

Robert G. Vignola



Director, Actor, Author - USA
Born August 5, 1882 in Trivignano, Italy
Died October 25, 1953 in Hollywood,
California, USA
Other names or known as : Bob Vignola,

Mini-Biography:

Robert G. Vignola was born on August 5, 1882 in Trivignano, Italien. He was an American Director, Actor, Author, known for **The Fight for Freedom** (1908), **Yolanda** (1924), **Fifth Avenue** (1926), Robert G. Vignola's first movie on record is from 1906. Robert G. Vignola died on October 25, 1953 in Hollywood, California, USA. His last motion picture on file dates from 1937.

Filmography

Abbreviations:

Dir: Director - Regisseur - Metteur en scene.

Asst Dir: Assistant Director - Regieassistent - Assistant Metteur en scene.

Scen: Scenario - Drehbuch . Scenario

Story: Story - Story - Story

Based on: Based on - Vorlage - ...

Cam: Director of Photography - Kameramann - Chef operateur

Cost: Costume Design - Kostümbildner - Costumes ??

Cast: Actors - Schauspieler - Acteurs

Producer: Producer - Produzent - Producteur

Prod: Poduction Company - Produktionsfirma - Company de production

Dist: Distribution Company - Verleih - Company de distribution

The Black Hand

1. - **The Black Hand** - (USA 1906) [Crime, Drama] *Dir:* Wallace McCutcheon. *Cam:* G.W. Bitzer.

Cast: Anthony O, **Robert G. Vignola**.

Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..

Format 35 mm, 1:1,33 1 reel, 656 feet, - silent

Other Titles: A Mão Negra [PG]; Чёрная рука [RU]

Release: March 29, 1906 in USA

US © H.74805 March 24, 1906

Status: Prints exist in Grapevine DVD

Db-Ref: AFI 29037, IMDb tt0233351, KinoTV 86224

Pony Express

2. - **Pony Express** - (USA 1907) [Drama, Western] *Dir:* unknown. *Scen:* Sidney Olcott.

Cast: Sidney Olcott, Fred Santley, Joseph Santley, **Robert G. Vignola**.

Prod: Kalem Company, Inc.. *Dist:* Kalem Company, Inc.. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: June 15, 1907 in USA

Db-Ref: IMDb tt0234494, KinoTV 54848

Synopsis:

The Pony Express Rider is one of the great figures in the history of the West. Before the advent of the railroads his duty was to carry the mails through the wilderness harassed on every side by Indians and Highwaymen. In this production the hero is entrusted with a packet of money to carry to a distant point. The hand of the ranchman's daughter is to be his reward for safe delivery. A band of Mexican vaqueros waylays him and the packet is stolen. The hero is saved by his faithful horse and rides back to give the alarm. The cowboys are aroused and a posse starts in pursuit. After a thrilling chase the villain is captured and money recovered and the hero triumphs. - (Kalem advertisement)

Over the Hill to the Poorhouse

3. - **Over the Hill to the Poorhouse** - (USA 1908) [Drama] *Dir:* Stanner E.V. Taylor. *Based on:* Will Carleton (poem). *Cam:* G.W. Bitzer (uncertain or unconfirmed).
Cast: Florence Auer (Old Woman (uncertain or unconfirmed), Edward Dillon (Son (uncertain or unconfirmed), Mack Sennett (Barroom Patron (uncertain or unconfirmed), Anthony O'Sullivan (Bailiff (uncertain or unconfirmed), **Robert G. Vignola** (uncertain or unconfirmed), Wallace McCutcheon Jr. (uncertain or unconfirmed), Mrs. Wallace McCutcheon (uncertain or unconfirmed).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 - silent
Release: June 26, 1908 in USA
Status: Incomplete prints exist in Library of Congress (Washington)
Db-Ref: AFI 34457, IMDb tt0000737, KinoTV 91628, Silent Era

Production Notes:

according to a review by oblito' published in IMDb www.imdb.com/title/tt0000737 the names of cast and credits are unconfirmed.

Reviews:

The Kentuckian

4. - **The Kentuckian** - (USA 1908) [Western] *Dir:* Wallace McCutcheon. *Scen:* Stanner E.V. Taylor. *Based on:* Augustus Marvin (play). *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Edward Dillon (Ward Fatherly), D.W. Griffith (Card Sharp), Florence Auer, George Gebhardt, Harry Solter, Mack Sennett, Anthony O'Sullivan, John G. Adolphi, Wallace McCutcheon Jr., **Robert G. Vignola**.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 - silent
Release: July 7, 1908 in USA
Db-Ref: IMDb tt0000711, KinoTV 88255

The Fight for Freedom

5. - **The Fight for Freedom** - (USA 1908) *Dir:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin. *Cast:* Florence Auer (Juanita), John G. Adolphi, Kate Bruce, Edward Dillon (Man in Bar / Member of the Posse), George Gebhardt (Man in Bar / Prison Guard), Arthur V. Johnson, Wallace McCutcheon Jr., Anthony O'Sullivan (Bartender), **Robert G. Vignola**. *Prod:* American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 700 feet, - silent
Release: July 17, 1908 in USA
Db-Ref: IMDb tt0228299, KinoTV 6802

Synopsis:

It almost makes us question the justice of fate that the innocent should suffer for the crimes of the guilty. Such, you must admit, is often the case, as will be seen in this Biograph film story. In a barroom on the Mexican border, Pedro is engaged in a game of poker with several cow-punchers. One of the party seems to be attended with remarkable luck. Pedro becomes suspicious and at last detects him cheating. A quarrel ensues, which results in Pedro laying out the crook, cold and stiff. The sheriff now takes a hand in the squabble and Pedro dives through the window, taking glass and sash with him, followed by a fusillade of 44s, several of which take effect in his body. Staggering into his home, where he is met by his wife, Juanita, and his mother, weak from the loss of blood, he recounts as best he can what has occurred. They hide him in the loft above, and none too soon, for the sheriff enters and searches the place. He is just about to leave when he is attracted by the dropping of blood on the bed. Convinced that the fugitive is above, he makes a start for the loft, but is shot by Pedro, who anticipates him. At this moment in rushes the vigilance committee, who, seeing the sheriff stretched out, accuse Juanita of the crime and carry her off to jail. The mother visits her and devises a scheme. Attiring Pedro in her clothes, she sends him to the prison with a basket of provisions. While the guard is examining the contents of the basket, Pedro, still disguised, slips a pistol to Juanita. The guard, satisfied things are all right, opens the jail door. Juanita and Pedro at once pounce upon him, bind, gag and lock him in the cell. Off they go, but have not proceeded far when their flight is discovered and they are pursued by mounted police. They go down over a rugged rocky hill, which they figure impassable for the pursuers. Hiding behind the rocks, they await an opportunity, and taking the guards unawares, cover them with their guns until they have appropriated the horses, and make good their escape. The guards, however, by a short cut through the woods, come out on the road ahead of the fleeing Pedro and Juanita and as they approach a bullet from the guards in ambush lays poor Juanita prostrate across her horse, dead, while Pedro is seized, bound and carried back to prison to meet his inevitable fate. (The Moving Picture World, July 18, 1908)

Bibliography:

- The Moving Picture World, July 18, 1908

The cardboard Baby

6. - **The cardboard Baby** - (USA 1909) [Fantasy] *Dir:* Sidney Olcott. *Scen:* Sidney Olcott.

Cast: George Melford, Ruth Roland, **Robert G. Vignola.**

Prod: Kalem Company, Inc.. *Dist:* Kalem Company, Inc.. *Format* 35 mm, 1:1,33 1 reel, 800 feet, - silent

Release: December 24, 1909 in USA

Db-Ref: AFI 35544, IMDb tt0195583, KinoTV 48565

Synopsis:

A modern fairy story for American children. Scene I: Elsie Neglects Her Lessons and Has Her Dollie Taken Away. "You see, it was this way: I was sitting on our front porch trying to do my lessons, but I just couldn't seem to get them and at last I threw down my slate and books and began to play with dollie. Mamma came out just then and when she found that I did not know my lessons she scolded me dreadfully and took dollie away and said that I could not have her again until I finished my lessons. I was awfully mad and I guess I acted real horrid and I'm sorry for it now. Anyhow, I finished at last, but was awfully tired by that time and I suppose I fell asleep, for the next thing I remember..." Scene II: Elsie's Dream. "I was running down the garden path, just as a big wagon was passing the house. It had a baby food sign on it. I had made up my mind to run away to some place where I wouldn't have to study any more lessons. As I was crossing the street I looked down, and what do you think? I found a big Cardboard Baby, just like the one I saw in the drug store window. It must have fallen off the wagon." Scene III: "Maybe you think I wasn't happy to think that I had found the Cardboard Baby. Of course, it wasn't as nice as dollie, but it was better than nothing to play with. So I took it into the park." Scene IV: The Fairy Gives Elsie the Elixir of Life. "And as I was running by the big fountain, I stumbled and fell on the Cardboard Baby, breaking it. Of course that nearly broke my heart, too, and I began to cry, when suddenly I looked up and my heart nearly stopped beating, for there before me was the most beautiful fairy, just like I read about in my book of fairy stories. Well, she asked why I was crying and I told her. Then she said that if I would promise to be good and always obey my mother and study my lessons and never lose my temper, that she would give me something that would make the Cardboard Baby come to life any time I wanted it to. Of course I promised and then she held out her hand and, I don't know where it came from, but while I was looking at her hand, all of a sudden, a bottle appeared in it, and on the bottle in large letters it said. 'Elixir of Life.' She handed me the bottle and I read the directions and when I looked up again she was gone. I was awful sorry for that and looked all around for her. Well at last I decided to try and bring the baby to life, so I pulled the cork out of the bottle and dropped one little drop of the Elixir on the Cardboard Baby, and, would you believe it, standing right before me, was the prettiest little live baby I had ever seen. It was just exactly like the Cardboard Baby, only it was alive. I was dreadfully scared at first, but when I touched its face and it smiled at me. I just loved it, and loved it and started right home to show it to mamma, only..." Scene V: "I met Howard and Minnie Stoart at their front gate and we all went to play in their yard." Scene VI: Elsie's Little Playmates are Frightened. "Howard ran on ahead with Minnie to the front lawn and I followed with the baby, wondering what they would think if they knew about the baby. We started playing 'Ring-around-the-Rosy,' when all of a sudden, the baby turned to cardboard again. My! Wasn't Howard and Minnie scared. Howard fell over backward and then both of them ran away screaming. Of course I followed them." Scene VII: "I tried to catch them and called them back, but they were too scared and at last I was all out of breath from laughing and running and just had to stop. Then I brought the baby to life again and we started home once more." Scene VIII: Fun With Mike, the Gardener. "But we met old Mike, the gardener. He was busy picking up old pieces of paper and dead leaves and taking them away in his wheelbarrow. I called to him and he stopped and when he saw the baby he just fell in love with her, and sat down on the wheelbarrow and took baby on his lap and began to tell us a story. Just then the baby turned to cardboard again. I wish you had been there to see it. You would have died laughing. Mike was nearly scared to death and fell over the wheelbarrow. He was so scared and tried to get away so fast that he fell all over himself. I tried to hold him and explain, but he got away. Wasn't he the foolish old tiling? I brought baby to life again and started home once more." Scene IX: "I was feeling so happy by this time that I felt like singing and dancing and so I

grabbed baby's bands and began to dance with her, when, what do you think? She turned to cardboard again. After that I thought that I would take her home that way and show mamma how I could bring her to life." Scene X: The Cardboard Baby Meets With an Accident. "On the way home, I stopped at a pretty lake near our house, to feed the swans. I leaned the Cardboard Baby against the wall and as I was stooping to pick up something to give the swans, the Cardboard Baby fell into the lake. I don't know which of us was the most upset. I couldn't reach it so I got a stick and after a lot of hard work I got her out, but my, she was a sight: All soaked with water just like a dishrag. So I spread her on the ground to dry." Scene XI.-Elsie Loses Her Temper and the Fairy Punishes Her. "When it was dry it was almost as good as new, only its dress and its hair was all mussed up. So I got the bottle and brought the baby to life again so that I could straighten its clothes and hair. When it came to life it acted awful contrary. Just wouldn't stand still and I suppose I must have forgotten my promise to the fairy and lost my temper, because I was just about to slap baby's face when it turned to cardboard again, and I looked up and there stood the fairy, with the saddest look on her face. My! but I was scared. Because I know I had done wrong. The fairy said I had broken my word to her and that I could never bring the Cardboard Baby to life any more. She made me give her the bottle and then she threw it against the wall and smashed it, and was gone. I picked up the pieces of broken bottle and then I realized how bad I had been and fell on the ground sobbing." Scene XII: Elsie Awakens and Resolves Never to Lose Her Temper Again. "Mother says that when she came out on the porch I was asleep, but was sobbing as if my heart would break. I told her about my dream and promised to be good and when she found that I had done my lessons before I went to sleep, she gave me back my dollie, and I was happy once more. Anyway, I believe I love dollie best after all. But one thing is certain, I do believe in fairies." [Moving Picture World]

Reviews:

A modern fairy story that will please the little people, and is the first in the series of releases which are to be provided especially for the children. Perhaps some little folks will get a valuable lesson from Elsie's experience, but probably the fairy story will interest them most, and the company that worked out this story deserves congratulations. The conception of vivifying a cardboard baby is odd enough to attract attention, and the surprising adventures serve to keep up the interest throughout the film. The company has advanced in its photography, too, a feature which deserves the heartiest commendation. A lively picture like this is certain to attract much favorable attention and a long and successful run is predicted for this release. (The Moving Picture World, January 8, 1910)

Bibliography:

- The Moving Picture World, January 8, 1910

The Miser's Child

7. - **The Miser's Child** - (USA 1910) *Dir:* Sidney Olcott.

Cast: **Robert G. Vignola** (uncertain or unconfirmed), Alice Joyce, Sidney Olcott (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* Kalem Company, Inc.. *Format* 35 mm, 1:1,33 940 feet, - silent

Studio or Location: Jacksonville, Florida, USA

Release: February 23, 1910 in New York City

Db-Ref: Early-German 8820, IMDb tt0001323, KinoTV 64868

A Colonial Belle



8. - **A Colonial Belle** - (USA 1910) [War, Drama]
Dir: Sidney Olcott.
Cast: **Robert G. Vignola**, George Melford, Ralph B. Mitchell, James Vincent.
Prod: Kalem Company, Inc.. *Dist:* General Film Company.
Format 35 mm, 1:1,33
1 reel, 1000 feet, - silent
Release: August 3, 1910 in USA
Db-Ref: AFI 38464, IMDb tt0393164, KinoTV 91639

Synopsis:

This is a dramatization of a real episode of the Revolutionary War. No attempt has been made to deviate in the slightest from the original pretty story which is immortalized in many of the early school readers. Captain Roger Bacon, an officer in the Continental Army, is in love with Betty Wadsworth, a true patriot. The campaign has centered around the section in which the Wadsworth mansion is located and a party of gay young Hessian officers take possession of the fine old house and make it their headquarters. Captain Bacon in the meantime has been corresponding with Betty, and when she puts up a plan to outwit and overcome the Hessians he readily falls in with it. Betty organizes a little party in honor of the Hessian officers, not after a cotillion an old-fashioned game of forfeits is proposed. In this game the Hessian officers are induced to surrender their side arms, to be won back during the progress of the game. As soon as the Hessians are disarmed, however, a signal is given to the waiting patriots outside: doors and windows are flung open and Captain Bacon with his men burst in and take the hapless Hessians captive. Every scene in this production is vouched for by the Kalem

Company as a true picture of stirring times in New England during the period of the Revolutionary War, and as such the film is of the highest educational value. It will be noted that the gowns worn by the women of the Kalem stock Company in this production are originals in possession of the owners of the mansion about which the picture was made. [Moving Picture World]

Reviews:

A Revolutionary War picture based upon an incident of the stirring days of 1776. The story is dramatically told and holds the interest without flagging, from beginning to end. Aside from that the picture gives evidence of care in its pictorial features, of an attempt to make the costumes and scenery conform to the subject. Too little attention has been devoted to this phase of motion picture making, as has often been pointed out in these criticisms, but here is a serious attempt to provide a correct background and accurate costuming. An evidence of the care exercised in its production is represented by the fact that the colonial mansion which appears in some of the scenes, notably the one where Col. Roger departs for the war, was discovered in an old Connecticut town and looks as though it might have been standing during the scenes which this picture represents. More of this care must be exercised if manufacturers hope to secure and hold the attention of the best people in their audiences. The Kalem people have successfully shown the way. It should not be difficult to follow it in the future. It is not the first time the Kalem people have exercised such care. Many of their popular Southern pictures have been examples of accurate backgrounds and correct costuming. They have extended the same care to a more ambitious subject and the result of their effort is a notable film. Continued popularity is predicted for it. The gowns, for example, are all original, and are in the possession of the owners of the mansion about which the picture centers. Such absolute accuracy would not be always possible, but when it is, it has its effect. (The Moving Picture World, August 20, 1910)

Bibliography:

- The Moving Picture World, August 20, 1910

A Lad from Old Ireland



9. - **A Lad from Old Ireland** - (USA 1910) *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Cam:* George K. Hollister.
Cast: Sidney Olcott (Terry O'Connor), Gene Gauntier (Aileene), Thomas O'Connor (Murphy - landlord), Arthur Donaldson (Parish priest), J.P. McGowan (Election agent), **Robert G. Vignola** (Man in campaign office), Laurene Santley, Agnes Mapes (Aileene's mother), Jane Wolfe (Elsie Myron - American heiress), Frank Lanning (Man in Election Office (uncredited), Alice Hollister (uncertain or unconfirmed), Jack J. Clark (uncertain or unconfirmed).
Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm 1 reel, 1000 feet, - silent
Release: November 23, 1910 in USA
Status: Prints exist
Db-Ref: IMDb tt0234071, KinoTV 54851

Synopsis:

The story is very simple and direct, merely that of a young Irish lad who leaves the old country to seek his fortune in the new. His little sweetheart he leaves behind in care of her old granny, promising to return to her later on. We are given all the details of the young Irishman's trip abroad, including scenes in mid-ocean in the steerage of the Baltic; his arrival at the Castle Garden and then some bits of his career in New York concluding with his successful entrance into politics and his election as a Tammany Alderman. Of course, it would

not be a real Irish drama if the young hero did not go back to Ireland just in time to save his Colleen from eviction, but the realism of the real Irish scenes makes this feature of the story remarkably convincing. [Moving Picture World]

The glorious blue skies and the green fields of County Cork have no beauties for Terry. Filled with the fire and ambition of youth, he dreams of the fame and fortune to be won in America. Aileen is filled with grief when her sweetheart informs her of his plan to leave for the United States. Despite her pleas, Terry leaves the "Ould Sod" for the new world. The lad from old Ireland secures a position the day following his arrival at New York. As time passes, the pressure of his work causes the memory of Aileen to grow dim in Terry's thoughts. Back in County Cork, the colleen waits in vain for word from her sweetheart. Poverty lays its heavy hand upon Aileen. Her mother's illness and death leave her in sore financial straits. Unable to pay the rent of her humble cottage, the maid is threatened with eviction. Word of Aileen's plight comes to Terry just as the lad is elected mayor of the city. Filled with remorse, Terry turns his back upon his society friends, and the heiress who would be his for the asking, and boards a steamer for Ireland. He comes not a moment too soon. Even as he reaches the thatched cottage which has long been Aileen's home, Terry sees the worn furniture being carried out. Filled with rage, the lad enters Aileen's home and confronts the landlord who is berating the colleen because of her failure to pay the rent. Terry thrusts the money into the man's hand and helps him on his way with his good right foot. The following Sunday finds the banns announcing the approaching marriage of Terry and his sweetheart read by the parish priest. [1914 re-release] [Moving Picture World]

Production Notes:

The picture was re-released in 1914.

The Roses of the Virgin

10. - **The Roses of the Virgin** - (USA 1910) [Drama] *Dir:* unknown.

Cast: Alice Joyce (Marie Holt), Arthur Donaldson (James Norwood - a Lumber Merchant), George Melford (Jack Norwood - James' Son), **Robert G. Vignola** (Pierre Lolliard), Ralph B. Mitchell (George Holt - Marie's Father), Ethel Eastcourt (Ethel Norwood - Jack's Wife), Jane Wolfe (Mrs. Lolliard - Pierre's Mother), Jim McGowan (Frank Carson - a Woodman (as James McGowan)).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: November 25, 1910 in USA

Db-Ref: IMDb tt0397615, KinoTV 79898

Synopsis:

James Norwood, a wealthy lumber merchant, sends his dissolute son, Jack, to a lumber camp to give him a last chance to make good. The young man's habits of life, however, are so fixed that he soon forgets his good intentions and attempts to exercise his wiles on Marie, the pretty daughter of the camp foreman, although he is already a married man. Marie had previously promised her troth to Pierre Lolliard, a young lumberman long in her father's employ, but under the glamor of Jack Norwood's city ways she forgot her rustic lover and was about to elope with him when the plan was frustrated through the agency of a bunch of flowers. Pierre's mother had taken the last roses from her garden to adorn a wayside shrine of the Virgin. Marie had asked Pierre to get her some flowers intending to wear them at her wedding. Pierre, in the innocence of the intended use of the flowers steals them from the shrine but, as if by a miracle, the roses are the cause of a revelation of the true character of Jack Norwood and the elopement is stopped just in time and as a reverent and fitting climax to the play Marie and Pierre take the roses and again lay them at the feet of the Virgin whence they were originally taken. [Moving Picture World]

The Stranger

11. - **The Stranger** - The Little Old Stranger (USA 1910) [Drama] *Dir:* Sidney Olcott.

Cast: **Robert G. Vignola** (The Stranger), Gene Gauntier.

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: December 30, 1910 in USA

Db-Ref: AFI 40395, KinoTV 64874

Synopsis:

An old man comes walking along the road. He approaches the home of a typical Cracker family. Careless disorder and discontent permeate the place. The husband picks up his dinner pail and his wife demands him to bring home his wages in full that night, Just at this lime the old stranger pauses at the open doorway, speaks cheerily to the woman within and asks if he may sit and rest awhile. Picking up a child he begins to play with it, she watching him. The mother, impressed by the old wanderer's influence, invites him to remain. That night the husband returns slightly under the influence of liquor. His wife demands his weekly wages and is handed only a couple of dollars. This angers her and she strikes them from his hand. He, ugly from the influence of drink, raises his hand to strike. The old stranger appears at the door with his cheerful smile and the hand of the husband drops slowly. The stranger tells the husband that his wife has been so kind as to invite him to supper. The old stranger becomes an accepted member of the family and through his influence leads the husband from his evil ways bringing contentment to the household. When his labors are finished the little old man passes down the road. [Moving Picture World]

A War Time Escape

12. - **A War Time Escape** - (USA 1911) [Drama] *Dir:* Sidney Olcott.

Cast: **Robert G. Vignola**, Gene Gauntier, Jack J. Clark (as Jack J. Clark).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: March 17, 1911 in USA

Db-Ref: IMDb tt0351981, KinoTV 91640

Synopsis:

At a party Mrs. Allison announces her daughter Millie's engagement to Jim Turner. A few days later war breaks out between the North and the South. Richard, Millie's brother, casts his lot with the Confederacy, while her sweetheart, Jim Turner, believes his duty lies with the North. Three years later Richard is ordered to the enemy's camp to secure information. Disguised as an escaped Union prisoner he gains admission to the camp and secures important documents. The loss is discovered by the Union officers. Jim Turner, in charge of a detachment, is detailed to pursue the unknown spy. The next night, Richard, who has been wounded while running the lines, seeks protection in his mother's home, which happens to be within the field of action. Jim, pursuing the fleeing Confederate, recognizes Millie's brother, who through the courage of the ladies of the household, successfully escapes. After the war Jim Turner returns to the South to claim Millie, his sweetheart. At first she refuses to forgive him for having fought against her people, but through the influence of Richard, her brother, they decide to forgive and forget. [Moving Picture World]

Reviews:

A war story intermixed with a love tale, having its beginning before the war and brought to a happy consummation afterward. These war tales have considerable interest and in instances like this where an effort is made to make the story true to possibilities the interest is maintained throughout with no violent shock. The accessories and setting appear to be reasonably accurate. The only point where one's credulity requires re-enforcement is when the girl, her Confederate brother and her Union lover are all together under one roof. It is not impossible. It is somewhat improbable. (The Moving Picture World, April 1, 1911)

Bibliography:

- The Moving Picture World, April 1, 1911

A Saw Mill Hero

13. - **A Saw Mill Hero** - (USA 1911) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier.

Cast: Gene Gauntier (Jennie), Jack J. Clark (Jim), J.P. McGowan, **Robert G. Vignola**.

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: March 22, 1911 in USA

Db-Ref: IMDb tt1080799, KinoTV 91641

Synopsis:

Jim Hemminway went to college, but did not make good. He had a fine time, but flunked in his studies. His father, displeased with Jim's college experience, decided to send him to a lumber camp in order to develop the manhood he believed there was in him. Arriving at the camp Jim pulled off his coat and entered with spirit into the work, determined to prove to his father that he was a "chip off the old block." Shortly after arriving at the camp he had a falling out with big Tom Granger, one of the camp bosses, and the acknowledged bully of that section of the country. A few days later big Tom led a mob of lumbermen bent on burning the mill and lumber piles. Jennie, the daughter of the boarding house keeper, overhearing the plot, warned Jim who, with a few loyal hands, in a pitched battle, bravely defended and saved the mill from destruction by the maddened incendiaries. The next day Jim's father arrived at camp and was told of his son's heroic deed. This filled the old gentleman's heart with pride and made him acknowledge that Jim was indeed a "chip off the old block." [Moving Picture World]

The Fiddle's Requiem

14. - **The Fiddle's Requiem** - (USA 1911) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier.

Cam: George K. Hollister.

Cast: Jack J. Clark (The Fiddler), Gene Gauntier (Dolores), J.P. McGowan (Dolores' father), **Robert G. Vignola** (Dolores' fiance), Sidney Olcott (Notary), Alice Hollister (Bridesmaid), Kenean Buel.

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: May 3, 1911 in USA

Db-Ref: IMDb tt0350929, KinoTV 91642

Synopsis:

Ahe old musician playing his fiddle in his garret home dreams of his youth and his lost love. As the past unfolds itself he sees his sweetheart, Dolores, forced by her parents to sign a contract of marriage with Don Carlos, and he again reads over in memory her message of farewell: "My on Love, This is my marriage ever, the death day of my soul. I cannot go without one last farewell to you, whom I will never see again. Wait for ma by the lake until you hear the bells chime. Yours in spirit until death, Dolores." Meeting her at the lake as requested, she gives him her old violin, saying, "I have breathed my soul into this violin. Whene'er it plays, it is my soul that speaks." A few days later the tragedy takes place that causes her bereaved parents to withdraw from society and the musician to live in a dream until his work is finished. [Moving Picture World]

Railroad Raiders of '62

15. - **Railroad Raiders of '62** - (USA 1911) [War, Drama] *Dir:* Sidney Olcott. *Cam:* George K. Hollister.

Cast: Sidney Olcott (Captain Andrews), **Robert G. Vignola** (Engineer), Jack J. Clark (Anderson / Confederate officer), J.P. McGowan (Federal Officer).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 28 mm 1 reel, 1000 feet, *Studio or Location:* Jacksonville, Florida, USA

Release: June 16, 1911 in USA

Status: Incomplete prints exist in Grapevine Video

Db-Ref: IMDb tt0001848, KinoTV 54855

Synopsis:

The general commanding a division of the Federal Army calls for volunteers to go on a railroad raiding expedition with the Confederate lines. A number of men quickly respond and under the leadership of Capt. Andrews evade the enemy's patrol, swim a river and arrive safely in the enemy's country. At Big Shanty they capture an engine and flat car from a train crew, run out on the line a few miles and begin tearing up the track. In the meantime the train crew from whom the raiders stole the engine and car in charge of Confederate officers and another engine and car in charge of Confederate soldiers is sent in pursuit. The race for life and final capture of the fleeing Union men are graphically portrayed in this historically correct motion picture story. The survivors of the Andrews Raiders, upon whose exploit this story is based, have erected a monument to their fallen comrades, and it stands today in the National Cemetery at Chattanooga. The engine is reproduced in miniature on top of the monument, and on the left hand side is a die containing the names of the "Raiders" who were executed in Atlanta; on the right hand side, a die containing the names of the eight who escaped from prison at Atlanta, and at the rear a die containing the names of those exchanged. (Kalem advertisement)

Reviews:

This is the only historical picture that this reviewer has seen that equals the best historical pictures made abroad. One may be forgiven if he thinks that it far excels them all in interest. Here is a picture of real men making real war. It's as exciting as the most sensational picture, yet, as far as one can see, not a grain of truth has been sacrificed to make it so. It's a picture in which every actor seems to be equally good with the best, and much time and pains were plainly spent in making it so perfect. The audience broke into it with applause and gave it a round at the end more enthusiastic than any that rewarded any song, dance or sketch with the living actors present and smiling across, a request for applause. (The Moving Picture World, July 1, 1911)

Bibliography:

- The Moving Picture World, July 1, 1911

The Love of Summer Morn

16. - **The Love of Summer Morn** - (USA 1911) *Dir:* Sidney Olcott. *Scen:* Gene Gauntier.
Cast: Carlyle Blackwell (Lieutenant Bob), Alice Joyce (Summer Morn), Sidney Olcott, Frank Lanning, **Robert G. Vignola**.
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Db-Ref: IMDb tt0234145, KinoTV 54854

Synopsis:

A threatened Indian uprising sends the 13th Cavalry into camp. While scouting through the country a small party of soldiers drive their horses into a pool, thereby unwittingly profaning a sacred Indian spring. This incident takes place while the beautiful Indian girl Summer Morn is close to the spring. Calling her father, a strong protest is made against the sacrilege by the pale-faced soldiers. Lieutenant Bob, in charge of the scouting party, falls in love at first sight with the beautiful Indian girl. Pressing his suit, he finally gains the consent of her father to their marriage. The regiment, returning to headquarters, Bob's Indian wife is ostracized by the woman of the post. Recognizing the unfortunate position Bob is placed in, Summer Morn, although dearly loving her husband, steals away to her own people. Big Bear, her father, hides her and leads Bob to think that she is dead. Two years later Bob woos and wins Ruth. A camping honeymoon trip brings them into the Indian country. Accidentally meeting Summer Morn, Bob's old love instantly returns. The Indian girl, however, sends him away, and to make her sacrifice complete, throws herself into the sacred spring. (Kalem advertisement)

Rory O'More



17. - **Rory O'More** - Barry O'Moore (USA 1911) [Drama] *Dir:* Sidney Olcott, **Robert G. Vignola**. *Scen:* Gene Gauntier. *Based on:* Samuel Lover (novel). *Cam:* George K. Hollister. *ArtDir:* Henry Allen Farnham.

Cast: Jack J. Clark (Rory O'More), Gene Gauntier (Kathleen), **Robert G. Vignola** (Black William), J.P. McGowan (English Commander of Regiment), Arthur Donaldson (Father O'Brien), Anna Clark (Rory's mother).

Prod: Kalem Company, Inc.. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Killarney and surrounding area, Co. Kerry.

