refuses, but says she knows where she can get a baby for him. The young man gives her fifty cents. Katie, watching her chance, manages to carry off the baby which Ann has charge of. She deposits the infant in the young man's apartment and departs to buy a kewpie doll. Jack, for he is the strange young man, returns from his walk and is much amused to find the baby. The valet has awakened and is much disturbed. After a romp with it, Jack reports the affair to the police. It is when Ann comes to identify the lost baby that she meets her former sweetheart. Incidentally Ann decides she doesn't want to hide any longer and is quite willing to become Jack's wife.

**Trapping the Bachelor**

Type: Film  
Date: 1916  
Loc. in Archive: 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt  
Distributor: Kalem  
Extra: 00000

Abstract: An Ethel Teare comedy which is far better than all previous releases featuring this attractive comedienne. In fact "Trapping the Bachelor" can take its place with the few good comedies of the week, and there are many poor ones. The plot is the strong point, it being cleverly worked out and produced. Victor Rottman, Jack MacDermott and Mrs. Davenport support Miss Teare.

Genre: comedy
**Trouble for Four**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_10-12_motography162elec_ftrade_MOT.txt
- **Distributor**: Vitagraph

**Abstract**

Florence Walters, a newlywed, raves about her ideal husband to the Widow Hartley and the widow tells her that all men are true, until you ' find them out. Florence is indignant and the widow suggests putting Harry to the test. The widow writes a note to Harry asking him to dine with her that evening at the Hotel Norman. Harry meets a bachelor friend on the way and Bobby begs to keep the appointment. The widow, having never seen Harry, thinks that Bobby is he and after dining with him she makes her getaway, leaving Bobby to foot the bills. He discovers that he left his money in his other suit and calls up Harry to get him out of the trouble. The widow tells Florence that she dined with her husband and Florence leaves and returns to her mother's. Bobby calls on the widow and makes violent love to her and she tells him he ought to be ashamed of himself, has he no consideration for the little woman in the next room. Just at this moment Harry appears on the scene and Florence also returns with her mother. Finally everything is straightened out and all ends happily.

**TROUBLE FOR FOUR**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: MPW_1916_10-12_movingpicturew30newy

**Abstract**

The Walters return from their honeymoon and settle down. Widow Hartley visits Florence, who raves about her husband. The widow tells her all men are true — until you find them out. Florence is indignant and the widow suggests putting Harry, the husband, to a test. She writes a letter asking Harry to meet her at the Hotel Norman that evening. She has never seen Harry. That evening Harry gets the letter and tries to get away to keep the appointment, but Florence pleads so hard he stays home. Bobby Carroll, an old bachelor friend, visits the Walters. Florence sees a good chance to run over to her mother's while the men chat. Harry shows the jolly bachelor the mash note, and Bobby begs to keep the appointment. He goes, meets the widow and they dine together. Feeling she has proved her point the widow slips away from Bobby leaving him to foot the bill. He discovers he left the money in another suit, and pleads
with Harry to come down and help him out. When Florence re-turns, Harry is gone, and the maid tells her he went to the Hotel Norman. When Harry returns home, his wife will not listen to him. Next morning when Harry leaves for his office. Florence is unchanged. Bobby Carroll visits Harry and begs him to help find the widow; he is mad about her. Harry tells him he has troubles of his own, and orders Bobby out. Bobby sees the widow go by In a ma-chine and follows in a taxi. The widow goes to Florence and, of course, breaks the news that she dined with her husband the night be-fore. Florence says she will go home to mother. The widow sees Bobby from the win-dow and says, "Here is your husband, now." Florence does not want to meet her husband, hurries to her room, packs up and goes homo to mother. Bobby makes love to the widow, but she tells him he ought to be ashamed of himself, has he no consideration for that little woman in that room. Puzzled, Bobby exits to look for the woman. Harry returns, and when the widow learns who he is, she faints in his arms. Florence returns with her mother in time to witness this spectacle. She faints. When both women are revived explanations are in order, and everything ends happily.

**TRUE BLUE**

- **Type**: Film
- **Date**: 1922
- **Loc. in Archive**: 1922_universal1516univ_ftrade_UNI.txt
- **Distributor**: Century
- **Extra**: 00000
- **Running Time**: 2

Starring QUEENIE Two-Reel Century Comedy THIS picture opens up with about five hundred feet of nothing but hands playing cards, hands knocking at the door; hands were play-ing cards clear the table of cards, in all a very funny situation. Queenie is the servant and guard-ian of a handsome bachelor. How she takes care of him is very amusing. She makes him go to his sweetheart's home in an anything but sober condi-tion. Queenie sees that the sweet-hearts get to the minister's home to be married before the girl's father catches them.

**Twin Cupids**

- **Type**: Film
- **Date**: 1916
- **Loc. in Archive**: 1916_03-04_motionpicturenew132unse_ftrade_MPN.txt
- **Distributor**: E. and R.?
- **Extra**: 00000

"Twin Cupids" is the E. and R. comedy being made from a scenario by Frances Willy, which features Lillian Brown Leigh-ton and the chimpanzees. Napoleon and Sally. A love affair between a widow and a bachelor is partially broken off because of the bachelor's liking for
strange pets and his purchase of the two chimps. Finally the chimps bring about a reconciliation, and the picture will fade out with Napoleon and Sally as the twin cupids au natural.

• TWO AFTER ONE

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<td>Loc. in Archive</td>
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This is a Broadway Comedy starring Billy West. There is nothing unusual about it except the introduction of a rubber foot-ball flask which should be patented. The tale is that of a young man who gazes a few times too often upon the flowing bowl during a bachelor party given to celebrate his wedding next day. A lot of slap stick stunts are pulled on the semi-in-ebriate, who in turn does the usual things that will at times cause certain types of audiences to laugh.

Abstract
His friend, the villain, takes advantage of the condition of the bridegroom-to-be and endeavors to inveigle the gal into the holy bonds. But our simple hero sobers up sufficiently to dash off with bride and minister in the time-honored flivver. After the minister says the fatal words standing on the rear of the run-about, one of the new-lyweds steps on the gas and he does a back-flip to terra-firma. Then the pair mort on to meet their just matrimonial deserts. It will take a very youthful mind to get a giggle out of "Two After One"

• Two Christmas Tides

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<tr>
<td>Date</td>
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<td>Extra</td>
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The first scene of this pretty Christmas story shows two rival suitors for the hand of a young lady. She loves the one, but the other is wealthy and she chooses the wealth, while the rejected one, with his faith in woman shattered, remains a bachelor, prosperous but alone. Ten years later. A bare and poverty-stricken home. The rich man having died and left no provision for his widow, she supports herself and her children by taking in washing. It is Christmas Eve and out of their window the children are wistfully watching the decorating of a Christmas tree in the window of a well-to-do neighbor. The poor mother sighs as she realizes that her loved ones cannot enjoy such pleasures as she and the little boy goes out to deliver her work. The little girl, left alone again, goes to the window and watches the preparations across the road and as they pull down the curtain, shutting off her view she, wit!: childish simplicity, writes a postal card to Santa Claus: "Dear Santa: Please don't forget Bobby and me. Mamma is a widow and has no money. We live at 76 Wilson street on the top floor. "MARIE TRIMLOW." She goes out to mail the card, but finds that she is too small to reach the letter box and asks a passing gentleman...
to oblige. He becomes interested and looking at the card recognizes the name of the woman he loved and lost. Asking the girl a few questions he tells her that Santa will surely not forget. It is Christmas. A tiny plant on the table is all the tree that Mrs. Trimlow and her children can have. A knock at the door. Bobby opens and starts back in wonder as a really and truly Santa enters laden with all kinds of presents. After he has distributed the gifts and the children are spreading them out he pulls off his mask and reveals himself. It does not take long for Mrs. Trimlow to yield to his entreaty, and a more happy Christmas party it would be hard to find.

• TWO LITTLE IMPS

- Jane and Katharine are the sweetest young-s ters in the world—in their mother's eyes. The family is summering at a seaside resort when mamma is called to town for a week. Not wishing to interrupt her darling's good time she has her young bachelor brother come to the hotel to take care of the children until she re-turns. "Billy" Parke undertakes the job. On the way to the resort he meets Betty Murray. It is a case of love at first sight. Betty and he are bound for the same hotel. Hilly would have enjoyed the bus ride from the station to the hotel with Betty if his nieces hadn't entered, recognized him and made them- selves at home on his lap after being drenched when they drove an electric wheel chair into the surf. He has to neglect Betty on reaching the hotel to get the youngsters dry clothing and clean them up. Soon after her arrival at the hotel Betty and her father enter the dining room at the same time Billy and Katherine appear. Katherine had previously met Mr. Murray and introduces Uncle Billy to Mr. Murray and Betty. They are mating when Jane, who had been left in her room asleep, appears in an exceedingly brief costume on the trail of something to eat. Billy grabs her and bundles her hack up stairs. Jane and Katherine keep the hotel in a tur-moil. Every time Billy tries to advance his suit for Eetty is an opportunity for a new es-capade by the youngsters. On one of her trips about the resort Katherine comes upon Bob Murray, the son of Mr. Murray, who had been cast out by his father for forging a check. Bob is in a bad way when Katherine finds him. The little girl's motherly attentions awake the deadened manliness in him and Bob promises her to go straight and get his father's for-giveness. Meantime Mr. Murray confides in Katherine his great sorrow. Katherine asks him why he doesn't ask his prodigal son to return, to which the elderly man replies, that he would if he could find the boy. Katherine promises to help him. A few nights later two crooks with whom Bob was connected plan to rob the Murray apart- ment in the hotel. Bob, though not knowing his pals were planning to rob his father, tries to quit the job, but is finally prevailed upon to undertake it. The first thing the boy's flashlight hits on entering the apartment is a picture of his dead mother. He refuses to go farther and telephones to the hotel desk ask-ing for help just as one of the crooks fells him. The thieves flee from the room just as Mr. Murray enters and finds his son. They take refuge in Jane's room. Recognizing the men as crooks she slips from bed and hides in a bureau drawer. Uncle Billy enters, grap-n'es with the men and is being overcome when Jane hits one of the robbers on the head with an iron. Billy soon quiets the other. The racket attracts Mr. Murray and hotel attendants, who arrest the crooks. After the excitement subsides Mr. Murray embraces his son and restores him to his estate; Billy and Betty withdraw and
decide there is no blessedness in being single, and Jane and Katherine watch with mingled pleasure and surprise the outcome of the events in which they were small but important factors.

**Date Added** 8/14/2015, 9:36:07 PM  
**Modified** 8/14/2015, 9:37:27 PM

### Two Overcoats

**Type** Film  
**Date** 1911  
**Loc. in Archive** MPW_1911_01-07_moviwor08chal.txt  
**Extra** 00000  
The wife of the married man finds a letter in the pocket signed N’orah, and his troubles begin. The bachelor's sweetheart finds a letter signed "your dear wife," and speaking of the children.

**Abstract** Trouble sits on his doorstep. They happen to enter the same saloon to drown their troubles. There the matter is adjusted and the wife and sweetheart are afterward convinced that no duplicity exists.

**Date Added** 5/3/2015, 6:26:53 PM  
**Modified** 5/3/2015, 6:27:21 PM

### Two Smiths and a Haff

**Type** Film  
**Date** 1916  
**Loc. in Archive** 1916_04-06_motography152elec_ftrade_MOT.txt  
**Distributor** Lubin  
**Extra** 00000  
Haff permits her parents to select a husband for her and they select John Smith, son of prominent but rather poor people and Betta consents to an engagement on account of his social position. Her brother, Haffen Haff, comes home from the East and brings with him Jack Smith, his chum and business partner. A few evenings before the wedding Betta receives a call from Eva True, who tells her that John had been engaged to her, but jilted her to marry her.