Release: September 4, 1911 in USA

Status: Incomplete prints exist

Db-Ref: IMDb tt0339599, KinoTV 70749

Synopsis:

«While fleeing from British soldiers, Rory O'More, a rebel with a price on his head, stops to bid his sweetheart, Kathleen, good-bye. Black William, an informer, learns of Rory's whereabouts and brings the military to the scene. Rory flees while Kathleen delays the pursuit by flirting with the officer in command of the soldiers. The soldiers continue their chase across the Kerry mountains. Nearing capture, Rory plunges into a lake and one of the soldiers follows him. The two are some distance from shore when Rory hears the soldier shout for help. Abandoning his opportunity to escape, Rory saves the man from drowning. The officer compliments his behaviour and is willing to free him, but the informer, Black William, demands that Rory be arrested so that he can receive the reward for his capture. Rory is

imprisoned and sentenced to death after a trial at which he declares, 'If to fight for Irish be a crime, then I am guilty'. Fr O'Brien is encouraged by Rory's mother and Kathleen to help him. While administering the last rites on the scaffold, Fr O'Brien succeeds in cutting Rory's bonds. Rory jumps over the wall behind the scaffold and there finds a horse waiting for him. During the escape, Fr O'Brien is shot by soldiers. Making his way to the sea, Rory finds a boat in which Kathleen is waiting for him, ready to take them to America.» [www.tcd.ie/irishfilm/silent/rory-o-more.php]

he patriot Rory O'Moore, fleeing from the English soldiers, steals a moment with his sweetheart, Kathleen, who has been followed by Black William, the informer. Thus his hiding place is betrayed. Kathleen learns a price has been placed on Rory's head. Hearing an attempt will be made to capture him she warns him, and to gain time intercepts the redcoats. Closely pursued, Rory plunges into the water, with every chance of getting safely away, but hearing the call of a drowning soldier who has followed after him, Rory turns and swims to the man and aids him to gain the shore. The captain of the pursuers is for allowing Rory to go on his way, but Black William demands his arrest. Rory is imprisoned and later placed on trial. When asked to plead, he makes the well-known reply, "If to fight for Ireland be a crime, then I am guilty." The judge places the black cap upon his head and pronounces the death sentence. The good priest, Father O'Brien, however, has a plan. Marching to the gallows platform with Rory, at an opportune time he cuts the rope that binds our hero's arms. One well planted blow lays out the executioner and Rory is over the wall where he finds a horse awaiting him. Reaching the shore he finds his sweetheart and mother, with a boat ready to take him to the ship in waiting. Bidding farewell to Erin he is off to America. [Moving Picture World]

Reviews:

«Filmed in Ireland. The historical figure Sir Rory O'Moore was a leader of the 1641 Rising against English rule in Ireland, though the period of this film is probably 1798-1803. Beyond the published roles, Herbert Reynolds has identified the parts played by J P McGowan and Anna dark in the extant film. Robert G Vignola is sometimes referred to as 'assistant director' for this film, but this is unsubstantiated and, in any event, a credit of doubtful significance, as Reynolds relates: 'Vignola briefly directed his own production unit for Kalem during 1910 but had abandoned directing because he preferred acting under Olcott, in whose unit almost everyone served as an assistant to the director in one way or another. (Vignola's speciality was as a prop master.)'. Reynolds further points to the complexity of crediting the work of other Kalem members. 'If it is to be used at all, the title "assistant director" would probably belong to Gene Gauntier, but the term has virtually no specific meaning other than that Kalem thought of her (the scenario writer and leading lady, and one-time director herself) as the second most important individual in the group. Alien Famham was the "scenic artist" (a contemporary description of what would later be known as art director) for the Kalem's work in Ireland from this release (RORY O'MORE) onward. George Hollister was the sole cameraman for the unit, as Sidney Olcott was their one and only producer/director, so it is always a certainty that the scenic design is Famham's and the photography is Hollister's, as the producing and directing is Olcott's. We have thus been inclined to credit the work of these men even though they may not have been awarded formal credits at the time. The case with Gauntier is more complicated; assistant director/scenario writer/leading lady though she was, we cannot always be certain that a given script is her own, as others sometimes contributed story ideas that she would type and polish up - with scenario credit frequently going to the contributor. Therefore, we have aimed at awarding her with writing credit only if she was formally acknowledged. Muddying the records in Gauntier's case is the fact that, for a few weeks in 1912, she returned to the USA while the others were at work in Ireland - during which time they were shooting scenarios that she had prepared in advance, but she was obviously neither acting nor "assistant director". This hiatus seems to have included THE KERRY GOW and IRELAND THE OPPRESSED.'» [www.tcd.ie/irishfilm/silent/rory-o-more.php]

Samuel Lover wrote many interesting tales of Ireland, not the least of which is "Rory O'More." This story was dramatized and in that form was probably Lover's most successful work, gaining a world-wide reputation for its author as a dramatist. Now it is to further contribute to his memory in motion picture form, for "Rory O'More" is the title of the first of this year's Kalem Irish pictures to be released. It is a pleasure to testify to the general excellence of the

production. Photographically it approaches perfection to a degree that is unusual, and several pleasing and novel effects point to the photographer's skill and ingenuity. In the matter of scenic effects it might be claimed that views quite as beautiful are to be found in America; but that would not be a just criticism of this picture. The purpose of the Kalem Company in sending its players to Ireland was to produce the Irish classics on Irish soil, amid the very surroundings about which they were written. Therefore, when we view the rugged hills and the wildly romantic river of the picture, we are looking upon the selfsame scenes in the south of Ireland of which Lover wrote. This charm of realism will have a strong appeal. In the very first scene is shown a meeting between Rory and his sweetheart, Kathleen, upon the rocks about which a mountain torrent is tumbling wildly. At another time the lovers meet upon the rugged, rock strewn side of a mountain; mist-dimmed hills form the background, while far below in the valley is the footpath along which may be seen the approach of the British soldiers in quest of the fugitive. Another scene, which is most typical of the country, shows the Irish donkey hitched to its cart, still a familiar scene in the rural districts, especially in the hills where the donkey is about the only safe mode of locomotion. This and the thatched roof of the cottage are typically Irish and will awaken fond memories in many a loyal Irish heart. A unique scene is that of the imprisonment of Rory, when after his capture he was locked in jail to await trial. Through the barred door the captors with their prisoner are seen approaching the jail; the door is opened and Rory is thrust in, the door closed and locked and the captors marching away. It is a weird photographic effect accomplished by placing the camera inside the jail. For the story of the picture the reader is referred to the book and the play. Briefly, Rory, an adventuresome young Irishman of revolutionary tendencies, was arrested after much effort on the part of the British soldiers then policing the land, tried for treason, convicted and sentenced to be hung. He made a sensational escape and left the country for America, bringing his sweetheart and mother with him. These incidents are dramatically portrayed in the picture. Jack Clark impersonates Rory; Miss Gauntier is a charming Kathleen. As the militant priest, Arthur Donaldson gives a splendid characterization, and Robert Vignola is most vindictive as the informer. Among the more interesting scenes is that of the trial which is put on with great care for detail, and the execution scene when Rory is released by the priest and makes his escape over the wall just as the noose is about to be placed about his neck. It will be interesting to many exhibitors to know that Samuel Lover, the author of the story and play from which this picture was taken, paid an extended visit to America in 1846, during which year he landed in Boston. His tour included nearly all of the then principal cities of the country, extending as far south as New Orleans. There are still living some who will recall the occasion and will be interested in the portrayal of his story. (The Moving Picture World, August 19, 1911)

Bibliography:

- Bioscope, 7 September 1911:519;
- Bioscope, 19 October 1911:xvi;
- Kalem Kalender, 1 September 1914:5 (reissue);
- MPW, 29 August 1911:445-6; MPW, 2 September 1911:637.
- The Moving Picture World, August 19, 1911
- Film User, September 1958:386;
- Sight and Sound, October/December 1953:96.
- www.tcd.ie/irishfilm/silent/rory-o-more.php

The Colleen Bawn



18. - **The Colleen Bawn** - (USA 1911) [Drama] *Dir:* Sidney Olcott, Gene Gauntier. *Scen:* Gene Gauntier. *Based on:* Dion Boucicault (play). *Cam:* George K. Hollister.

Cast: Gene Gauntier (Eily O'Connor, the 'Colleen Bawn'), J.P. McGowan (Hardress Cregan), Sidney Olcott (Danny Mann), Jack J. Clark (Myles na Copaleen), Alice Hollister (Anne Chute), Arthur Donaldson (Father Tom), **Robert G. Vignola** (Mr. Corrigan), Agnes Mapes (Mrs. Cregan), Anna Clark (Sheelah), George Fisher (Kyrle Daly).

Prod: Kalem Company, Inc.. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Other Titles: Seelenkämpfe [DE]

Studio or Location: Beaufort, County Kerry, Ireland

Release: October 16, 1911 in USA

Censor: Berlin, Polizei #BPZ.14649 Banned for Youths

Db-Ref: Early-German 12935, IMDb tt0233470, KinoTV 54842

Synopsis:

(Reel 1) In all Ireland there existed no more beautiful estate than Tore Cregan, the baronial home of the Cregans. But with all its natural beauty, a shadow, in the form of a heavy mortgage, hung over the estate. Mrs. Cregan, therefore, laid careful plans that her son, Hardress should marry Anne Chute, whose fortune would lift the indebtedness of the family. But her plans were shattered when Hardress met Eily O'Connor, "The Colleen Bawn." Hardress wooed the simple maid and quietly married her. It was easy to persuade her to keep the secret; she did not aspire to a place by his side in the world. Knowing nothing of the

nuptials, Mrs. Cregan resented the attentions of Kyrle Daly to Anne and informed her son, who shocked her by his indifference. Squire Corrigan, the holder of the mortgage, offered Mrs. Cregan two alternatives before he foreclosed: she must either marry him or secure Anne's written consent to marry Hardress. He told her of Hardress' meetings with the Colleen, which the young man admitted, making no mention of his marriage. Danny Mann, with his misshapen body, was a faithful servant of Hardress, and formed a clumsy plan of taking a note to Anne, given him by Eily for Hardress, and stated it was for Daly, whom he was to row across the lake to meet the Colleen. Anne's confidence in Daly was therefore shaken. Myles, a young rustic, who also loved Eily, paid her a visit, along with Father Tom. Hardress came in, while all but the Colleen were in a back room, and begged her for the marriage certificate. In her great love she delivered it to him for destruction, but Myles stepped in and secured a return of the paper. When Hardress had departed. Father Tom had Eily promise him solemnly that the marriage lines would never leave her hands again.

(Reel 2) Danny Mann, meeting his master after the latter's ineffectual interview with Eily, tells Hardress, if he will give him his glove as a token, he will make away with the Colleen. This infuriates Hardress so that he handles his poor servant unmercifully. Nonetheless, the devoted Danny goes to Mrs. Cregan, before whom he lays his plan, and secures the glove, thinking she has influenced her son to give his approval, whereas she has taken it without the knowledge of Hardress. Danny now meets the Colleen and tells her she is to meet her husband that night in a lonely spot on the lake. Thither he conducts her, and, taking her by surprise, throws her into the water. Myles, who secretly conducts a whiskey still nearby, heard the commotion and taking his gun, hurries to the scene, where he shoots Danny and rescues the Colleen.

(Reel 3) Danny manages to crawl to his home, and, burning with fever, becomes delirious. In his ravings he tells of the supposed murder of the Colleen and Sheelah, his mother, hurries out to secure Father Tom. Squire Corrigan, the moneylender, happens in and secrets himself, overhearing and writing down the confession which Danny makes to Father Tom. Old Sheelah finds the torn and water-soaked cloak of the Colleen at the shore and shows it to Hardress, both concluding that Eily has committed suicide. There is now no impediment in the way of Hardress' forced marriage with Anne, who has paid the mortgage. He confesses to her that he was married to the Colleen. Father Tom, thinking Myles knows something of the affair, goes to the latter's hut and there finds Eily, who has escaped death by Myles' timely rescue. Corrigan gathers the soldiers, takes Sheelah as a witness and marches to the place where Hardress and Anne are about to be married. He confronts Hardress with Danny's confession, which reads that Danny committed the deed at his master's instigation and received Hardress' glove as a token of agreement. The heart-broken mother' confesses that it was she who delivered the glove. Just then the door opens and Father Tom and Myles lead in the Colleen. She comes to the waiting arms of her husband, who now openly acknowledges her. The marriage ceremony with Anne is stopped and the plotting Corrigan is humbled. [Moving Picture World]

Arrah-Na-Pogue



19. - **Arrah-Na-Pogue** - (USA 1911) *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Based on:* Dion Boucicault (play). *Cam:* George K. Hollister.
Cast: Gene Gauntier (Arrah Meelish), Jack J. Clark (Beamish McCoul), Sidney Olcott (Shaun the Post), **Robert G. Vignola** (Michael Feeny), Arthur Donaldson (Col. Bagenal O'Grady), Harry O'Brien (Major Coffin), J.P. McGowan (Irish Secretary of State), Agnes Mapes (Katty (as Mrs. Clark), Thomas P. Glancy (Sergeant), George J. Hardin (Winterbottom), Charles Lally (Oiney Farrel), Anna Clark (Katty (as Mrs. Clark)).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent
Other Titles: Arrah - na - Pogue [DE]
Studio or Location: Beaufort, County Kerry, Ireland
Release: December 4, 1911 in USA
Censor: Berlin, Polizei #BPZ.15719 Banned for Youths
Db-Ref: Early-German 17901, IMDb tt0350544, KinoTV 54856

Synopsis:

(Reel 1) Beamish McCoul joined the Irish insurrection and had become a leader in the movement when he was arrested and placed in Wicklow Jail. His property was confiscated by the authorities. When his followers learned of his imprisonment, they perfected a plot for his escape, which involved a rope, a fast horse and a boat to carry him from the country. Arrah Meelish, the prisoner's foster sister, volunteered to carry the idea of their plot to him. She approached the armed sentinels and begged permission to kiss her brother farewell, as the next day would bring about his execution. While kissing him a note was slipped from her mouth to his without being detected by the wardens. Later the guards were seized and

Beamish made his escape from the prison, hurried to his sweetheart, Fanny Powers, bid her farewell and left for France. Four years Beamish spent in reckless exile, and, unable to endure it longer, returned to Ireland. He learned that Fanny was still true to him, having refused Colonel O'Grady, the magistrate, and her legal guardian. Beamish, on his arrival, quickly gathers together his old friends. He robs Michael Feeney, collector of the Government Clerk's Office, of his gold and banknotes and of his free pass across the mountain, because they had confiscated his property. Arrah, who has promised her hand to Shaun, a postman, secretes her foster brother in her barn and informs him of her imminent marriage. Beamish gives her as a wedding present a number of banknotes, which he robbed the collector of. Feeney, who is also a suitor for Arrah's hand, tells her that he suspects Shaun is the man who had robbed him. She is surprised and tells him she has plenty of money, at the same time showing him the banknotes which her foster brother gave her. These are recognized by the collector, who says nothing. The following day Shaun and Arrah are wed in the old barn in which Beamish is secluded. Major Coffin, an English officer, brings Colonel O'Grady information that a rebel had made a bold robbery and was at present secreted in Arrah's barn. They set out at once for her house, in company with Feeney, the informer, Fanny and soldiers. The gaiety is stopped and the searching party begins its work. Beamish makes his escape through a window, and, grasping a branch of a tree nearby, lowers himself to the ground and hurries away. Arrah is accused of harboring the rebel as Feeney had found McCoul's coat, which contains the mountain pass. Her husband takes the blame of Beamish's robbery, and says the coat is his. He is arrested and taken to prison.

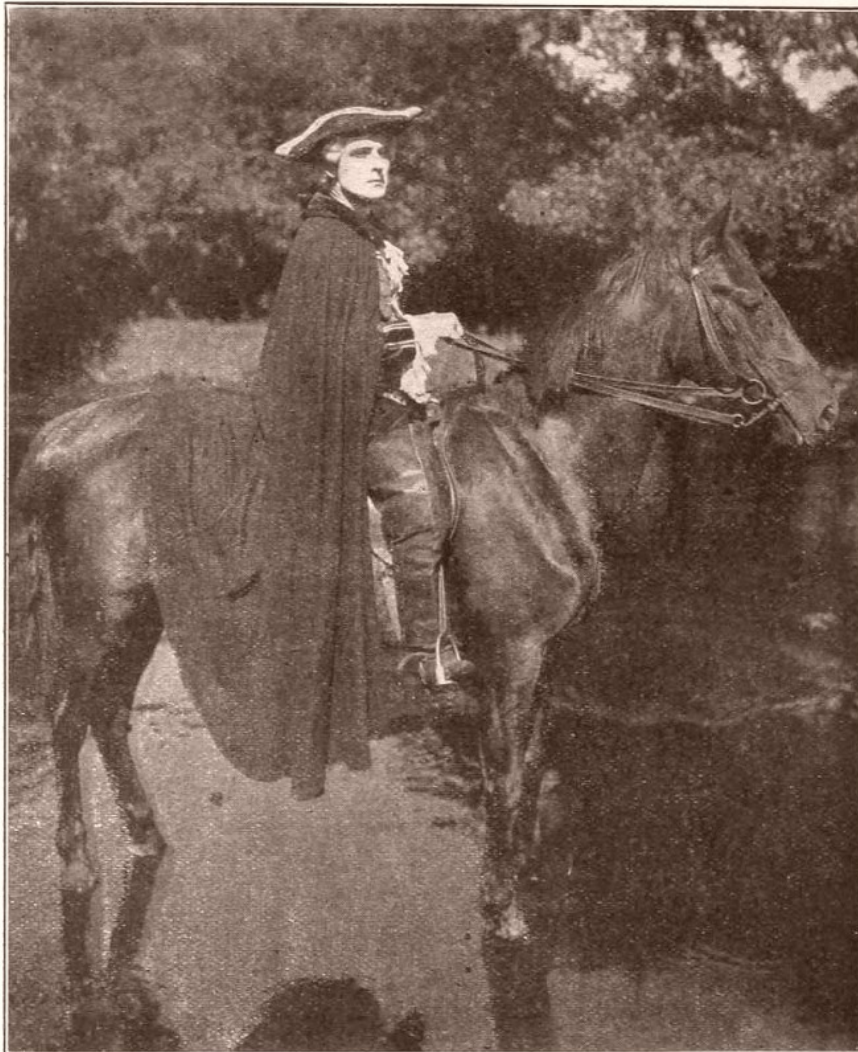
(Reel 2) Beamish goes to the place where he is supposed to meet his sweetheart. He is greatly distressed at not finding her there. As he sits in solitude, a messenger arrives with a letter from Fanny, saying that she had been at Arrah's cottage and knew all. He replies, stating that he has left for Dublin to visit the Secretary of State and secure, if possible, a pardon for Shaun. Fanny returns home and announces to Colonel O'Grady that she is now prepared to become his wife, but before their marriage he must obtain a pardon for the release of Shaun, who is ignorant of the whole affair. The colonel consents to do his best. Arrah is now seen at the prison, hopefully awaiting a word from her husband. Feeney enters Shaun's cell, accompanied by Fanny. Feeney starts to heap insults upon Arrah, and although Shaun's hands are tied, he pounces upon him, causing him to cry out for help. The guards order Feeney from the place. Fanny tells Shaun that she is going to denounce her affianced husband in order to save the postman from unjust punishment. Arrah, at this time, comes to the door and falls into her husband's arms and confesses that it was Beamish she had concealed in her barn. Everybody is ordered out of the room as the guards conduct Shaun into the courtroom to await trial. The verdict handed down is to the effect that Shaun must die the following day.

(Reel 3) Beamish McCoul arrives at the Secretary of State in Dublin and proclaims his identity with a written confession of the affair. Colonel O'Grady arrives a few minutes later and the secretary hides McCoul behind the curtains, while O'Grady makes a plea for Shaun's release. The third person to put in an appearance is Fanny Powers, and the secretary conceals the Colonel in another place about the room. During her interview, the two men, each unconscious of the presence of the other, finding it impossible to restrain themselves longer, slip from their hiding places and confront the young woman. The old secretary reunites Beamish and his sweetheart, writes a pardon for Shaun, which he hands to the colonel, and the three depart on their missions. Meanwhile Shaun's hour approaches. Arrah climbs to the battlements of the castle in the hope of seeing her husband for the last time. Shaun discovers a loose stone in his cell, and with almost superhuman strength, breaks the barred window, thereby effecting his escape. Feeney meets Arrah upon the battlement and tries to induce her to forget Shaun and become his wife. She refuses. He is infuriated. In the meantime Shaun is stealthily climbing up the ivy on the outside of the jail, and when he reaches the top he enters into a fierce struggle with Feeney, who is finally overpowered and thrown into the waters below. At this moment the colonel, Beamish and Fanny arrive with Shaun's pardon. Beamish asks Shaun to pardon him for all the trouble he has caused him, which is joyfully granted, and the story ends showing Shaun placing his arms about his wife's neck. [Moving Picture World]

Bibliography:

- Lichtbildbühne No. 5, 1912
- Verzeichnis in Deutschland gelaufener Filme. München 1980 (München) No. 039, 1912

The O'Neill



JACK J. CLARK
AS
"THE O'NEILL"

20. - **The O'Neill** - The Irish Rebel (Reissue title) (USA 1912) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Based on:* Dion Boucicault (play). *Cam:* George K. Hollister.

Cast: Jack J. Clark (The O'Neill - an Irish Patriot (as Jack J. Clark)), Gene Gauntier (Elinor), **Robert G. Vignola**, Sidney Olcott.

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Studio or Location: Beaufort, County Kerry, Ireland

Release: January 12, 1912 in USA

Db-Ref: IMDb
tt0001811, KinoTV
89337

Synopsis:

The O'Neill, an Irish patriot, covertly returned to the old, familiar haunts, from which he had been obliged to flee during times of oppression, and found a proclamation, nailed in a conspicuous place,

which offered a reward for his apprehension. He therefore betook himself to the country lanes, that he might meet his old friends, the peasants. One in particular, a frail old man, tottering with age, welcomed O'Neill to his humble cottage, and divided his last crusts. Touched by the abject poverty of his countryman. The O'Neill determined to aid them at the price of becoming a highwayman. Going to a secluded spot along the highway, he masked himself and lay in waiting. Soon a carriage appeared, and with a command to halt, O'Neill politely requested the occupants to alight. The passengers were an elderly gentleman, who protested vigorously, and his charming daughter, Elinor, from whom O'Neill, with the utmost courtesy, took a finger ring. In a spirit of mockery, The O'Neill forced Elinor to dance a few steps with him. Shortly afterward a masked ball was held, which Elinor attended. O'Neill, still remembering the pretty face, and unable to overcome his longing to see her again, went to the ball, carefully masked. There he met Elinor and engaged her in conversation, but she discovered her ring upon his finger and cried for help. As the guests rushed in, The O'Neill dashed through the window, taking sash and glass along with him. The following day the outlaw chanced to encounter Elinor upon the highway. She promised to meet him that night.

At the appointed hour she appeared, but with a band of men, who surrounded The O'Neill and made him a prisoner. When they had conducted him to the house and left him securely tied, the men passed into another room to drink a toast to their success. Elinor, finding herself in love with the handsome patriot, and repenting of her subterfuge, stole through the window and released him. Together they sped away on horseback, stopping only at the peasant's cottage, where O'Neill bade a hasty good-bye to his friend. When the escape was discovered, the men started in pursuit, and reaching the cross roads, inquired of the peasant if he had seen a young man and woman. The faithful friend pointed in an opposite direction from that taken by the fugitives, who were able to reach the coast, where a hasty ceremony was performed and a good ship carried them away to France, happy in their romantic love. [Moving Picture World]

Reviews:

An Irish romance which will touch the hearts of most audiences at once. The O'Neill is a patriot who flees the country because of charges against him. He returns secretly and very romantically meets a young woman who betrays him and assists in his capture, but relents and elopes with him afterward. A situation like this is sufficient to arouse the emotions and hold them. The meeting, when the young man acts as a highwayman to obtain the wherewithal to assist his unfortunate friend who helped him, their subsequent meeting at a masked ball, and the girl's betrayal all afford ample opportunity for thrilling action. The players do very well indeed. Then comes the girl's remorse as love awakens. They escape together and are married when they reach the coast and fly to France where they live happily afterward. A story of this character is more than ordinarily interesting and will please an audience better than almost anything a manager can offer. (The Moving Picture World, January 27, 1912)

Bibliography:

- The Moving Picture World, January 27, 1912

The Fighting Dervishes of the Desert



21. - **The Fighting Dervishes of the Desert** - (USA 1912) [Adventure, Thriller] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Cam:* George K. Hollister. *ArtDir:* J.A. Farnham. *Cast:* Gene Gauntier (Zahrah - Daughter of the Coptic Priest), Jack J. Clark (Hassan Ali - the Arab Sheik (as Jack J. Clark)), **Robert G. Vignola** (Isma), J.P. McGowan (Father Moosa - Coptic High Priest), Abdullah Ya Fari (Arab Envoy), J.A. Farnham (Arab Runner). *Prod:* Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Studio or Location: Egypt
Release: May 27, 1912 in USA
Db-Ref: IMDb tt0364342, KinoTV 89341

Synopsis:

Hassan Ali, an Arab Sheik, sees Zahrah, daughter of the Coptic High Priest, and falls in love with her at first sight. The next day he determines to talk with the maiden and consequently he returns to the spot where he first saw her. There he awaits Zahrah and when she appears he impulsively declares his love. Zahrah is apparently impressed by his sincerity, but tells him he must obtain her father's permission to pay court to her. He returns to his camp in the desert and sends an envoy with presents to the High Priest asking for permission to wed Zahrah. The High Priest refuses and announces that Mohammedan and Christian cannot wed. This news angers the Arab Sheik and a band of fighting Dervishes which arrive at his camp, on their way to massacre the Christians, gives him an opportunity to avenge himself. Plans are laid for the destruction of the Coptic village but the fanatics have scarcely departed when Hassan Ali has a change of heart and sends a messenger to warn the Christians. While instructing the messenger, Ali has been overheard by one of the Arabs who gives chase and shoots the runner. The Dervishes attack the church while services are in progress; the High Priest is killed and the majority of the worshipers are put to the sword. Rushing into the thick of the night, Hassan Ali eventually finds Zahrah and aids her to escape. After the fanatics have departed, the remaining Copts who have managed to flee, meet in the ruins of the old Pagan

temple at Luxor and give thanks for their preservation. Hassan Ali joins Zahrah and adopts the Christian faith. That night Zahrah and the Arab Sheik are married. The next day we see them mounted on camels, riding to Sheik Hassan's home in the desert. [Moving Picture World]

Reviews:

The Kalem Company, in an editorial foreword to this picture, announces that it is to be the first of a series and that the whole series aims to give truthful and instructive pictures of life in Egypt and the East. This exciting and well-written picture, under the cloak of a love story, in which a Sheik of the Desert and the daughter of a Coptic priest (Christian) figures gives us a very welcome glimpse of life at the edge of the desert. The Copts figured largely in the first three centuries of the Christian Era. They are a distinct people and furnished many martyrs and leaders to the early Church and are still Christian in spite of Islam. The Dervishes hate them accordingly. The Dervish hero of this picture (played by Jack Clark) falls in love with the Coptic maid (played by Gene Gauntier) as she comes to the well with its camel-driven wheel to lift up the water. It is a typical Egyptian scene. The courtship of the Sheik and the refusal by the girl's father, because the man is not a Christian, occupy the next few scenes. Some of these scenes were photographed in the desert and picture real Arabs and their roving life; some were photographed in a Coptic village. The next scenes show the raid on the village by the fanatic tribesmen and the repentance of the Sheik and his rescue of the girl. The final scenes show him taking the Christian oath in the old ruin at Luxor and the departure with the girl toward a happier land, French Algeria perhaps. The more a spectator knows the more he will get out of such a picture as this; but it is no "high-brow" production. The gallery also will like it. It is very well photographed. It is a picture for people who want substantial pictures. (The Moving Picture World, June 8, 1912)

Bibliography:

- The Moving Picture World, June 8, 1912

Missionaries in Darkest Africa



22. - **Missionaries in Darkest Africa** - (USA 1912) [Adventure, Family] *Dir:* Sidney Olcott.
Scen: Gene Gauntier. *Story:* Gene Gauntier. *Cam:* George K. Hollister.
Cast: Jack J. Clark (Chief Taleck (as Jack J. Clark), Gene Gauntier (Faith Lawrence - the Missionary), **Robert G. Vignola** (Rev. Elbert Lawrence), J.P. McGowan.
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Release: June 3, 1912 in USA
Db-Ref: IMDb tt0365511, KinoTV 89343

Synopsis:

The Rev. Elbert Lawrence, feeling his duty lies farther south among the savage tribes of Africa, departs with his daughter from the settlement near Luxor, Egypt, to a new scene of labor. Several weeks later the missionaries arrive at their new field. At the first religious service, the natives show considerable interest and the chief orders all his tribesmen to attend. The chief wins Faith's confidence and begs for private instructions. While Faith is doing her best to teach the dusky African, he, on his part, is falling desperately in love with the white girl and determines that she shall be his wife. The chief brings presents and asks the Rev. Lawrence for the hand of his daughter. When his gifts are refused and his suit declined, he orders his tribesmen to fall upon the missionary and they take the girl captive. They arrive at the village of the tribe on the desert and Faith, recognizing her danger, decides to take her own life, thus surrendering her soul to the keeping of her Maker. [Moving Picture World]

Reviews:

The first photoplay ever made in the heart of Africa, so the company announces on one of its screens. It is produced by Sidney Olcott from the story of Gene Gauntier, who plays the leading part. In the cast are two other Kalem players. The photography is good and the scenery interesting. One particularly striking picture is a river view, the old Nile, wide and placid, and over it steadily sailing a strange type of craft. The tribesmen take to photoplay work with the white brother, as readily as they do to his rum. In fact, they may be said to be enthusiastic. The story is of two missionaries, father and daughter, who are making fair headway with the savages until the chief of the band falls in love with or at least wants the daughter, and brings gifts to further his suit. He is denied. The father is struck on the head, the daughter is taken prisoner, and in the view of the chief in a nearby hut, stabs herself. The picture is well worth seeing. (The Moving Picture World, June 15, 1912)

Bibliography:

- The Moving Picture World, June 15, 1912

An Arabian Tragedy



23. - **An Arabian Tragedy** - A Tragedy in the Desert (USA 1912) [Drama] *Dir:* Sidney Olcott.
Scen: Gene Gauntier. *Story:* Gene Gauntier. *Cam:* George K. Hollister.