**Abstract** Betta. Betta enraged tries to break her engagement, but is dissuaded from her purpose by the elders of the family. John gives a bachelor dinner the night before the wedding and the proceedings are so hilarious that the police are called in and all are arrested. Betta when she hears of the affair determines that the wedding shall not take place, but Haffen suggested that everything aimed at by Betta’s marriage could be attained if Jack were to take the place of the other bridegroom and he does.

**Date Added** 5/2/2015, 11:44:01 AM  
**Modified** 5/2/2015, 11:44:44 AM

### Two Too Many
Barney Webster enters his bachelor apartments the morning after the ball, with his head swathed in wet toweling?, dark rings under his eyes and other evidences to amplify the fact that he has a severe headache as a result of the gay time the night before. He gets a look at himself first, which staggars him. and his butler brings him a note which sends him back into his easy chair for the count. The note tells the volume: "Surprised to see what a fool you made of yourself at the ball last night. Too much champagne. Do you know that you proposed marriage to Annabel Knight and then to Dorothy Armfield? You cannot marry both." Then follows a series of dissolves, showing Barney's double courtship under the heavy influence, brought about by "the imprisoned smiles of France." This series of revelations quite sober the enterprising club man and he gathers" himself together with a view of breaking with Dorothy, as the lesser love. He goes to call with this philan-thropic intent and is about to state his case when Dorothy calls at Annabel's and he takes refuge behind the couch, which close quarters leaves him cramped. He crawls behind the heavy window draperies and manages to come down the fire escape. The janitor takes him for a burglar and his dress-suit suffers from the rough handling he experiences. He is hardly cleaned up from this adventure before Harold and his fiancée, Dorothy, accompanied by Annabel, call at the ex-dashing Barney's apartment. His man, Tames, tells them he is not at home, but they insist upon remaining. Barney, hearing the colloquy at the door, takes refuge in a box-couch. His impertinent visitors invade the apartment and seat themselves upon the couch. Annabel and Dorothy have a mock quarrel as to which shall really marry him. Between fright and perspiration, poor Barney has a swelter of it. Until they considerately lift up the top of the couch and Dorothy passes in a formidable looking document, which is a marriage license for him to fill out. This appears to relieve his anxiety and gratifies Dorothy, who is evidently an associate member of the progressive suffragettes.

TWO WEEKS

Five-part comedy-drama; First National. Directed by S. A. Franklin. Published in January. OPINION : Conway Tearle and Constance Talmadge are ideal working companions. The gentleman's careful reserve and the lady's frank abandon, first contrasted with great success in "A Virtuous Vamp," work together for completely satisfying entertainment in the present publication. The story of the photoplay under dis-cussion, which originally appeared in book form as "At the Barn," under Anthony Wharton's signature, is an intriguing, mildly daring recital of a better class chorus girl's romance. As a story it is engaging, pleasant enter-tainment. As a vehicle for Miss Talmadge, whose popularity is second to none, it is some- thing more than that. All stories, when so picturized, must be considered less as stories than as expressional mediums. This one is admirably qualified for the purpose to which it has been put. In the supporting cast, upon which depends a great deal of the story telling, George Fawcett, Templar Saxe and Reginald Mason perform creditably. A trio of clever workmen, each scores a clean-
cut, individual success. Sydney A. Franklin's direction is of the logical, business-like school. It is not brilliant. The man's work does not dominate the photoplay. It does deliver that photoplay in understandable, coherent form, permitting each actor and the cast as a whole to annex such honors as they merit. Exhibitors who used "A Virtuous Vamp" know the box office value of the star. This production is wholly in keeping with that great success. SYNOPSIS: Lillums Blair, chorus girl, seeks stardom. Upon his assurance that his motives are the best, she accepts the monetary and influential aid of Reginald Clonbarry, a spender. Upon a trip to the country he becomes intoxicated and discloses his real intentions, whereupon Lillums finds refuge at "The Barn," the country home of Kenneth Maxwell, author; Jimby Lewis, dramatic Constance Talmadge in five scenes from "Two Weeks," adapted from Anthony Wharton's play "At the Barn." It pictures a Broadway chorus girl's adventures with three bachelors. Conway Tearle appears to advantage in Miss Talmadge's support, critic, and Billy Crane. Here she accepts the invitation of Maxwell to stay two weeks, an invitation offered to save her from embarrassment at the hands of Clonberry. The three men are captivated by their pretty visitor during her stay, Maxwell, avowed woman hater, falling in love with her and refusing to admit it. How the return of Clonbarry brings about his declaration of love and the happy ending is interestingly told in the last reel, a well executed and altogether satisfactory culmination to an interest- ing story.

TWO WHITE ROSES

Type Film
Date 1911
Loc. in Archive MPW_1911_07-09_moviwor09chal.txt
Extra 00000

Major Abbott, a well-to-do old bachelor, while endeavoring to sew on a button one day, was chided by his nephew, a prosperous young chap of twenty, for not having a wife to attend to such matters and otherwise adding to the comforts of a home. His words appeal strongly to the major who, being rather tired of single life, resolves mentally to take unto himself a wife, but where, oh where can he find his ideal? An idea strikes him and without apprising the young man of his intention, he inserts a "personal" in the morning Gazette to some agreeable home-loving woman wishing to marry. The next day he receives a response from a most charming and estimable spinster whose niece, by the way, happens to be the sweetheart of the major's young nephew. After some confidential correspondence, a meeting is arranged, but never having seen each other they agree to wear a white rose as a mark of identification. The precautions and mysterious manner in which they carry on their correspondence arouses the curiosity and apprehension of the spinster's niece and the major's nephew to such an extent that they follow them to the place of meeting, but not without some amusing complications. The spinster is the first to arrive at the place of appointment. Being somewhat timid and nervous, she drops her rose unawares, which a few moments later is picked up by her niece, who is in close pursuit. The major arriving a moment later and seeing the young lady with a white rose, mistakes her for the one whom he expects to meet and is soundly rebuked for daring to address her. He tries to explain the mark of identity when he discovers the loss of his rose, which is found by his nephew, who meets the spinster, where another case of mistaken identity occurs, after which all four meet. Complications are then happily straightened out, resulting in a double wedding.
• UNCLE CRUSTY

Type: Film  
Date: 1915  
Loc. in Archive: MPW_1915_01-03_movingpicturewor23newy.txt  
Extra: 00000

Abstract: (Produced in co-operation with the National Kindergarten Association — Jan 2). — Edward "Van Nest was a wealthy bachelor, who, having been disappointed in love in his younger days, had renounced men, women and children alike, and whose only companions were a valet and a bad disposition. On account of the latter, and his dislike for children, he had earned the appellation of "Uncle Crusty." Crusty had a brother, William "Van Nest, who was a widower with one child, Willie, a boy about four years old. When the war broke out, Willie's father, who was living in Antwerp, decided to send him to America to put him under Crusty's care, and although Crusty's dislike for children was strong, he loved his brother, and therefore made up his mind to put up with Willie, who arrived at his home in due time. Willie was a lovable little youngster who tried to make friends with everyone he met.

Date Added: 5/4/2015, 7:57:13 PM  
Modified: 5/4/2015, 7:57:39 PM

• UNCLE'S LITTLE ONES

Type: Film  
Date: 1916  
Loc. in Archive: MPW_1916_06_moviewor28chal.txt  
Extra: 00000

Abstract: The Widow Bill mgs is in despair over her bridge debts when she receives a communication from her uncle: lawyers stating the death of the old man and the fact that she will give them the mother. She is de-lighted with the chance and telegraphs her acceptance of the conditions. She tries the chimney-lil-afternoon, they arrive — with the keeper. Uncle's "little ones" panzees, Nap and Sallie, anclings finds she has her hands in. She tries to keep the knowledge of tin little ones from her society acquaintances, particu-larly from a wealthy bachelor, Mr. Richman, in whose wealth she sees an escape from the ridiculous chimpanzees. Her efforts to keep her suitor from a glimpse of the chimps lead to subterfuge after subterfuge and finally be-come almost an obsession with her. Mr. Rich-man begins to think that her mind is affected. She gets up and closes doors with the utmost haste, and no reason whatever, and one after noon, just as the proposal is about to "hap- pen," the hammock in which the lovers are seated falls and an examination shows a clean knife cut in the rope, which the widow is un-able to explain. These things prey upon Mr. Richman to such an extent that he almost gives up the widow, especially as he thinks that he has seen huge and terrible monkeys upon the place on sev-eral occasions. But the widow is determined and finally when he complains that he sees the chimps, she hurries him away to her friend, a physician, with whom she has made an arrangement. The doctor advises Mr. Rich-man to marry and settle down, as he is a "very nervous man." Mr. Richman decides to take his advice and goes to propose. The wedding ceremony is performed imme-diately, as the widow takes fate steps in and ; chances, but be said' the monkeys are seen
through the draperies demolishing the wedding meal. The sight so terrifies Mr. Richman, who is at last certain that he sees realities, that he runs from the widow, who realizes, in despair, that the chimps are now "the only hope."

**Uncle's Namesake**

- **Type**: Film
- **Date**: 1913
- **Loc. in Archive**: MPW_1913_10-12_movingpicturewor18newy.txt
- **Extra**: 00000

The young business man, who lived in a suburban town near New York was not wealthy himself, but had ex-pectations in the shape of a wealthy elder brother, who lived in England. This brother wrote that if the American's first child was a twy, and was named after btni, he, the wealthy bachelor uncle, would gladly send $5,000 and make his namesake bis heir. As matters turned out. the American's "first child" was twins and both of them girls, but being resourceful, the happy father cabled his brother, whose name was John Henry Carson, that the twins were boys and he had managed to name both of them after the wealthy bachelor, by calling one Tobn, and the other Henry. He got the $10,000 he asked for, and for years his deception was not discovered, as the ocean divided the two brothers. Then one day the brother in England was enlightened and he determined upon a novel revenge, and sent word that he was coming to America to see bis heirs, and what he had ex-pected, happened. The parents to hide the secret, dressed the little girls up as boys and the uncle had a high old time teaching them how to box, play baseball and indulge in other rough sports that boys enjoy. They were such nice little girls, however, that uncle could not really he harsh with them, and in the end they won bis love, and be admitted that he was glad after all that his namesakes were little girls instead of rough and rude little boys.

**UNDER THE MASK OF HONESTY**

- **Type**: Film
- **Date**: 1914
- **Loc. in Archive**: MPW_1914_04-06_movingpicturewor20newy.txt
- **Extra**: 00000

When Robert, the son of a wealthy banker, meets a young woman on the tennis courts of the Grand Hotel, and is first at her side when she trips and sprains her ankle, he does the most natural thing a young bachelor could do — falls in love with her. It is well known to the police that Robert's father is in league with a desperate band of crooks, captained by the Jack of Spades, but they have never been able to get sufficient evi-dence for his arrest and conviction. Into his father's home, furnished with ill-gotten gains, Robert brings his charming young bride. Shortly afterwards he leaves for the African diamond fields to superintend the construction of a new railroad. Robert's father dies of apoplexy and Hesperia takes charge of the bank's affairs.
The Jack of Spades calls upon her and demands that she continue negotiations with him. From this time on exciting events are reeled off with rapidity, poor Hesperia, determined to save the good name of her husband, Robert, and the rather soiled reputation of her dead father-in-law, meets the Jack of Spades and submits to his blackmailing demands. Robert returns from Africa and finding his wife acting strangely, follows and confronts her in the secret rendezvous where she has gone to confer with the Jack of Spades. In a tragic scene, after the desperado has explained matters satisfactorily, Robert forgives Hesperia, and ceding the tainted money to the Jack of Spades, leaves with her for South Africa to start life anew.

- **UNTO THOSE WHO SIN**

  **Type**  
  Film

  **Date**  
  1916

  **Loc. in Archive**  
  MPW_1916_01-03-movingpicturewor27newy.txt

  **Extra**  
  00000

  **Running Time**  
  5

  The cast: Nadia (Fritzi Brunette); Pierre Duprez (Al D. Filson); Mme. Duprez (Lillian Hayward); Mabel (Marion Warner); Stokes (Edw. J. Piel); Ashton (Earle Foxe); Phillip Morton (George Larkin); Amos Lawlor (Wm. Sheerer); Jules Villars (George Hernandez); Isobel (Louise Sothern). Directed by Will-iam Robert Daly. Written by James Oliver Curwood. Nadia, a poorly-paid stenographer, works in offices adjoining those where Mabel, her girl chum is employed. Nadia wears shabby cloth- ing. Mabel is resplendent in beautiful gar- ments. Nadia's father, a drunkard, forces the pay envelope from her hand, and the mother resorts with other men. "What's the use," says Nadia, when she is forced to contribute to satisfy her father's appetite for liquor, and sees her mother flaunt her shame. And so she listens to the urgings of Mabel that she be- come one to a party of four at Mabel's luxuri- ous home. That night when Nadia leaves the office she goes to Mabel's flat, dons Mabel's finery and there meets Ashton, a wealthy rounder. She tastes liquor for the first time; wears a fine gown for the first time and dines for the first time in a questionable cabaret. In natural consequence, Nadia leaves her home and becomes a friend of Ashton. As time passes, Nadia learns the power of her beauty, and as Ashton's health declines, she schemes to secure his riches. She finally in- duces Ashton to purchase her a fine home. Stricken with heart disease, the man dies. A month later Nadia closes her beautiful town house and repairs to a fashionable seaside re- sort where she meets Amos Lawlor and Jules Villars, wealthy bachelors. She also meets Phillip Morton, a young business man, who is in love with Isobel Warren. Nadia, when she meets Philip, meets the first man she has ever loved. Phillip's infatuation for Nadia grows, and when the siren finally resolves to leave the seashore Phillip follows her, emulating the ex- ample of the two aged suitors, Lawlor and Villars. At Nadia's town house, the woman Is puzzled as to what method to use to keep secret from Phillip Morton, the admiration so openly shown for her by the two aged suitors. The woman Is torn betwixt the love of gold as typi- fied by the two old men and the passionate love she holds for Phillip. She carefully hides from Phillip the fact that she is anything but pure and innocent. What shall she do? Shall she be satisfied as the wife of Phillip with but his love? One day the question Is settled. Nadia discards Villars and submits to the attentions of Law- lor, who has the most money. Nadia plots to keep Lawlor and Phillip Morton, both constant callers at her home, from meeting one another. Phillip arrives unannounced one day and dis- covers Nadia in the arms of another. Then it is that he spurns the woman, and later wooes and wins Isobel Warren. Nadia, answering the lure of gold, marries...
Lawlor, but she never forgets her passion for Phillip. As time passes, Phillip Morton is ordered to South America. When Nadia reads in a newspaper of Morton's intended journey, she compels her aged husband to take her there. In South America Phillip Morton and Nadia meet again. Morton has long since lost all his infatuation for the siren, a fact which causes Nadia to long more passionately for the love of the man whom she has sacrificed for the lure of gold. Desperately the woman hits upon a scheme. She writes Phillip a note asking him to call at the hotel. Before his arrival Nadia garbs herself voluptuously. When Phillip, enticed by a subterfuge, enters Nadia's private apartments in the hotel, she exerts every woman's wile to win him to her. But she is unsuccessful in winning him. However, she does not give up and conceives an idea that Phillip Morton may be tempted to divorce his wife and marry her should her aged husband die. The woman entices her aged husband to the top of a cliff, where she pushes him off, intending that he meet his death that way. Un- known to Nadia Lawlor is rescued by a beach-comber. The old man, burning with the desire for vengeance, begins his slow and painful climb up the cliff side. Phillip, walking along the cliff, again encounters Nadia. Again the woman pleads with him. Her flushed face with its uncanny beauty presses close to Phillip. He again spurns the woman and turns away. Nadia stands wondering there at the brink of the precipice. She finally realizes that her life has been in vain. She turns to leave the place. As she turns, she encounters the form of her aged husband. In quavering tones the old man accuses his wife of attempting to murder him. In a last desperate attempt to shut out the horrid spectacle from her sight and mind, Nadia again shoves the doddering old man to his death. He falls, but as he does so, he clutches Nadia's hair with his hands, and she, too, is dragged over the precipice and falls with Lawlor to death on the rocks below.

**Up and Down — Danger of Doris Series**

**Type** Film  
**Date** 1917  
**Loc. in Archive** 1917_01-06_motography17elec_ftrade_MOT.txt  
**Extra** 00000  
**Abstract** Doris appears from a basket of flowers at Bob's farewell bachelor dinner, shocking those present, breaks her engagement with Bob and escapes down the fire-escape. She goes into a room below, where she is captured by four conspirators. Bob frees her and they escape to the roof, where their thrills begin. First they take to the wires, then hand over hand down a rope, on a ride to the sky in a coal bucket, then hanging to a police boat. Finally the conspirators are captured and Bob receives a wet kiss, and the engagement is on again.

**UP AND DOWN THE LADDER**

**Type** Film  
**Date** 1913  
**Loc. in Archive** MPW_1913_04-06_movingpicturewor16newy.txt
Abstract

Absorbed in his books, Mr. Stoddard, a bachelor book-lover, is interrupted by his servant, who brings him a small package. Opening it, Stoddard finds that it is a rare edition sent him by one of his nephews. The man-servant turns to dust the room but in doing so knocks down a valuable bust of Shakespeare, breaking it in pieces. Indignant at his carelessness, his master picks up the paper and looks through the "Want Ads." determined to get a housekeeper whom he can trust. He answers the advertisement of Luella Pears, saying that she need not come unless she is forty-five years old. When she gets his letter, Luella, who is only eighteen and who is desperately In need of a situation, decides to make up as an older woman and take the job. She arrives at the house the next morning just as the Professor Is trying to glue the pieces of the broken statue together. He gets his hands all covered with the glue and makes an awful mess in the room. When she shakes hands with him their hands stick together and after they have broken apart, much to his disgust, she begins to tidy up his den. Stoddard does not wish to be in the dust of the tidying process and leaves the house to spend a week in Washington. As soon as he has gone, she lets down her hair and he sees her as a young girl, when he retums in search of a forgotten umbrella. He immediately falls in love with her and she makes him help her in putting things straight. making him get down the books from the upper shelves. Forgetting his customary reserve. Stoddard lets convention fly to the winds and takes her in his arms while they are up the ladder. After a lingering kiss, he proposes to her and she accepts him. Stoddard makes an admirable husband and an adoring father to the group of children that soon spring up to fill the home of this happily mated couple.

Date Added 5/4/2015, 6:28:14 AM
Modified 5/4/2015, 6:28:35 AM

• USEFUL PRESENT FOR A CHILD.

Type Film
Date 1908
Loc. in Archive MPW_1908_04_MPW02-1908-04.txt
Extra 00000

Having been Invited by his married friend to stay over Sunday at their country place, an aged gentleman thinks it his duty to bring the young child of the bouse a present, and as be is a bachelor and does not understand ranch about young boys or toys, be goes to the nearest shop and pays for the first article that strikes his eye. Departing wltb bis acquisition, he is next seen arriving at bis friend's residence and banding the delighted young boy his gift, a complete set of tools. The older people go Into the garden, and our young scapegrace being left alone with his car- penter's outfit, tries his hammer on the first handy object, the top hat of our generous guest. The bat Is smashed, and the boy rushes gleefully away into the kitchen, bound for more vandalism. He- tatea a frying pan and wltb big nails be hammers big holes through the bottom, thus transforming.It into a sieve. Frora the kitchen to the dining room be wonders, and seeing the beautiful mahogany table, thinks be will try his new plane, and bis tool evidently works very well, for be is soon een oarrennded with shavings. Disturbed by some noise, be goes to the mrUnz-room for safety, where he cawo the legs of the chair half-way through; goes further, to his mother's bedroom, cots a hole in the floor; and at last, tired, takes a rest. In the meantime Monsieur and Madame and thelr friend have fin- ished admiring the premises, and on entering the house they notice the damage done to the «Ilk hit All furious at the young boy's doings, tber £ after him, but in every room they come to ton find new signs of his deviltry, for upon seatlcs themselves on the drawing-room chairs, tberB three fall over, the furniture having given war The servant man, entering the lady's chamber fSi through the floor on bis sprawling masters'- aid thus from one surprise to another tbev go m until they come to where Mr. Son is resting hh
wiry limbs. They all grab bold and give bun sound thrashing, and taking away the unlucky creature, throw the tool outfit into the street.

**VENUS AND THE CAT**

- **Type**: Film
- **Date**: 1921
- **Loc. in Archive**: 1921_09-11_exhibitorstrade00newy_ftrade_ETR.txt
- **Distributor**: Pathe
- **Extra**: 00000

"And the cat came back" would be a good title for this animated cartoon. For the family cat shows some astonishing recuperative powers. She is thrown into a well, but returns through the kitchen faucet. Then her bewhiskered old bachelor owner puts her in a safe and throws her again in the well — but she gets back, little worse for the adventure. Finally Pussy is transformed by some miraculous power into a woman and marries the bachelor. But one day as she sits knitting, a mouse happens along and the "wife," forgetting her identity, starts in pursuit. She is transformed, this time into a cat again and everybody is satisfied. This is one of the best of Terry's output and would go well in almost any house.

**Waifs of the Sea**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_07-12_motography00test_ftrade_MOT.txt
- **Distributor**: Edison
- **Extra**: 00000

Cast includes Richard Tucker and Grace Williams. This drama plays in a fishing village. Two children are washed ashore. A bachelor adopts the boy and Hiram and his wife adopt the girl. Years later the waifs announce that they have become engaged. A jealous youth whose father has taken some papers from the dead man who was washed ashore at the same time, claims that they cannot marry as they are brother and sister. Jack asks him for proof. A fight ensues and by accident Jack finds the papers, which explain that he and Jill are not brother and sister.

**WANTED, A BABY**

- **Type**: Film
Jerry Singleton finds single life a blessing, but not profitable, as his mother has left a will providing that he is to be married and must have a family by April 10th, 1912, before he could receive the balance of her fortune. Jerry, who is living comfortably on what he has previously received, forgot about the condition of the will, until he receives a letter from his uncle, calling his attention to the fact, and further saying that he will call on him, to give him the balance of the fortune, and that he is also anxious to see the wife and family. Jerry being a bachelor, finds it necessary to have a wife and baby quick. He appeals to the butler to get him a wife and baby, but the butler refuses. As a last resort, he appeals to Nellie, the slavey, who at first refuses, then for a liberal bribe consents. Jerry takes her to the attic where his mother's clothes are stored and fits her up with suitable garments. Barry, the butler, also decides to help his master. He goes to the attic and dresses up as a woman. The uncle arrives. Jerry pretends to be glad to see him, but will not allow him to remove his hat or coat, insisting that he be shown around the grounds. Finally uncle insists upon seeing the wife and family. Jerry says he will call them. When Barry, the butler, enters dressed as a woman, the uncle mistakes him for Jerry's wife and insists upon embracing him (or her). Jerry enters and finds Barry (the butler), fondly caressing the uncle, telling him that she is not his wife, but that she is. Nell enters, declaring herself as Jerry's wife, and that Barry is her mother and Jerry's mother-in-law. The uncle insists upon seeing the baby. Jerry sends Nell out to get a baby. Barry, thinking he will help the master, also starts out in search of a baby. Jerry, fearing that they might fail him, starts out in search of one. Nell meets a nurse girl and takes the baby. Barry meets a colored nurse with a baby and takes that. Jerry seeing some small boys playing marbles, bribes one to go with him. Then comes an exciting chase by respective parties. They bring in the babies and place them on uncle's lap. When he sees one is a colored baby, he is quite furious at the trick played on him by his nephew, but he is a good sport, gives the fortune to Jerry, who scatters money to the crowd that followed and everybody is happy.