Cast: Gene Gauntier (Lucashah / Ayub), **Robert G. Vignola** (Ayub Kashif), Alice Hollister (Hanifi (Slave Girl) Ayub), George Hollister Jr. (Kafur), J.P. McGowan (Undetermined Secondary Role).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Egypt

Release: June 19, 1912 in USA

Db-Ref: IMDb tt0364954, KinoTV 89346

Synopsis:

Ayub Kashif becomes embittered toward his wife, Fatima, because their union has been childless. He eventually determines to divorce Fatima and free her slave, whom he then will wed. Fatima, who still loves her husband, lives a life of sorrow, praying that her husband's love will return to her. A year later, Allah grants Ayub an heir. Fatima hearing of the event, writes Ayub, requesting that she be allowed to attend his wife as a slave. This request Ayub denies. Four years later, Ayub, with a number of other merchants, departs to take rich merchandise across the desert. While on the journey he is attacked by a dread disease and, according to Turkish custom, it left to die. Fatima, in her dreams, sees that her husband is about to perish. Haunted by the vision, she seeks the wife and begs her to send aid to the suffering Ayub. The former slave, caring only for her personal comfort, laughs at the discarded wife and Fatima, accompanied by two slaves, starts out in quest of Ayub. The fast failing merchant is digging his own grave when Fatima arrives after an exhausting journey across the burning sands of the desert and with a prayer that he be forgiven, Ayub dies in her arms. [Moving Picture World]



Reviews:

A powerfully, affecting story of Egypt, with much that is beautiful in the way of scenery. It is also highly instructive, because the producer has been careful to make his sets and his scenes typical of the Oriental life that it portrays. The story is simple; there is nothing melodramatic in it; and it seems sincere and truthful. In its tragic ending, it is very effective even to us. Its chief characters are Arabian people of wealth. The center of interest is Fatima (played by Gene Gauntier), a first wife of an Arab merchant. She is barren and has been divorced; but in the end, her love proves stronger than that of the mother of his child who has supplanted her. The acting is natural and dignified and the photographs are fine. (The Moving Picture World, July 6, 1912)

Bibliography:

- The Moving Picture World, July 6, 1912

Captured by Bedouins



24. - **Captured by Bedouins** - (USA 1912) [Adventure] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Cam:* George K. Hollister.
Cast: J.P. McGowan (Lt. Greig), Gene Gauntier (Doris Barnett), Jack J. Clark (Jack Barnett - Doris), **Robert G. Vignola** (Judge Barnett - the Father).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Studio or Location: Cairo, Egypt
Release: June 26, 1912 in USA
Db-Ref: IMDb tt0365031, KinoTV 89347

Synopsis:

Lieut. Greig, a blasé young Englishman, becomes interested in Doris Barnett, a fair young American, and through her brother Jack secures an introduction. They meet again in Cairo, Egypt, where the lieutenant urges his suit for the hand of the fair American, but is rejected. Doris slips away at night to consult the Sphinx as to whether she has done right in refusing Lieut. Greig. She is seen by some prowling Bedouins and taken captive to their native village. The next morning her guide returns to demand a ransom. The lieutenant, learning of Doris' plight, starts out alone to effect her rescue. He meets an Arab, and, overpowering him, takes his clothes. A burnt handkerchief serves as coloring for Greig's face, and in this disguise he proceeds to enter the Bedouin village. During the night he succeeds in bringing about Doris' escape. However, their departure is soon discovered and the Bedouins follow in pursuit. A running fight takes place in the desert and when Doris and the lieutenant are about to abandon hope, a rescue party arrives and puts the Bedouins to flight. [Moving Picture World]

Tragedy of the Desert



25. - **Tragedy of the Desert** - (USA 1912) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier (uncertain or unconfirmed). *Cam:* George K. Hollister (uncertain or unconfirmed).

Cast: Jack J. Clark (Dr. Franklin Cochran (as Jack J. Clark)), Gene Gauntier (Miriam - the Doctor), **Robert G. Vignola** (The Flirtatious Malmoud Bey), J.P. McGowan (The Arab Sheik), Alice Hollister (The Arab Girl).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Studio or Location: Egypt

Release: July 1, 1912 in USA

Db-Ref: IMDb tt0365857, KinoTV 89348

Synopsis:

Dr. Franklin Cochran practices in Luxor, Egypt, and his vivacious wife, Miriam, is prominent in society affairs. She makes the acquaintance of Mahmud Bey, an Oriental diplomat, who becomes fascinated with the young woman and by artful blandishments so impresses the temperamental wife that she neglects her husband. In a burst of crazed anger the doctor departs for the desert, first making out a will which amply provides for Miriam. Reaching a Bedouin village Cochran trades his horse for a camel and continues across the desert. The scorching sun and sands almost overpower him, but with true instinct the camel finds an oasis, where the unfortunate wanderer falls in a daze. Zenab, a young Egyptian woman, comes to the oasis and discovers the doctor. She summons her tribesmen, who tenderly carry Cochran to their village. When he gains strength the doctor embraces the Mohammedan faith, saying his past is dead and the future offers nothing. He is adopted by the Sheik, the father of Zenab. The doctor labors faithfully with the natives and his friendship for Zenab develops into a warm love, which is reciprocated. The Sheik gives his daughter in marriage to Cochran and

they live happily together. There comes a time when Miriam, with a party of tourists, visits the quaint village, and there she discovers her husband. He is horrified at the meeting as he has long since consigned her to the forgotten past. Miriam, repentant, implores Cochran to return to her, but he is firm in his devotion to Zenab. The Egyptian wife sees her husband with the stranger and is led to believe that she will be deserted. Cochran accompanies Miriam to the edge of the village and then bids her to depart forever from his life. He returns to join Zenab and finds to his horror that the heartbroken girl has killed herself. The doctor's cup of sorrow is now full and, kneeling at the side of his faithful wife, he cries in supplication: "Allah preserve us, for we are but the Dust of the Desert." [Moving Picture World]

A Prisoner of the Harem



26. - **A Prisoner of the Harem** - (USA 1912) [Drama, Romance] *Dir:* Sidney Olcott. *Scen:* E. Alexander Powell. *Cam:* George K. Hollister.
Cast: **Robert G. Vignola** (Mahmoud Pasha), Gene Gauntier (Alice Durand), Alice Hollister (Zorah), Jack J. Clark (Jack Howard (as Jack J. Clark)).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Studio or Location: Egypt
Release: July 19, 1912 in USA
Db-Ref: IMDb tt0365655, KinoTV 89350

Synopsis:

Alice Durand, after weeks of discouragement, reads the following advertisement in the New York Herald: "Governess wanted. Young American woman, well educated and speaking French and German, may obtain lucrative position with prominent Egyptian. Fare and expenses will be advanced. Write, enclosing photograph, to Mahmoud Pasha, Sphinx Club, Cairo, Egypt." Answering the advertisement, Alice seven weeks later, secures the position and leaves her New York boarding-house for Egypt. The Pasha meets her at the station in Cairo and she is taken to the harem, where she is introduced to the Pasha's favorite and his children. Within a few days the Pasha shows his hand and Alice finds she is a prisoner in the harem. Writing a note, indicating her peril, she drops it through the shutters. A young American connected with the Consulate, picks up the message and enters the harem only to be overpowered by the eunuchs. Just as the Pasha is about to have him thrown into the lion's den, help arrives from the United States Consulate and the young Americans are released. [Moving Picture World]

Down Through the Ages



27. - **Down Through the Ages** - (USA 1912) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Cam:* George K. Hollister.

Cast: Jack J. Clark (Jack Lawrence / Mefres (as Jack J. Clark), Gene Gauntier (Miriam Morris / Kama), J.P. McGowan (Henry Morris / High Priest), **Robert G. Vignola** (Count Maspero / Herbor).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Luxor, Egypt

Release: September 4, 1912 in USA

Db-Ref: IMDb tt0365136, KinoTV 89351

Synopsis:

In a party of tourists visiting the ancient temples of Egypt, we find Miriam with her father and a persistent suitor, a French count. In the party is also an old sweetheart of Miriam's, Jack Lawrence, whose proposal of marriage has been half rejected. The tourists plan an excursion to the ruined city of Thebes, and Jack determines to make a last effort to win Miriam's heart. Becoming separated from her people Miriam sits down in the royal tomb and falls asleep. In her dream her soul returns to past ages and she finds herself as Kama, the beggar maid, within the temples of Karnak. Mefres, the priest, at the sight of the pretty beggar maid forgets his vows in his love for Kama. Herhor informs the high priest of Mefres' conduct. The high priest promptly banishes the unfortunate Mefres, who goes to inform Kama of his punishment, which means death to their love. Unable to bear the loss of love, the priest plans to take the golden treasure from Pharaoh's tomb and with it fly from the country with Kama. Through the Valley of Death to the tomb of Pharaoh the lovers proceed. They break into the treasure vault and are about to make their escape when the high priest and others from the temple discover

Mefres' crime and both are promptly sentenced to death. The tourists return to the tomb where Miriam has fallen asleep and awaken the girl. Looking up, she sees Jack's pleasant face and recognizes the Mefres of her dreams. [Moving Picture World]

Reviews:

In this picture, Gene Gauntier, Jack Clark and others of the Kalem Company now in Europe, play a conventional story against a background of the ancient temples and statues of Egypt. The plot is only so so; but keeps the story clear and serves its purpose which is to use the courts and porches of these great temples. The story goes back into old days; but doesn't succeed in making them seem real. What it does do is to make the backgrounds more interesting than a mere travelogue would be, at least to the average spectator, and because of this, it is a success. It is a release that is desirable, well photographed and deeply interesting. (The Moving Picture World, September 21, 1912)

Bibliography:

- The Moving Picture World, September 21, 1912

The Ancient Port of Jaffa

28. - **The Ancient Port of Jaffa** - (USA 1912) [Documentary] *Dir:* unknown.

Cast: Sidney Olcott (Sidney Olcott), Jack J. Clark (J.J. Clark (as Jack J. Clark), J.A. Farnham (J.A. Farnham), Gene Gauntier (Gene Gauntier), Alice Hollister (Alice Hollister), George K. Hollister (George K. Hollister), J.P. McGowan (J.P. McGowan), **Robert G. Vignola** (Robert G. Vignola).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 330 feet, - silent

Release: September 11, 1912 in USA

Db-Ref: IMDb tt1124071, KinoTV 91627

From the Manger to the Cross



29. - **From the Manger to the Cross** - From the Manger to the Cross; or, Jesus of Nazareth, Jesus of Nazareth, The Life of Christ (USA 1912) *Dir:* Sidney Olcott. *Scen:* Gene Gauntier.
Cam: George K. Hollister. *ArtDir:* Henry Allen Farnham.
Cast: Robert Henderson-Bland (Jesus - the Man), Gene Gauntier (Mary / Maria), Alice Hollister (Mary Magdalene), Samuel Morgan (Pilatus), **Robert G. Vignola** (Judas), James D. Ainsley (John the Baptist / Johannes der Täufer), George Kellog (Herod / Herodes), Sidney Olcott (Der Blinde / Blind Man (uncredited), J.P. McGowan (Wise Man 1), Percy Dyer (Jesus as a Youth), H.L. Lumt (First Thief (uncredited), G.W. Martin (St. Thomas (uncredited), Ruth Middleton (A Widow (uncredited), Sidney Baber (Thaddeus (uncredited), G. Howard Barton (Wise Man 3 (uncredited), F.T. Bostock (Second Thief (uncredited), Jack J. Clark (John (uncredited), Ralph T. Duncan (Simon (uncredited), Lydia Gardebeau (Salomé (uncredited), Frank T. Gregory (St. Andrew (uncredited), Helen Lindroth (Martha (uncredited), Harry Lennox (St. James (uncredited), H.H. Kerr (St. Bartholomew (uncredited), George Hollister Jr. (Jesus as a Child (uncredited), F.R. Payne (A Leper (uncredited), Huntley Roma (A Palsied Man (uncredited), Montague Sidney (Joseph (uncredited), William Smiley (Lazarus (uncredited), J. Owen Sterling (Herod (uncredited), J. Owen Sterling (Herod (uncredited), Thomas J. Wentworth (Wise Man 2 (uncredited), James H. Wilson (A Widow), Doris Hollister (Young Girl (uncredited), Denton Harcourt (St. Matthew (uncredited).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Other Titles: Von der Krippe bis zum Kreuz [DE]; De la crèche à la croix [FR]; Del pesebre a la cruz [ES]; От яслей до креста или Иисус из Назарета [RU]; Från krubban till korset [SE]
Studio or Location: Egypt, Palestine
Release: October 3, 1912 in London
Status: Prints exist in Library of Congress (Washington), BFI - National Film And Television Archive (London), Wisconsin Center for Film and Theater Research (Madison), Cinémathèque

Royale de Belgique (Bruxelles), UCLA Film And Television Archive (Los Angeles), Academy Film Archive (Beverly Hills)
Db-Ref: AFI 13552, ASFF-Db 1494, Early-German 37517, IMDb tt0002199, KinoTV 54844

Bibliography:

- Motography, 12 October 1912, pg 298.
- Motography, 15 March 1913, pg 194.
- Moving Picture World, 20 April 1912, pg 208.
- Moving Picture World, 22 June 1912, pp. 1119-20.
- Moving Picture World, 12 October 1912, pp. 121-24.
- Moving Picture World, 19 October 1912, pg 233.
- Moving Picture World, 26 October 1912, pg 324.
- Moving Picture World, 1 March 1913, pg 866.
- The New York Dramatic Mirror, 23 October 1912, pg 28.
- The New York Dramatic Mirror, 18 December 1912, pg 34.
- The New York Dramatic Mirror, 1 January 1916, pg 26.

The Kerry Gow



30. - **The Kerry Gow** - (USA 1912) *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Based on:* Joe Murphy (play). *Cam:* George K. Hollister.

Cast: Jack J. Clark (Dan O'Hara - the Kerry Gow), Alice Hollister (Nora Drew), J.P. McGowan (Valentine Hay), **Robert G. Vignola** (Darby O'Drive), Sidney Olcott (Capt. Sidney Keirnan), Helen Lindroth (Alice Doyle), E O'Sullivan (Patrick Drew), Sonny O'Sullivan (Dinnis Doyle), George P. Lester (Maj. Gruff), Jack Melville (Raymond Drew), Gene Gauntier (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Studio or Location: Beaufort, County Kerry, Ireland

Release: November 18, 1912 in USA

Db-Ref: IMDb tt0366670, KinoTV 54858

Reviews:

The O'Kalems in this story of Joe Murphy will renew to the memory of the playgoers of a generation ago a famous old Irish drama set amid the beauties of the Emerald Isle. The World has already reviewed this three-reel feature. It only remains to say that it will make high-class entertainment, especially to older picture followers. Jack Clark as Dan O'Hara, the blacksmith, will appeal to the Irish heart. His interpretation of the role will recall his speaking predecessor whose "Misther Hay, Sor!" always brought down a house. Sidney Olcott, who produced the picture, takes a double role. His opportunity was in that of Keirnan, the man who "planted" the pikes; he was excellent as in fact was the work of the entire company. (The Moving Picture World, November 30, 1912)



Bibliography:

- The Moving Picture World, November 30, 1912

Ireland, the Oppressed



31. - **Ireland, the Oppressed** - (USA 1912) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier.
Cam: George K. Hollister.
Cast: Jack J. Clark (Marty), Alice Hollister (Peggy), J.P. McGowan (Lord Kilhannack), **Robert G. Vignola** (Michael Dee), Sidney Olcott (Father Falvey).
Prod: Kalem Company, Inc.. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Studio or Location: Beaufort, County Kerry, Ireland
Release: December 14, 1912 in USA
Db-Ref: IMDb tt0347256, KinoTV 54859

Synopsis:

During a rest at the harvest dance, Marty is requested to tell of the days when he was young. The good-natured Irishman consents and tells the following story: "In those days we got our larnin' from th' hedge school and whin I grew up, toimes bein' worse, like many another spalpeen I tuk to courtin'. Just about thin Lord Kilhannack, the devil take 'im, took to evictin' his penniless tenants by the way of a little divarsion. Con Hanley made a gallant run wid the news to Father Falvey. His Riv'rince, attimtin' to protict the Morans, was put under arresht for his trouble. Bein' a knowin' lad an' a mumber of the White Boys, I blew the horn as a signal to call the boys together, an' there in the glen we took on the rescue av th' holy man. T'way a grand place for the wurk, but it cost us dear. Wid the Red Coats scourin' th' countryside, His Riv'rince lived for weeks on the food secretly passed him, in the cave where he was hidden. Rewards were posted ivrywhere. A dhirty agent named Michael Dee discovered the hiding place of His Riv'rince an' sold him to th' crown, but Peggy overheard a drunken soldier's boast, and very toimly too, brought the news, an' disguised, the good priest shipped to sea. He kissed the shore of bis native isle and sailed him away to Ameriky. An' tho Frough dear served sivin long years, she's here herself to tell it." [Moving Picture World]

Reviews:

An Irishman is a good lover and a good fighter and the world loves him on both counts. Pictures dealing with oppression in Ireland strike a ready chord and are likely to be acceptable nearly everywhere. They stir indignation and this would be their drawback were they not, as this one surely is, relieved by loyalty and heroic self sacrifice. This picture is not a love story. It deals with a priest who gets into trouble for daring to take the part of the penniless tenants, thrown out into the cold by their pitiless landlord. It shows how the "White Boys" jumped into a squad of redcoats and rescued him, how he was fed in the hills, sold for the reward by an informer, and helped at the last moment to escape by a girl, who paid the penalty of seven years in prison. All this is pictured as a tale told by an old man at a modern Irish harvest party. We find in it lovely Irish scenes, and its story is clearly developed and very effective. Jack Clark plays a lad who takes the lead in the rescue; Alice Hollister, the girl, his sweetheart, who sacrifices herself to save the priest; Sidney Olcott, the priest, and he is also the picture's producer. J.P. McGowan plays the major, in the same makeup that he used in "Kerry Gow." Robert Vignola plays the informer. (The Moving Picture World, December 28, 1912)

Bibliography:

- The Moving Picture World, December 28, 1912

The Shaughraun



32. - **The Shaughraun** - (USA 1912) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Based on:* Dion Boucicault (play). *Cam:* George K. Hollister.
Cast: Jack J. Clark (Capt. Molineaux), George D. Melville (Robert Ffolliott), George P. Lester (Father Dolan), J.P. McGowan (Corry Kinchela), **Robert G. Vignola** (Harvey Duff), Sidney Olcott (Conn - the Shaughraun), Helen Lindroth (Arte O'Neill), Gene Gauntier (Claire Ffolliott), Alice Hollister (Moyra).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Studio or Location: Beaufort, County Kerry, Ireland
Release: December 23, 1912
Db-Ref: IMDb tt0207730, KinoTV 54860

Synopsis:

By the death of their father, Robert and Claire Ffolliott, are given into the care of Corry Kinchela, an unscrupulous land agent, who schemes with Harvey Duff, a dishonest police officer, to secure possession of the children's lands. Robert is convicted on Duff's testimony and sentenced to the penal settlement in Australia. His sister, Clair, and sweetheart, Arte, are dependent upon Conn, the Shaughraun, who supplies them with food by his poaching. Several years later Robert returns to Ireland, but is captured as a fugitive and thrown into prison. The crafty Conn assists him to escape and feigns death when bred upon by a sentinel. It is

commonly believed that Conn has been killed, and a wake is held, during which the Shaughraun learns of a plan to spirit the girls out of the country. Kinchela and his accomplices are brought to justice and the girls reunited to their sweethearts. [Moving Picture World]

The Wives of Jamestown



33. - **The Wives of Jamestown** - (USA 1913) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier. *Cam:* George K. Hollister.
Cast: Gene Gauntier (Lady Geraldine), Jack J. Clark (Bryan O), Helen Lindroth (Anna McCarthy), **Robert G. Vignola** (Shamus O), J.P. McGowan (The O), George P. Lester (Col. Prentiss).
Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Studio or Location: Beaufort, County Kerry, Ireland; Jamestown, Virginia, USA
Release: January 10, 1913 in USA
Db-Ref: IMDb tt0367238, KinoTV 84927

Synopsis:

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falseness. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonist of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians and she with many others is sent to Jamestown to be sold to the colonists as wives. John Pierce is startled to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man, she offers to become his wife. He takes her to his cottage and stepping into

another room shaves off his beard, and begins to play the flute, which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own. [Moving Picture World]

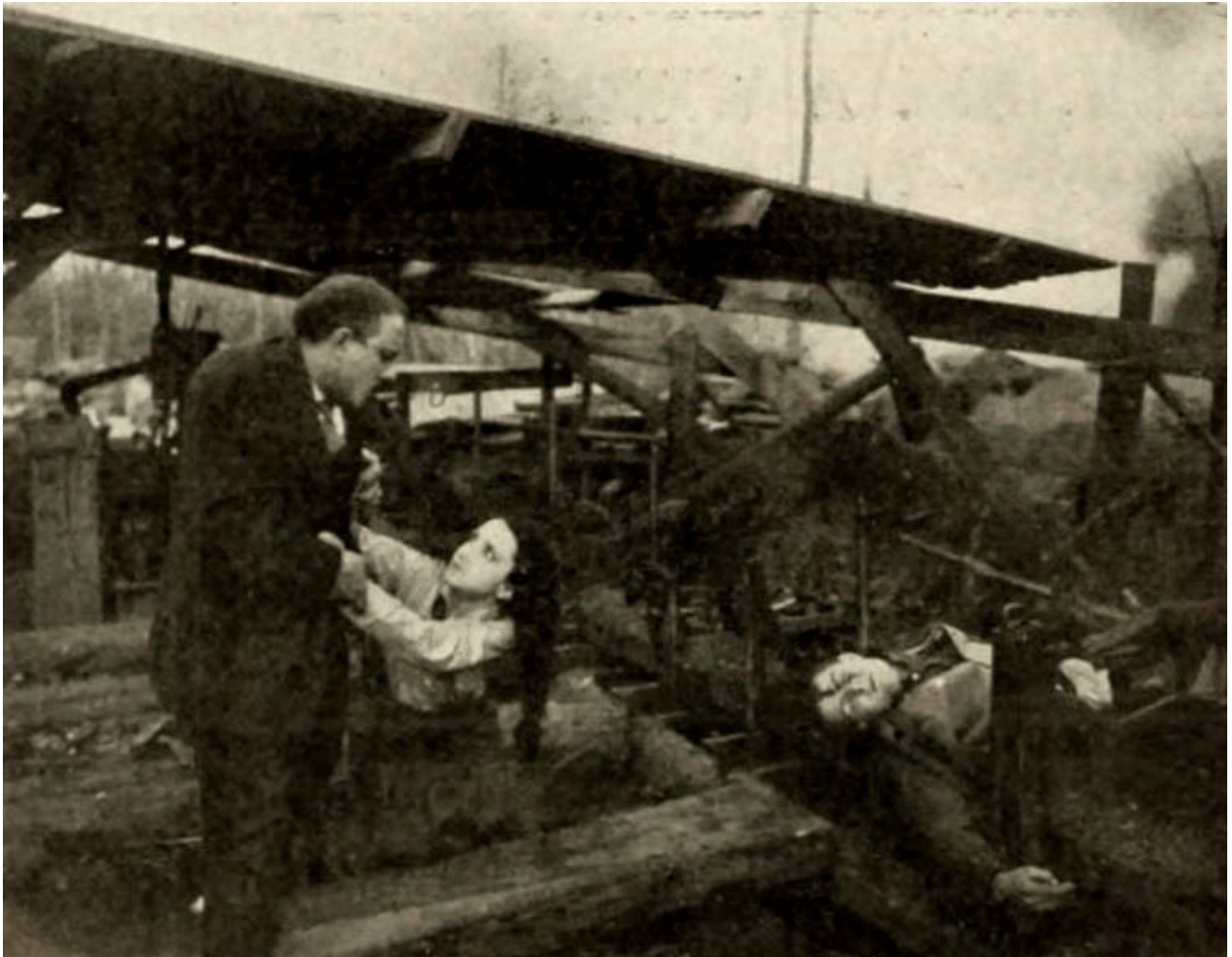
Reviews:

It is difficult adequately to describe this beautiful production without creating the impression that the writer is indulging in exaggerated language. Gene Gauntier has never done stronger work than she does in these two reels. Nor has Jack Clark. There is a wealth of incident to hold the attention throughout, no "padding" to make 2,000 feet. There are fine outdoor settings, as the scene in front of the castle where Bryan with his flute plays for Lady Geraldine; of the meadow, with the brook in the background, and the cows grazing; of the garden where Bryan surprises Lady Geraldine; on the ship bearing Bryan away from Ireland, the shores and hills of Old Erin in the distance; of the canoe in which the new-comer descends the placid river to Jamestown to attend the sale of wives and also the return of John Pierce and his bride over the same route, these latter scenes marking an especially striking piece of photography, although this is fine throughout; the grove where was staged the sale of the women from the other side. Above and beyond all else in this feature, however, is the dramatic quality. There are many "big scenes," too many to enumerate. It is a story that reaches the heart, stirs it, thrills it. The Kalem Company is to be thanked for giving it to us. Sidney Olcott made the picture. The hand of a master and an artist shows in the making. It is to be assumed that George Hollister operated the camera. It is in a picture of this rank that the importance of a cameraman bulks big. Don't miss seeing "The Wives of Jamestown." (The Moving Picture World, January 25, 1913)

Bibliography:

- The Moving Picture World, January 25, 1913

A Sawmill Hazard



34. - **A Sawmill Hazard** - (USA 1913) [Drama, Thriller] *Dir:* J.P. McGowan.
Cast: Earle Foxe (Roland Hurton), Alice Hollister (Alice Hollister), Helen Lindroth (Mrs. Hurton - Roland's Mother), **Robert G. Vignola** (Geoffrey Stern).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: January 11, 1913 in USA
Db-Ref: IMDb tt0003357, KinoTV 91647

Synopsis:

Mrs. Herton, a widow, lives in comfortable circumstances with her son, Roland. Over forty years of age, she is still an attractive woman, but lacks self-reliance and is greatly impressed by Geoffrey Stern who seeks her hand. Roland objects to Stern and endeavors to convince his mother that the selfish and unscrupulous suitor has been attracted by the comfortable home and timber lands owned by the widow. But the good woman is deceived by Stern's well-feigned devotion and agrees to marry him. Shortly after the marriage a violent scene takes place between Roland and his stepfather. Seeing that his mother has, in a manner, become estranged from him, he leaves home and finds employment in a sawmill. Roland, through his industry, wins the esteem of his foreman and meets his employer's daughter, Martha. An attachment springs up and the young couple become engaged. Roland, wishing to introduce his fiancée to his mother asks her to accompany him to his old home. When Martha and Roland enter the cottage a pitiful sight confronts them. Geoffrey Stern, in an attempt to realize on his wife's property is on the point of securing her signature to a mortgage. Roland

roundly denounces his stepfather and takes his mother to his sweetheart's home. Stern determines to be revenged, as he sees that Roland stands between him and the accomplishing of his designs. He therefore goes to the sawmill when Roland is alone and through an act of startling boldness places the young man in peril of his life. Martha, disturbed because Roland has not come to the house for lunch, visits the sawmill and Stern is turned over to the authorities. [Moving Picture World]

Reviews:

There is a good, interesting situation in this melodrama which works up, if "up" is the right word, to the sawmill climax with the unconscious hero placed on the log carrier by the villain to be rescued by the heroine. We know well by observation that the old trick is still effective in many places; it's an incident that a certain class of people still like. We have seen it applauded even when very crudely done and here it is well done. We saw it with a Broadway audience which laughed at the crude, most melodramatic acting of the villain; but which was silent at the end. He blocks the action right out with no desire for that shading that tries to give the impression of real life. Alice Hollister is the heroine; Earle Fox, the hero; Helen Lindroth, the boy's mother and R.G. Vignola, the villain. These are all good players. Even in such a story they plainly show their skill and because of this, when allowance is made for their, as some think, necessary playing up to melodramatic parts, it makes a fair offering. There is some good photography in it and some interesting scenes. (The Moving Picture World, January 25, 1913)

Bibliography:

- The Moving Picture World, January 25, 1913

A Desperate Chance



35. - **A Desperate Chance** - (USA 1913) [Drama] *Dir:* unknown. *Asst Dir:* Storm Boyd.
Cast: Earle Foxe (Tom Hoover - a Freight Conductor), Alice Hollister (Ruth - the Telegraph Operator), **Robert G. Vignola** (Joe Mellon - the Brakeman).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Release: January 18, 1913 in USA
Db-Ref: IMDb tt0002800, KinoTV 91648

Synopsis:

Tom and Joe, brakemen on the N. and O. Railroad, are the best of friends until Ruth, the new operator, arrives at Crawley. The rivalry to gain her favor, friendly at first, soon causes the old friendship to give way to enmity. Tom is promoted to the position of freight conductor. On his first run a hot-box delays the train and the conductor upbraids Joe for his carelessness. The brakeman, envious of Tom's promotion and angered because of the reprimand, concludes to further delay the train. He shuts off a steam-cock and climbs on the caboose. Reaching a downgrade the train gains speed and the engineer is unable to control it. The brakeman attempts to alight but he is obliged to stay on the train. Tom has received orders to hold the freight at Whitmark that the eastbound passenger may pass, and when the train dashes by the siding he works his way over the box cars to the cab and learns from the horrified engineer that the train cannot be stopped. The conductor sees that the hand brakes are applied and realizing that something desperate must be done he places a message in a lantern and throws it through a station window. The operator receives the warning and endeavors to hold the passenger at Spotford, only to find that the train has left on time. At the little wayside station

at Crawley, Ruth comes on duty and overhears the message of the frantic operator passing over her wires. She rushes to the switch, breaks the lock with a stone and sidetracks the runaway train. In a few seconds the passenger flashes by. Tom learns that the air-brakes have been tampered with and Joe by attempting to steal away incriminates himself. [Moving Picture World]

Reviews:

A first class railroad melodrama. The scenes are all extremely interesting; nearly all of them were taken on a freight train in motion and the suggestion of speed in the runaway train is more marked than in any picture of its kind we remember. The sense of danger and the thrill are most convincing. Alice Hollister plays the girl with Earle Fox and R.G. Vignola as two railroaders, rivals for her affection. The former wins her; the latter fixes things so that the freight will run away and at a time when it had been ordered to make a siding to let a passenger train pass. The girl takes the desperate chance and side tracks one train just in time to save her lover's train from a catastrophe. It is all very well done indeed and the offering will be liked greatly. The camera work is of high order. (The Moving Picture World, February 1, 1913)

Bibliography:

- The Moving Picture World, February 1, 1913

The Prosecuting Attorney



36. - **The Prosecuting Attorney** - (USA 1913) [Drama] *Dir:* unknown.
Cast: Guy Coombs (The Prosecuting Attorney), Alice Hollister (The Attorney's Wife), George Hollister Jr. (Bobby), **Robert G. Vignola** (The Criminal).
Prod: Kalem Company, Inc.. *Dist:* General Film Company, Moving Pictures Sales Agency (England). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 3, 1913 in USA
Db-Ref: IMDb tt0366926, KinoTV 91649

Synopsis:

The prosecuting attorney's impassioned address clinches the conviction of the criminal who, breaking away from his guard, viciously assaults the prosecutor but is finally quieted. At home, the attorney's wife reads a newspaper account of the affair and is greatly disturbed. Next morning the attorney purchases a box of tools for his little son Bobby and as they pass along the street the criminal, being conducted to jail, again breaks away from his guard and assaults the prosecutor. Bobby, coming from school, tells the mother and adds to her worries. It happens that the prison conveyance is delayed and the desperate criminal succeeds in escaping. He makes his way to the attorney's house and bides his time, that he may be revenged. That night as the attorney sits alone in his library, the criminal creeps in and confronts him with a revolver. A battle of wits takes place as the attorney endeavors to call the butler, but is frustrated. Toying with his victim, the desperate man sits in a chair and covers the attorney with his gun, taunting him. Bobby, earlier in the day, has tried the new tools and

sawed the leg of the chair in which the criminal is seated and when the latter makes a sudden move, it gives way. Quick as a flash the attorney is master of the situation and summons help. [Moving Picture World]

Reviews:

There is freshness and an entertaining atmosphere in this picture that develops an old situation in the expected way. As soon as we see that suspicious looking window in the library of the district attorney we expect the convict who has threatened him to escape from prison, and in this we are not disappointed. This event caused marked laughter in the audience. Yet, because of the story's natural and, for the most part, careful conduct, and because it is acted in an unforced and simple way, it pleases. It happily lacks the sentimentality so often found in this story and has one very novel thread of interest. Its perfectly made scenes are well photographed and often beautiful. The prosecuting attorney is played by Guy Coombs; his wife, by Alice Hollister; their little boy, by Master George Hollister, and the criminal, by Robert Vignola. All do commendable work. We dare place the offering as, in our estimation, third among all today's releases. We haven't yet seen the Selig special. (The Moving Picture World, February 15, 1913)

Bibliography:

- The Moving Picture World, February 15, 1913

Lady Peggy's Escape



37. - **Lady Peggy's Escape** - (USA 1913) [Adventure, Romance, Drama] *Dir:* Sidney Olcott.
Scen: Gene Gauntier.

Cast: Gene Gauntier (Lady Peggy), Jack J. Clark (Bedloe - a Soldier (as Jack J. Clark)), Helen Lindroth (Lady Fitzgerald - Peggy), **Robert G. Vignola** (Preston - a Soldier), Sidney Olcott (Father O'Donnell (as Sid Olcott)).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company, Moving Pictures Sales Agency (England). *Format* 35 mm, 1:1,33 1 reel, 370 meter, - silent

Release: February 8, 1913 in USA

Db-Ref: IMDb tt0366697, KinoTV 54861

Synopsis:

A party of Queen Bess's marauding soldiers take possession of the Fitzgerald Castle and expel the rightful owners. The invaders begin to make merry while the evicted family seeks shelter in a hermit's cave. Lady Peggy, however, is not permitted to leave with her family as the rioters insist that she remain and be the subject of their toasts. The resourceful young woman pretends to be agreeable and sits down to dinner with two of the soldiers, while the others conduct themselves riotously in the wine cellar. At an opportune moment Peggy rushes to her room and locking the door, proceeds to fasten a rope to the bed and throws the end out of the window. She succeeds in making a perilous descent to the ground and rides for help. The rioters follow in pursuit and locate the evicted family in the cave. Determined to be revenged on Peggy, the soldiers, now in a maudlin stupor from their libations, proceed to smoke out the

refugees. Just as the desperate family is about to give up hope. Peggy arrives with assistance, but does not succeed in liberating her people until she has dispatched the heartless leader of the marauders in a duel. [Moving Picture World]

Reviews:

There are thrilling situations in this production of Sidney Olcott. The picture was made in Ireland. Gene Gauntier, who wrote the scenario, also plays the lead. She introduces a novelty. On two occasions she fights a sword duel with the leaders of the marauders (Jack Clark), showing much rehearsing for the scene. There is an unusual amount of real action crowded into this single reel. There is a stirring escape by the heroine over a rope down the side of a castle from a high window, apparently half a dozen stories from the ground. The film is one of adventure, and as such is unusual and will make a hit. (The Moving Picture World, February 22, 1913)

Bibliography:

- The Moving Picture World, February 22, 1913

The Peril of the Dance Hall



38. - **The Peril of the Dance Hall** - (USA 1913) [Drama] *Dir:* unknown.

Cast: Guy Coombs (Ralph - the Police Officer), Alice Hollister (Pepita Florenti), Hal Clements (The Viper), **Robert G. Vignola** (Pablo Florenti - Pepita's Father). *Format* 35 mm, 1:1,33 - silent

Release: February 17, 1913 in USA

Db-Ref: IMDb tt0366898, KinoTV 91650

Synopsis:

After the death of his wife Pablo Florenti, an Italian, takes his little daughter, Pepita, and embarks for America, where he secures employment as a common laborer. Reaching young womanhood, Pepita becomes a typical American girl and is a source of joy to her father. One morning the old man meets with an accident while on his way to work and is assisted to his home by Ralph, a young motor-cyclist policeman. Ralph thus makes the acquaintance of Pepita. Pepita has refused several invitations to visit a public dance hall, knowing her father's objections. Her acquaintance with the honest police officer causes her to temporarily forget the affair, but there comes a day when her girlfriends prevail upon her to accompany them to the hall. That night she informs her father of her purpose, and when he protests she upbraids him and flounces from the room. As the evening progresses, Pablo is unable to shake off his apprehensions, and he makes his way to the dance hall. When the odd character appears in the hall he is made the subject of derision and his anxious inquiries for Pepita are met with ridicule. Suddenly he hears a voice and breaking away from his tormentors he seizes his daughter. The place is suddenly clothed in darkness, when the officers of the law arrive to close the hall. Shots are fired, only the flashes indicating the turmoil. When the lights are

turned on it is found that Pablo is seriously wounded. When, later, Pepita realizes the consequences of her conduct, she makes her old father happy by promising never to go to such a place again, and still happier by pledging her troth to the young policeman. [Moving Picture World]

Reviews:

"Bob" Vignola as Pablo, an Italian emigrant, does splendid work in this picture. He is a real "wop," whole-souled, hearty; in spite of his uncouth manners you feel like shaking his hand. Alice Hollister plays the role of Pablo's daughter, enamored of a dance hall; her work, as well as that of Guy Coombs, is well done. The feature of the picture is the shooting affray in the dance hall. The lights have been put out. From out the absolute darkness you see the flash of the pistols. It is vivid, thrilling, an accomplishment in photography. The climax is strong. (The Moving Picture World, March 1, 1913)

Bibliography:

- The Moving Picture World, March 1, 1913

The Message of the Palms



39. - **The Message of the Palms** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola**.
Cast: Henry Hallam (Colonel Carlton), Alice Hollister (Lovie Carlton - the Colonel), Harry F. Millarde (Henry Strong - the Surveyor (as Harry Millarde)), **Robert G. Vignola** (Uncle Tom - the Colonel).
Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Studio or Location: Jacksonville, Florida, USA
Release: February 26, 1913 in USA
Db-Ref: IMDb tt0366770, KinoTV 85282

Synopsis:

Henry Strong, a young civil engineer, is placed in charge of a party which makes a preliminary survey for a railroad. In their work they enter the property of Colonel Carlton who objects decidedly to the invasion of his ancestral land. Henry secures the aid of the sheriff, who convinces Carlton that the young engineer is acting within his rights but the Colonel develops a spirit of animosity toward the surveyor. Lovie Carlton, the Colonel's daughter, does not share her father's opinion and falls deeply in love with Strong. Knowing that they cannot hope to secure the father's consent, the young people are secretly married and leave for South America, where Strong has secured a promising position. Several years pass. The Colonel refuses to read his daughter's letters and sends them back unopened. One adversity follows another until the old gentleman is ruined financially and finally dispossessed. His faithful servant, Uncle Tom, endeavors to secure employment that he may aid the Colonel but no one will engage the old negro. One afternoon Uncle Tom visits a place where palms are being cut

and shipped to different cities for the Palm Sunday services. A little child tells the negro the story of the palm and, much impressed, he asks her to send a prayer for the Colonel. The little one therefore scribbles a message on a palm reading: "Please God, tell Miss Lovie Carlton that Uncle Tom wants her to come home, 'cause he ain't able to take care of Colonel Carlton no longer." At the Palm Sunday services in a distant city the palm comes into the hands of Lovie's little boy who hands it to his mother to decipher. Lovie's husband has prospered and the message of the palm is the means of making the old Colonel's last days very happy. [Moving Picture World]

Reviews:

Situations alone have not much value. There are only a few possible, and these are used again and again. But in this picture, principle makes it easily the best offering released today. It is understood that the picture's principle or idea has been skillfully embodied by producer, players and cameraman. We have seen messages written on eggs and sent out through the market, and written on scraps of paper and sent in packages, but in this picture the message, a call from an old darkey servant to his one-time mistress (who had married against her father's will and gone away), asking that she come back, since he was getting too old to look out for her feeble, poverty- stricken father, is written on a palm, and the woman gets it on Palm Sunday in church. The scenario writer knew that in telling a story of human sentiment the cleaner and higher his means are the more effective they will be. Some writers seem to think that the selection of vulgar means is catering to the populous gallery. It isn't, and only makes plain the author's own state of grace. This is a valuable offering, and was clearly pleasing to a large house. (The Moving Picture World, March 15, 1913)

Bibliography:

- The Moving Picture World, March 15, 1913

The War Correspondent



40. - **The War Correspondent** - (USA 1913) [War, Drama] *Dir:* **Robert G. Vignola**.
Cast: Harry F. Millarde (Jack Fisher - a Young Reporter (as Harry Millarde), Marguerite Courtot (Myrtle), **Robert G. Vignola** (Hal Martin - the Star Reporter), Henry Hallam (The Editor).
Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 8, 1913 in USA
Db-Ref: IMDb tt0331368, KinoTV 83487, Braff-SSF 24379

Synopsis:

Jack Fisher secures a position as reporter on a metropolitan daily and incurs the enmity of Martin, the star reporter, because of friendly relations which he establishes with Myrtle, a young lady in the office. Martin secretly changes the copy which Jack has prepared for an important story and places the young man in such a position that he is discharged. Some time later Jack learns of an opening in Central America. He bids goodbye to Myrtle, who has never lost faith in him, and leaves for his new field. Shortly after his departure war is declared in a Central American republic and Martin is sent to the scene as war correspondent. Martin is a victim of drink and when a decisive battle occurs he lies in a stupor at a tavern. Jack happens into the room and seeing the condition of the war correspondent, he takes Martin's credentials and hastens to the front. When the defeated army retreats Jack hastens to a telegraph office and sends a full dispatch to his paper. Just as he finishes his work the office is stormed by insurrectos and he is led away a prisoner. Martin is given full credit for the "scoop" and as peace has been arranged he is ordered back to America. While the real hero

languishes in a disreputable prison, Martin steadfastly keeps his secret. After six months of hardships Jack manages to escape and seeks the protection of the United States Consul, presenting Martin's credentials. The Consul cables to the newspaper and Martin is forced to confess. When he is again on American soil, Jack wins the hand of Myrtle and secures the position made vacant by Martin's dismissal. [Moving Picture World]

Reviews:

About two years ago, the Edison Company released a picture from R.H. Davis' story of a war correspondent during the Cuban War. which might have suggested the plot of this picture. Here, the scene of the war is in Central America and a few not very important circumstances are different, but in all the underlying mechanism, it is practically the same story. Yet, as an offering, it should rank high; for it is an interestingly pictured, well made and acted melodrama. The young reporter, whom the star reporter gets fired and who goes to Central America, is Harry Millarde. The girl in the office, whom he loves, is Marguerite Courtot. The star who is sent down to report a battle and who gets drunk, giving the boy his chance, is Robert Vignola. The photography is good. (The Moving Picture World, March 22, 1913)

Bibliography:

- The Moving Picture World, March 22, 1913

Prisoners of War



41. - **Prisoners of War** - (USA 1913) [War, Drama] *Dir:* **Robert G. Vignola**.

Cast: **Robert G. Vignola** (Robert Vigron - the Old Veteran), Henry Hallam (Frederick Howan - the Congressman), Miriam Cooper (Alice Cowan - the Congressman), James Vincent (Edwin Worth - a Confederate Soldier), Anna Q. Nilsson (Mrs. Edwin Worth).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Jacksonville, Florida, USA

Release: March 19, 1913 in USA

Db-Ref: IMDb tt0229670, KinoTV 85285

Synopsis:

Robert Vigron is an old veteran of the Civil War. He is broken in health and lives in abject poverty. Vigron has repeatedly applied for a pension, but in each case the Government has refused to grant his petition, stating that his war record shows that he was, or is believed to have been, instrumental in the escape of a notorious Confederate spy. Congressman Howan and his daughter, Alice, visit near the homestead of the old veteran and the latter, with inborn gallantry and despite his age, risks his life in the rescue of the girl from a perilous situation. Alice, in gratitude, visits the old man, shows herself interested in his circumstances and induces him to tell her of his life and the reason why he is so destitute and neglected by the government whom he has served on the field of honor. It is then that the veteran tells his story. We see two staunch friends become estranged when war is declared. Later, for old time's sake, Vigron is liberated by Edwin Worth when his execution has been ordered. There comes a time when Vigron is able to repay the debt and he does not fail. It is this action which

stands as a stigma in his war record. Alice is deeply touched by her old friend's narrative and interests her father in Vigron's behalf. As a result, the Congressman argues the case before the Committee and secures a pension for the worthy man. Alice has the supreme pleasure of bringing Vigron comfort and happiness for the rest of his days. [Moving Picture World]

Reviews:

A picture that seemed to please the audience, although its story will not bear analysis. It is very cleverly introduced by a series of scenes that lead up to the old veteran's story, the reason why they refuse him a pension. Then it has some war scenes that give action. It is well acted for the most part, and some of its photography is lovely. Robert Vignola, as the feeble old veteran, completely distinguishes himself and is in marked contrast to himself in the younger role, in the story he tells. Marian Cooper plays in the introduction and also in the conclusion, while Anna Nilsson has the female role in the story scenes. Henry Hallem and James Vincent also have roles. - The Moving Picture World, April 5, 1913

Bibliography:

- The Moving Picture World, April 5, 1913

The Scimitar of the Prophet



42. - **The Scimitar of the Prophet** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Earle Foxe (Harris - a Tourist), Alice Hollister (Doris Harris - his wife), **Robert G. Vignola** (Hadji - a Mohammedan Priest), Henry Hallam.

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent

Studio or Location: Jacksonville, Florida, USA

Release: April 11, 1913 in USA

Db-Ref: IMDb tt0367013, KinoTV 85286

Synopsis:

While touring Egypt, Harris and his wife visit an old temple and are fascinated by a sacred scimitar, which, at the corner of a shrine, is religiously guarded by Hadji, a Mohammedan priest. The wife is a curio fiend, and demands that Harris secure the scimitar, but the husband, having read in his guidebook that the scimitar was supposedly presented to the prophet in a vision and that the vengeance of Allah will follow whosoever disturbs it, begs her to abandon the foolish idea. She insists. That night Harris enters the temple with a rope ladder, steals the scimitar and escapes. In his flight he loses his hat, which is found by the horrified Hadji. Hadji follows the tourists to America, and posing as a rug merchant, gains access to their house, where the vengeance of Allah is fulfilled. [Moving Picture World]

Reviews:

An interesting, but rather boldly conceived story of some brash tourists who steal the scimitar of Mohammed from a mosque in Egypt and escape to New York. The vengeance of Allah follows. The staging of this offering is remarkably fine; we don't know that the picture wasn't produced partly in Egypt. Where those scenes came from we don't know. It was brash to undertake this story; we have seen more failures than successes with stories like this. But it surely held the audience, though at the climax, stronger acting would have made it better. The photography is good. Earle Foxe with Alice Hollister plays the lead, well supported by Robert Vignola, as the Mohammedan priest. - The Moving Picture World, April 26, 1913

Bibliography:

- The Moving Picture World, April 26, 1913

The Fire-Fighting Zouaves



43. - **The Fire-Fighting Zouaves** - (USA 1913) [Drama, Thriller] *Dir:* George Melford. *Scen:* George Melford.

Cast: Guy Coombs (Ben Roderick), Marguerite Courtot (Roxana Minton), Henry Hallam (Herbert Minton - Roxana's Father), Harry F. Millarde (Lt. Egbert Hayes (as Harry Millarde)), **Robert G. Vignola.**

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: April 19, 1913 in USA

Db-Ref: IMDb tt0366446, KinoTV 83491

Synopsis:

Egbert Hayes, a lieutenant in the United States army, is courting Roxana Minton, the young and pretty daughter of Herbert Minton, a wealthy New York business man. The girl does not object to the lieutenant, but is inclined to favor Ben Roderick, the leader of Engine Company No. 1 of the N. T. Volunteer Fire Company. Responding with patriotic zeal to the North's call for volunteers, Ben and a dozen of his comrades enlist and join the regiment of "Zouaves." They are subjected to great ridicule at first because of their odd uniforms, and Hayes misses no opportunity to discredit Ben. Nevertheless the Zouaves faithfully practice their athletic drills. Time passes and Ben and his men distinguish themselves on the field of battle. The fireman is promoted to a commission. At this time Lieutenant Hayes, who is camping with a detachment of his regiment in Northern Virginia, invites Mr. Minton and Roxana to visit the camp. Minton and his daughter arrive, but only to fall into a terrible catastrophe. They have only been encamped a short time when the Confederates attack, and Roxana takes refuge in a

nearby house. A fierce battle is waged and the house is set on fire. The skill of the Zouaves now asserts itself, and in one of their spectacular formations Ben is lifted to the window, dashes through the flames and rescues the girl. He immediately joins his men and makes a strategic attack on the enemy. This double feat of heroism not only brings to the young man the esteem of all, but also a badge of honor and the hand of the beautiful Roxana. [Moving Picture World]

Reviews:

A war picture that will surely win favor with the public. It has the Kalem fighting scenes, that are popular, and as a point of special interest it deals with the famous Zouave regiment, recruited from the fire laddies of the Bowery in New York City. These Irish laddies behaved so well in battles of the war that the remnant of them form the most popular section of every G.A.R. parade. The regiment, as shown in the picture, is at first looked down on, but has a chance to show its mettle in a fine scene, and at the climax it helps its captain rescue the fair heroine from her home, set on fire by shells of the enemy. The photography is clear. The picture is full of action, and the acting acceptable. Guy Coombs and Marguerite Courtot have the romantic leads, ably assisted by H. Millard and H. Hallem. (The Moving Picture World, May 3, 1913)

Bibliography:

- The Moving Picture World, May 3, 1913

The Alien



44. - **The Alien** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola**.

Cast: **Robert G. Vignola** (Paola (as Robert Vignola)), Alice Hollister (Josina - Paola's Wife), James B. Ross (Brocco - Paola's Friend (as James Rose)), Doris Hollister (Paola's Daughter), George Hollister Jr. (Paola's Son (as George Hollister)).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Jacksonville, Florida, USA

Release: May 7, 1913 in USA

Db-Ref: IMDb tt0215509, KinoTV 91651

Synopsis:

Paolo, a skilled mechanic in a modler's factory in Italy, defends his friend Brocco, when the latter is discharged and incurs the foreman's enmity. The treacherous Brocco steals an empty six-pound shell, which Paolo treasures as a relic of the war, and makes a bomb, with which he wrecks the modler's factory. A piece of the bomb which bears Paola's name is found and on this evidence the innocent man is sent to prison for five years. When Paolo is liberated he has a lodged hatred for the law and takes his two children to America, where he secures work as a stevedore and establishes a comfortable home. Federal authorities are advised that opium is being smuggled into the section where Paolo resides, and through peculiar circumstances, the Italian becomes the unwitting tool of the crooks. Anxious to accommodate the clever rascals who have cunningly won the friendship of his children, Paolo innocently meets one of the smuggler's accomplices and carries a package of the contraband goods to the rendezvous. When the smugglers are arrested and brought to justice it appears that Paolo is hopelessly implicated, but the Federal officers establish the fact that he is innocent. Full of gratitude, the Italian develops a wholesome respect for the laws of his new country and takes an oath of allegiance to the United States. [Moving Picture World]

Reviews:

A patriotic picture in very truth. It's a pleasure to commend it, not only because it's a better offering than most, but because it has a sincerer kind of patriotism than usual with so-called patriotic pictures. We have seen no other picture that was like it, and if the audience doesn't applaud at the end, it will be because it is a very cold kind of audience. The story is simple, but it contrasts the quality of justice in a republic with that in a kingdom and ends with a couple of scenes shewing the alien convinced of the value of this country's ideals, raising the flag and repeating the oath of allegiance such as is taught in schools. This is flashed on the screen. It makes a bully kind of end. The alien is played by R. Vignola, his wife by Alice Hollister, their children, by Doris and George Hollister. James Rose plays the friend. (The Moving Picture World, May 24, 1913)

Bibliography:

- The Moving Picture World, May 24, 1913

The River Pirates



45. - **The River Pirates** - (USA 1913) [Adventure, Drama] Dir: J.P. McGowan.

Cast: **Robert G. Vignola** (Caesar - a Secret Agent of the Pirates), James B. Ross (The Pirate Chief), Irene Boyle (Zelma - the Chief), Henry Hallam (Robert Judson), Harry F. Millarde (Robert Judson_Jr. (as Harry Millarde), James Vincent (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Jacksonville, Florida, USA

Release: May 10, 1913 in USA

Db-Ref: IMDb tt0257043, KinoTV 91652

Synopsis:

The Robert Hudson Fruit Company receives word from the Mayport distributors that the former's recent shipments have not reached their destinations. The Mayport people are inclined to believe that a gang of river pirates is located along the route. In the employ of Judson is a rough individual by the name of Caesar who is really a secret agent of the pirates and who informs his chief of the dates of the shipments. Caesar becomes alarmed and returns to the gang, where his attentions to the chief's niece, Zelma, are repulsed. Robert Judson, Jr., decides to locate the gang and sets forth alone. He meets Zelma, who is greatly impressed by the stranger, but while Robert endeavors to secure the information which will enable him to bring about the capture of the pirates, he is made a prisoner. Zelma's attempts to liberate Robert are frustrated and Caesar, infuriated at the girl's intercession in behalf of the prisoner, is about to deal severely with the young man when a pirate signals from a tree top that a heavily loaded steamboat is coming down the river. Immediate preparations are made to seize the cargo and Robert is left in the cabin securely bound. Alarmed at his son's absence, Judson, Sr., has sent his shipment ahead under the guard of several armed men. The pirates meet with

unexpected resistance and flee to the camp in panic. Caesar determines to make an end of his rival, but his desperate attempt is thwarted by Zelma and the outlaws are captured. [Moving Picture World]

Reviews:

That nest of the river pirates, in which most of this picture is set, is romantic and well worth while. The picture also has some dandy river views, among which, one of those old, back-kicking steamers, loaded with cotton, is attacked by the pirates in a big rowboat. The action doesn't drag and develops a conventional, but acceptable love story effectively. It makes, on the whole a pretty good offering for all kinds of tastes. (The Moving Picture World, May 24, 1913)

Bibliography:

- The Moving Picture World, May 24, 1913

Man's Greed for Gold



46. - **Man's Greed for Gold** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: A.W. Farnum (An Old Miser), Hal Clements (The Janitor), Harry F. Millarde (Carter - a Bank Clerk (as Harry Millarde), Alice Hollister (Mrs. Carter), Marguerite Courtot.

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Jacksonville, Florida, USA

Release: May 14, 1913 in USA

Db-Ref: IMDb tt0366749, KinoTV 83493

Synopsis:

the old miser, living in a tenement, keeps his savings in an earthen idol. The janitor of the building suspects that the old man has concealed wealth, but is unable to locate it. Finally the miser dies and the janitor disposes of the idol to a dealer in antiques. Carter, a bank clerk, is given to speculation, and in response to his wife's earnest appeal, he promises to give up the precarious practices, which are jeopardizing his position and happiness. However, the young man is weak and breaks his promise. While shopping the wife buys the idol and brings it home. Carter is called upon for margins and takes his wife's jewels to meet the demand. Later in the day he receives a second telegram in the wife's presence, and the sacrificing woman brings out the jewel box, only to discover that she has been robbed by her husband. Fearing that Carter will become desperate, his wife removes the cartridges from the revolver which he keeps in a drawer. That night a burglar visits the house. Carter goes after the intruder with the revolver, but the crook discovers that the weapon is unloaded and attacks the bank clerk. Mrs. Carter rushes to the scene and fells the burglar with the idol which she grasps from the mantel. The earthen image is shattered and a fortune lies at the feet of the young couple. As the burglar is led to prison, the clerk assures his wife that he will profit by his experience and they happily make their plans for the future. [Moving Picture World]

A Victim of Heredity



47. - **A Victim of Heredity** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Mary Ross (The Thief (as Mrs. J.B. Ross), Alice Hollister (Jane - the Thief's Daughter), Helen Lindroth (Mrs. Dexter), James Vincent (Dr. Van Buren).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Jacksonville, Florida, USA

Release: May 26, 1913 in USA

Db-Ref: IMDb tt0453294, KinoTV 91668

Synopsis:

A gang of thieves is captured and brought to justice. Some weeks later the woman of the party dies in prison and her baby, Jane, is adopted. Twenty years pass and Jane, grown to young womanhood, has an inherited propensity for stealing which she is unable to resist. One day, while attempting to rob her employer, she is detected and discharged. The poor girl decides to end it all and visits a drug store. Dr. Van Buren, a noted specialist happens to be behind the prescription counter and suspecting the girl's purpose, substitutes a harmless sleeping potion. Some time later Jane answers an advertisement for a housemaid and secures a position with the wealthy Mrs. Deiter. Dr. Van Buren, who calls one afternoon, prevents Jane from robbing her mistress and, keeping his own counsel, becomes greatly interested in the girl's case. He gives her his card and invites her to call. The specialist then calls in a number of his colleagues and determines upon an experiment. That night when Jane calls and is about to appropriate some valuables which the doctor has intentionally left exposed, a flashlight is set off by the secreted physicians. The girl faints from the shock. Van Buren contends that the sudden shock will permanently cure Jane of her kleptomania and his theory proves correct when, later, he puts her to the test. [Moving Picture World]

Reviews:

A so-called scientific picture, based on a misapprehension, viz., that the daughter of thieves will inherit a propensity to steal. The picture seems to us to have very little that can entertain a normal spectator; it is rather repellent. The sub-titles are poor and keep it from being clear. The photography is fair and some of the sets very pretty; but the story is not strong. Alice Hollister plays the heroine, daughter of a thief, herself a thieving housemaid whom a doctor, played by James Vincent, cures by a sudden shock and then seems to fall in love with. (The Moving Picture World, June 7, 1913)

Bibliography:

- The Moving Picture World, June 7, 1913

Shenandoah

48. - **Shenandoah** - (USA 1913) [Drama] *Dir:* Kenean Buel. *Based on:* Bronson Howard (play). *Cam:* Al Cawood.

Cast: Henry Hallam (General Haverhill), Guy Coombs (Colonel Kerchival West), Harry F. Millarde (Captain Heartsease), Earle Bradbury (Lt. Frank Bedloe), James B. Ross (Major General Francis Buckthorn U.S.A.), Harry Reynolds (Sergeant Barket), James Vincent (Colonel Robert Illingham), Irene Boyle (Mrs. Edith Haverhill), Miriam Cooper (Madeline West), Anna Q. Nilsson (Gertrude Illingham), Alice Hollister (Mrs. Constance Haverhill), Hal Clements (Captain Thornton - Secret Service, C.S.A.), Marguerite Courtot (Jennie Buckthorn), **Robert G. Vignola**.

Prod: Kalem Company, Inc.. *Dist:* The General Film Company, Inc.. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: July 4, 1913 in USA

Db-Ref: IMDb tt0229721, KinoTV 83495

Synopsis:

Part One: Constance, the second wife of General Haverhill, befriends the officer's son, Frank, who has been ostracized. On the night of April 12th, 1861, she gives a ball at Charleston, S.C. Frank gets word to Mrs. Haverhill that he is hiding in the city. The father will not be reconciled, but sends the boy a miniature of Constance. At the ball are Col. Kerchival West and his sister, Madeline, Robert Illingham and his sister, Gertrude. Fort Sumter is fired upon and Illingham declares his allegiance to the Confederacy. He is deeply in love with Madeline West, whose brother fondly admires Gertrude. Capt. Thornton insults Mrs. Haverhill and is called upon to fight a duel with West. Through a peculiar circumstance General Haverhill suspects Colonel West. Frank enlists in his father's regiment under another name. He has grown a beard and is not recognized. One year later the Confederates make a night attack on the Federals and Frank is made prisoner. Capt. Thornton, in the Confederate service, takes Constance's miniature from the captive at Richmond. Frank and several companions make a daring escape.

Part Two: In 1863 the Federal army invades the Shenandoah Valley. Col. West accompanies General Haverhill, who makes headquarters at the Illingham home. Madeline West comes to visit Gertrude. The sweethearts are brought together but Gertrude will not acknowledge her love for the gallant Col. West. An expedition is sent to capture a Confederate signal tower, with Frank Haverhill in command. He loses his life in the perilous undertaking. Later Col. Illingham is captured, but is granted parole by his old friend, Col. West. West secures the miniature from Thornton, when the latter is captured, but later he is wounded by Thornton and General Haverhill is more embittered than ever when he finds the picture on West's person.