• WANTED: A CHILD

Type Film
Date 1909
Loc.in Archive MPW_1909_07-12_moviewor05chal.txt
Distributor Biograph
Extra 00000

"There was an old woman who lived in a shoe. She had so many children she didn't know what to do." Yet would the aforesaid old lady part with any of those young-sters? Nary a kid. The same with the parents of the brood our picture shows. The father is a laborer, and times being dull, the family strong-box is in an emaciated condition; hence he finds the struggle to feed the eight mouths— a wife and seven— pretty tough. But the worst comes when he finds his work shut down, for the time being, at least. The mother and father are in deep despair when a letter arrives from the bachelor brother as follows: "My Dear Friends— As I grow old and lonely, I sometimes think I would like to have a child that would be like a son or daughter. You are always complaining that you have so many. Well, send one to me,
and I will repay you with a fair sum of money. Your brother, Mark." Here is a splendid chance to lighten their burden, and so they make a round of the little cots on which the young ones are sleeping, with the view of selecting which one they will send. Well, the result is the following note: "Dear Brother Me and my wife have thought over your kind letter. At first we were going to send you all our children, but we find we are too poor to spare one. John "

Length, 29G feet.

**Wanted — A Wife**

- **Type**: Film
- **Date**: 1915
- **Loc. in Archive**: 1915_04-07_motionpicturenew112unse_ftrade_MPN.txt
- **Distributor**: American
- **Abstract**: A bachelor seeking a wife and a young girl seeking a hero meet at a summer resort and find what they are looking for in each other, much to the discomforture of a count who is in love with the girl. This is an interesting comedy drama with beautiful beach scenes and a realistic rescue of a drowning girl. Ed Coxen and Winifred Greenwood are featured.

**WANTED, A WIFE**

- **Type**: Film
- **Date**: 1912
- **Loc. in Archive**: MPW_1912_01-03_movingpicturew11newy.txt
- **Abstract**: Charles Hub bard, a young bachelor, is Left a large legacy by his uncle's death, with a provision that he must marry within thirty days. Twenty-nine days elapse, and not having made a choice he places an advertisement in the papers for a wife who will allow herself to be divorced after the ceremony, offering the sum of $10,000 as an Induce ment. A 'swarm of women besiege him, none of whom he would wish to lead to the altar, even for a momentary ceremony. A lady reporter calls upon him to get the story, and after a brief conversation he suggests that she take up the proposition. Thoughts of her invalid mother prompt her to accept, and the wedding takes place. She receives the f10.0 (K>0 and goes home, while Hubbard makes his way to his bachelor apartments. To his surprise he finds that he has fallen in love with the girl and that he really wants her for his wife. He rushes to the girl's home and finds that she has also fallen in love with him, and after a little persuasion she falls into his arms and receives the blessings of her mother.
**WANTED — A WIFE**

Type: Film  
Date: 1912  
Loc. in Archive: MPW_1912_01-03_movingpicturewor11newy.txt  
Extra: 00000

Tired of leading the lonely bachelor life, Tom resolves to dispose of himself in wedlock, and, having no particular girl of his dreams, advertises for "a pretty wife." Of more than a hundred responses from willing girls, old maids, grass-widows and otherwise, Tom chooses that of an orphan girl, twenty-two years old, signing herself "Mary Smith," and arranges to meet her on the arrival of the express In Range Town. A striped parasol is to be the mark of identification. Unfortunately for Tom, his suddenly voluminous mail arouses the suspicion of the cowboys to the extent that they investigate and discover his secret intent. A dozen heads plot to play a joke on him. They hire an ugly cook to play the part of Mary Smith. Tom engages a bridal suite at the hotel, and in his Sunday best, goes to meet his bride-to-be. His heart beats faster at sight of the striped parasol, but great expectations are quashed on discovery of the ugliness beneath it. Meanwhile the boys have smuggled the real, pretty Mary Smith to the home of one of their married number and left her in care of the wife while they follow the fate of Tom. But Tom has already had enough of his supposed Intended and makes his get-away at the first opportunity. Riding in the woods he meets with the real Mary, who, out for a walk, has sprained her ankle. He carries her to the house and learns the true story. Love is instantaneous and mutual, and the boys return to find the joke turned on themselves.

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Modified: 5/3/2015, 8:53:53 PM

**WHAT HAPPENED TO JONES**

Type: Film  
Date: 1920  
Loc. in Archive: 1920_07-12_filmdailyvolume11314newy_ftrade_FDY.txt  
Extra: 00000

AS A WHOLE Not enough real situations in this new version to cause any special comment. STORY Not an improvement on the original DIRECTION Generally pretty good PHOTOGRAPHY Good LIGHTINGS Always clear CAMERA WORK Satisfactory STAR Good in what he does but hasn't much to do. EXTERIORS Not many. INTERIORS Adequate DETAIL Titles aim at humor CHARACTER OF STORY Jones gets into a heap of complications trying to secure a drink — for a friend. LENGTH OF PRODUCTION 4,539 feet Outside of bringing George Broadhurst's comedy up-to-date by introducing the hardships of prohibition, it isn't obvious that they've made much of an improvement on the original Jones. Bryant Washburn handles the role of Jimmie Jones satisfactorily enough and his personality is as pleasing as ever. Nevertheless, his efforts to secure a drink for an old friend who has married wealth, but is subjected to his wife's various reform ideas isn't enough. The situations aren't especially amusing, probably because they aren't new. The idea of the old maid who engages herself to a man she has not seen, has been done time and again, as has the complication stuff introduced when Jones is forced to pose as Anthony Goodley, eminent reformer. Toward the end they get in some slapstick of the old two-reeler variety, consisting of an all around rough house — throwing eggs, cabbages, etc. This doesn't add to the comedy end of it and is
altogether unnecessary. Generally speaking, "What Happened to Jones" isn't up to the usual standard of farce offered by Bryant Washburn. There aren't any obviously original tricks nor any unusual twists to help it along either. The piece runs along in choppy sequences with a little wallop at romance for a finishing touch. Jimmie Jones, bachelor, starts off bag and baggage (the latter containing two very coveted bottles), to spend a few days with an old pal (Bobbie Brown), who has married a woman much older than himself, wealthy, but a staunch reform worker. Jimmie arrives at Quiet Meadows minus John Barleycorn, the railroad officials having removed it from his luggage. Considerable footage following this discovery is given over to Jimmie and Bobbie's effort to secure a drink. The hunt brings them to an old barn where they are followed by the sheriff and barely escape capture for bootlegging. They seek refuge in Bobbie's home. Mrs. Brown's old maid sister is expecting her husband-to-be, an eminent reformer whom she has never seen. For no apparently good reason, Bobbie suggests that Jimmie impersonate Anthony Goodley, the reformer. The impersonation goes over well enough except that the real Anthony arrives just as Jimmie is getting ready to deliver a speech on the evils of tobacco, at the town hall. Anthony finds himself locked in the bathroom, minus his clothes. In the meantime Jimmie is delivering Anthony's speech which is met with a storm of eggs, cabbages and other such unpleasant missiles and is forced to leave town. He takes with him Mrs. Brown's young sister Cissy, with whom he has fallen in love. In the cast are Margaret Loomis, J. Maurice Foster, Frank Jonasson, Lilian Leighton, Caroline Rankin and Richard Cumings.

**What Love Can Do**

**Type** Film  
**Date** 1916  
**Loc. in Archive** 1916_04-06_motography152elec_ftrade_MOT.txt  
**Distributor** Red Feather  
**Extra** 00000

Adele Farrington, C. N. Hammond and Mina Cunard are featured in this romantic drama, which deals with the life of one Calvert Paige, who, after the death of his wife emigrates to the west leaving his little daughter in care of his sister. He becomes a power in the West and Lil Magill, a newspaper woman, becomes his mistress. Johnnie, his daughter, now a young lady, writes her father that she is coming to visit him and not wishing his bachelor home invaded he writes her to remain with her aunt. At the same time he writes a letter to Lil and then misdirects them. When his daughter receives the letter that should have gone to Lil she begins to understand the woman's relation to her father and determines to see him. She arrives and meets Lil and when her father finds the two together he flies into a rage. Later strike breakers enter Paige's home and when one of them fires at Paige, Lil throws herself in front of him and saves his life. Paige attends Lil during her illness and upon her final recovery he proposes marriage and Lil, feeling that he really loves her and does not offer marriage out of gratitude, clasps him in her arms.

**WHAT'S HIS NAME**
Harvey, the beau of Blakeville, a soda clerk, is very popular with the girls. Harvey marries Nellie, the baker's daughter, against the wishes of Harvey's uncle, a bachelor who is the village photographer. After three years of blissful married life, Nellie meets one of the chorus girls of a visiting show and, through her, joins the chorus. When the show leaves for New York, Nellie, Harvey and Phoebe, their little girl, go with it. During the performance in New York, Nellie makes a big hit and arouses the interest of Fairfax, a millionaire man-about-town. Nellie becomes the star of the play at a big salary. At the manager's suggestion, to keep her husband in the background, she establishes Harvey and Phoebe in a house at Tarrytown, and spends Sundays there. Harvey becomes known as "What's His Name" the husband of Nellie Duluth. In a few years, Nellie becomes the rage of New York and because of Fairfax she rarely comes to see Harvey and Phoebe. Harvey meets Fairfax and becomes jealous of his attentions to Nellie and, while leaving the theater after a short visit, he sees waiters bringing food and wine to her dressing room, and returns later only to find Nellie, Fairfax and a great party of friends hilariously supping. Harvey floursishes a revolver and breaks up the party. After Harvey returns home, Fairfax calls on him and offers him a large sum of money to allow Nellie to secure a divorce. Harvey, enraged, strikes Fairfax, whereupon the latter beat him. The next day Nellie calls and tells Harvey that they are going to marry. They attempt to take Phoebe from him, but fail. Nellie has the furniture removed and turns them out of their home, and leaves for Reno, while Harvey and Phoebe start back to Blakeville, afoot. After several weary months, they arrive there in tatters and are taken in by their uncle, who helps Harvey to a new start. At Blakeville, he is welcomed by all his friends and takes his old job back. Phoebe becomes dangerously ill and Harvey wires Nellie. She has been disillusioned by Fairfax and comes back at once.

When a Man Loves

A bachelor falls in love with a pretty country girl, the daughter of an old friend, but later, when he discovers that she has a lover, he crushes his own sentiments and helps them to elope, carrying them away in his automobile. The father of the girl arrives in time to ratulate the newly wedded couple. The film is interesting because it depicts what actual people would do under similar circumstances.

WHEN A MAN MARRIES
Bachelors are foolish things. They are like spinsters, always making nice sounding rules against marriage until the right man or woman comes along and changes their creed. The particular bachelors obtruding themselves upon the screen in this picture are no exception to the rule, as is evinced by the speech of the teastmaster, who states that whoever marries during the ensuing twelve months must pay for the nest banquet — moved, not needed and carried. Eddie and Lee go afield. They find their right girls and lose their foolishness. They go further than this — they marry. Both boys determine to hide their marriage from the other boys and it so happens that they choose the same hotel upon their honeymoon. They take their girls to their respective rooms and go in search of the bar. Of course, they meet and try and make excuses to get away from each other. They eventually manage this, Lee making a bolt for the elevator and Eddie choosing the fire escape. All would be well but for a new, and, therefore, officious policeman fired with Keal and a desire to run some person in. He sees Eddie — Ha! a burglar caught in the act. He calls upon Eddie to stop, but Eddie has not the time nor the inclination to listen to him. Eddie makes a bolt for the nearest window and gets in. It is room 12, instead of room 10, and moreover, it is the temporary habitation of his friend and Dolly, instead of his own apartment. Lee comes to at the door at the same time and does not quite know what to make of it, as Eddie's explanation that he has made a mistake and likes climbing is rather thin. Louise hears her hub's voice and comes in to find him. The girls are both surprised at the efforts of the boys, not to know them, and their astonishment is increased by the entrance of the policeman through the window. He asks the boys if these are their wives and the boys say "no," at the same time bestowing large winks upon the copper. He is a thick-headed person and without trying to solve their change of front, when they say that the girls are their wives, he promptly runs them in. They are taken to court and the mystery is untangled. The boys are forgiven and they arrange to each pay half of the next banquet, if they fail to fool their bachelor friends.