Part Three: The Confederates have planned an attack on the Federals during the absence of General Phil Sheridan. A terrific battle is waged, in which Col. West is taken prisoner. Twenty miles away, Sheridan hears the cannonading and makes a wild dash toward Winchester, to assume command. The Federals are unable to withstand the fearful assault and flee in panic. Sheridan arrives, rallies his men and thwarts the enemy. Gertrude becomes a second Evangeline in her search for Col. West. She finally locates him just as he is released from prison and they visit a little church near the battlefield. In 1865 General Haverhill visits his wife in Washington, still thinking her unfaithful. Gertrude arrives and delivers to Constance and Frank's widow a message which was written in his last hour. The general is brought to a realization of his wife's nobility. [Moving Picture World]

The Hidden Witness



49. - **The Hidden Witness** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Harry F. Millarde (Gerson Randall (as Harry Millarde), Helen Lindroth (Isabel Sinclair), Doris Hollister (Grace Sinclair - Isabel's Daughter), George Hollister Jr. (Freddy Sinclair - Isabel's Son), James Vincent (Howard Allen - Isabel's Brother), Alice Hollister (Bernice Hamilton - the Governess).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: July 5, 1913 in USA

Db-Ref: IMDb tt0406836, KinoTV 91669

Synopsis:

Gerson Randall, an adventurer, endeavors to win the hand of Isabel Sinclair, a wealthy widow. Howard Allen, Mrs. Sinclair's brother, tries to dissuade his sister from forming an alliance with Randall, but the suave manners of the latter have made a strong impression upon the susceptible woman. Mrs. Sinclair has two young children, Grace and Freddy, whom she loves very dearly, but she becomes remiss in her attentions to them because of the time which she spends in Randall's company. One day the little ones are attracted by a band of gypsies, who being about to move on, determine to take the children with them. Traveling by devious paths through the country, the gypsies come upon a young artist, Bernice Hamilton, who is sketching. Bernice becomes suspicious of the gypsies, and with the assistance of a number of laborers she secures the children and takes them home. Mrs. Randall is so much impressed with the girl that she engages her as governess. Both children become very fond of their new governess and Randall, despite his suit for the widow's hand, falls in love with Bernice. Howard Allen, the widow's brother, also admires the girl, and discovers the true character of the adventurer. Randall secures a valuable necklace from Mrs. Sinclair and makes it appear that Bernice is guilty, but he falls to reckon with Freddy and Grace, who succeed in awakening their mother to an appreciation of Randall's worthlessness. [Moving Picture World]

Reviews:

There are scenes in this story in which the action, through its own quality, does get over briskly; but most of it is hampered, more or less, by acting that fails to be really natural. Few will be carried away by interest in it, but all may watch it closely. The situation is old without being tired and shows a governess heroine falsely accused of theft by a wholly conventional villain. The hidden witness is two children ensconced behind portieres and by them the villain is confounded. The photography is clear and the staging of the story commendable. (The Moving Picture World, July 19, 1913)

Bibliography:

- The Moving Picture World, July 19, 1913

A Stolen Identity



50. - **A Stolen Identity** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: James Vincent (Steve Carnes), Alice Hollister (Mildred Anderson), Henry Hallam (Hodges - a Valet), John Mackin (Andrew Carnes - Steve).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: July 7, 1913 in USA

Db-Ref: IMDb tt1144936, KinoTV 91670

Synopsis:

Steve Carnes, the son of a wealthy manufacturer, leads a useless life and is disowned by his father. After a night of gambling he returns, penniless, to his apartment. He is on the point of ending everything when his bell rings and he finds an abandoned baby on his doorstep. Steve and his valet, Hodges, attempt to pacify the child. The distracted mother, who has hoped to place the little one in a comfortable home, repents her act and comes to Steve's house, begging that the child be returned. Steve complies with her request and secretly follows her home. He sees that she lives in a disreputable tenement and finds a note from her husband's

father, in which the latter states that the marriage was against his wishes and that the young woman has no claim upon him. Awakened to the misery that exists around him and filled with a desire to help the girl, Steve decides to impersonate the father-in-law, whom the girl has never seen. He sends a message, stating that he regrets sending the former communication and expressing his intention of calling upon her. Steve sells all of his belongings and is forced to become a laborer to keep up the deception. In a clever make-up he pays frequent visits to the tenement and one day he is set upon by two thugs. Badly injured he is carried into the tenement, where the young widow discovers that it is not an old man who has been visiting her, but a young man in disguise, who has proven a good Samaritan. The elder Carnes, learning of his son's sacrifice, rejoices and the future happiness of the young people is assured. [Moving Picture World]

Reviews:

In spite of its conventional beginning and several inconsistencies, this picture gets a hold on the observer, and has an especially clever situation toward the close, where the doctor discovers that Steve is in disguise as the girl's father-in-law. We could not understand Steve's apparent bankrupt condition, and later the fact that he was able to offer the girl money, which she refused. The characterizations in this offering are very good and it tells an appealing story. (The Moving Picture World, July 19, 1913)

Bibliography:

- The Moving Picture World, July 19, 1913

The Lost Diamond



51. - **The Lost Diamond** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: James Vincent (Warding - the Detective), Henry Hallam (John Holden), Helen Lindroth (Mrs. John Holden), Dexter McReynolds (Tom Stokes (as Dexter Reynolds), John Mackin (Dick Kirk (as John E. Mackin), Alice Hollister (Nancy - the Accomplice).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent

Release: July 14, 1913 in USA

Db-Ref: IMDb tt1134602, KinoTV 91671

Synopsis:

John Holden discovers a burglar in his house and shoots at the escaping thief. Warding, a detective, and the officer on the beat hear the shot and hurry to the scene. The detective finds a large diamond set on the library rug and concludes it has been lost from the thief's ring. Thinking it probable the crook will try to recover the diamond, Warding secures a paste duplicate which he places on the rug and awaits developments. The accomplice, Nancy, is sent to the house in the guise of a book agent. Admitted to the library, she pretends to faint and while Mrs. Holden is getting a glass of water the girl searches for the stone and finds it on the

rug. When Nancy departs Warding, who has been watching the affair, trails her to the thieves' hiding place and obtaining the assistance of an officer, he succeeds in arresting the criminals. [Moving Picture World]

Reviews:

A detective story in which a crook, while robbing a house, loses a diamond which a detective finds. We are shown how the crook's efforts to recover the stone, working with the detective's trap, brings about the arrest. But the crook's expectations of finding the gem were hardly justified and this weakens the story. Dexter Reynolds, as the crook, sends Alice Hollister, as his book agent accomplice, to look for the diamond. James Vincent is the detective. It is a clearly photographed picture and the players fill their parts well (The Moving Picture World, July 26, 1913)

Bibliography:

- The Moving Picture World, July 26, 1913

The Smuggler



52. - **The Smuggler** - (USA 1913) [Thriller] *Dir: Robert G. Vignola.*

Cast: Harry F. Millarde (Jim Meyers - the Detective (as Harry Millarde), Miriam Cooper (Ethel Rollins), Irene Boyle (The Maid).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: July 19, 1913 in USA

Db-Ref: IMDb tt0314687, KinoTV 91672

Synopsis:

The Federal authorities receive advices concerning the operations of a clever diamond smuggler and Jim Meyers is instructed to make an investigation. A foreign dealer comes under the detective's observation, but Meyers is unable to fix definite suspicion on any of the customers. Meyers does not permit himself to become discouraged and embarks on an ocean vessel, which, he is led to believe, has the smuggler as a passenger. While promenading, he notices a porter shining a young lady's shoes. A peculiar accident brings to his notice the fact that the heel of one of the shoes has an unusual appearance. Determined to follow every possible clue, he bides his time and locates the girl's stateroom. Later Meyers succeeds in entering the room and discovers the shoes. His suspicions are confirmed when he finds several large diamonds concealed in one of the heels, but the unexpected entrance of the fair passenger's maid causes him to change his plans and he pretends that he has entered the room by mistake. The maid, who is the real smuggler, becomes suspicious and cuts her mistress' shoe. Discovering the condition of the shoes, Ethel gives them to the maid. This is just what the smuggler has anticipated and she secures the jewels, only to fall into a trap which the resourceful Meyers has prepared. [Moving Picture World]

Reviews:

A picture with many scenes on shipboard and that has, for its chief interest, a duel of wits between a crafty woman smuggler (Alice Hollister) and a detective. The man is deceived and suspects not the maid, but the mistress, who is entirely innocent and ignorant of the real character of her servant. To end the picture, after the smugglers have been brought to justice, with a love story is, of course, conventional; many people seem to like such an ending. It is not a convincing picture and, therefore, does not affect us deeply. The photography is only fair. (The Moving Picture World, August 2, 1913)

Bibliography:

- The Moving Picture World, August 2, 1913

The Bribe



53. - **The Bribe** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Raymond Bloomer (John Dickson - Candidate for Mayor), Arthur Donaldson (Higby - a Political Rival), Alice Hollister (Dora Malcolm), Richard Bartlett (Frank Stevens - Dora's Fiance), Helen Lindroth (Maggie Lee).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Cliffside Park, New Jersey, USA

Release: September 8, 1913 in USA

Db-Ref: IMDb tt1132221, KinoTV 72665

Synopsis:

John Dickson, millionaire candidate for mayor, is in love with Dora Malcom, a society girl. He finds, however, that she is engaged to marry Frank Stevens. He hides his grief and promises to be best man at the wedding. Higby, a political boss, determines to discredit Dickson as he fears he will be elected. He hires Maggie Lee, an unscrupulous woman, to appear at Dora's wedding and claim that Dickson is her husband. The program is followed out to the letter. Maggie appears and makes the accusation, but on questioning, says that Dickson hired her to do it. Dickson's infatuation for Dora is so well known that the statement is believed and he quickly loses his popularity. Dora postpones the wedding, but does not lose her faith in Dickson, whom she knows to be an honorable man, Stevens is angered at her defense of the man, an altercation follows and Dora breaks the engagement. Maggie Lee, although a hard, calloused woman, has a little daughter whom she worships. The child is lost one day and Dora is the means of restoring her to the mother. Maggie's gratitude is so great that she confesses her crime and makes a public denunciation of Higby, who hired her to lie. Public sympathy quickly shifts to Dickson and he is elected by a large majority. As a further reward, Dora promises to become his wife. [Moving Picture World]

Reviews:

Exhibitors who were at the Kalem outing during the recent convention played roles in this picture. It is a political melodrama and the crowds at the Kalem outing as audience helped Producer R.G. Vignola make his speech scenes. The story is fair, but not above the ordinary. The situation is quite possible, and while there are some things in its development that seem hardly probable and some of it that is not wholly clear (the reason for the delay in the marriage ceremony, for instance) it holds the interest and that, after all, is the main thing. The players (including Delegate George P. Plain of the Maryland State League, who took a good look at the camera) do very well. Raymond Bloomer as the reform candidate didn't wear his hat like a businessman mayor. His political rival (Arthur Donaldson) made a good conventional melodramatic villain. Alice Hollister plays the heroine; Richard Bartlett her first fiancé, and Helen Lindroth the villain's accomplice, who later gives his plot away. (The Moving Picture World, September 20, 1913)

Bibliography:

- The Moving Picture World, September 20, 1913

The Hardest Way

54. - **The Hardest Way** - (USA 1913) [Drama] *Dir:* unknown.

Cast: George Siegmann (Bud - the Husband), Edgena De Lespine (Jane - the Wife), **Robert G. Vignola** (Bud's Boss), Runa Hodges (Runa - the Child).

Prod: Reliance Film Company. *Dist:* Mutual Film. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: September 22, 1913 in USA

Db-Ref: IMDb tt0470324, KinoTV 91653

Synopsis:

Jane, the wife of a convict, receives a letter from Bud, her husband, telling her that he will be home the next day and that he is going to keep straight for her and their daughter Runa's sake, and so that he will not be tempted, he asks her to do away with a bag of tools which he had hidden back of the fire board in their bedroom. The wife, overjoyed, hides the tools in a nearby wood pile. Bud arrives home and finds work in a lumber yard, but his boss loses some money and Bud is unjustly suspected of stealing it. The boss reports his loss to the police station while Bud, discouraged, goes home, and thinking it no use to be honest any longer, forces his wife and Runa to tell where they had placed the tools. He then starts out. The detectives are now on his trail, and see him with the bag of tools in his possession. Bud eludes them and gets back to his shack just in time to put the tools back in the old hiding place. The detectives trail him to the shack, burst in the door, and search the house. Runa, in the bedroom, has seen her father replace the tools. She knows they are bad and decides to throw them in the river where her papa will never get them again. She escapes unseen with the tools. The detectives have found the letter describing the hiding place of the tools, and think they have Bud dead to rights, but get left when they go to the hiding place and find that the tools are gone. They read the letter again, thinking perhaps that they have made a mistake and that Bud does intend to lead a better life. They exit. Meantime Bud's employer discovers that his money was stolen by a discharged employee. He asks Bud's forgiveness and tells Bud to come back to work. [Moving Picture World]

The Vampire



55. - **The Vampire** - (USA 1913) [Drama] *Dir: Robert G. Vignola. Scen: Robert G. Vignola,* T. Hayes Hunter (as Thomas H. Hunter). *Cam: George K. Hollister.*

Cast: Harry F. Millarde (Harold Brentwell (as Harry Millarde), Marguerite Courtot (Helen - Harold's Sweetheart), Alice Hollister (Sybil - the Adventuress / Vampire), Henry Hallam (Martin - Harold's Employer), Herbert French (Specialty Dancer - The Vampire Dance), Alice Eis (Specialty Dancer - The Vampire Dance), **Robert G. Vignola** (uncredited).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: October 15, 1913 in USA

Status: Prints exist in George Eastman House (Rochester)

Db-Ref: IMDb tt0003499, KinoTV 83499

Synopsis:

Harold is ensnared by the wiles of Sybil, an adventuress. The boy forgets Helen, his country sweetheart. Sybil's influence over him is so evil that he can no longer apply himself to his work. His employer finally discharges him. When Harold's money is gone, the adventuress throws him over. He becomes a drunkard. Helen, failing to hear from him, comes to the city, where she secures a position. Harold decides to become a hold-up man. To pass away the time

before midnight, he goes to a theater where Bert French and Alice Eis are presenting their famous "Vampire Dance." The characters are an artist and a vampire, in the guise of a wood nymph. Harold sees the artist attracted by the beautiful creature and then his struggles as he realizes what the result of the fascination must inevitably be. The victim beats her in his frenzy of fear, but is irresistibly drawn into the coils by the vampire's fiendish wiles. The vampire fascinates the man by her beauty and lures him toward a forest dell. There the horrible creature succeeds in taking his life. Harold feels that a veil has been torn from his eyes. He seems to have reviewed his life with Sybil, and vows to reform. He succeeds in regaining his position and once more takes his place among men. The boy learns of Helen's presence in the city, but can find no trace of her. Sybil, learning of Harold's prosperity, attempts to drag him into her net once more, but the boy, with the memory of "The Vampire Dance" before him, resists her efforts. That night he finds Helen, and to insure his reformation, proposes immediate marriage. His sweetheart consents, and the knot is tied. [Moving Picture World]

Reviews:

A sensational dance by Bert French and Alice Eis, which represents in a strangely graphic way a vampire coming out of the woods to destroy a young artist, is featured in this three-part picture. The dance is truly a part of the story, not merely woven in it. Moreover, the story had been carefully done all through and, except in one spot where it seems forced, is human and convincing. Harry Millarde and Marguerite Courtot play two country lovers. Harry is the first to leave the farm, and his course from his early success through his ruin, due to a woman dressed in close fitting silver silk (Alice Hollister), who picks him up in a fashionable restaurant, and his final regeneration after seeing the "Vampire Dance," is shown. The effect of his final meeting with the woman of the white lights seems forced. After he has once more made a man of himself, Harry meets Marguerite again. There is nothing in the offering that is not healthy and commendable and it seems likely to please widely. It is well acted and in photography is, for the most part, above criticism. (The Moving Picture World, November 1, 1913)

Bibliography:

- The Moving Picture World, November 1, 1913

Primitive Man



56. - **Primitive Man** - (USA 1913) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Tom Moore (Dan - a Mountaineer), Alice Hollister (Betty - a Girl of the Mountains), Harry F. Millarde (Allan - Betty), Henry Hallam (Doctor Sturgis), Alfred Handsworth.

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Studio or Location: Cliffside Park, New Jersey, USA

Release: November 22, 1913 in USA

Db-Ref: IMDb tt0900979, KinoTV 85284

Synopsis:

Allan loves Betty, a mountain girl. Not sure that she loves the boy. Betty declines to marry him. Dan, a rough mountaineer, lives a secluded life, with only his dog as companion. The man sees Betty bathing in a mountain stream. He falls madly in love with her. Later, Dan woos her in his rough way. Betty, who is something of a coquette, finds herself seized in his strong arms and pressed to his breast. Despite her struggles, Dan kisses her repeatedly and then rushes away. Betty tries hard to be angry, but the man has awakened the first fire of love in her heart. Shortly afterward, Dan overhears Allan making love to Betty. The mountaineer thrashes Allan, who flees like a whipped cur. Dan orders the girl to choose between Allan and herself. Betty marries Dan. Allan calls on Betty, ostensibly upon a friendly visit. Later he tries to make love to her. Dan sees this and beats the man soundly. Thinking his wife guilty of a love affair. Dan tells Betty that for the rest of her life she is to live in seclusion. The man lives in a shack near the house and keeps visitors away. Dan's dog carries a market basket to the village every day and secures the necessary food. One day, Betty places a note in the basket requesting that a doctor be sent immediately. Dan allows the physician to pass. Several hours later, the doctor emerges from the house, his face beaming. Betty has given birth to a son. Dan is petrified upon hearing the news. Remorse, because of the brutal treatment he has accorded Betty, sits

heavily upon him. The man rushes into the house and falls on his knees by the bedside. Betty, with her infant cuddled to her breast, places her hand upon Dan's head and smiles her forgiveness. [Moving Picture World]

Reviews:

A rather simple story, following in the line of others, depicting the wooings of rough men of the woods. The love affairs of Dan, portrayed by Tom Moore, were brief and spirited. He watches Betty, played by Alice Hollister, wading in the stream. He falls in love with her and fights off her rival. They are married and he proves a brute until the baby comes, when he experiences a change of heart. This is well presented and gets up quite a strong interest as it progresses. (The Moving Picture World, December 6, 1913)

Bibliography:

- The Moving Picture World, December 6, 1913

The Octoroon

57. -
The



Octoroon - The White Slave (USA 1913) [Drama] *Dir:* Sidney Olcott. *Scen:* Gene Gauntier.

Based on: Dion Boucicault (play).

Cast: Guy Coombs (George Payton), Marguerite Courtot (Zoe - the Octoroon), **Robert G. Vignola** (Wahnotte - an Indian), Helen Lindroth (Mrs. Peyton), Harry F. Millarde (Scudder), Miriam Cooper (Dora Sunnyside), Alice Joyce (uncertain or unconfirmed), Benjamin Ross (McCloskey (as Benjamin Ross), Robert Patterson (Paul - a Quadroon Boy).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: December 1, 1913 in USA

Db-Ref: IMDb tt0139507, KinoTV 78329

Synopsis:

McCloskey steals the paper which gives Zoe, an octoroon, her freedom. The girl is the companion to Mrs. Peyton, her former mistress. She repulses McCloskey's advances. George, Mrs. Peyton's son, loves Zoe, and asks her to be his wife. Mrs. Peyton is heavily in debt to McCloskey. The man kills little Paul, who is bringing the mail to the house, and steals a letter containing a draft for \$50,000, which would enable Mrs. Peyton to pay the debt. Unknown to the murderer, a camera is a silent witness of his crime. Wahnotee, an Indian, is the devoted friend of the murdered boy; Mrs. Peyton's slaves are confiscated and sold at auction to pay her debts. Zoe is seized as a slave because the paper telling of her freedom is missing. McCloskey buys the girl. George is heart-broken. The camera reveals McCloskey as the murderer of Paul. Upon the villain's arrest, Mrs. Peyton's draft and Zoe's document are found by Scudder, Mrs. Peyton's overseer. McCloskey is placed aboard a steamboat to be taken to prison. He escapes after setting the vessel afire. Wahnotee follows the man. Later, the two fight a terrific knife duel and McCloskey is killed. Ignorant that her freedom has been established, Zoe takes poison rather than become McCloskey's slave. Scudder arrives with the news of McCloskey's villainy, but he comes too late; Zoe is dead. [Moving Picture World]

Reviews:

Dion Boucicault's well-remembered melodrama of passionate love and deep villainy, set in Louisiana before the war and filled with tremendous situations, is here picturized. It is in three reels and is very effectively done; will make a very acceptable offering. In many ways it goes ahead of the Vitagraph version, which was in two reels; it is more elaborate and the settings are much better, but further comparison would hardly be profitable. Both are excellent pictures; we happen to like the one we have just seen more and think it better. Those Southern home scenes in-doors are perfect, as are the outdoor scenes in the Southern woods. Then the boat fire (for the villain, McCloskey, sets the steamboat on fire in order to escape) is vividly suggested. But the whole picture is filled with fine things; is not greatly acted, but makes a very commendable offering. The photography is well nigh perfect. (The Moving Picture World, December 13, 1913)

Bibliography:

- The Moving Picture World, December 13, 1913

The Padrone's Plot

58. - **The Padrone's Plot** - (USA 1913) [Drama] *Dir:* unknown.

Cast: Arthur Donaldson (The Padrone), **Robert G. Vignola** (Tony (as Robert Vignola), Alice Hollister (Tony's Wife), Edgar L. Davenport (The Quarry Owner (as Edgar Davenport), Helen Lindroth (The Quarry Owner's Wife).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: December 1, 1913 in USA

Db-Ref: IMDb tt2523586, KinoTV 91654

Synopsis:

Tony Vallenci, just over from Italy, is offered a job by Pietro Valli, an unscrupulous padrone. Ignorant of American money, Tony signs a contract calling for a wage of sixty cents a day. He goes to work in a quarry owned by Dodge. The following day Tony is knocked down by an auto containing Mrs. Dodge. He is uninjured, but the kind lady takes him to his home. Tony finds that all of his pay goes for food and rent. He appeals to the padrone, who laughs at him. Tony discovers Dodge attempting to make love to Maria, his wife. He beats the man off. Members of a bomb organization urge Tony to join their society for revenge. During his absence Maria is taken to the hospital. When he returns, Rosa, his little daughter, tells him a "bad mans" took her mother away. Believing it to have been Dodge, Tony joins the bomb-throwers. Rosa wanders away and meets Helen, Dodge's daughter. The two are "losted." They are found by Mrs. Dodge, who takes them to her home. Her husband repents of his conduct towards Maria and takes Rosa to see her mother. Valli overhears the bomb-throwers' plot to blow up the Dodge home. He 'phones the police. Tony is about to plant the bomb when he sees Mrs. Dodge in the house. He cannot injure his kind friend, and declines to carry out the plan. The gang sets upon him. The bomb throwers see Dodge approaching with Helen. They attempt to kidnap the girl. Tony goes to his employer's rescue. Pietro finds Tony's coat and the bomb. To get the laborer into trouble the padrone is about to place them in the Dodge home when arrested by the police. The latter then go to the aid of Tony, who is battling with the gang. And in the gratitude of his employer, Tony sees a brighter future dawning. [Moving Picture World]

Her Husband's Friend

59. - **Her Husband's Friend** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Tom Moore (Charles Dane - the Friend), Alice Hollister (Alice Lund - the Wife), Robert Walker (John Lund - the Husband), Harry F. Millarde (Cater - the Blackmailer (as Harry Millarde)).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: January 7, 1914 in USA

Db-Ref: IMDb tt0474022, KinoTV 85283

Synopsis:

believing her husband no longer loves her, Alice Lund consents to elope with Cater. She writes the man a note to this effect. Dane and the Lunds are warm friends. He decides to surprise them by taking them to the theater. Dane calls at the Lund home in time to see Alice preparing to run away with Cater. He sees the woman rifle her husband's safe of a large sum of money. She is just about to hand it to Cater, when Dane steps between and seizes the money. He orders Cater from the house. Alice perceives sorrow of the step she contemplated. In gratitude, the woman embraces Dane. Lund enters in time to witness the act. Fearing lest Dane betray her secret, Alice decides to disgrace him. The woman tells her husband that she had caught Dane in the act of robbing the safe and was pleading with him to return the money. Dane realizes the motives which prompted Alice to tell the outrageous falsehood. He remains silent when Lund, unwilling to believe the story, pleads for his side of the matter. Dane is ordered from the house. In need of money, Cater determines to blackmail Alice by threatening to show Lund the note in which she had consented to elope with him. Terror-stricken, Alice is an easy victim. In desperation, the woman decides to plead with Dane to get the note from Cater. Despite the wrong he has suffered at her hands, Dane listens to her plea. Later, he chokes Cater into submission and gets the incriminating missive. The blackmailer sees him depart for the Lund home. He tells Lund that Dane has a tryst with Alice. Filled with rage, Lund hastens home, accompanied by Cater. This time, however. Alice rises to the occasion when Lund faces Dane. The woman confesses the whole miserable story and exposes Cater's villainy. The blackmailer shrivels beneath Lund's scorn and slinks from the house. Dane's nobility overwhelms Lund, and he begs forgiveness. Dane smiles, places his friend's hand into that of Alice, and quietly withdraws. [Moving Picture World]

Reviews:

Beautifully staged and perfectly photographed and with many pretty light effects this two part offering entertains the eye. Its story is a melodrama built after a well-known type and with freshness of incident, due mostly to arrangement of the business, rather than to anything really new, yet it never fails to keep going a thread of interest. Mrs. Alice Hollister, who plays the weak-willed heroine, appears in a number of pretty dresses that come out extremely well in the print. Such things are of no great value to the picture however much they may please uninstructed simple minds. That they please is true. Then there are some fine scenes. The acting was not good enough to put real life in the corpse of this old story, but was good, intelligent work (The Moving Picture World, January 24, 1914)

Bibliography:

- The Moving Picture World, January 24, 1914

The Hand Print Mystery

60. - **The Hand Print Mystery** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Alice Joyce (Ruth Fields), Tom Moore (Dick - Ruth's Sweetheart), Marguerite Courtot (Bess Fields), Harry F. Millarde (Kenneth Fields (as Harry Millarde), James B. Ross (Mr. Fields - the Father), Mary Clowes (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: February 4, 1914 in USA

Db-Ref: IMDb tt0233842, KinoTV 83500

Synopsis:

Kenneth, an inventor, is ordered from the house upon his refusal to enter his father's business. Ruth, his sister, believes in her brother's eventual success, while Bess, the younger sister, sides with her father. The Fields close their home and leave for the country. Dick, Ruth's sweetheart, presents her with a valuable diamond ring. Later, the boy is called from the city on important business. To supply Kenneth with money with which to enable him to complete his invention, Ruth steals jewelry belonging to her father and sister. She adds her engagement ring to the pile to avert suspicion. She leaves for the Fields' city home, where she is to meet Kenneth. In entering the house, Ruth leaves the front door open. Dick passes and discovers the open door. He enters the house and investigates. Ruth hears him and hides. Dick leaves a few minutes later. Kenneth arrives and is given the jewels, which he promises to return in a few days. Ruth hastens back to the country, where she finds a detective at work on the robbery. Dick arrives and reports his discovery. The family leave for the city, accompanied by the detective. The latter discovers a hand print on the stair rail of the city home. Ruth recognizes it as her own. Dick notices his sweetheart's agitation and persuades Ruth to tell him the story. The girl leans against a stable and makes another hand print. It is seen by the detective, but before he can examine it, Dick wipes it out as if by accident. Disgusted by Dick's apparent stupidity, the detective leaves. A few days later, the papers blazon the news of Kenneth's success. The boy is welcomed home by his father. Making sure he is unobserved, Kenneth passes the stolen jewels to Ruth. Accompanied by Dick, the girl slyly returns the articles to the cases from which they had been taken. The ring, however, Dick takes. After placing it upon Ruth's hand for the second time, he takes his sweetheart in his arms. [Moving Picture World]

Reviews:

A two-reel romance with just a touch of melodrama, and that means in this case that it is a bit conventional. In fact, the melodrama of it. the sister's helping her brother make good with his invention and the way she raises money to do it, her going through the house and "lifting" her sister's and father's jewelry as well as her own. even to her engagement ring, is like a cloud which love's understanding breaks through when her fiancé hearing of it, from her, helps her cover her tracks, that mysterious hand print, until the invention is a big success and the jewelry can be restored. It is well acted with Alice Joyce and Tom Moore and other members of the Kalem staff. The photography of the Southern home and a few outside scenes is excellent. As a whole, it ought to please most spectators. (The Moving Picture World, February 21, 1914)

Bibliography:

- The Moving Picture World, February 21, 1914

The Shadow



61. - **The Shadow** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Alice Joyce (Sarah Dean - the Second Wife), Tom Moore (Ware - Sarah's Former Suitor), Henry Hallam (Thomas Dean), Alice Hollister (Jane Dean - the Daughter).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent

Release: February 23, 1914 in USA

Db-Ref: IMDb tt0003364, KinoTV 91673

Synopsis:

Driven to desperation by the enmity of Jane, her step-daughter, Sarah, Dean's second wife, turns to Ware, a friend of the family and a former suitor, for advice. Jane learns that her stepmother has gone to call upon Ware. Realizing the unhappiness her conduct has caused, the girl is stricken with remorse. Knowing that her father would misconstrue Sarah's visit to Ware, the girl hastens to the man's home to meet her stepmother. Sarah is fallen aback when Jane finds her with Ware, but is filled with happiness when the girl announces her desire for a reconciliation. The two are just about to leave when Dean is seen approaching the house. In terror, the two women hide in the next room. Dean enters. He discovers his wife's handkerchief lying on the table and demands an explanation from Ware. To save her stepmother, Jane enters the room and nobly shoulders the guilt. In horror, Dean forbids her ever returning to his home. Fearing her husband's anger, Sarah selfishly suffers Jane to hear the consequences of her own thoughtless act. For a time, Jane strives to support herself, but finally faces dire poverty. Sarah, learning of her stepdaughter's predicament, is brought to the realization of her own selfishness. She determines to reveal the whole miserable story. Sarah arranges to have Jane and Jack Ware at her home the following day. Dean discovers his daughter's presence and harshly orders her from the house. Sarah, however, reveals the circumstances. She points out that through the course of events, the enmity which had

formerly existed between Jane and herself is now replaced by love. Jane and Ware corroborate the unhappy woman's story. Dean sees a new light. Gladdened at the turn of events, he takes his wife and daughter in his arms. [Moving Picture World]

Reviews:

A pretty, graceful picture made with little regard for the probabilities in the main thread of the story, but with plenty of action and no dragging. One can see in it, too, as in the eye-glasses left behind, an attempt to make it smooth and natural. The acting is acceptable rather than especially strong and the players make many of its scenes truly lovely. It will hold interest and with its general grace, perfect settings and life-like photography is a safe guess to an exhibitor (The Moving Picture World, March 7, 1914)

Bibliography:

- The Moving Picture World, March 7, 1914

The Cabaret Dancer



62. - **The Cabaret Dancer** - (USA 1914) [Drama, Romance] *Dir:* **Robert G. Vignola**. *Scen:* Louis B. Gardner.

Cast: Alice Joyce (Linee Hayden - Model / Dancer), Tom Moore (Don Packard - an Artist), James B. Ross (Rev. Packard - Don's Father), Alice Hollister (Martha - Don's Sweetheart), Harry F. Millarde (Dupree - a Frenchman), Helen Lindroth (Mrs. Binsfield - the Landlady).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 1700 feet, - silent

Release: April 6, 1914 in USA

Db-Ref: IMDb tt0003739, KinoTV 91674

Synopsis:

Don Packard, an artist, forgets his country sweetheart, Martha, and falls in love with his model, Linee. The boy marries Linee and takes her to his home. Martha conceives a hatred for Linee when she discovers that the girl has robbed her of her lover. Don's father, a parson, is horrified when he learns of his son's worldly wife. When Linee realizes the trouble her marriage to Don has caused, she runs away, Martha does her utmost to stir up trouble. For two years Don searches in vain for Linee, who has become a cabaret dancer. Dupree, a Frenchman, falls in love with the girl, but she repels his advances, Don enters the restaurant just as Dupree, mad with jealousy, attempts to shoot Linee. Don saves her life, but loses his sight. Linee assumes charge of the stricken man, but takes care to conceal her identity. Her voice is familiar to Don and he gradually suspects the truth. Rev. Packard, summoned by Linee, comes to the city, accompanied by Martha. Linee learns that they propose to take Don away from her and spirits him away. Certain that his devoted nurse is Linee, Don removes the bandage from his eyes. By a clever ruse. Linee makes it appear that the mistress of the boarding house is the woman who is taking care of him. The bandage is replaced. Disappointed and heart-sick. Don determines to do away with himself. Fate, however, frustrates his attempt and Linee resumes her place as her husband's nurse. Don's father and Martha finally discover his whereabouts. Linee is seated near Don, reading one of David's Psalms to him, when the minister and Martha enter. Don learns that it is his wife who has attended him so faithfully. Touched by the girl's devotion to his son, the old minister takes her to his heart. [Moving Picture World]

Reviews:

The schemes of an unscrupulous parasite and gambling leach, on society, are frustrated apparently by fate. A trusting girl is made to suffer, and a family almost disgraced through his selfish machinations. Through the two reels its intensity holds close attention. Good acting, good photography, and splendid direction obtained (The Moving Picture World, April 18, 1914)

Bibliography:

- The Moving Picture World, April 18, 1914

The Dance of Death



63. - **The Dance of Death** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Phil Lang, Hamilton Smith, **Robert G. Vignola**.

Cast: Tom Moore (Richard Hartley), Alice Joyce (Mabel - Richard's Sweetheart), Verna Mersereau (Sahki - a Native Dancer (as Mlle. Verna Mersereau), Henry Hallam (Mr. Hartley - Richard's Father), James B. Ross (Langham - a Theatrical Manager), Helen Lindroth (Nahaku - Sahki).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: April 27, 1914 in USA

Db-Ref: IMDb tt0003818, KinoTV 88653

Synopsis:

Because of Richard's indolent habits, Mabel refuses to marry him. To show his ability to make good, the boy leaves for one of the South Sea islands as secretary to the U.S. Consul. Richard meets Sahki, a native dancing girl. Shortly afterwards, he makes her his wife according to the native rites. Sahki's heart almost breaks when Richard later tells her he must return home. Although he promises to return shortly, the boy forgets Sahki when he meets Mabel upon his return to the States. Mabel agrees to marry Richard. On the island of Maukalu, Sahki, with her newborn babe in her arms, waits for her lover's return. Langbaum, a theatrical manager, comes to the island and sees Sahki dancing before her child. The man induces her to come to America and go on the stage. Because it will take her near Richard, Sahki leaves her home.

Nahaku, her sister, goes with her. The night before their wedding, Richard and Mabel go to the theater. Richard is thunderstruck when he discovers Sahki on the stage. The girl does the "Dance of Death." The weird dance scores a tremendous success. Sahki is compelled to respond to the demand for an encore. Just as the music commences, her eyes fall upon Richard; intuition tells her he has proven faithless. Sahki throws herself into the dance, holding the audience spellbound. At the climax, she raises her knife and plunges it into her heart. Consternation reigns when it is discovered that the "Dance of Death" has ended in grim reality. Richard hastens to the dressing room. He clasps Sahki in his arms just as she breathes her last. Nabaku grimly places his child in the man's arms. Thus Mabel finds him. The remorse-stricken man tells her the dreadful story. Filled with pity, Mabel takes the infant from Richard's arms and promises to love it as though it were her own. [Moving Picture World]

Reviews:

The possibilities for photodrama that lie in semi-tropical Florida when they are worked out by a skillful director are demonstrated in "The Dance of Death," a dramatically strong two-reel Kalem production to be released on April 27th. It is a story of the South Sea Islands written by Phil Lang, the head of Kalem's scenario department, and produced by Robert G. Vignola. Mr. Vignola uses jungle a-plenty in his backgrounds. Undoubtedly he has been materially aided by the advice as his production has been enhanced by the participation in of Verna Mersereau, a charming, lithe and shapely dancer, who is said to bring to the picture first-hand knowledge of the customs and habits of the natives of the South Seas. Miss Mersereau, who with her mother journeyed from New York to Florida for the sole purpose of taking part in the making of this picture, is more than a dancer. That she has abundant talent for emotional portrayal will be evident to all those so fortunate as to see this subject. It is not alone in his careful, skillful treatment of tense dramatic situations that Mr. Vignola does praiseworthy work; we see plainly that he is an exponent of the best and truest in dramatic art, the restrained as opposed to the demonstrative. It is also in his selection and likewise construction of backgrounds that are artistic as well as convincing that go far toward the success of this fine picture. An illustration of this is the hut where lives the grass-skirted Sahki, or the theater stage, the drawing back of the velvet curtain of which reveals a jungled setting and the wild outdoors. Some of the best dramatic situations are of the notification of Richard of the death of his father; the bidding good-bye to the native wife; the meeting of Richard and Mabel; the dancing of Sahki on the theater stage, with Richard and Mabel in the box nearby; the discovery by Sahki of the husband, in search of whom she has come to America, and Richard's recognition of his wife; the self-destruction by the wife and the tragic scenes in the little dressing-room. It is about Sahki that will center the interest and the sympathy. Her graceful dancing will charm every audience. There is in it the light-hearted abandon, the naivete, of the child of the jungle, the freedom from the conventions of society, and, most important of all, the entire absence of the suggestive. Her work throughout, especially in the tragedy following the discovery of her husband, whets the curiosity to see her in straight work. (The Moving Picture World, April 18, 1914)

Bibliography:

- The Moving Picture World, April 18, 1914

The Show Girl's Glove



64. - **The Show Girl's Glove** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Alice Joyce (Mrs. Mary Hampton), John Mackin (John Hampton - Mary's Husband (as John E. Mackin), Harry F. Millarde (Dick Hampton - John's Brother), Alice Hollister (Stella Desmond - the Show Girl), Marguerite Courtot (Rosie - a Junk Dealer's Daughter), **Robert G. Vignola** (Undetermined Role (uncredited)).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: June 22, 1914 in USA

Db-Ref: IMDb tt0234725, KinoTV 91656

Synopsis:

Hampton, a broker, employs a detective to investigate Stella, a show girl, with whom his younger brother Dick is in love. As a result of the detective's discoveries, Dick breaks his engagement with Stella. The woman calls at Dick's office late that afternoon. Hampton leaves the two alone. Unable to alter Dick's decision, Stella seizes a knife and threatens suicide. Dick tries to wrest the weapon from her and is accidentally killed. Stella flees in terror, dropping one of her gloves in her haste. In leaving the building, the show girl sees Hampton waiting outside for the interview to end. Seized by a diabolical idea, the woman summons a policeman and returns to the office, Hampton is found leaning over his brother's body. The man is placed under arrest. Missing her glove Stella later throws its blood-stained mate into an ashcan. Mary, wife of the accused man, finds the glove that had been dropped at the scene of the murder. Suspecting a foul plot, the woman resolves to run the real murderer to earth. Mary has befriended Rosie, the daughter of a ragpicker. While the girl is doing some sewing for the grief-stricken wife, she sees the show girl's glove lying on the table. Rosie mentions the fact that her father had found a glove greatly resembling the one on the table. When the ragpicker's daughter later brings the blood-stained glove her father had found, Mary discovers they are mates. The wife's chance comes when she learns that Stella is advertising for a maid. Ignorant of the applicant's identity, the show girl employs the wife of the man she has accused. Awaiting her opportunity, Mary places the gloves on Stella's dressing table. Detectives stationed in the next room hear the show girl's cry of horror when she finds the tell-tale gloves. They place the murderess under arrest. Overcome, Stella confesses her crime. [Moving Picture World]

Reviews:

A two-reel number, featuring Alice Joyce as a maid who unravels the mystery of a young man's death. We could not understand why Dick's death was so clearly pictured as an accident, during his struggle with Stella, and then later treated throughout the story as a murder. The production, except for this feature, is a very entertaining one and leads up to a pleasing close. Some of the situations are quite tense. (The Moving Picture World, July 11, 1914)

Bibliography:

- The Moving Picture World, July 11, 1914

Through the Flames

65. - **Through the Flames** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Mrs. Owen Bronson.

Cast: Guy Coombs (Donald Hall - a Millionaire), Alice Hollister (Marion Hall - Donald), Marguerite Courtot (Milly Rogers - the Victim of Another Man), Henry Hallam (Mr. Rogers - Milly), Harry F. Millarde (Major Humphries - a Scoundrel (as Harry Millarde), Baby Young (Margery - Milly).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: June 24, 1914 in USA

Db-Ref: IMDb tt0467064, KinoTV 91676

Synopsis:

Donald Hall discovers that his wife is engaged in a flirtation with Major Humphreys. The husband forbids Marion to see the man again. Despite this injunction, the woman accompanies Humphries to a road house with a party of friends, while Donald is at a directors' meeting. A fire breaks out and destroys the road house. Marion and Humphreys barely escape. Fearing to return home, the woman heeds Humphreys' pleas and elopes with him. Her handbag is found in the ruins of the building. Donald is led to believe his wife dead. Overwhelmed, he goes to the country. There he meets Milly Rogers. As time passes, the two fall in love. Donald makes Milly his wife. In a distant land, Humphries tires of Marion and deserts her. The woman thereupon resolves to return to her husband. Ascertaining Donald's whereabouts, the woman enters the country home of Donald and Milly. The terrible revelation causes Milly to swoon. Stunned, Donald makes provisions for Marion. Forbidden to see Milly by her father, the unhappy man departs for the west. Shortly afterward, Donald receives a message telling him that Milly had died in childbirth. Three years later, old Rogers and his grandchild pass over the bridge where Donald had first met Milly. The child places her doll on the handrail and forgets it. Late that night, Donald, heartsick and weary, returns to the spot where he and Milly had met. Tired of life, the man raises a pistol to his head. A little figure trudging toward him, stays his hand. The child's features reveal her identity to Donald. As the little one reaches for the doll she had forgotten, the trembling man inquires her name. A moment later, Donald Hall presses his daughter to his breast. [Moving Picture World]

Reviews:

The wife and husband quarrel, she turns to another and is afterward supposed to have perished in a fire. He marries another and later the first wife turns up; the second dies of grief after her child is born. This deals throughout with strong, tragic, emotional subject matter. It is sincerely acted and there is one dramatic scene where the first wife returns. The latter part is very pathetic. This makes a strong offering of its type. (The Moving Picture World, July 11, 1914)

Bibliography:

- The Moving Picture World, July 11, 1914

In Wolf's Clothing



66. - **In Wolf's Clothing** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Mark S. Reardon. *Story:* William E. Wing.
Cast: Alice Joyce (Daisy Brooks), Tom Moore (Dick Worth), Robert Walker (Attorney John Frame), Harry F. Millarde (Carter Gordon), Henry Hallam (Stephen Brooks - Daisy's Father), Helen Lindroth (Mrs. Brooks - Daisy's Aunt).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Release: July 20, 1914 in USA
Db-Ref: IMDb tt0233927, KinoTV 91677

Synopsis:

Carter Cordon, a fortune-hunter becomes betrothed to Daisy Brooks, daughter of a millionaire. Frame, Brooks' attorney, calls at the house to deliver some securities to his client, Dick Worth, his chum comes with him. Carter is furious when he sees Daisy and Dick become interested in each other The fortune-hunter sees Brooks place the securities in the library safe. Hard pressed for cash, Carter attempts to steal the documents, but is discovered in the act by Dick and Brooks. The shock kills Brooks before he can warn his daughter against marrying the scoundrel. Believing that Daisy loves Carter, Dick maintains silence. Later, he warns Carter that he will hold him accountable for Daisy's future happiness. Realizing how deeply Dick loves Daisy, and knowing that the girl loves his chum, Frame plans to unite the two. Believing Carter is merely marrying the girl for her money, Frame informs him that Brooks has died penniless. The information reaches Carter on his wedding day. The man

promptly prepares to flee. When the bridegroom fails to appear, Dick, who is among the wedding guests, suspects something wrong and goes after Carter. The latter is just about to go abroad. Furious, Dick thrashes him and compels Carter to accompany him. Daisy is overjoyed when the two appear. Frame however, realizing the truth, denounces Carter as a fortune-hunter just as the marriage ceremony is about to take place. The scoundrel slinks away. Overcome with shame, Daisy faints in Dick's arms. He carries the girl into the library where she recovers. Then comes the knowledge that Daisy's only reason for not breaking her engagement was her pledged word. Happy in the knowledge that Daisy has loved him all the time, Dick takes her in his arms. [Moving Picture World]

Reviews:

Alice Joyce two-part picture that, in spite of its rather artificial situations, creates marked suspense. It accomplishes this by the boldness of its artifice. Like a swiftly moving cloud, it has, with no substance at all, a quality that carries away one watching it. The photography in this print, is not quite up to Kalem quality, but is fair. A good offering. W.E. Wing is the author. (The Moving Picture World, August 1, 1914)

Bibliography:

- The Moving Picture World, August 1, 1914

The Beast

67. - **The Beast** - (USA 1914) [Drama] *Dir:* Kenean Buel. *Scen:* **Robert G. Vignola.**

Cast: Tom Moore (James Melford - the Beast - the Husband), Alice Joyce (Edith Melford - the Wife), Kenean Buel (Brooks - the Butler), Marguerite Courtot (Marie - the Maid).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 1000 feet, - silent

Release: July 21, 1914 in USA

Db-Ref: IMDb tt0003666, KinoTV 91644

Synopsis:

Although she loves Jack Brandon, Edith is compelled to marry wealthy James Melford to save her father from jail. Marriage reveals Melford to be a drunkard and a brute. Edith and her husband visit a fashionable café one evening during their absence, Marie, Edith's maid, and Brooks, the butler, make merry in the library. The unexpected return of master and mistress finds the servants unable to leave the room unobserved. The two hide behind the heavy window portieres. Melford, who is intoxicated, roughly attempts to embrace his wife. Filled with disgust, Edith pushes him away. The man falls striking his head against the floor. Unable to revive him, Edith flees to her room in terror. The morning papers inform Jack Brandon that his former sweetheart has been arrested on the charge of murder. He hastens to her aid. Marie and Brooks, who are sweethearts, are the principal witnesses against the unfortunate woman. Shortly before the trial Marie learns that Brooks has fallen in love with another girl and mentally vows vengeance. The sight of the butler openly flirting with her rival on the day of the trial strengthens Marie in her resolve. Called to the stand to describe how Melford met his death, the maid springs a sensation by declaring Edith innocent and revealing the real slayer. Who the murderer is and how the death of Melford occurred is shown in a denouement of wonderful interest. [Moving Picture World]

The Vampire's Trail



68. - **The Vampire's Trail** - (USA 1914) [Drama] *Dir:* T. Hayes Hunter, **Robert G. Vignola**.

Scen: **Robert G. Vignola**, Benjamin Barondess, T. Hayes Hunter, Michael Potter.

Cast: Alice Joyce (Laura Payne - Horace's Wife), Tom Moore (Horace Payne - a Wealthy Broker), Alice Hollister (Rita Caselli - a Cabaret Singer), Harry F. Millarde (Phil Olcott - Horace), Robert Walker (John Dugan - a Reporter).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: August 3, 1914 in USA

Db-Ref: IMDb tt0004759, KinoTV 91645

Synopsis:

With the birth of her son, Laura's affection for her husband is submerged in her mother-love for the child. Deprived of his wife's companionship, Horace drifts away from her. The man falls into the toils of Rita, an actress. The woman loves Dugan, a reporter on a yellow sheet. Dugan suggests that Rita elope with Horace as a means of getting publicity. The unscrupulous woman agrees. Horace falls into Rita's net and the two plan to elope upon the occasion of a reception given by Laura, which is to be held a few days later. Laura is amazed to find the

notorious actress among her guests, upon the night of the affair. Shortly afterward, a frightened maid informs the hostess that her child is ill. All the guests depart, with the exception of Rita, who waits for Horace. A doctor declares that Laura's baby has a severe case of diphtheria and the house is quarantined. Rita is furious when she discovers she cannot leave the house. Enraged by the collapse of her infamous scheme, the woman reveals her true self to Horace. Thinking of the little wife who is fighting for their child's life, Horace turns from Rita in disgust. Several nights later, Dugan, impatient for news, steals to the rear of the house. Evading the police on guard, he attracts Rita's attention. Laura comes upon the two and learns what her neglect of Horace has brought about. She confronts the actress, who shrinks in fear from the enraged wife. Thus Horace finds them. Falling to his knees, the husband acknowledges his baseness and begs to be forgiven. But Laura, taking him in her arms, declares the fault to have been her own. [Moving Picture World]

Reviews:

A two-part feature of the Alice Joyce series. Alice Hollister, Tom Moore, Robert Walker and Harry Milarde are in the cast supporting Miss Joyce. There are many complications in the plot which are interesting. The husband, who, after erring, acknowledges his baseness, is forgiven, and happiness reigns supreme in the finale. The photography is to be commended. (The Moving Picture World, August 15, 1914)

Bibliography:

- The Moving Picture World, August 15, 1914

The Storm at Sea

69. - **The Storm at Sea** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Hamilton Smith.

Cast: Alice Hollister (Jane), Harry F. Millarde (Jim Hire), Helen Lindroth (Florence).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: August 18, 1914 in USA

Db-Ref: IMDb tt0797920, KinoTV 91678

Synopsis:

Jane and Florence, sisters, live in a fishing village. Jane, the elder of the two, discovers that a friendship has sprung up between Florence and Jim Hire, a young fisherman. Fearing the man's intentions, Jane warns her sister. To further his ends, Jim proposes to Jane, telling the girl that his purpose in calling at the cottage is to be near her instead of Florence. His plan succeeds. This is Jane's first love affair and she loves Jim with her whole, strong nature. A subtle shyness prevents her from imparting the news to Florence. Jim, in the meantime, really in love with Florence, asks her to marry him. About to depart on a fishing trip, Jim bids goodbye to Jane and then secretly marries Florence. Wishing to keep the marriage a secret until Jim's return, the girl conceals the wedding ring by suspending it from her neck on a string. A terrific storm arises on the night before Jim's return. The sisters are awakened by the din and cling to each other in fright. Jane discovers the wedding ring dangling from her sister's neck and learns of Florence's marriage. Although her dream of happiness is shattered, Jane determines to say nothing which might lead Florence to suspect the truth. A falling spar injures Jim seriously. His battered craft reaches port the next morning and the fisherman is brought to the home of the sisters. Jim realizes how contemptible his conduct has been when Jane presently enters the room. After a moment's silence, the elder sister warns him that his life depends upon Florence's happiness. Florence enters the room and throws her arms about her husband's neck in a paroxysm of happiness. Meanwhile, Jane, her heart broken, gazes toward the sea, praying for strength to withstand the loneliness of the coming years. [Moving Picture World]

Reviews:

This is a superior picture drama in many respects. The author is Hamilton Smith and the producer Robert G. Vignola. The leading people are Helen Lindroth, Alice Hollister and Harry Millarde. There are many beautiful marine scenes in this picture. Incidentally it contains one of the most realistic storms ever filmed. The plot tells a touching story of a sister's sacrifice. The outcome of it all contains great heart interest. This is a splendid offering. (The Moving Picture World, September 5, 1914)

Bibliography:

- The Moving Picture World, September 5, 1914

The Barefoot Boy



70. - **The Barefoot Boy** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* **Robert G. Vignola**, Mrs. Owen Bronson.

Cast: Tom Moore (Rives - the Artist), Marguerite Courtot (Frances - the Barefoot Boy), Alice Hollister (Eleanor Hastings - the Mother), Robert Walker (Walter Hastings - the Father), John Mackin (Weir - the Surveyer (as John E. Mackin), Helen Lindroth (Mrs. Weir), Harry F. Millarde (Hastings' Chum (as Harry Millarde).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: September 1914 in USA

Db-Ref: IMDb tt0003656, KinoTV 91646

Synopsis:

Eleanor Warren is loved by Harold Rives, a struggling artist. Although fond of the young man, Eleanor longs for the comforts of wealth. Walter Hastings, a wealthy Southern planter, meets Eleanor and falls in love with her. Rives sees the two together. Filled with jealous rage, the artist creates a scene and is ordered from the house. Shortly afterwards Rives hears that Eleanor has married Hastings. Immediately after the wedding, Hastings and his bride leave for their southern home. Later, a daughter is born. Eleanor, however, is not happy. Her longing for the gay times of her girlhood are intensified by the messages she receives from her chum in the north. Eleanor also learns that Rives, favored by fortune, is now one of the foremost artists of the day. She receives news that her aunt has died, together with a letter informing her that she has inherited her relative's estate. Now in a position to take an active part in the affairs of society, Eleanor, knowing that her husband would never consent to join in the social whirl, determines to leave him. When Hastings returns home that evening, he finds a note in which his wife informs him of her purpose. Back in her old home, Eleanor plunges into the social vortex. She meets Rives once more. The woman falls madly in love with him. Rives,

however, learning what Eleanor has done, sees her for just what she is. Hastings, embittered by his wife's faithlessness, is filled with a hatred towards all women. Turning his back upon civilization, the man takes his daughter, Frances, into the wilderness, where he leads a primitive life. So great is his distrust of all women, that the father rears Frances up as a boy. Fifteen years later Frances as wild as any boy. Clad in trousers and rough shirt, she contributes toward the family larder with her rifle and rod. A surveying party headed by John Weir enters the forest. Frances becomes a favorite with the men, who are ignorant of her real sex. Rives, on a sketching trip, meets Frances. He induces her to pose for a painting. As "The Barefoot Boy," his painting creates a sensation. A falling tree crushes Hastings to death. Frances' cries bring Weir and his men to the scene. Later, Weir learns that the "boy" is in reality a girl. The man takes Frances home to his wife. The couple adopt the orphan. Fate causes Rives to stroll towards the Weir home. Frances sees her friend of the forest and rushes to greet him. The artist, amazed, draws back, but his amazement increases when he discovers that the beautiful girl before him and "The Barefoot Boy" are one and the same. Rives has tired of the friendship of Eleanor. Frances' youth and freshness win the man's heart. The artist wins the Weirs' consent to paint Frances in her feminine attire. Eleanor sees Rives take the girl in his arms. Frantic at the thought of losing Rives. Eleanor resolves to bare her friendship with the artist. Unable to believe the story. Frances shrinks from her in horror. The girl learns the truth, however. The artist declares that his heart belongs to Frances. Rushing from the room, she meets Weir and tells him all that has transpired. The surveyor confronts Eleanor and Rives and informs the woman of Frances' identity. The following day Eleanor appears at the Weir home and begs to see her daughter. Weir informs her that Frances has gone to visit her father's grave. Frances is sobbing over the rude mound when a touch on her arm causes her to turn. She confronts Eleanor, who informs her of their relationship. The girl stares at the heart-broken woman. A sudden impulse causes Frances to take her mother in her arms. Throwing herself at her daughter's feet, Eleanor begs for her forgiveness. Just at this moment, a shot emanating from Rives' studio brings his servants to the scene. They find the artist on the floor, a revolver clutched in his hand. [Moving Picture World]

The Hand of Fate

71. - **The Hand of Fate** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Elizabeth R. Carpenter.

Cast: Alice Hollister (Florence - a Stenographer), John Mackin (Henderson - an Elderly Widower (as John E. Mackin), Harry F. Millarde (Roy Harris - Florence's Sweetheart), George Hollister Jr. (Harry Henderson - the Young Son), **Robert G. Vignola** (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: September 1, 1914 in USA

Db-Ref: IMDb tt0469408, KinoTV 74264

Synopsis:

To save her parents from the poorhouse, Florence promises to wed Henderson, her elderly employer, although she loves Roy Harris. This results in a violent quarrel between the two men. Roy is overheard threatening his rival. Florence later pleads with Henderson to be released from her promise, but the man refuses. Shortly afterwards, Barry, Henderson's eight-year-old son, accidentally fires a shot from his rifle through the window, striking Henderson in the breast. Roy hears the shot, and later finds the rifle which Barry has thrown away in fright. The man is arrested by a policeman and dragged before Henderson. Her sweetheart's predicament causes Florence to throw her arms about At this moment, Barry enters and confesses he had fired the shot. Henderson is brought to the realization of Florence's great love for his younger rival. Joining the lovers' hands, he nobly releases Florence from her promise. [Moving Picture World]

Reviews:

This picture play unfolds a plot which is not only illogical in many respects but it is also conventional. Its interest hangs on a mysterious shot which wounds a rival, for which an innocent man is blamed. The confession of an eight-year-old boy saves the accused man from prison. Alice Hollister and Harry Millarde have the principal roles. The photography is good. (The Moving Picture World, September 19, 1914)

Bibliography:

- The Moving Picture World, September 19, 1914

The Devil's Dansant



72. - **The Devil's Dansant** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Hamilton Smith.

Cast: John Mackin (District Attorney Farrar (as John E. Mackin), Alice Hollister (Valerie Farrar - the Wife), Harry F. Millarde (Dominique - Proprietor of The Dansant), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent

Release: September 7, 1914 in USA

Db-Ref: IMDb tt0441198, KinoTV 91657

Synopsis:

"The Devil's Dansant" is the nickname given to a dansant of which Dominique, a Frenchman, is the proprietor. District Attorney Farrar, while searching for evidence on which to raid the place, is astounded to find that his wife Valerie, is a frequent visitor at Dominique's. The willful woman disobeys her husband's orders and continues to visit Dominique's. Rogers, the Frenchman's silent partner, sees Farrar enter the place several days later. To avoid a scene, he helps Valerie escape by a secret door which leads to a gambling den above the dansant. Despite Roger's warnings, Dominique ensnares Valerie in his net, causing the woman to lose heavily at the gambling tables. The partners quarrel, with the result that Rogers gives Farrar a tip, causing the district attorney to raid the place. Farrar is thunderstruck to find Valerie among the prisoners bagged in the raid. By declaring she has been securing evidence for him the husband saves Valerie from disgrace. Dominique is convicted and ruined. Realizing, at last the extent of her folly, Valerie begs her husband for forgiveness. [Moving Picture World]

Into the Depths

73. - **Into the Depths** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Henry Hallam (Stanford - the Husband), Helen Holmes (Beth Stanford - the Wife), Harry F. Millarde (Arthur - the Friend (as Harry Millarde), Alice Hollister (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: September 15, 1914 in USA

Db-Ref: IMDb tt0483675, KinoTV 91679

Synopsis:

Neglected by her husband, Beth Stanford becomes interested in Arthur, his friend. Although their friendship is an innocent one. Stanford becomes intensely jealous. Arthur presents Beth with a diamond brooch upon her birthday. Later, when Stanford faces ruin, he compels Beth to pawn her jewels. The money thus secured proves insufficient for his needs. The man drinks heavily in his desperation and falls into a drunken stupor. When Stanford returns home, he meets Arthur. The husband cedes Beth to Arthur for a sum sufficient to settle his obligations. Then comes the realization of his baseness. It prompts Stanford to commit suicide. Stanford awakens from his drunken sleep with a start, discovering that the terrible events have occurred only in a dream. It is the lesson he needs, however, and although ruined he returns home. Together Stanford and Beth face a future of renewed endeavor and happiness. [Moving Picture World]

The Dancer



74. - **The Dancer** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Verna Mersereau (Evelyn Wade - the Dancer (as Mademoiselle Verna Mersereau), **Robert G. Vignola** (De Forrest - a Millionaire), James B. Ross (Montayne - the Roue), Marguerite Courtot (Helen Morris - an Actress), Henry Hallam (The Theatrical Agent).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: October 5, 1914 in USA

Db-Ref: IMDb tt0429972, KinoTV 91658

Synopsis:

De Forrest, a millionaire, falls madly in love with Evelyn Wade, an interpreter of classic dances. Determined to win her at all hazards, the millionaire succeeds in having Evelyn's vaudeville contract broken. Her aged mother seriously ill, Evelyn, needing money, is in despair. Just at this time, De Forrest makes her a flattering offer to dance at a reception he is giving. Evelyn accepts and scores a triumph. She later becomes the millionaire's wife. The social whirl goes to the dancer's head, causing her to forget her old mother. A year passes. Due to Evelyn's jealousy, De Forrest's love for her vanishes. Because she believes him in love with Helen Morris, an actress, Evelyn decides to return home. It is then she learns her mother has died in dire poverty. The realization of what her butterfly existence has brought about fills Evelyn with remorse. A policeman patrolling the waterfront that evening, finds the dancer's hat, purse and gloves lying on the pier. [Moving Picture World]

Reviews:

A drama in two acts, featuring Danseuse Mademoiselle Verna Mersereau and Robert G. Vignola, who is also the producer. Evelyn Wade, an interpreter of classic dances, is in despair over her mother, who is seriously ill. De Forrest, a millionaire, who is in love with the dancer, makes her an offer to dance at a reception he is giving. She accepts and later becomes his wife. In her triumph she forgets her mother. Believing her husband is in love with an actress, she returns to her old home to learn that her mother has died in dire poverty. The dances are admirable. Acting and photography are up to the standard. (The Moving Picture World, October 17, 1914)

Bibliography:

- The Moving Picture World, October 17, 1914

Seed and the Harvest

75. - **Seed and the Harvest** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Raymond C. Hill.

Cast: Alice Hollister (Ida McIntyre - Lawyer), Robert Walker (Don Kendall - Ida's sweetheart), Harry F. Millarde (Fred Kendall - Don), Helen Lindroth (Mrs. Kendall - the Mother).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: October 14, 1914 in USA

Db-Ref: IMDb tt0765207, KinoTV 91680

Synopsis:

His weak-willed mother and the son Fred, whom she has spoiled, are the mill-stones around Dan's neck. Ida, who loves him, determines to save him from their influence. The girl is assistant district attorney. Fred is arrested as a cocaine vendor. When Dan comes to plead for him, Ida opens his eyes to the realization that Fred is only reaping the harvest of the seed of viciousness he has sowed. The mother also realizes the part she has played in bringing about her son's downfall. Ida weds Dan, while the heart-broken mother vows to bring about Fred's regeneration. [Moving Picture World]

Reviews:

A two-act modern picture drama, which is portrayed by a strong cast, including Alice Hollister, Robert Walker, Harry Millarde and Helen Lindroth. There occurs a series of incidents in this offering which are very convincing and good for parents to see. The acting, with one or two exceptions, is well done and the photography is of a good quality. Raymond C. Hill is the author and Robert G. Vignola the director. (The Moving Picture World, October 31, 1914)

Bibliography:

- The Moving Picture World, October 31, 1914

The False Guardian



76. - **The False Guardian** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Alice Hollister (Helen Graham - an Orphan), Harry F. Millarde (Tom Ryder - Helen's Sweetheart (as Harry Millarde), John Mackin (John Graham - Helen's Uncle (as John E. Mackin), Henry Hallam (Butts - Graham's Valet), Robert Walker (Stone - Graham's Butler), Arthur Albertson (Lawyer West), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Release: October 21, 1914 in USA
Db-Ref: IMDb tt0447047, KinoTV 91659

Synopsis:

Just as he is appointed guardian of his niece, Helen, aged John Graham dies. Butts, his valet, conceives the idea of assuming Graham's identity. Aided by Stone, the rascally butler, Butts plans to send Helen to an insane asylum and seize her fortune. Tom, the girl's sweetheart, learns of the diabolical scheme and pursues the auto which is conveying Stone and Helen to the asylum. As the result of an accident, the auto is wrecked and Stone is mortally injured. The man confesses. Butts is arrested and sent to prison. [Moving Picture World]

Reviews:

A picture drama in two acts, featuring Alice Hollister, supported by Harry Millarde and a good cast of supporting actors, directed by Robert G. Vignola. From the opening scene this picture grows in interest, from the fact that it contains in its action intensity and suspense as to the

final outcome. An accidental auto wreck is one of its features. This picture holds the closest attention and is splendidly acted and photographed. (The Moving Picture World, November 7, 1914)

Bibliography:

- The Moving Picture World, November 7, 1914

The Menace of Fate

77. - **The Menace of Fate** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Shannon Fife.