HENRY WARRING, a middle-aged business man, brings his pretty bride, Eleanora, into the beautiful home he has built and furnished for her. Delightful surprises meet Eleanora at every turn, and in rapture with the bright rosy atmosphere of her new life, she fails to understand a growing disinterest on the part of her husband. The truth is that Warring has found that his business affairs have become involved during his recent absence, and that only the closest application on his part will save him. Harry Lighthall, society idol, bachelor and friend of Warring's, has met Eleanora at the country club and is later given the freedom of the Warring home. Eleanora's pretty winning ways attract him, and taking advantage of Warring's apparent neglect of his wife. Light-hall steps in and under the pretense of comforting her, tries to win her heart. To please his passing fancy he has spurned Mary Bays, an old and true friend,
who when she discovers his fickleness writes to Warring telling him of the attentions which are being pressed upon his girl-bride by Lighthall. Warring's shock at hearing of the infidelity of his friend and the faithlessness of his wife, added to his business troubles nearly unminds him. Momentarily unbalanced, in desperation he contemplates suicide. Having seen Eleanora go away with Lighthall to a brilliant so-cieity masked ball to which he repeatedly refused to go he suddenly changes his mind and follows. Masked, he sees Lighthall take Eleanora, dressed in a Yama-Yama costume, into an ante-room, where he presses his suit but is sternly repulsed. The ball breaks up shortly, and Warring starts to follow the couple home. On the way they unintentionally give him the slip by returning to get a for-gotten cloak. Warring returns, goes to his wife's room full of a determination to end the affair then and there. Eleanora, who has been home all the evening, having sent the maid in her plan; when her husband refused to go. Is dumbfound-ed. There is a scene in the lower hall in which tragedy is about to enter when the door opens and Lighthall and the maid burst into the room. Hesitating a moment, Warring suddenly sees the real situation. Eleanora has been only too true to him and he feels his base-ness in suspecting her. Raising his poor little sobbing fhild-wife from the floor he takes her to him and asks her forgiveness. While Lighthall, caught in his duplicity, leaves the house shamefaced— an outcast.

WHEN A WOMAN LOVES

Abstract
WHEN, as it sometimes happens, Intelligence joins hands with Earnest Effort, results are almost certain. A keen observer has discovered that this rule applies even in the production of motion pictures. The results obtained by the B. A. Rolfe people in introducing Emmy Wehlen to the screen are of the kind which made Intelligence famous, and again recommend it to the favorable notice of the human race. Delightful in her own personality, Emmy Wehlen has been given every assistance in her work, and a finished and charming picture is the consequence. Rare discernment in the selection of locations, the lighting of interiors, and the arrangements of the sets have been supplemented by striking effects, obtained simply by placing the camera where the average director would never think of placing it. An impressive example of this is the rescue scene, where the summer hotel guests, on the balcony in the foreground, watch the overturned canoe and the victims in the water far below, through a perspective of pergolas, foliage, piazzas and shipping. Applied logic and common sense have been used to produce a photograph of living action as truthful as the camera reports everything, unless someone interferes with it, and the picture amply rewards the energy expended on it. To tell the truth, such a production is no more than Emmy Wehlen deserves. Others in the cast to be congratulated are Arthur Ashley, Mrs. Costello, Arlotta De Felice and Frank Whitson. A country girl comes to the city seeking work, in order to care for her aged and ailing mother. She becomes involved with her renegade sister, who is connected with a crowd of card sharps, and the dainty girl is used by them as a decoy. She discovers her true position when she sees one of her com-parisons cheating a victim which she has innocently introduced into the card game, and denounces him. He attacks his victim, and is about to kill
When East Met West in Boston

**Type**  Film
**Date**  1914
**Loc. in Archive**  1914_04-07_motionp09moti_ftrade_MPN.txt
**Distributor**  Edison

Professor Clark is expected to marry Ruth Maitland. The bachelor professor meets and is highly pleased with Jessie, whom he meets in Boston, and his younger brother loves Ruth, so the expected romance does not occur.

When Greek Meets Greek

**Type**  Film
**Date**  1915
**Loc. in Archive**  1915_01-06_motography13elec_ftrade_MOT.txt
**Distributor**  Vitagraph

Hudson Turner, a millionaire bachelor, falls in love with Margery Cooke, the daughter of a hotel manager at Laughing Springs, where Turner is spending the summer. Reading of his uncle's engagement, Ellis, his nephew, fears lest he lose the fortune which is to be his at the time of his uncle's death, and finally succeeds in persuading his uncle that Miss Cooke is marrying him solely for his money. The uncle agrees to make a test and returns to Laughing Springs pretending to be very ill. When Margery is solicitous and sympathetic, Ellis sees his plan is failing and so tells Margery of his uncle's scheme. Margery then calls on Doctor Diggs to give her lover a most strenuous and uncomfortable treatment. Hudson pretends that he dying of heart failure and makes a will in Margery's favor. Ellis is wild with rage, but Margery tears the will to pieces and falls on her knees in tears. Convinced then of her real love, Hudson realizes his nephew is a blackguard and marries Margery. Sidney Drew and Jane Morrow featured.

WHEN HEART-WIRES CROSS
Little Mr. Cupid, the operator, sometimes falls asleep on his job, and then there's real trouble. You'd never expect that there should be any trouble when the parties concerned are two bachelor boys and two sweet young darlings who have sworn never to marry — those kind are supposed not to have any heart wires at all. But it so turns out that Jack and Fred each get sweet on a honey girl, un-known to each other, ditto the girls. Complications arise from which you'd naturally judge that Operator Cupid's switchboard is the most rantankerous piece of mechanism you ever saw, because the poor bachelor boys almost fall victim to the wiles of each other's girls, and they're (M)th as innocent of any intent as babes. As for that matter, the girls are willing parties, but in their case, too. Ignorance is the blister. One of those heart-smashing, breath-grabbing situations is imminent, when the switchboard rights itself again, and there are two bachelor harps and two bachelor girls less in the world; nothing tragic, bless you, just married.

**When Romance Came to Anne**

- Type: Film
- Date: 1914
- Loc. in Archive: 1914_07-10_motionpicturenew101unse_ftrade_MPN.txt
- Distributor: Imp
- Running Time: 2 reels

A farmer bachelor, a character played by William Morse, marries Anne simply because he needs a wife. She was formerly a drudge and cared nothing about her looks. After the marriage she begins to make herself appear pretty. Her husband does not notice her until others do, and then he falls in love with her. Gwendolyn Pates plays the wife. This is a very pleasant drama worked out in an unusual manner. Bits of humor appear throughout the two reels which add to its attractiveness.

**When We Were Twenty-One**

- Type: Film
- Date: 1915
- Loc. in Archive: MPW_1915_04-06_movingpicturewor24newy.txt
- Distributor: Famous Players
WHEN WE WERE TWENTY-ONE" is a rarely appealing picture produced with much discrimination by Edwin S. Porter and Hugh Ford for the Famous Players Film Company. The worth of the story, as written by H. V. Esmond and acted the country over by Nat Goodwin, has long since been tested. It possesses passages of genuine comedy, alternating with moments of mild pathos and always the characters are perfectly human people placed in conceivable positions. The qualities of sincerity and naturalness that gave the play its lasting popularity are preserved with equal force in this finely acted film, presenting William Elliott in the role of Richaud Audaine, nicknamed "The Imp;" Charles Waldron as Dick Carew; Arthur Hoops, Charles Coleman and George Backus as the trinity of bachelors: Helen Lutell as Phyllis and Winifred \\llen as Peggy. It is a well balanced cast from first to last and under the skilful direction of Messrs, Porter and Ford every scene is made to count in conveying the spirit and the progress of the story. Much of the humor in the production is offered in the first reel, in which we are introduced to Dick Carew and his trio of bachelor friends as they are about to undertake the care of an orphaned infant. The betrothal of "The Imp" and Phyllis, both lifted from their cribs while their elders conduct the ceremony, is an odd incident cleverly handled to achieve comedy results. Twenty years elapse and we find "The Imp" winning a football game for his college team, with Phyllis and her younger sister, Peggy, among the cheering spectators in the stands. There is a quantity of vim and snap in the depiction of "The Imp's" youthful triumphs while his devoted guardians, middle aged men by this time, pay the bills. Soon the impetuous boy, not quite twenty-one, falls head-over-heels in love with "The Firefly," a good dancer but a poor wife, and as the affair progresses, even to the point of a secret marriage, there is abundant opportunity to bring out the unselfishness of the four men, who are ready to sacrifice themselves rather than see the "The Imp" ruin his life. Human interest characterizes the situations arising out of the ill-advised marriage and the determination of "The Imp's" guardians to avert its consequences. Bits of pathos that might easily be overdone are presented with true feeling. Mr. Elliott strikes just the right note in his playing of the high spirited boy, a role admirably adapted to his personality, and shows the requisite Intensity in his passionate refusal to believe ill of the woman he loves. Supplementing the virtues of the story and its interpretation, is an artistic production introducing a variety of rich settings.

WHERE WAS I?

WHICH WOULD YOU RATHER BE?
The moral aimed at in this film is not unworthy. The manner of presentation is, however, rather crude. Married felicity vs. bachelor waywardness, and the tendency of the latter toward carelessness and selfishness in life is evidently the point which is intended to be driven home.

Date Added 5/4/2015, 8:04:41 PM
Modified 5/4/2015, 8:05:16 PM

**Whimes' Balcony Buds**

On the same reel with "Rambles in Bourges, France." To get even for his promised discharge a valet has his employer's intended mother-in-law and a dozen girls arrive at the bachelor apartments at the same time. Needless to say, the engagement is broken. The valet is thrown out of a fourth-story window.

Date Added 4/30/2015, 8:21:37 PM
Modified 4/30/2015, 8:22:15 PM

**WHISKERS**

Eilly Blink and Willie Wink are pals and live together but the girls they love, Mazie and Madge, are unacquainted. In their hasty preparations for their respective outings for the day, Billy and Willie exchange coats. While Billy is automobiling with Mazie his car stops and he prepares to locate the trouble. Taking off his coat, he gets to work. A photograph in his pocket attracts Mazie's eye. But, alas, it is not her picture. Explanations are futile, and, in rebuff, Mazie and Billy part. The disconsolate lover goes home. Life is no longer worth living and he decides to end it all. Practically the same difficulty confronts Willie for Madge has found a photo of the strange Mazie in her sweetheart's pocket. Billy decides to hang himself to a water pipe in his kitchen and leaves a note to Willie bidding him "Good-bye." But the kitchen pipe was not meant for a scaffold and Billy's weight brings it down. The pipe snaps and a deluge ensues. Whiskers, a notorious burglar, is "visiting" the apartment at the time and is attracted by the noise. He finds Billy and at pistol point orders 'Hands up.' Billy begs Whiskers to shoot. Whiskers demands money for the murder. Billy consents. Whiskers' feet get cold but he agrees to have a friend do the deed. Billy pays him $100, and Whiskers exits. By this time Mazie and
Madge have met and an understanding is reached. The girls hurry to the boys' bachelor apartment and beg for forgiveness. Now Billy's chief worry is to avoid the death penalty he has paid for. And his fears lead him into the funniest mix-ups imaginable.