Cast: Henry Hallam (Richard Wilton), Cora Linton (Mrs. Richard Wilton), Glendora Glendon (Ethel Wilton - the Daughter, age 4), Alice Hollister (Ethel Wilton - the Daughter, age 19), Harry F. Millarde (Dr. Harry Westcott (as Harry Millarde), Mary Kennedy (Marie Westcott - Harry's Sister), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: October 28, 1914 in USA

Db-Ref: IMDb tt0814703, KinoTV 91660

Synopsis:

Ethel, the young daughter of the wealthy Wiltons, is stolen by Effie Sprout, a woman of the slums. Fifteen years later the girl has succumbed to her environment. The gentle traits she has inherited, however, come to the surface from time to time. Dr. Westcott becomes interested in Ethel and determines to develop her better self. In attempting to burglarize Westcott's room, Ethel is injured. While in the hospital, she repulses Dr. Westcott's advances, until the latter succeeds in arousing her jealousy. Ethel thereupon attempts suicide. Westcott saves her, and in doing so, discovers Ethel's identity. With the end of her illness, the girl's better nature returns to remain forever and she becomes Westcott's wife. [Moving Picture World]

Reviews:

Two acts in which Alice Hollister is featured (little Glendora Glendon, impersonating her at the age of four, in the first scenes). The story of the plot concerns a kidnapping, by a woman of the slums, of a little daughter of an aristocratic family. The later scenes illustrate how the victim is forced to live amid miserable surroundings. How she is eventually rescued and established in her proper home is very satisfactory. A picture of much merit in all respects. (The Moving Picture World, November 14, 1914)

Bibliography:

- The Moving Picture World, November 14, 1914

A Midnight Tragedy

78. - **A Midnight Tragedy** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Alice Hollister (Marjory Priestman - the Wife), John Mackin (Herbert Priestman - the Husband), Harry F. Millarde (Dr. Warren - the Lover (as Harry Millarde), Henry Hallam (Doctor Blackman), Robert Walker (Red Martin - the Burglar), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: November 11, 1914 in USA

Db-Ref: IMDb tt0814713, KinoTV 91661

Synopsis:

Dr. Warren, engaged to Marjory, gives the girl her freedom when his negligence brings about his dismissal from the hospital staff. Warren disappears. Despairing of ever hearing from him, Marjorie weds Priestman, an elderly scientist who has been blinded as the result of an accident. Years later Warren and Marjory meet. Warren has won prominence as a bacteriologist. The old love springs up anew. Priestman senses what has occurred. Although at first filled with a desire for revenge, his love for Marjorie is so great that he resolves to make it possible for her to wed the man who has long had her heart. A burglar enters the house. Priestman, contemplating suicide, rejects the idea, knowing it would ruin Marjory's life. The husband learns of the burglar's presence. He follows the thief, who, perceiving Priestman to be blind, will not shoot. Priestman finally corners the burglar and deliberately fires his revolver in the air. Startled, the burglar shoots in what he thinks is self defense. The bullet instantly kills the husband. Warren and Marjory rush into the house. The wife's suspicion that Priestman committed suicide vanishes when the police enter with his slayer. Neither she nor Warren ever knows of the husband's deliberate sacrifice. [Moving Picture World]

Reviews:

A two-act picture play showing how, in the development of the story, a man sacrifices his future and happiness for the sake of a woman whom he loves, realizing that she loves another. The acting of all concerned in the cast is up to the standard mark. The story holds close attention and strengthens as it proceeds, in both suspense and sympathetic quality. A wholesome story that is visually well told. (The Moving Picture World, November 28, 1914)

Bibliography:

- The Moving Picture World, November 28, 1914

The Man of Iron



79. - **The Man of Iron** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Kate E. Horton. *Cast:* Henry Hallam (Lucius Stanley - the Man of Iron), Helen Lindroth (Mrs. Lucius Stanley), Harry F. Millarde (John Stanley - the Son), Alice Hollister (Margery Stanley - the Daughter). *Prod:* Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: November 16, 1914 in USA

Db-Ref: IMDb tt0812304, KinoTV 91681

Synopsis:

A hard man is Lucius Stanley. Uncompromisingly upright, he lacks sympathy for characters weaker than his own. Thus, when his son John asks for money with which to some debts, the stern father refuses the boy's request. John is to inherit a fortune on his twenty-fifth birthday. Hard pressed, the boy takes money from his father's safe, salving his conscience by promising to return it when he receives his inheritance. Stanley discovers the theft. Despite the pleas of his wife and their daughter Margery, the father sends his son to jail. A year later, John spurns his father's advances. Discharged from prison, the boy hastens to New York. The blow prostrates Mr. Stanley. Margery quarrels with her father, blaming him for the change that has taken place in John. As the result, the girl leaves home. Proceeding to New York, Margery vainly endeavors to secure a position. John, meanwhile, is squandering his fortune in riotous living. Margery, failing to find a position as a chorus girl, excites the sympathy of a couple of actresses. They later invite her to accompany them to a dinner party. John is to be the host.

Ignorant of this, Margery accompanies the girls. Thus, brother and sister meet. Unaware of the circumstances, John is appalled to find Margery in the company of his shady friends. The boy takes her to his apartments. While he learns her story, John receives a letter which warns him to come home if he desires to save his mother's life. Brother and sister start homeward. They arrive in time to hear their father's tearful admission that his stern conduct has caused the misery which has beset him. When Mrs. Stanley opens her eyes, she finds her son and daughter, their arms about their father, kneeling by her side. [Moving Picture World]

Reviews:

A modern two-act drama by Kate E. Horton, directed by Robert G. Vignola, with the cast made up of Henry Hallam, Helen Lindroth, Harry Millarde and Alice Hollister. The theme of this plot concerns a family which is governed by a father with an uncompromising disposition. His sternness drives his children to conditions which ultimately bring him to an admission that his conduct has caused all the misery attendant on the family. A very good picture, in all respects (The Moving Picture World, November 28, 1914)

Bibliography:

- The Moving Picture World, November 28, 1914

The Hazards of Helen



80. - The Hazards of Helen - (USA 1914)

[Action] Dir: J.P. McGowan, J. Gunnis Davis (as James Davis), **Robert G. Vignola**. Based on: John Russell Corvell (novel).

Cast: Helen Holmes (Helen (1914-1915) (Episodes 1-17, 19-48), Frank Howard Clark, Helen Gibson (Helen (1915-1917) (Episodes 49-119), Anna Q. Nilsson (Helen [Ch. 18]), J.P. McGowan (Train controller / Benton / Rand - yeggman / Dan Haddon - cowboy / Brandt - cashier / Blake - lineman / Rand - fireman / Lockwood - flagman / Warren - railman / Thomas - wiretapper chief / Trow - wrecking crewman), Ethel Clisbee (Mrs. Benton [Ep. 1] / Mrs. Blake [Ep. 3]), Pearl Hoxie (Fanny Benton - the Child [Ep. 1]), George A. Williams (Contractor Haddon [Ch. 2] / Tom O'Grady - Section Foreman [Ch. 4] / Constable Duncan - Secret Service Detective (as G.A. Williams), William Ehfe (Gregg - Haddon's Assistant [Ch. 2] / Blake - the Fireman [Ch. 3] / RedDurham - a Yeggman [Ch. 4]), True Boardman (Jerry [Ch. 58] (as Billy

Boy), Clarence Burton (Layson), Hoot Gibson (Messenger / Etzer), Clement Graw (Pinture, the Fireman), Franklin Hall (Odell, an Engineer), Ben Jones (Trainman), Elsie MacLeod (Rita - Telegraph Operator [Ch. 27]), J. Gunnis Davis (Pete (as James Davis), Tom Trent (Bobbie [Ch. 59]), Leo D. Maloney (Duncan [Ch. 4] / Billy Melville - Conductor [Ch. 5] / Dick Malling - Aeronaut [Ch. 6] / Sheridan - Railroad Detective [Ch. 7]), Paul Hurst (Benton - a Foreman [Ch. 2]), Charles Wells (Benton - an Englineer [Ch. 3]), George Routh (The Superintendent / Powden - Hedley's Henchman (Ch. 111), Jack Hoxie (Hanson [Ch. 3] (as Hart Hoxie), R.S. Antibus (Brent - a Fence [Ch. 5]), M.J. Murchison (Mike Keenan - Red's Pal [Ch. 4] / Flint - a Yeggman [Ch. 5] / Broden), Charles Mulgro, Chief Phillipi, Edward Barry Roberts (as E.Z. Roberts), Roy Watson, Harry Schumm, Hi Sing, N.Z. Wood (as N.Z. Woods), A. Edward Sutherland, Jack Messick, Tom Mean, Robyn Adair, Pearl Antibus, Bobbie Antibus, Norma Antibus, Hal Clements, Jeanie Antibus, Henry Hallam, Betty Hartigan, Frank Henderson, Richard Johnson, Juanita Sponsler (Edith (Ch. 111) / Edith Purdy - the Rancher's Daughter (Ch. 112), Scott Pembroke (The Night Operator (as P.S. Pembroke) (Ch. 112).

Prod: Kalem Company, Inc.. Dist: The General Film Company. Format 35 mm, 1:1,33 119 reels,

119000 feet, - silent

Episode Titles: ; Helen's Sacrifice (1914) (1); The Plot at the Railroad Cut (1914) (2); The Girl at the Throttle (1914) (3); The Stolen Engine (1914) (4); The Flying Freight's Captive (1914) (5); The Black Diamond Express (1914) (6); The Escape on the Limited (1914) (7); The Girl Telegrapher's Peril (1915) (8); The Leap from the Water Tower (1915) (9); The Broken Circuit (1915) (10); The Fast Mail's Danger (1915) (11); The Little Engineer (1915) (12); Escape of the Fast Freight (1915) (13); The Red Signal (1915) (14); The Engineer's Peril (1915) (15); The Open Drawbridge (1915) (16); The Death Train (1915) (17); Night Operator at Buxton (1915) (18); The Railroad Raiders of '62 (1915) (19); The Girl at Lone Point (1915) (20); A Life in the Balance (1915) (21); The Girl on the Trestle (1915) (22); The Girl Engineer (1915) (23); A Race for the Crossing (24); The Box Car Trap (1915) (25); The Wild Engine (1915) (26); A Fiend at the Throttle (1915) (27); The Broken Train (1915) (28); A Railroader's Bravery (1915) (29); The Human Chain (1915) (30); The Pay Train (1915) (31); Near Eternity (1915) (32); In Danger's Path (1915) (33); The Midnight Limited (1915) (34); A Wild Ride (1915) (35); A Deed of Daring (1915) (36); The Girl on the Engine (1915) (37); The Fate of #1 (1915) (38); The Substitute Fireman (1915) (39); The Limited's Peril (1915) (40); A Perilous Chance (1915) (41); Train Order #45 (1915) (42); The Broken Rail (1915) (43); Nerves of Steel (1915) (44); A Girl's Grit (1915) (45); A Matter of Seconds (1915) (46); The Runaway Boxcar (1915) (47); The Water Tank Plot (1915) (48); A Test of Courage [Miss Gibson's first, Oct. 16 1915] (49); A Mile A Minute (1915) (50); Rescue of the Brakeman's Children (1915) (51); Danger Ahead (1915) (52); The Girl and the Special (1915) (53); The Girl on the Bridge (1915) (54); The Dynamite Train (1915) (55); The Tramp Telegrapher (1915) (56); Crossed Wires (1915) (57); The Wrong Train Order (1915) (58); A Boy at the Throttle (1915) (59); At the Risk of Her Life (1916) (60); When the Seconds count (61); The Hounded Station (62); The open Track (63); Tapped Wires (64); The Broken Wire (65); Peril of the Rails (66); A Perilous Swing (67); The Switchman's Story (68); A Girl Telegrapher's Nerve (69); A Race for a Life (70); The Girl who Dared (71); The Detective's Peril (72); The Trapping of 'Peeler White' (73); The Record Run (74); The Race for a Siding (1916) (75); The Governor's Special (76); The Trail of Danger (77); The Human Telegram (78); A Bridge of Danger (79); One Chance in a Hundred (80); The Capture of Red Stanley (81); Spiked Switch (82); Treasure Train (83); A Race Through the Air (84); The Mysterious Cypher (85); The Engineer's Honor (86); To Save the Road (87); The Broken Brake (88); In Death's Pathway (89); A Plunge from the Sky (90); A Mystery of the Rails (91); Hurled through the Drawbridge (92); With the Aid of the Wrecker (93); At Danger's Call (94); Secret of the Boxcar (95); Ablaze of the Rails (96); The Hoodoo of Division B (97); Defying Death (98); The Death Swing (99); The Blocked Track (100); To Save the Special (101); A Daring Chance (102); The Last Messenger (103); The Gate of Death (104); The Lone Point Mystery (105); The Runaway Sleeper (106); The Forgotten Train Order (107); The Trial Run (108); The Lineman's Peril (109); The Midnight Express (110); The Vanishing Box Car (111); A Race with Death (112); The Morgul Mountain Mystery (113); The Fireman's Nemesis (114); The Wrecked Station (115); Railroad Claim Intrigue (116); The Death Siding (117); The Prima Donna's Special (118); The Side Tracked Sleeper (119)

Release: November 28, 1914 in USA

Festivals: 2010 Bologna

Status: Incomplete prints exist

Db-Ref: IMDb tt0004052, KinoTV 66355

Synopsis:

Episode #18: The Night Operator at Buxton: Although his daughter is desperately ill, Bob, an express messenger, fears to absent himself from duty. Knowing the child's condition, Helen volunteers to take Bob's place for the run. The express messenger accepts the girl's offer. Tracy, a member of the Blackhall gang, learns that his chief plots to wreck the train at Dark Hollow for the purpose of securing the shipment of gold contained in the express car. Tracy, who owes a debt of gratitude to Helen, refuses to take part in the villainous scheme. Thrashed by Blackhall, the man determines to obtain vengeance by betraying the band. He carries his story to Bob. The latter immediately phones to the express superintendent. Accompanied by a posse, the latter boards a locomotive and pursues the train. Bob and Tracy commandeer an auto and make a dash for Dark Hollow. In the meantime, Helen discovers a tramp concealed in a chest in her car. Leveling a pistol at him, the girls makes him come forth. The tramp disarms her, but after a desperate struggle, Helen breaks from his grasp. A keg standing in a corner, gives her an idea. Springing towards it. Helen lights a match. She informs the terrified

tramp that the keg contains gunpowder. Bob and Tracy arrive at Dark Hollow and flag the train. The tramp leaps from the train but is captured after a desperate fight. The pursuing engine arrives and the posse capture Blackhall and his gang just as they are about to explode a charge of dynamite under the rails. [Moving Picture World]

Bibliography:

- The New York Dramatic Mirror, November 18, 1914, pg 37 (The Girl at the Throttle)

Her Bitter Lesson



81. - **Her Bitter Lesson** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Hamilton Smith.

Cast: Alice Hollister (Mrs. Evelyn Dane), Harry F. Millarde (George Dane - Evelyn's Husband (as Harry Millarde), Robert Walker (Gerald Hughson - a Jeweler), Helen Lindroth (Felice - a Modiste).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: November 30, 1914 in USA

Db-Ref: IMDb tt0472367, KinoTV 91682

Synopsis:

Evelyn's utter selfishness causes her to disregard her husband's pleas that she economize. His money tied up in a big deal, Dane borrows \$1,000 to cope with possible emergencies. This money he places in his safe at home. Evelyn uses the money to meet debts incurred as the result of extravagance. Among the guests at a reception given by Evelyn that evening, is Hughson. The foolish woman engages the man in a violent flirtation. He seizes her in his arms. As Evelyn struggles to free herself, Dane enters. He hurls Hughson from the house. The realization of Evelyn's selfishness comes to Dane on the following day, when he discovers what has become of the money he had borrowed. As luck would have it, his big deal goes through, netting him a fortune and saving him from possible ruin. Although more prosperous than ever, Dane resolves to teach Evelyn a lesson. The wife is informed that her husband is bankrupt.

The two move into a cheap apartment where Evelyn is compelled to do the housework. Dane purposely adopts a harsh attitude and although rebellious. Evelyn secretly admires her husband's firmness. Her sordid existence wearies the woman, however, and when she accidentally meets Hughson, allows the man to take her to lunch. Dane discovers the two in the restaurant. Controlling his rage, the husband keeps his knowledge of Evelyn's conduct secret from her. Evelyn, however, realizes the wrong she has done and when Hughson calls the following afternoon, she orders him to leave. Instead, the man endeavors to make love to her. Fighting furiously, Evelyn finally holds him at bay with a revolver. Dane unexpectedly returns home and takes in the situation. He trounces the intruder. The husband sees that Evelyn has learned her lesson. Taking her in his arms, he confesses his ruse. [Moving Picture World]

The Mystery of the Yellow Sunbonnet

82. - **The Mystery of the Yellow Sunbonnet** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola.**

Cast: Harry F. Millarde (George Cathcart U.S.N. (as Harry Millarde), Alice Hollister (Jessica Spear - an Adventuress), Henry Hallam (Major Maynard - a Foreign Spy), Helen Lindroth (Mrs. Cathcart - George's Mother).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: December 9, 1914 in USA

Db-Ref: IMDb tt0842783, KinoTV 91683

Synopsis:

George Cathcart, a young naval officer, arrives home on leave of absence after months of mine planting service. Major Maynard, a foreign spy, occupies the adjoining estate. With the assistance of Jessica, an adventuress, Maynard plans to obtain the maps in Cathcart's possession. Jessica contrives to become the guest of George's mother. Although he falls in love with her, the naval officer is led to suspect the girl. He removes the maps from his desk, hiding them behind a secret panel. When Jessica later rifles the desk, she obtains worthless maps. George has seen a yellow sunbonnet hanging in the hall of Maynard's home. The officer is later mystified when he finds a paper, lost by Jessica, bearing the legend, "the yellow sunbonnet." The two visit Maynard that evening. After they have gone, the spy unscrews the peg from which the sunbonnet hangs. The peg is hollow and contains the maps which Jessica had stolen. The adventuress has fallen madly in love with George and when informed by Maynard that the maps she had secured are worthless, refuses to aid him further. A clever ruse perpetrated by Maynard reveals to him the hiding place of the genuine maps. Jessica, however, makes this discovery first. When Maynard opens the secret panel, he finds a note in which Jessica tells him that she has the maps and, because of her love for George, intends to place them into the latter's hands. George comes upon the spy. Jessica enters the room just as Maynard attempts to shoot the naval officer. The girl leaps forward and receives the bullet intended for George. Maynard escapes. Jessica's wound proves slight and she becomes George's wife. [Moving Picture World]

The Hate That Withers

83. - **The Hate That Withers** - (USA 1914) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Hamilton Smith.

Cast: Alice Hollister (Iola Neville - a Flirt), Harry F. Millarde (Jack Worthington - Iola), John Mackin (George Judson - an Old Admirer (as John E. Mackin), Helen Lindroth (Celeste Valdane - a Woman of the World), Robert Walker (John Malden - a Business Man).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: December 16, 1914 in USA

Db-Ref: IMDb tt0470335, KinoTV 91684

Synopsis:

Spurned by Iola Neville, George Judson vows to ruin the happiness of the woman and Jack Worthington, the man she marries. Impelled by his bitter hatred, Judson concentrates all his energy to bring this about. Jack soon discovers the shallowness of his wife's nature. Bitter quarrels arise. Meanwhile, Judson secures the aid of Celeste Valdane, an adventuress who is madly in love with him. The woman promises to ensnare Jack. Her task is easy. Iola, attending a garden party, comes upon Jack with his arms about Celeste. Angered, the foolish woman engages in a violent flirtation with Malden, one of her husband's business associates. Jack learns of this and attacks Malden. The breach between husband and wife widens daily. Sure that she has lost Jack's love, Iola develops a genuine affection for him. She strives in vain to win him back. Shortly afterward, her child is born. Parental influence has had its effect. Jack shrinks from the twisted lifeless form in horror. Misery humbles Iola's pride. She calls upon Celeste. The wife's pleas soften the woman's heart. When Judson calls an hour later, Celeste informs him of what has occurred. Judson has repented of his heartlessness. Shortly afterward Jack comes to see Celeste and is thunderstruck when informed that she is about to wed Judson. Having given up all hope, Iola determines to end her existence. Jack enters the room just as she raises the pistol to her head. Striking her arm, Jack causes the shot to go wild. As the two stare at each other, the realization that both have sinned dawns upon them. They resolve to start life anew. [Moving Picture World]

Reviews:

Much heralded as a modern two-act drama with an all-star cast, this picture was lucky to get past the censors. While it is splendidly acted it borders on vileness in construction and is morbid and senseless in plot. It is an indelicate subject of no particular interest to the general observer and is not handled with delicacy by author or director. (The Moving Picture World, January 2, 1915)

Bibliography:

- The Moving Picture World, January 2, 1915

The Scorpion's Sting



84. - **The Scorpion's Sting** - (USA 1915) [Drama] Dir: **Robert G. Vignola**. Story: Doty Hobart (as C. Doty Hobart).

Cast: Henry Hallam (Marston - the Father), Alice Hollister (Lyda Marston - the Daughter), Arthur Albertson (The Butler), Robert Walker (The Attorney (as Robert D. Walker), Harry F. Millarde (Mann - the Thief (as Harry Millarde), John Mackin (The Policeman (as John E. Mackin), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. Dist: General Film Company. Format 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: January 6, 1915 in USA

Db-Ref: IMDb tt0765175, KinoTV 91662

Synopsis:

Discovered by Marston in the act of robbing the safe, Mann, the crook, shoots and slays him. The murderer escapes, carrying with him a casket containing jewels. So strongly do circumstances point to Lyda, Marston's daughter, as the slayer, that she is tried for the crime. Despite the evidence of the butler and other servants, who tell of a violent quarrel between Lyda and her father just prior to the shooting, the girl is acquitted. In her anxiety to get away from the scene of her father's death, Lyda sells the house and goes to the country. Fate leads

her to the same hotel in which Mann is hiding. The two fall in love. Lyda, consenting to be Mann's wife, is horrified to find her mother's ring as a betrothal gift. Something within warns her that she is face to face with her father's slayer. Love has caused Mann to repent of his criminal career. The murderer resolves to take Lyda out rowing and while on the water reveal his past and beg her to help him lead a better life. At the same time, the thought of her father's untimely end fills Lyda with desire for revenge. She decides to induce Mann to take her out rowing. Once on the lake, it is her intention to inform the murderer of her identity and of her knowledge of his crime. Then while he is overcome with surprise and terror, she plans to upset the boat and perish in the water with him. Mann finds Lyda waiting for him on the dock. A moment's hesitation, and the girl accepts his invitation to go rowing with him. Propelled by Mann's vigorous strokes, the boat glides out toward the center of the lake. (The National Board of Censorship request that patrons send in their ideas as to how the picture should end to the Board's address, 70 Fifth Avenue, New York City.) [Moving Picture World]

The Stolen Ruby



85. - **The Stolen Ruby** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Doty Hobart (as C. Doty Hobart).

Cast: Henry Hallam (Patrolman Killegren), Harry F. Millarde (Mex Killegren - the Son (as Harry Millarde)), Alice Hollister (Marcia Judson - an Adventuress), James B. Ross (M. Daare - a Collector of Gems), Arthur Albertson (Hankah - Daare), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: January 13, 1915 in USA

Db-Ref: IMDb tt0006100, KinoTV 91663

Synopsis:

Patrolman Killegren, seated alone in his home, is startled by the sound of shooting. Rushing outside, he meets several officers who inform him that two thieves, attempting to escape, had entered his cottage. Positive that no one had entered the house, Killegren conducts the policemen through the building. The father is startled, upon entering his son Alex's room, to find the boy at home. Knowing that his son could not have been in the room more than five minutes, Killegren is filled with a terrible suspicion. After the officers have departed, the father returns to Alex's room. He finds the boy unconscious. Reviving, Alex tells of how he had been duped by Marcia Judson, an adventuress, into helping her rob a ruby from Duare, a collector of gems. Innocent of the part he was playing, the boy aided her to escape from the police by hiding her in his room. Danger of capture over, Marcia emerged from her hiding place and jeeringly informed Alex of how he had been victimized. He attempted to snatch the jewel from her grasp, but a blow from behind knocked him senseless. The following morning, Killegren, debating whether to place his son under arrest, learns that the ruby has been recovered. It seems that Duare's Hindu servant had trailed Alex and Marica and overheard the conversation which took place in the boy's room. Seeing Alex attempt to seize the gem,

the Hindu, mistaking his motive, climbed through the window and laid him low. The man then compelled Marcia to surrender the ruby. He was taking her to the police station when the woman broke from his grasp and escaped. Delighted at the turn of events, Killegren arranges for his son's exoneration. [Moving Picture World]

In the Hands of the Jury

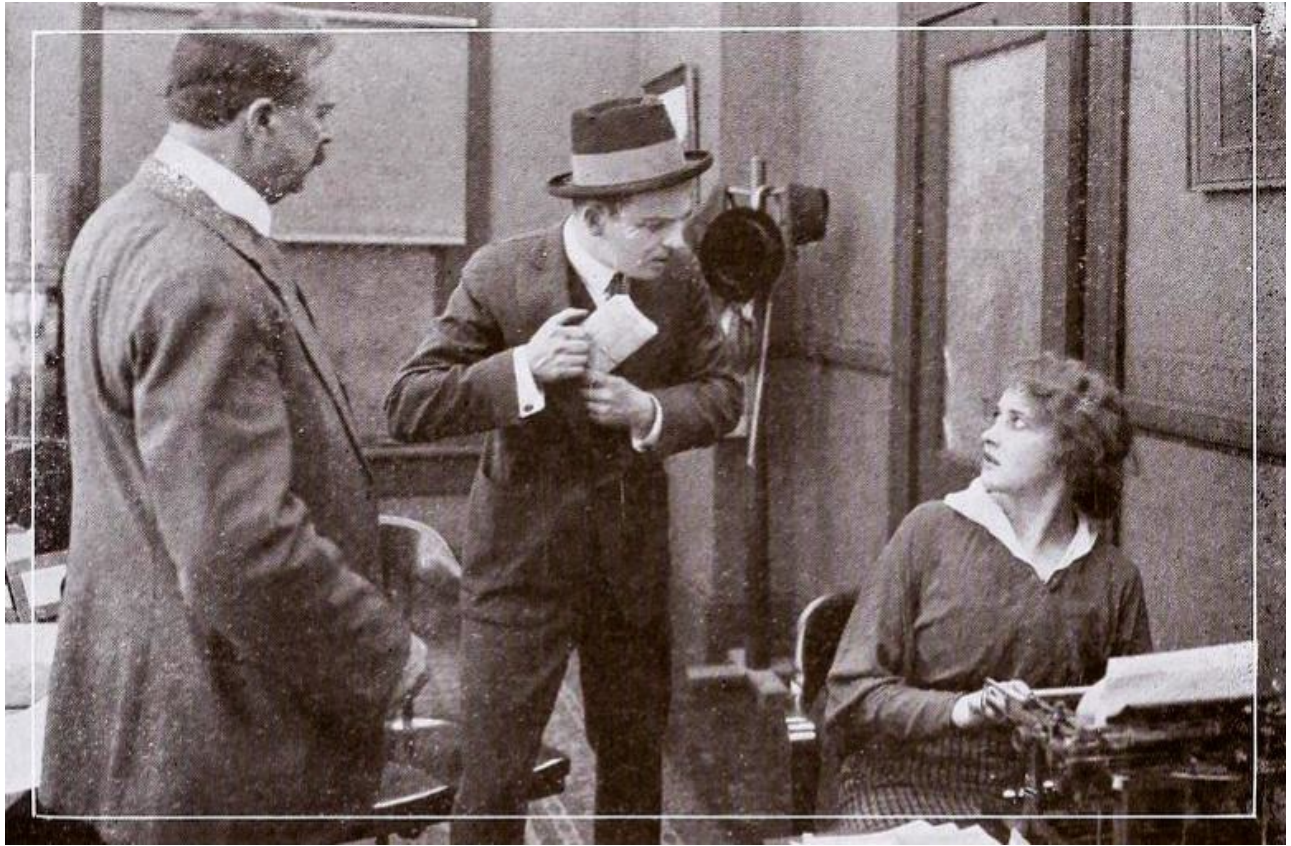


86. - **In the Hands of the Jury** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**.
Cast: James B. Ross (Dr. Butler), Anna Q. Nilsson (Lenore Butler - the Daughter), Harry F. Millarde (Dr. Merton Haines (as Harry Millarde)), John Mackin (Murdock - a Contractor), Henry Hallam (Hugh - Butler), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).
Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Release: February 8, 1915 in USA
Db-Ref: IMDb tt0229472, KinoTV 91664

Synopsis:

While Dr. Butler is discussing with his young partner, Mr. Haines, a deadly poison which the latter has discovered, a caller is announced. Haines steps into an adjoining room just before the visitor enters. The latter proves to be Murdock. In financial straits, the man seeks a loan. Refusing Murdock's request, Butler turns his attention to a vial of Haines' poison. Angered, Murdock attacks Butler. The vial is shattered and its contents instantly kill the doctor. Frightened, Murdock seizes a hat from the hall rack and flees. It happens that the man has taken Haines' hat, which resembles his own, by mistake. Lennice. Butler's daughter, returns from the theater just as Murdock rushes down the street. A few minutes later she discovers her father's body. Circumstances point to Haines' guilt. The young doctor is tried for the murder. Fate grimly chooses that Murdock should be drafted on the jury trying the case. Lennice finds Murdock's face strangely familiar, but cannot recall where she has seen him. Although his fellow-jurors seek to acquit Haines. Murdock holds out for a verdict of guilty. At the same time, Lennice discovers that the hat on the rack in her home does not belong to Haines. It takes her mind back to the night of her father's death. She then remembers where she had seen Murdock. Rushing back to the Court House, she finds the jury filing into the Court Room. The girl denounces Murdock. Taken aback, the man breaks down and confesses. While the guilty wretch is taken away, Haines seizes Lennice in his arms. [Moving Picture World]

Barriers Swept Aside



87. - **Barriers Swept Aside** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Hamilton Smith.

Cast: Harry F. Millarde (Jack Thorpe - the Husband (as Harry Millarde), Anna Q. Nilsson (Natalie Thorpe - the Wife), Henry Hallam (Murchison - the Lawyer), John Mackin (McCallister - the Butler (as John E. Mackin).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: March 1, 1915 in USA

Db-Ref: IMDb tt0229236, KinoTV 91685

The Railroad Raiders of '62

88. - **The Railroad Raiders of '62** - (USA 1915) [Thriller] *Dir:* J.P. McGowan.

Cast: Helen Holmes (Helen), Leo D. Maloney (Harcourt - a young soldier), J.P. McGowan (Lockwood - the old one-armed Flagman), Sidney Olcott (Captain Andrews (archive footage) (uncredited), Jack J. Clark (Confederate Officer (archive footage) (uncredited), **Robert G. Vignola** (Railroad Engineer (archive footage) (uncredited).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company, Inc.. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent

Release: March 20, 1915 in USA

Db-Ref: IMDb tt1329226, KinoTV 78341

The Siren's Reign



89. - **The Siren's Reign** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**.