**WHITTLES PICKS A PARTNER**

- Type: Film
- Date: 1914
- Loc. in Archive: MPW_1914_04-06_movingpicturewor20newy.txt
- Extra: 00000

To secure a legacy, Whiffles is informed that he must marry at once. He is pleased at the prospect but absolutely helpless, as he has always avoided the companionship of the fair sex and now that he must seek it he knows not where to turn. An advertisement catches his eye. "Marry at once," it commands the ad. "Enrollilit the Happ'wed Matri-monial Agency." Whiffles does so, and although he is a source of amusement to the male applicant at the agency, one female spouse seeker finds that the backward Whiffles measures up to her ideal in every way. Her name is Martha Marvin. She is as coy as Whiffles is bashful. She tells Whiffles she likes him and more than that, she asks him to call. The next day, at the appointed time, Whiffles is ushered into Martha's home and lovingly welcomed by her. But Mr. Marvin's reception is of a different order. "Take the boob away," he orders. Murtha pleads, but a glance from the old gent is sufficient for Whiffles. Exit the lover. Mr. Marvin, however, regrets his treatment of Whiffles the very next day when he learns that the bashful bachelor is wealthy, for money matters are rather strained with Mr. Marvin. He so informs his daughter. Martha communicates the information to Whiffles and with hope high in his heart and a firm resolve to be avenged. Whiffles renews the quest for the heart and hand of Martha. How different now is the reception accorded him by Mr. Marvin. The sting of Marvin's previous insult is still rankling in Whiffles's heart. His treatment of the older man is anything but kind and the father Is evidently nurturing an ambition to square accounts later on. But Martha gives her promise to Whiffles, so "He Should Worry."

**Why the Sheriff Is a Bachelor**

- Type: Film
- Date: 1914
- Loc. in Archive: 1914_10_1915_01_motionpicturenew102unse_ftrade_MPN.txt
- Distributor: Selig

This is a Tom Mix picture with plenty of riding and shooting and an interesting story. Tom in the discharge of his duty as sheriff, is compelled to arrest the brother of his sweetheart, whom he is soon to marry. She pleads with him to release her brother but duty compels him to take him to jail. The girl refuses to many him because of this.
Western Farce Comedy by the Essanay Company Filled With Fun. Reviewed by Jas. S. McQuade. ESSAXAY’S Western company has succeeded in compounding a sure cure for the blues, under the title of "Widow Jenkins' Admirers." This is a farce comedy, of full-reel length, without a tame moment during its mirthful run. Situation after situation appeals to one's sense of the humorous, compelling gusts of laughter and keen enjoyment. At any rate, that is the way it affected me during an advance presentation. There is no pandering to the vulgar taste in this merry playlet, and there is no claim to greatness in its make-up. It is a laughmaker, pure and simple, as was intended, and one feels charged full with the ozone of good nature when the "widdy" turns the tables on Jed Simpson, the "smarty," in the closing scene. A commendable feature of what there is in the story is the concealment of the climax until the last moment. The new yturn in affairs comes so unexpectedly and so sharply, yet so humorously, that the picture dies while the spectator is in the throes of laughter. I don't know the name of the lady who appears in the role of Widow Jenkins, but I should like to compliment her personally on the farcical flavor imparted to the character. That opening scene, when the "widdy" is seen accepting the condolences of a man friend on her bereavement, is simply irresistible. While simulating grief in woe-begone facial expressions, those eyes of hers are answering the flirting approaches of the friend, who appears willing to step into the deceased Jenkins' shoes. The locale of the farce is laid in the West. Widow Jenkins runs the grocery store, post-office, etc., which have come to her on the death of her husband. The local newspaper, referring to the will of the deceased Jenkins, has an item stating that all his property, including a 200-acre farm, has been left to his widow. The item closes with the sentence, "Here is a good chance for Snakesville's many bachelors." We see a number of these bachelors reading the item, as they sit on a bench in front of Snakesville's leading hostelry. Each is anxious to find out whether his neighbor has read this particular news, and we see them disappear, one after the other, in the direction of the widow's store. Jed Simpson, the Mutt of the aspiring bachelors, is first on the scene. The widow seems to have a tender spot in her bulky anatomy for him. As the others arrive, one at a time, under the pretext of buying molasses, flour and whatnot, we learn that Mrs. Jenkins is a diplomat. Simpson is used in the capacity of roustabout, and his temper is tried to the uttermost as he fills the various orders for the men who are trying to gain first place in the widow's affections. But he thinks of the widow's fortune and obeys her orders meekly. When all the suitors depart with their purchases, Jed has a clear field, but he fears that his chances have been discounted by his rivals. As the mail comes in and Widow Jenkins goes into an inner room, which serves as post-office, he watches her sorting the letters, and discovers that she has little scruple about the sanctity of the mail, for she opens and reads several letters. She observes that she is being watched and pulls down the blind, with an angry jerk, in Jed's face. A happy thought conies to Jed. Nettled at his abrupt dismissal, and knowing that the widow will read any mail that is addressed to him, he goes out and writes a letter to himself. This letter conveys the news that Jed's uncle in Tucson has died and left him $100,000. It is entrusted to an acquaintance, headed for Tucson, with the request that it be posted in that city. In due time it reaches the
Snakesville post-office, where it is opened and read with smiles by the widow. When Jed makes his next call and receives the letter, the widow puts him in the seventh heaven by her caresses and blandishments. But his joy is short-lived. An attractive young lady, who turns out to be Jed's cousin, arrives in Snakesville the day after. She inquires for Jed and is directed to the Jenkins store. There she delivers a letter to him which he reads, and learns that hi? uncle in Tucson had really died and bequeathed him $100,000; but with the proviso that he must marry this cousin in order to inherit the amount. Jed puts the letter in his pocket and turns admiring eyes on his good-looking cousin. Without compunction he is about to lead her away, when Widow Jenkins seizes him in a mighty grip and swings him through the air, back to her side. Jed is her property and he knows that he must face the music. To complete his misery the pretty cousin, heiress to $100,000, is led away by a good-looking cowboy whom she had loved for some time without the knowledge of her dead uncle. This reel will be released on Tuesday, Jan. 23rd.

Date Added 5/3/2015, 8:41:35 PM
Modified 5/3/2015, 8:42:29 PM

• Winning the Widow

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This picture has not been shown for review. The story follows: In this comedy-drama, a bachelor and a dashing young widow meet at a summer boarding house. She spurns his attentions, and in order to win her by strat- egy, he gives an impecunious shoe-clerk five hundred dollars to kidnap her child. After a stren-uous week of caring for the baby, he is on the point of taking the child back and claiming the widow's hand, when she comes to him — accompanied by the shoe-clerk — whom she introduces as her husband. She thanks him sweetly for having taken care of her baby during the honey- moon, and also for the five hundred dollars which paid their expenses. Gretchen Hartman, Alan Hale, and Adila Comer play the leads. Walter Coyle is the director.

Date Added 5/2/2015, 8:53:31 AM
Modified 5/2/2015, 8:54:11 AM

Notes:

• 1915_07-12_motography00test_ftrade_MOT.txt

• WITHOUT A WIFE

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A novelty in comedies is worked out in this screen yarn. It concerns the troubles of a bridegroom who, as president of a Bachelors' Club, presents a code of rules that demand the harrowing of any of the members who shall become wedded. They call for his capture by White Caps on his bridal night and his wearing of woolen underwear and patent leather shoes too small for him, at the ceremony. This woman-hater is the first to fall in love and seek union with a captivating young woman, and his fellow club members proceed to carry out his own suggestions. He manages to evade them, but a blimp is found to be the only place in which he is safe from them, and it is above the ground in that conveyance that the knot is tied. A refreshing feature.

**WIVES OF THE RICH**

Type Film
Date 1916
Loc. in Archive MPW_1916_04_movwor2chal.txt
Distributor Selig

"Wives of the Rich" is a Selig multiple reel drama, produced by T. N. Heffron from the story written by Allen Curtis Mason, and released through General Film Service on Monday, April 10. "Wives of the Rich" will be pronounced by critics as one of Mr. Heffron's best productions, featuring as it does, Mr. Harry Mestayer, supported by Lillian Hayward and a strong company of artists. It is the story of high society, in which the wife of John Grant is given every privilege and comfort by her husband. She, however, squanders her financial allowance at bridge. Desperate because of lack of funds with which to pay her social obligations, she is tempted, and borrows money from Robert Baker. After getting the woman into his power, Baker demands that she visit him for settlement. She does so, and is followed to Baker's bachelor apartments by her husband. In the struggle that follows Baker meets death. Mrs. Grant flees to her home, while her husband, in order to protect her good name, makes Baker's death appear as a case of premeditated suicide. Returning home, Grant confronts his wife. With a look into her husband's face, Mrs. Grant realizes that he knows all. She then explains how Baker really shot himself trying to wrest the revolver from her which she had carried to defend her honor. Forgiven, the wife promises to avoid all the sins of society in the future. There are many tense moments in this play and the stage settings are elaborate.

**Woman Against Woman**

Type Film
Date 1916
Loc. in Archive 1916_04-06_motography152elec_ftrade_MOT.txt
Distributor Biograph
### Woman of Paris

**Type** Film  
**Date** 1923  
**Loc. in Archive** 1923_12_1924_02_exhibit00newy_ftrade_ETR.txt  
**Extra** 00000

'Woman of Paris' Stirs Up Intense Discussion Chaplin's Serious Drama Termed 'Different' and Satisfactory MOST of the critics while hail- ing this first attempt at seri- ous drama of Charlie Chaplin's, as entirely to their liking, seem to doubt the intelligence of an aver- age theatre audience and the re- viewer for the Boston Transcript explains his reason at great length: What author would have had the courage to make the protagonist in a play who has always stood for deep- dyed and selfish villainy — the rich lover of the keep country girl — a more sym- pathetic character than the ostensible hero — the country girl's idealistic young country sweetheart? Cecil B. deMille or David Wark Griffith, I suspect, and my friend, Mr. Al Woods, I know for a certainty, would have given this char- acter a pair of glistening black mus- tachios, an evil eye, a devilishly cynical sneer and such evil intentions that the more gullible among the audience would begin to hiss him at the first close-up. He expresses himself as "Inor- dinately anxious that "A Woman of Paris" should be a financial suc- cess. "It deserves to be, on its merits as the finest, the most satis- factory example of the serious drama of the films that has been offered to the public." The Port- land Oregonian hails it as "A new type of play and one in which the mere shrug of a shoulder conveys far more than a score of subtitles are capable of . . . has a simple directness that is positively amaz- ing in its drama and grippingly en- acts its story and its message . . . One is spared the attendant hokum of the fall of the girl . . . and eternal woman, how skillfully is she portrayed in the scenes in which the masseuse figures... and must be seen to be appreciated." It is simple, direct and beautiful, and not deeply effused in tragedy, but seared by it as are the everyday life "dramas of fate." And the acting of Adolph Mejou as the bachelor and of Edna Purviance as the girl is beyond criticism.

**Date Added** 5/3/2015, 5:16:05 AM  
**Modified** 5/3/2015, 5:16:37 AM

**Notes:**

- chaplin film
WOOD B. WEDD

Type Film
Date 1914
Call Number 1914_01-03_picturen09moti_ftrade_MPN.txt

Abstract FEATURING WILLIAM WADSWORTH The story of a love-sick bachelor. Mark Swan, well-known writer of comedies, has lived up to his reputation in this series. The first three releases, "Her Face Was Her Fortune," "The Lovely Seno-rita" and "The Beautiful Leading Lady."
Released the last Monday of the month Began December 29th

You Little Match-Maker

Type Film
Date 1919
Loc. in Archive 1919_01-06_photoplayjournal03cent_ftrade_PPJ.txt

Abstract SYNOPSIS OF PRECEDING CHAPTERS A tramp, weary of his wanderlust, sought refuge from his bitter fatigue at "The Lilacs," the dilapidated country home of Crystal Waters, a comely young woman of many charms, and her crippled brother of ten years, Sylvan. With his lone friend, a shaggy dog, the Tramp straggled into the yard, where he found Sylvan, who at first betrayed marked antagonism for the intrusion. However, the stranger was exceedingly affable and decidedly appealing in his obvious sadness and the boy's pity was soon excited, resulting in his extending cordial hospitality, which was increased when the Tramp voluntarily transferred the owner-ship of his dog to the lad, who had instantly evinced a fondness for the animal. The indiscretion of his years led Sylvan to become confidential with his new-found friend and he told him that his sister and he were about to be evicted from their home by the hard-hearted owner, Dr. Alfred Widdener, a wealthy specialist, whose plead-ings of love Crystal had spurned, because she knew the man was insincere and of low character. Later Sylvan introduced the Tramp to his sister and he was plainly impressed by her rare beauty. To anyone excepting the unsophisticated inhabitants of that country place his uncontrollable ogling would have been the signal for great caution, but not so in this case. When she learned of the Tramp's kindness to her brother, Crystal invited him to make himself at home and to join them at supper. He accepted the invitation with avidity. During the feast he ingratiated himself with all excepting Aunt Dilse, a colored servant, whose fear of the man was comical from the beginning. After learning of the Tramp's predicament and of his weariness over being homeless, the girl graciously invited him to remain all night and enjoy a good sleep on a real bed. Again the Tramp accepted the offer of hospitality with eagerness. After the supper Sylvan persuaded his sister to play and sing for the guest. She acceded to the wish of her brother with admirable modesty, and, when she started her concert the Tramp was enthralled. She sang and played delightfully. Presumably the sweetness and purity of the musical efforts of the girl aroused the inner man's better impulses, because he suddenly came to the realization that it would be a mercy to his hostess if he would not stay all night. "God! I really don't want to harm these people," he told himself as he clutched convulsively at both arms of the chair in which he
was sitting. Then came a great mental battle in which he won out to the extent of bravely asking to be excused from remaining longer. He held out stubbornly in his efforts to resist all persuasion to the contrary. When Crystal begged him to reconsider for her little brother's sake, a sake which had really aroused the sympathy of the Tramp, he weakened and it did not require many more appeals to bring about his change of mind. And he fell to contemplating what might be the result of his weakness. The result was indeed weird and menacing. The moment after Crystal had shown him to his room, the Tramp ceased to be the semblance of the man he had been during the earlier hours of the evening. He could not force himself to retire and forget all his inherent foibles. Instead, after much struggling with the inner self, he wandered out into the dark hall. He was approaching the room he knew to be occupied by the beautiful girl when conscience asserted itself and he stopped abruptly, with a half-suppressed exclamation expressing his fear of himself. This attracted the girl to him. She was surprised to find him at large in her home. He weakly tried to reassure her, but lie was made thoroughly unnerved when she caught him in a lie. Pressed, he admitted dire intentions of doing harm. His words electrified Crystal. Murder was the first thought to enter her mind. Sylvan had crawled out into the hall and he shared in his sister's apprehensions. The Tramp assumed a crouching position and his unpleasant face was terrible to look upon. Just as he seemed ready to pounce upon his defenseless prey, Crystal fell to her knees and uttered a fervent prayer to her Creator in the belief that her end had come. CHAPTER IV It must have been for fully five minutes that the Tramp stood immovable, staring at the trembling figure in the shadows on the floor before him. All the while she prayed aloud. Little Sylvan divided his time between essaying to console his sister and trying to attract the attention of the man he had befriended and who now so stolidly avoided giving him so much as a glance by way of appreciation. Minutes of terrible suspense were these, not alone for the prospective victims, but for the man who seemed on the verge of perpetrating unpardonable crimes. Just when the situation ceased to be in the least way endurable the girl diverted her gaze from space to the sullen visage of her fear-inspiring guest. An instant later she extended her hands to him. She seemed to have recovered her fortitude. She seemed to be actually unflinching at last. Finally, after much mental deliberation, she spoke, calmly and wisely. "You owe something to God, too, and you must also pray," she said. Verily, she could not have accomplished more in her own defense had she been armed with the most efficient automatic pistol. The combination of resignation to her own fate and a recognition of the necessity of inspiring an erring fellow-being to put his trust in the same Supreme Father that comforted her, proved to be the overwhelming factor in bringing the Tramp back to his finer impulses. The vicious side of his nature paled into utter insignificance before the relentless onslaughts of his own conscience when it was thus aroused to its zenith of self-preserving power. What did he do? What could he do? What do transgressors always do when they find themselves to be wanton enemies of the God who loves them? Yes, the Tramp fell right down on his knees and in humble, remorseful supplication he cleansed his soul and cleared the way for propping up and saving a tottering mentality. He wept bitter tears and moaned his agony. He made of himself a sorry spectacle in a sorry plight, but oh, it did him good! It saved him! It saved him! Like a flash of lightning his manliness illumined his very being and he knew he had fought, and a girl had helped him win, the most dangerous battle of his life. He would ask to be forgiven, and he would be forgiven. Of this he felt sure. Moreover, he would never be called upon to submit to another such ordeal, because ever in the future he would be a regular, upstanding man of orobity and he would develop a fine moral fibre which would make people proud of him. As he prayed and wept, these were the thoughts which crowded into his troubled and throbbing brain. Then he awakened to the realization that it was his golden opportunity to start life anew with kind, considerate witnesses to note his change for the better. He must speak. He must convince his two auditors of his earnest desire to atone for all the wrongs he had committed during his past life. But when the impulse first swept over him he could not find his voice. Emotion held him in its grasp. He was helpless before it. Crystal again came to his rescue. "I know you're sorry, I know there is plenty of goodness in you and I am sure you are going to emerge from your awful struggle a man my brother and I can be proud to claim as a guest," she said in low, calm, soothing tones. "You know! Thank God, you know!" the Tramo exclaimed gratefully. "And now that I have made the start on the upward path you are not going
to forsake me, neither of you, are you?" "No, we are going to help you all we can," she replied. "And I can stay here and work for you, help you?" "Until we are forced to leave, which I am sorry to say, will be very soon," she answered sadly. "I shall endeavor to so work that your fortunes will turn for the better before comes the time to leave." he announced with a surprising renewal of confidence. "I am afraid it is too late, but — er — you can try," she said. And thus it came about that the Tramp became a member of the tottering household of the sweet sister and the crippled brother. CHAPTER V Every morning, since April, the Tramp had been aroused by the mocking-bird singing in the lilac bush. Now it was early June and the roses were all in bloom. He stayed in the room with Sylvan and the two were constant companions. In the day-time, the boy astride his shoulders, the Tramp went roaming about the fields and gardens. In their strolls about the neighborhood, of course, Polo was always along; the three were known as "Spots," the Tramp, and the little cripple. In the evenings, he would play checkers with, his little pal or read to him till bed-time. Then Crystal would give them a song before they said goodnight to her and went up stairs to bed. This golden June morning, the Tramp wakened as usual and lay there listening to the prima donna of the spring, watching Sylvan, in the bed opposite, sleeping so peacefully, until a sunbeam crept in like a dazzling fairy and laid her wand of light across the boy's eyes, rousing him gently. Instantly he waked, rolled over into the Tramp's bed and, after they had talked for a time, telling each other secrets, the two leaped up, dressed and hurried out of doors to find Crystal. Usually they found her waiting for them in the rose garden, seated at a round wicker table adorned with lace mats, fruit and flowers. But this morning they discovered her in the strawberry patch, gathering strawberries for breakfast. The weather being fine, the three breakfasted and supped in the open, taking their mid-day meal indoors. Dr. Pendleton Furniss, partner of Dr. Widdener, and Elza Davenport, head nurse at the children's hospital, often came out in the early mornings to breakfast, or in the evenings to supper, in the rose garden, adding much pleasure and forming a part of the little family circle. Dr. Furniss was an attractive man, with the softest brown eyes and hair, that gave a certain delicacy to his clean masculine face. He possessed charming manners that enhanced his popularity with all classes. He and the Tramp became quite good friends. Often, after suppers, Dr. Furniss would take them all, the dog included, in his splendid car far out on Magnolia Road for a joy-ride in the moonlight. So life at "The Lilacs" was idyllic. To the Tramp it had never seemed so sweet, so full of beauty and charm. The place seemed always to have been home to him, and Sylvan and Crystal treated him as one of the family. Indeed, since his arrival everything seemed to have picked up wonderfully and the outlook appeared brighter, happier and more full of promise. As he helped Crystal gather strawberries for breakfast, the Tramp smiled with supreme contentment. It was lovely out there in the strawberry patch, beautiful with red berries, the dew still shining on them. The Tramp plucked several clusters and fastened them in a sort of wreath in Crystal's hair. "You are a Gypsy queen," he said, smiling down at her. She blushed and laughed charmingly. "And you have crowned me so, your majesty," she returned graciously. "One must follow the king, you know!" "I dare you to follow this king!" the girl said. And the color deepened in Crystal's face and she lowered her eyes. "I — I will do it," she responded in a low voice, "because it is my heart's desire." "Gee, I'm hungry! Let's go to breakfast," proposed Sylvan sensibly. "Talk about kings an' queens afterwards." The boy's suggestion was heeded readily and the three, followed by Polo, went to breakfast in the rose garden. "I think, Tramp," remarked Sylvan, when they were seated about the table, all except Polo, who sat on his hind legs beside the boy's chair patiently waiting to be fed, "you picked most of these berries. You do most everything now about this place." "And you ate most of the berries you picked. You've had your share," observed the Tramp soberly. "Shall we let him have any more, Crystal?" "No, you are right. He's had his share." "Oh, but I am going to have some more," cut in Sylvan, helping himself generously. The Tramp laughed and looked at Crystal. "Shall we milk the cows this morning?" he inquired, meeting her eyes for a moment, then, following Sylvan's example, helped himself bountifully to some of the berries. "Yes, we can milk them after breakfast," she replied brightly, handing him the cream for his berries. He served her and Sylvan, then poured a portion over his own. January, 1919 PHOTO-PLAY JOURNAL 43 "No use to milk 'em now," said Sylvan, his mouth full, "Uncle Joshua's already done it. See, there he goes now with the pails full." There, indeed, went Uncle
Joshua to the house with the pails full to the brim for Aunt Dilsie to strain and put away. Since that night he had not failed in his duty and he had not been afflicted with another attack of rheumatism. Aunt Dilsie waited on him on the back porch. "Why don't you hurry up thar, Joshway?" she called. "I'm waitin' here fer dat milk." "I'm comin' es fas' es I kin," he replied bluntly, and took his time. "They are two faithful old souls," remarked Crystal. "Sylvan and I couldn't have lived here if they had not been with us" she added sadly. "I wish we three could live here always," sighed the boy, gazing earnestly at the Tramp. "I wish it with all my heart," breathed Crystal fervently, and a pensive silence ensued. After he delivered the pails of milk to Aunt Dilsie, Uncle Joshua was heard singing as he hobbled down the back steps on his way to mow the grass of the front lawn. A bee buzzed past to suck the sweet from the lips of the roses; a butterfly fluttered gracefully by as he skimmed about the rose garden, and the mocking-bird sang rapturously. Polo, now fat and beautiful, crawled under the table and began pulling at Sylvan's knees, begging for something to eat. Sylvan threw him some bread and bacon. "Greedv!" he exclaimed. "It's such, a glorious morning," he added gaily, "I do wish dear Dr. Penn and Miss El had come out to breakfast with us. We've got a dandy breakfast and they're jolly fine." "Yes, I wish Dr. Furniss and Elza had come, mused Crystal. "By the way, has Dr. Widdener ever called for the blueprints?" inquired the Tramp abruptly. "No," answered Crystal. "Dr. Furniss and Elza motored by late yesterday afternoon and he told me Dr. Widdener would return from his vacation some time this week, perhaps today or tomorrow. "I wish he would stay away forever," said Sylvan stoutly. "Don't you, Tramp?" "Yes, I do," returned the Tramp emphatically, vigorously attacking his bacon and eggs. He drank his coffee hurriedly, then leaned back in his chair, determined resolution in his eyes. "What are you going to do, Tramp?" asked Sylvan. "Get a job," was the answer. "I came here the first week in April and now it's June. I've been idle here long enough." "You are going to leave us? cried the little cripple in distress, 'his eyes filling with tears. "No, bov. My God, no!" returned the man in deep tones. ' "I am going to stay with you as long as you will let me. I shall work in the day and be with you at night. I want Dr. Widdener to treat you and make you well like other boys. God knows! he added with strong emotion, 'I mean to work and win!' The boy's eyes glowed with pride and love. "You are great, Tramp," he exclaimed exuberantly. "You've been everything to Crysan'me. We want you with us always, an' we love you!" he supplicated ardently and with youthful sincerity. The Tramp gazed at him tenderly, a new and wonderful light in his eyes. "Boy, you are spurring me on," he said, deeply moved. "You have shown me something that I have been looking for all my life. You have shown me that heart is still in the world! You took me in and I hope you won't regret it." "Oh, Tramp, I wish you were my big brother!" exclaimed Sylvan, out of his heart. 'If you're not, I feel so anyhow." The Tramp laughed and shifted his gaze to the blue and green lines of earth and sky. Crystal's deep eyes, too, looked toward the horizon and wondered why her brother spoke so candidly, so impulsively. Her breath came and went hurriedly and she felt her face burn as if scorched by a flame. Then she called hastily to Aunt Dilsie to come and remove the breakfast things. "We can't have everything we wish for, Sylvan," said the Tramp finally and in deep earnestness, when the old woman had cleared away the dishes an I disappeared. "I have wished for love, but it will never be mine. But I must not talk about love new. I must get a job!" he added sharply, involuntarily glancing down at his clean, though worn, clothes and patched shoes. "You must get some new clothes first before you ask for a job," said Sylvan. "If you don't, nobody will give you a place." "I know," returned the Tramp in the same sharp tones, "but all the same I am going to apply for a job!" and he rose as he spoke, his mouth set, dauntless courage in his eyes. "Wait a moment, please," begged Crystal, rising from her chair, "if you are -oing into the city, won't you take the prints with you and give them to Dr. Furniss so Dr. Widdener will have them when he returns?" "Sure. I will." The Tramp watched her as she hurried to the house. In less than ten minutes she was back again, with the prints under her arm and a small green roll in her slender white fingers. She held the money out to him. "Here, take this," she said, her face almost crimson, "and get yourself some new clothes." He flushed and jammed his hands into his pockets. He was startled by her offer. "How much is it?" "Twenty-five dollars." "You've saved it up from your singing?" "Ies, and — " "And it's all you've got?" "Yes, it's — it's all I've got," she answered hurriedly, her breath fluttering between her lips, "but I want you to have it! You must take it and get some
new clothes!" she insisted emphatically. "I don't want you to feel ashamed when you go into a place of business and apply for a job!" For a minute, the Tramp stared at the money she held out to him, then he gazed long and searchingly into her eyes till she felt feverish and she caught her breath with an effort. Why did she offer him money? What could be her motive for treating him like this? After all, he was nothing but a tramp with nothing to recommend him. Her manner and kindness puzzled him. He looked into her eyes, trying to discover the secret in her soul, but, unable to find it, reached out his hand suddenly, took the money she held out to him, and departed without a word. The setter whined plaintively as he saw his master going away and rubbed his head against Sylvan's knee. "I'll take care of the dog," cried the boy, but the Tramp did not answer, did not even turn. Instead, he went straight ahead, walking rapidly. Crystal watched him cross the rose garden, pass the house and disappear down Magnolia Road. Would he walk the two miles all the way, she wondered, or would he cut across half a mile to the Country Club and take the street car from there to the city? And he had left without a word of gratitude! Why had he gone like that? And was he really coming back? Crystal gazed down the road till a mist gathered before her eyes, then she turned, seated herself at the table and slowly unrolled the prints. "The Tramp's gone," mused Sylvan, after he had studied his sister's face for a long time. Why was she so pensive? Did she, too, hate to see the Tramp go? But he was coming back. He had said he would stay with them always, if they would let him, of course he was coming back! Yes, the Tramp is gone," murmured Crystal wistfully. "And he forgot about the prints," interposed Sylvan, still regarding her. "Yes, I suppose he forgot all about them," she answered quietly, not lifting her eyes. "That was good of you, Crys, to offer him the money," continued the boy. "An' to think, he took it an' went away without a word! What made him go like that?" "I don't know," replied Crystal, abstractedly. "Don't speak to him about it if he comes back," she added, and she re-rolled the prints and pushed them from her. They had no interest for her now. Soon Dr. Widdener would take possession and she and Sylvan would be leaving. So why should she con- tinue to take an interest in the place? And where were they going after they left "The Lilacs?" There was a little rose-covered cottage farther down Magnolia Road that was vacant and they could rent, perhaps. But then, they had little money and the future looked dark. If only Sylvan were not a cripple! If only she could go out into the world and make money! If she could, she would not now be forced to surrender "The Lilacs." She knew after Dr. Widdener took possession of the place he would never let her and Sylvan stay there, and she loved it so with all her heart. She felt a lump gather in her throat and tears well up in her eyes. Why was she so sad today? The world was full of sunshine; it was spring and the mocking-bird was singing rapturously. Was she sad because she and Sylvan would soon be going away? Or was she sad because she missed the Tramp? Her brother, too, missed him. She could tell it by the way he looked, for he gazed pensively, abstractedly before him. After a while, he turned, caught her eyes and smiled. "You miss him, don't you, Crys?" he said earnestly. "Yes," she murmured, feeling the lump almost choking her. What was the matter with her today? Was she in love with the Tramp? Did she really care so very much about him? "I am sorry he has gone," she added faintly. "But he's coming back," said Sylvan cheerily. Crystal shook her head. "No, he will never come back," she thought, as she watched a bird with a wounded leg soar away and disappear in the distance. CHAPTER VI Dr. Widdener patted the little girl on the head, lifted her down from his knee and gave her a doll. "She's all right now, Mrs. Kitson," he said to the mother, a poor factory worker, who, after her day's toil, had walked all the way to the city, more than two miles, with the child in her arms. The little girl had had a lame hip and, months before he went away on his vacation, Dr. Widdener had straightened it. And now, since his return, the mother had brought her little Amy in for a final visit to the physician. "I — I'm so glad she's all right," faltered the woman, smiling gratefully up at the man who had done so much for her and her little Amy. "You love children, don't you?" she queried. "Yes, I am very fond of them." "And they all love you." "I can walk now!" exclaimed the child. "See, I kin run, too!" she cried in delight, and, proud of , the feat, she ran across the floor from one end of the room to the other. "You mustn't exercise too much just yet," admonished the physician. "That's why I brunged her all the way in my arms," said the woman. "You must ride back on the street car," insisted Dr. Widdener, and he handed her a dollar bill. The woman's eyes lighted as her lean fingers closed over the money. "I'll pay you back when I git
my money on pay-day. How much does I owe you?' she inquired in a hopeless tone. "I'll pay it all back when I kin," she added in deep sincerity. "Oh, don't bother about it now," said Dr. Widdener gently, meaning never to charge her. "It is quite dark outside and you had better be getting along home. Be sure to ride back on the street car," he urged, and he held the door open for her as if she had been the social leader of Morehead. Mrs. Kitson passed the rough sleeve of her worn gingham dress across her eyes, scarcely able to speak. "Afore I — I brung my little Amy ter you," she faltered in a choking voice, "I hearn you was cold as stone an' you tuck no char'ty patients and you keered fer nothin' 'cep' money, but you've b'en like God ter me!" Her eyes overflowing with tears, the poor soul dropped to her knees in front of the physician, caught his hand and kissed it, then she rose hastily, gathered her little Amy in her arms and passed out into the night. When she had gone, Dr. Widdener closed the door, turned back into his office and stood at the open window gazing out into the night and over the city. The lights were on, glimmering brightly like countless fire-flies. After a time, Dr. Widdener reached up and brushed back a shock of soft black hair that the fragrant June breeze might fan his forehead. Since his return, early in the morning, from his vacation he had worked hard all day, scarcely stopping for luncheon. He did, however, take time to motor out to "The Lilacs" to get the prints and to notify Crystal that improvements would begin at once. Then he drove back to his office in the city, attending to patients all after- noon until night-time. "So I am cold as stone, take no charity patients and care for nothing but money," he muttered between tightened lips, dropping into a large leather chair by the window, and resting his head against the soft cushioned back. "God. what a reputation to achieve after all my years of study and hard work!" He rose abruptly, lit a cigar, then reseated himself, watching little wisps of smoke come and go in iridescent softness. "Reveries of a bachelor," laughed Dr. Pendleton Furniss coming into the office. "Gad, Widdener, it's good to have you back again! Nearly worked myself to death while you were away! You were gone 1 or an age! Glad you had such a fine vacation! Having pleasant dreams?" "No, very unpleasant ones. I've found out I have achieved a most unenviable reputation. My conceit is all gone. I am told I have no heart, take no charity patients and care for nothing but money!" "Good Lord! who could have told you that?" exclaimed Dr. Furniss in righteous indignation. "A miserably poor old factory woman told me tonight and this morning — " "Who? Mrs. Kitson? The hag! Why you've been everything to that woman! You've done and are still doing loads of charity practice. The poor wretches have no gratitude." "Don't," protested Dr. Widdener vehemently. "The woman was very grateful. "Gratitude be hanged!" shot out Dr. Furniss fiercely. "Who else could have been so ungrateful and said those abominable things?" For a few minutes, Dr. Widdener smoked furiously, then drew down his cigar and spoke harshly, his voice breaking in spite of himself. "This morning, after my return to town, I drove out to 'The Lilacs' and — and Miss Waters — " "Well, what about Miss Waters? Ah, I remember she dislikes you because you are about to take possession of — " "Yes, she dislikes me enough to refuse to marry me!" finished Dr. Widdener with emphasis. Pendleton Furniss stared as if rooted to the floor. "What? Refused to marry you?" he exclaimed in consternation. Then he laughed. "Oh, you are joking, old man and I don't believe it." He advanced and laid one hand on his friend's shoulder. "Why, you are the catch of the town! Most of the women are crazy about you and would be tickled to death to marry you." "Well, it seems Miss Waters isn't. This morning when I called at 'The Lilacs' and asked her to be my wife, she was most emphatic in her refusal to marry me." "Crystal Waters is a fool!" announced Dr. Furniss brusquely. "Any woman would be a fool not to marry you! Most women fall in love with an improvident fellow or marry some rich profligate and never take the right chance. They haven't got much sense when it comes to marrying! What reason did Crystal Waters give for refusing you?"
• Young Mother Hubbard

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A charming story of a young orphan girl's battle with an unsympathetic world to keep a home for her brother and baby sister; how she wins the heart of a crusty old bachelor, who finally adopts her. Screen time 65 minutes W Released through GEORGE KLEINE SYSTEM

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• YOUR WIFE AND MINE

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OPINION: Eve Dorrington is really possessed of wonderful ability and she acts and displays that ability most delightfully in this production. Her characterization is one that will be long remembered. Scarcely less striking is the performance of Orlando Duozett, a man of extraordinary physical proportions plus real talent. Of the Maciste type, he excels that well known giant in agility, strength and cleverness. The picture was filmed in France and England, yet the photography and the sets which are used are as correct and satisfying technically as could be desired by the most critical. It is a big story, a story of complications and many incidents. Well made, attractively presented, it seems bound for popularity. SYNOPSIS: Lord Gregory, wealthy bachelor, idles his time away in pleasure-seeking, until he meets one Joan, daughter of the soil, whom he marries. Alorton, his younger brother, is deep in debt and rejoices to hear of Gregory's reported death. With Flora LeLune, a show girl, he goes to verify the report and collect the fortune. But they find instead that Lord Gregory and his bride are living. Joan's brother, a clown, is made the instrument by which Morton brings about an estrangement between Lord Gregory and Joan, with a view to effecting Gregory's death. Kip, another clown, with Kop, a dog, aid greatly in bringing about a reconciliation and frustrating the many attempts on Lord Gregory's life. Adventures are many and varied. The ending includes the death of Morton and his lady love and the happiness of Joan and Gregory.

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