Cast: Alice Hollister (Grace - a Soubrette), Harry F. Millarde (Hugh Blake - The Husband), Anna Q. Nilsson (Marguerite Morrison - The Other Woman), Robert Walker (Morrison - Marguerite), Henry Hallam (Hardy - a Faithful Employee).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 2500 feet, - silent

Release: April 2, 1915 in USA

Db-Ref: IMDb tt0229728, KinoTV 91686

The Haunted House of Wild Isle



90. - **The Haunted House of Wild Isle** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* William B. Courtney.

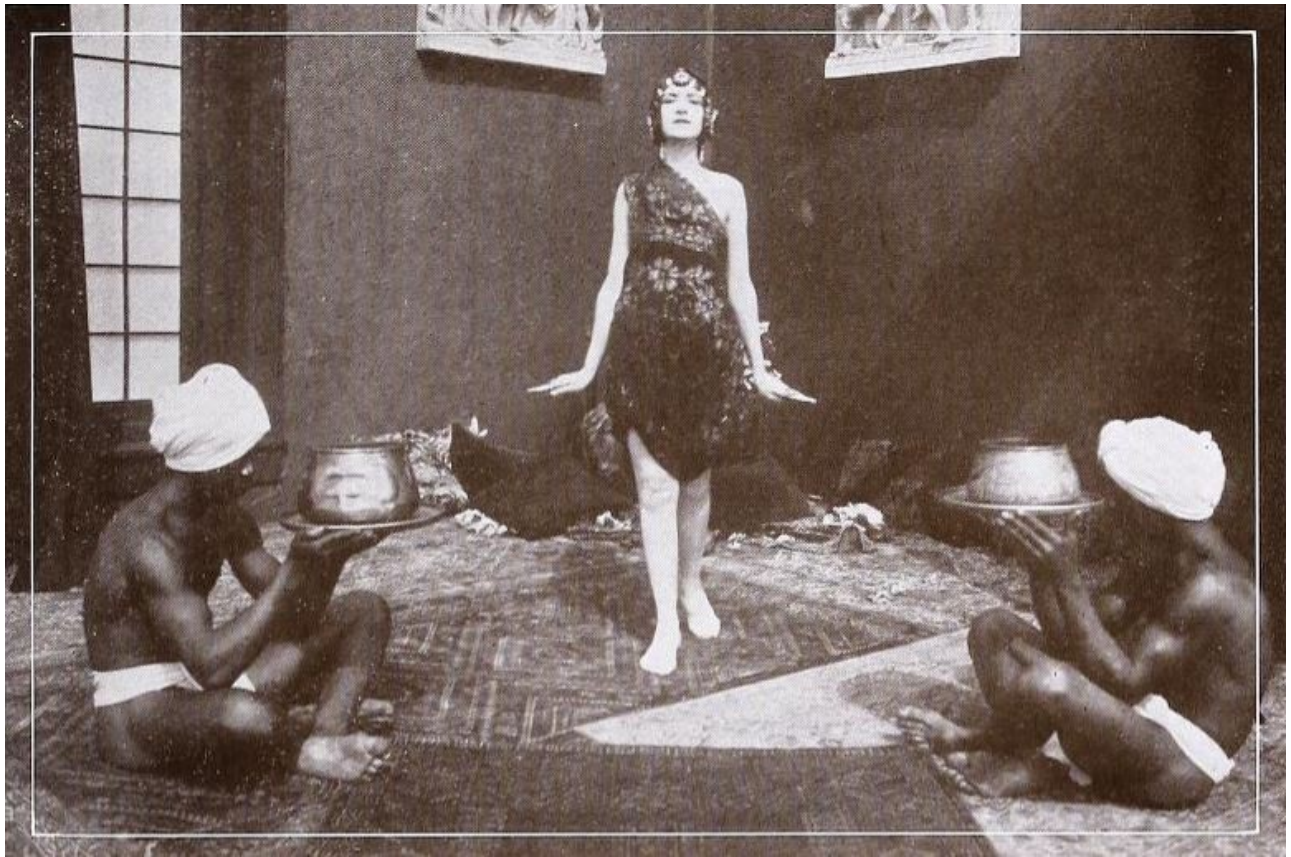
Cast: John Mackin (Doctor Truby (as John E. Mackin), Anna Q. Nilsson (Ann Miller - the Doctor's Ward), Robert Walker (Joe Miller - Ann's Father (as Robert D. Walker), Harry F. Millarde (Warren Kent - an Author (as Harry Millarde), Henry Hallam (Pete - a Guide).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 2000 feet, - silent

Release: April 26, 1915 in USA

Db-Ref: IMDb tt0229433, KinoTV 91688

The Destroyer



91. - **The Destroyer** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Hamilton Smith. *Cast:* Alice Hollister (Cherie - a Dancer), Harry F. Millarde (Dick Wentworth - a Broker's Son (as Harry Millarde), Anna Q. Nilsson (Helen Vedrine), Henry Hallam (Wentworth - Dick's Father), John Mackin (Macklyn - Cherie's Admirer (as John E. Mackin), Robert Walker (Jere - a Sculptor (as Robert D. Walker).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: April 30, 1915 in USA

Db-Ref: IMDb tt0229333, KinoTV 91689

A Sister's Burden



92. - **A Sister's Burden** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Frances Marion.

Cast: Henry Hallam (Hensley - a Widower), Alice Hollister (Martha Hensley - the Elder Daughter), Mary Kennedy (Maude - the Younger Daughter), Arthur Albertson (Nathanial - the Son), Anna Q. Nilsson (Ida - Nathanial's Wife (as Anna Nilsson), Harry F. Millarde (Ned - Martha's Sweetheart (as Harry Millarde), Robert Walker (Frank - Maude's Husband (as Robert D. Walker).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent

Release: May 10, 1915 in USA

Db-Ref: IMDb tt0006056, KinoTV 91690

The Haunting Fear



93. - **The Haunting Fear** - (USA 1915) [Drama, Horror] *Dir:* **Robert G. Vignola**. *Scen:* Doty Hobart (as C. Doty Hobart).

Cast: Alice Hollister (Katherine), Harry F. Millarde (Mace - a Man-About-Town (as Harry Millarde), Anna Q. Nilsson (Diana - an Adventuress (as Anna Nilsson), Robert Walker (Doctor Busby (as Robert D. Walker), Henry Hallam (Father Richard).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: June 11, 1915 in USA

Db-Ref: IMDb tt0229434, KinoTV 91691

Honor Thy Father



94. - **Honor Thy Father** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Doty Hobart (as C. Doty Hobart).

Cast: Harry F. Millarde (Roger Dayton - the Ungrateful Son (as Harry Millarde), Henry Hallam (John Dayton - the Father), Helen Lindroth (Mary Dayton - the Mother), **Robert G. Vignola** (Chick Fenway - a Thief), Alice Hollister (Alma Fenway - Chick's Wife), Mary Ross (Maggie - the Old News Woman (as Mary Taylor Ross)).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent

Release: June 25, 1915 in USA

Db-Ref: IMDb tt0005510, KinoTV 91665

The Crooked Path



95. - **The Crooked Path** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Doty Hobart (as C. Doty Hobart).

Cast: Alice Hollister (Mary - an Orphan), Harry F. Millarde (Alan (as Harry Millarde), Arthur Albertson (Lynn - Alan's Rival), Helen Lindroth (Mrs. Foster - Lynn's Mother), James B. Ross (Dade - a Crook), Henry Hallam (Father Deering - Prison Chaplain), John Mackin (as John E. Mackin), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: July 19, 1915 in USA

Db-Ref: IMDb tt0425939, KinoTV 91666

Don Caesar de Bazan



96. - **Don Caesar de Bazan** - (USA 1915) [Adventure] *Dir:* **Robert G. Vignola**. *Scen:* **Robert G. Vignola**. *Based on:* Edward Fitzball (opera), Vincent Wallace (opera), Philippe Dumanoir (play), Adolphe d'Ennery (play), Victor Hugo (play). *Cam Op:* George K. Hollister. *Op:* George K. Hollister.

Cast: Lawson Butt (Don Caesar de Bazan (as W. Lawson Butt), Alice Hollister (Maritana), Helen Lindroth (Queen Mary Louise), John Mackin (Captain of the Guard (as John E. Mackin), Harry F. Millarde (Don Jose (as Harry Millarde), Stockton Quincy (Lazarillo), James Ross (Marquis de Rontondo), Mary Ross (Marchioness de Rontondo), Robert Walker (Charles II of Spain).

Prod: Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 4 reels, - silent

Studio or Location: St. Augustine, Florida, USA

Release: July 26, 1915 in USA

Status: No holdings located in Archives

Db-Ref: AFI 18172, ASFF-Db 4853, IMDb tt0005208, KinoTV 61362

Bibliography:

Kalem

July 1915.--

- The Motion Picture News, 17 July 1915, pg 94.
- The Motion Picture News, 24 July 1915, pg 31.
- The Moving Picture World, 19 June 1915, pg 1948.
- The Moving Picture World, 24 July 1915, pg 704.
- The New York Dramatic Mirror, 14 July 1915, pg 34.

The Maker of Dreams



97. - **The Maker of Dreams** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Doty Hobart (as C. Doty Hobart).

Cast: Hal Forde (Harold Merwin / Neal Merwin - His Son), Helen Lindroth (Mrs. Merwin - Harold's Mother), Ethel Eastcourt (Rena - an Heiress), Mary Kennedy (Josie - Neal's Sweetheart), Henry Hallam (Daddy Greene), Alice Hollister (Lorna Greene - the Daughter), **Robert G. Vignola** (uncredited) (uncertain or unconfirmed).

Prod: Kalem Company, Inc. (as a Broadway Favorites Feature). *Dist:* General Film Company.

Format 35 mm, 1:1,33 3 reels, 3000 feet, - silent

Release: August 2, 1915 in USA

Db-Ref: IMDb tt0812281, KinoTV 91667

The Vanderhoff Affair



98. - **The Vanderhoff Affair** - (USA 1915) *Dir:* **Robert G. Vignola**.

Cast: Hal Forde (Davis Lester - an Author), Marguerite Courtot (Helen Vanderhoff - an Heiress), Henry Hallam (Roscoe Vanderhoff - Helen's Uncle), Helen Lindroth (Inez - a Mexican Woman), **Robert G. Vignola** (Dr. Luchow), Francesca Cappelano (Helen's Maid).

Prod: Kalem Company, Inc. (as a Broadway Favorites Feature). *Dist:* General Film Company.

Format 35 mm, 1:1,33 4 reels, 4000 feet, - silent

Other Titles: Den gaadefulde Villa [DK]

Release: September 6, 1915 in USA

Db-Ref: AFI 13888, IMDb tt0006207, KinoTV 91655

The Pretenders



99. - **The Pretenders** - (USA 1915) [Comedy, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Doty Hobart (as C. Doty Hobart).

Cast: Crauford Kent (Dick Mason - a Young Clubman), Marguerite Courtot (Elsie Dunbar), Henry Hallam (Major Dunbar - Elsie Father), Richard Bartlett (Spike Cooper - a Crook), John Mackin (Pinkerton - a Detective (as John E. Mackin), Marcus Moriarity, Joseph Birns, Helen Lindroth, Charlotte Courtot.

Prod: Kalem Company, Inc. (Broadway Favorites Feature). *Dist:* The General Film Company, Inc.. *Format* 35 mm, 1:1,33 4 reels, 4000 feet, - silent

Release: October 4, 1915 in USA

Db-Ref: IMDb tt0005920, KinoTV 77851

The Luring Lights

100. - **The Luring Lights** - (USA 1915) [Drama] *Dir:* **Robert G. Vignola**. *Based on:* George Hugh Brennan (novel).

Cast: Stella Hoban (Anna Malleen), Corinne Malvern (Rose Malleen), Helen Lindroth (Anna & Rose's Aunt), Frank Wood (Edwards - Manager of the Repertoire Company (as Frank Woods), Bradley Barker (Richard Darnton), Nathaniel Sack (Marbridge - a Theatrical Agent (as Nat Sachs), Henry Hallam (Enwright - a Theatrical Manager), Francesca Cappelano (Rita - a Model), Stephen Purdee (Stafford - a Rounder).

Prod: Kalem Company, Inc.. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 4 reels, 4000 feet, - silent

Release: November 29, 1915 in USA

Status: No holdings located in Archives

Db-Ref: ASFF-Db 7186, IMDb tt0005668, KinoTV 91692

The Black Crook

44 THE MOVING PICTURE WORLD January 1, 1916

THE BLACK CROOK

Magnificently Spectacular Adaptation of the Famous Extravaganza

In Five Parts —A General Film Company Release, Mon. January 10th

A DAZZLING TWENTY-FOUR SHEET STAND

It is included in the unusually complete line of 4-color lithographs. Also two styles of one-sheets, two of three and a six. Attractive heralds, newspaper cuts, etc.

The Special Music Provided at Cost Price Is the Best Buy any Exhibitor Could Make, Not Only to Aid His Presentation of "The Black Crook," but for Later Use by His Orchestra.

KALEM COMPANY, 235-239 West 23rd Street, New York City

101. - **The Black Crook** - (USA 1916) [Drama, Fantasy] *Dir: Robert G. Vignola.* *Scen:* Phil Lang. *Story:* Charles M. Barras. *Cast:* Edward P. Sullivan (Hertzog, 'The Black Crook' (as E.P. Sullivan), Gladys Coburn (Amina), Roland Bottomley (Rudolph), Henry Hallam (Count Wolfenstein (as Henry Hallem), Charles de Forrest (Greppo, The Black Crook's drudge), Mae Thompson (Stalacia, The Fairy Queen), Frank Leonard, Helen Lindroth. *Prod:* Kalem Company, Inc.. *Dist:* The General Film Company. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent *Release:* January 10, 1916 in USA *Status:* Prints exist in Cinémathèque Québécoise (Montréal) *Db-Ref:* AFI 18298, ASFF-Db 513, IMDb tt0006432,

KinoTV 79872

Bibliography:

- The Motion Picture News, 25 December 1915, pg 18.
- The Motion Picture News, 1 January 1916, pg 24.
- The Motion Picture News, 1 July 1916, pg 99.
- The Moving Picture World, 1 January 1916, pg 91.
- The New York Dramatic Mirror, 1 January 1916, pg 28.
- Variety, 14 January 1916, pg 19.

The Spider

102. - **The Spider** - (USA 1916) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* William H. Clifford.
Cast: Pauline Frederick (Valerie St. Cyr / Joan Marche), Thomas Holding (Julian St. Saens),
Frank Losee (Count Du Poissy), Helen Lindroth.
Producer: Daniel Frohman (presenter). *Prod:* Famous Players Film Company. *Dist:* Paramount
Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Release: January 27, 1916 in USA
Db-Ref: IMDb tt0007385, KinoTV 79873

Audrey



103. - **Audrey** - (USA 1916) [Drama] *Dir:* **Robert G. Vignola** (as Robert Vignola). *Based on:* Mary Johnston (novel).

Cast: Pauline Frederick (Audrey), Charles Waldron (Lord Haward), Mady Christians (Evelyn Byrd (as Margarete Christians), E.L. Fernandez (Jean Hugon (as E. Fernandez), Helen Lindroth (Mrs. Darden), Henry Hallam (Mr. Darden), Jack J. Clark (John Byrd (as Jack Clark), Rita Connolly.

Producer: Adolph Zukor. *Prod:* Famous Players-Lasky Corporation. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: March 26, 1916 in USA

Db-Ref: IMDb tt0006382, KinoTV 47203

The Moment Before

104. - **The Moment Before** - (USA 1916) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Hugh Ford. *Based on:* Israel Zangwill (play). *Cam:* Edward Gheller (as Eddie Gheller). *Cast:* Pauline Frederick (Madge), Thomas Holding (Harold), Frank Losee (Duke of Maldon), Jack W. Johnston (John, the Gypsy (as J.W. Johnston), Eddie Sturgis (Ojoe (as Edward Sturgis), Henry Hallam (The Bishop). *Prod:* Famous Players Film Company. *Dist:* Paramount Pictures, Inc., Famous Players-Lasky Corporation. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Other Titles: La coupe et la lie [FR]
Release: April 27, 1916 in USA
Festivals: 2019 Pordenone
Status: Prints exist in Centro Sperimentale del Cinema - Cineteca Nazionale (Roma)
Db-Ref: AFI 16771, ASFF-Db 926, IMDb tt0007089, KinoTV 79874

Production Notes:

"**The Moment Before**" is being produced under the direction of Robert Vignola at Jacksonville, Fla. Several well-known players have been engaged to support the stars, among them J. W. Johnston, Thomas Holding, John Bowers and Edwin Mordant

Pauline Frederick follows her appearance in "Audrey" by starring in the adaptation of Israel Zangwill's gripping play, "The Moment Before Death," which will be introduced on the screen under the shorter title "The Moment Before." It appears on the screen April 27.

As a very wealthy woman is about to enter a church, the bells ring out and she hears in them her death knell. Then we are taken back through the past and shown why these sweet-toned bells are freighted with death for this beautiful creature.

"The Moment Before" is being produced under the direction of Robert Vignola at Jacksonville, Fla. - Several well-known players have been engaged to support the stars, among them J. W. Johnston, Thomas Holding, John Bowers and Edwin Mordant. (The Motion Picture News, April 8, 1916, pg 2038)

Pauline Frederick's next picture will be "The Moment Before," based on Israel Zangwill's play of that name. In it she appears as a gypsy. (Motography, April 22, 1916, pg 94)

"**Moment Before**" for Miss Frederick - Having enjoyed her "wild, bare-footed existence" in "Audrey," Pauline Frederick was enthusiastic when told that she was to play a Gypsy in her next Famous Players production on the Paramount Program, "The Moment Before," which is based on Israel Zangwill's play of that name. But, remembering the beach nettles which she encountered in Jacksonville "while there on her last trip, she sighed with relief when informed that her particular gypsy was not of the bare-footed variety. (The Motion Picture News, April 22, 1916, pg 2337)

ZANGWILL'S "THE MOMENT BEFORE." Though Pauline Frederick long ago established her claim to versatility by her interpretation of such roles as "Zaza," "Bella Donna," and "Audrey," perhaps she has never had quite so many opportunities of displaying her talents in any one production as in the Famous Players' adaptation of Israel Zangwill's "The Moment Before," which will be released on the Paramount program April 27th.

The Duchess of Maldon, which characterization Miss Frederick first appears in the photoplay, is a white-haired woman of fifty-five. When she falls dying in the church, there arises before her the vision of her youth. Then the scene fades out and Miss Frederick appears as the vivacious, splendid young creature, the gypsy for whom two men are found in desperate combat.

The greater part of the picture was staged in Florida by Director Robert G. Vignola, where the tropical foliage is especially susceptible conversion into "Australia." In support of the star there appear Thomas Holding, J. W. Johnston, Frank Losee, Edward Sturgis and others who have won distinction in previous Famous Players productions.

The powerful story which Zangwill wove into his play has been augmented by the latitude that the mobility of the camera affords the director in staging a photoplay, and it is a safe prediction that the adaptation will prove even more effective than the original which was constricted by the narrow bounds of the theater. (The Moving Picture World, May 6, 1916, pg 992)

Robert Vignola, who is directing Pauline Frederick in the adaptation of Zangwill's "The Moment Before," for the Paramount program, turned choir master the other day when the boys from a church nearby were used in a big church scene at the Famous Players' studio. (Motography, May 13, 1916, pg 1114)

Pauline Frederick has a splendid opportunity to display her versatility and make use of her many talents in one play in the Famous Players' adaptation of Israel Zangwill's "The Moment Before," in which she is starring. In the first part of this photoplay Miss Frederick appears as a white-haired woman of fifty-five, then afterward in a vision of her youth she enacts the part of a splendid young creature, the gypsy for whom men are found in desperate combat. (Motography, May 20, 1916, pg 1146)

Vignola Renews Paramount Contract - Robert G. Vignola, who for two and a half years has been one of Famous Players' most successful and artistic directors, has just renewed his contract for a year. Of late, Mr. Vignola has been personal director for Pauline Frederick in almost all of her Paramount pictures. He has displayed an ingenuity and artistic conception of picture drama and an ability to procure remarkably fine results.

Some of the most successful pictures starring Pauline Frederick, which Mr. Vignola directed, include "The Spider," "The Moment Before," "The Love that Lives," "Double-Crossed," "Madame Jealousy" and "The Hungry Heart." Some other pictures, directed by Mr. Vignola recently, were "Seventeen" and "Great Expectations," starring Jack Pickford, and "The Fortunes of Fifi," starring Marguerite Clark. (The Motion Picture News, January 12, 1918, pg 251)

Reviews:

"The Moment Before" *Famous Players-Paramount Picturization of Zangwill Story. Reviewed by Thomas C. Kennedy*

FOR the acting of Pauline Frederick and the production which Robert Vignola has given the piece the latest Famous Players release is notable. "The Moment Before" presents Miss Frederick in a role that is pleasing and interesting because she makes it so, and the picture throughout its five reels holds the attention with the beauty of its settings and rich photography.

"The Moment Before" is a picturization of Israel Zangwill's story. The picture in the beginning shows Lord Maldon and his wife as an aged couple who devote themselves to charitable acts, and the poor people of the countryside have much to thank them for. Lord Maldon meets with an accident and the injuries he sustains cause his death. The Duchess shortly after this is suddenly stricken with an attack of the heart and the moment before her death she reviews her past eventful life.

Her vision first goes back to the time she was a gypsy maid. A beautiful young woman, she is fought for and forcibly won by one of the men of the tribe. Madge meets Harold, the younger son of the Duke of Maldon, and she then determines to accept the advances of this handsome

and wild-living young nobleman. She deserts John and is employed in the Maiden household. Harold's older brother learns their true relations and denounces him. In a fit of anger Harold strikes his brother and leaves him unconscious on the floor.

At this point the gypsy enters and is about to abduct Madge when the older Maldon, who has regained consciousness, interferes and John deals him a blow which causes his death. Harold therefore believes that he is the murderer and leaves 'the country. Years later Madge and Maldon meet again. She kills her gypsy husband that she may return with Harold to England, where he is to become Lord of the manor, as his father has recently died. He then learns that he is not a murderer, and from the moment of their return Madge and Lord Maldon take up the mode of living in which they were disclosed in the beginning of the picture. The scene then flashes back to Madge, who, still lying on the floor at the altar of the church, dies.

As a photoplay story "The Moment Before" has shortcomings. It is not the style of play that takes well to the screen's manner of telling a story. The production and the acting far surpass the play. Miss Frederick proves herself equal to the task of making "The Moment Before" a picture that will hold interest throughout and the settings for the action are of great support to her in doing this. Thomas Holding plays opposite Miss Frederick as Harold. J. W. Johnson gives a good account of himself as the gypsy and Frank Losee does a great deal with a part that is not large. (Motography, May 13, 1916, pg 1110)

"The Moment Before" *Pauline Frederick Is Well Supported in Strong Role in Famous Players Subject.* - Reviewed by George Blaisdell.

IT IS in the widely contrasting role of a duchess and a gypsy that Pauline Frederick is seen in "The Moment Before," the Famous Players' five-part release of May 1. The picture is an adaptation of Israel Zangwill's drama. It is directed by Robert G. Vignola. The exteriors were photographed in Florida, and these are notable in their pictorial effect.

The story is shown in inverted form. The first reel and a half is of the duchess who gives freely of her time and money to charity. As her life draws suddenly to a close following the accidental death of the duke the scene fades into a gypsy camp, with the gray-haired duchess shown as a black-haired gypsy looking unconcernedly on a fierce fight of two rivals for her hand. The subject contains an abundance of action.

In the role of Madge Miss Frederick makes a striking gypsy. She becomes the bride of John the Gypsy through force, not through consent. It is primitive lovemaking on the part of the man. The real affection of the gypsy woman comes to the surface when she meets Harold, the younger son of the Duke of Maldon. It is through the intervention of two tragedies, the death of the older brother at the hand of John and the shooting of John by Madge to prevent him killing Harold that the way is cleared for the gypsy to become the duchess.

Thomas Holding is Harold, the dissipated younger son, who, following the death of his brother, straightens out in Australia; it is a finished performance. J. W. Johnston is forceful as John the gypsy, a strong interpretation. Frank Losee makes prominent the part of the elder duke. Henry Hallam is a bishop to the life.

Mr. Vignola's staging of the church scenes gives to them unusual atmosphere. The whole picture, for that matter, is well made. "The Moment Before" will make a good release. (The Moving Picture World, May 13, 1916, pg 1178)

Bibliography:

- Motography, April 22, 1916, pg 94
- Motography, May 13, 1916, pp 1110, 1114.
- Motography, May 20, 1916, pg 1146
- The Motion Picture News, April 8, 1916, pg 2038
- The Motion Picture News, April 22, 1916, pg 2337
- The Motion Picture News, 13 May 16, pg 2916, 2955

- The Moving Picture World, May 6, 1916, pg 992
- The Moving Picture World, May 13, 1916, pg 1178.
- New York Times, 1 May 16, pg 9.
- The New York Dramatic Mirror, 9 December 1916, pg 1507, 1551
- Variety, 5 May 16, pg 27.
- Wid's Film Daily, 11 May 16, pg 565.

The Evil Thereof

105. - **The Evil Thereof** - (USA 1916) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Channing Pollock, Rennold Wolf.

Cast: Frank Losee (The Broker), Crauford Kent (The Barber), Grace Valentine (The Manicurist), Henry Hallam (Her Father), George LeGuere (The Boy).

Prod: Famous Players Film Company. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: June 5, 1916 in USA

Db-Ref: IMDb tt0006640, KinoTV 79875

The World's Great Snare



106. - **The World's Great Snare** - (USA 1916) [Drama] *Dir:* Joseph Kaufman, **Robert G. Vignola** (uncertain or unconfirmed). *Based on:* Edward Phillips Oppenheim (novel). *Cam:* Edward Gheller.

Cast: Pauline Frederick (Myra), Irving Cummings (Bryan), Ferdinand Tidmarsh (Huntley), Frank Evans (Pete), Riley Hatch (Aimes Rutten), Bert Starkey (Skein (as Buckley Starkey)).

Prod: Famous Players Film Company. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: June 25, 1916 in USA

US © LU.8393 June 1, 1916

Status: No holdings located in Archives

Db-Ref: AFI 16883, ASFF-Db 10846, IMDb tt0007591, KinoTV 86711, lost-films 1049

Production Notes:

The Variety review credits Robert G. Vignola as director, however, all other reviews credit Joseph Kaufman.

Reviews:

"THE WORLD'S GREAT SNARE" (*Famous Players — Five Reels*) - REVIEWED BY WILLIAM RESSMAN ANDREWS

IN "The World's Great Snare" Pauline Frederick plays an unattractive role in an attractive way. Myra, the dance hall favorite, was denied the right to walk through life in white, unspotted shoes, and was compelled by fate to tread heavily in its mire with very thin slippers. In Miss Frederick's hands she is something more than a soiled dove of the underworld giving reign to vampirish instincts. Myra is shown to be at heart a woman of noble impulses. Of course, her regeneration does not appear until she meets the right man — Bryan, the son of an English nobleman, in quest of papers that will establish his claim to the estate of the deceased peer.

The producer, Joseph Kaufman, wisely leaves the marriage of the pair in doubt at the end of the picture, avoiding too much strain on the credulity of even the most tolerant "happy ending" enthusiasts.

"The World's Great Snare " traces in detail pretty much the ways of life as Myra knows them ; her whole manner of living is a " snare/"; for miners back from the diggings with pokes filled with gold dust and ready to scatter it in a fever of spendthrift abandon. But Myra wearies of the ceaseless round of artificial gayety, and seeks relief in quiet household cares as the companion of a man who offers her a home. Nothing mars their relations until one day she reads the private papers of Huntley, the former butler of an earl, who has paid him a monthly allowance for his part in disposing of his lordship's child. Myra has just read the marriage certificate of the Earl and Bryan's mother.

The document means nothing to the girl at the time, though later her knowledge of its existence enables her to render assistance to the rightful heir. Huntley strikes her and grabbing the papers, abruptly leaves the house. Myra, incensed at the indignity, goes back to the dance hall. Huntley, in need of funds, offers the papers to Rutten, a gambler, as security for a loan. In the dance hall Rutten, who had been a persistent admirer of Myra for some time, and had tried to persuade her to leave the dissolute ex-butler, forces his attentions on the unwilling object of his hardy affection. His love making, conducted with all the unruly zeal of an early Roman seeking a wife among the Sabines, is not at all to the lady's liking. Bryan, hearing the tumult in the box from his place on the dance floor below, rushes up the short steps and attacks the strenuous gambler. A terrific fight between the two men follows, and the girl is relieved from the fierce love making of Rutten.

Bryan becomes the unwedded protector of Myra, and her new domestic affiliation lasted until Bryan accepts the offer of a partnership in a mine on the condition that he become " unattached." Sometime later, Myra, impelled by a genuine love for Bryan, seeks him out in the mining camp. Huntley, who had also gone to the mines, is shot by a man he had wronged, and the crime is attributed to Myra who, disguised in masculine attire, is found in the cabin with the injured Huntley. Through his confession before death, she learns that Rutten possesses the papers. After her flight from camp with Bryan to San Francisco, she hunts up Rutten and obtains the documents by promising to make the only kind of bargain with the gambler that could induce him to relinquish their possession.

Miss Frederick is supported by Irving Cummings in the role of Bryan. The other members of the cast are : Frederick Tidmarsh as Huntley, Frank Evans as Pete, Riley Hatch as Rutten and Buckley Starkey as Skein. (The Motion Picture News, July 8, 1916, pg 110)

"The World's Great Snare" *Pauline Frederick Has the Lead in a Stirring Famous Players Five-Part Production. - Reviewed by George Blaisdell*

The Famous Players' adaptation of this story from E. Phillips Oppenheim's list results in a stirring story, one that steadily holds the attention throughout. "The World's Great Snare," a five-part subject released on June 22, features Pauline Frederick. Miss Frederick's role is one containing wide sweep of emotion--from the depth of despair to the heights of great happiness. Myra, the dancer of a Montana cafe, emerges from the domination of a besotted overlord; she meets the "one man," and "throwing away the worser part" wins him through the influence of what is best in woman. There has been struggle in the beginning to effect the change from the old order' there is a greater one in the latter part of the story--the renunciation of self, the securing of a document that would raise out of her sphere the man she loved when the price of obtaining it was the reversion to the blackness of the beginning.

The player invests her characterization with a force that makes for illusion, [sic] that drives in the story. She alienates no sympathy; she consolidates it. There is excellent support, too. Irving Cummings is Bryan, the man who goes to San Francisco, in search of Huntley, the former butler who had betrayed a trust and concealed the identity of his one-time employer's heir. Riley Hatch is Rutten, the San Francisco gambler, smitten by Myra's charms. Ferdinand Tidmarsh is Huntley, the butler turned reprobate. Frank Evans is an old miner, and Buckley Starkey is Skein, who when he shoots Huntley pulls the one thread that unravels these tangled lives.

There is a fight between Bryan and Rutten that makes for realism--they crash through the rail of the box in the dance house to the floor below. This, however, is but an incident on the side of the melodramatic. The whole bulks well because of its story-telling quality. (The Moving Picture World, July 8, 1916, pg 263)

THE WORLD'S GREAT SNARE Pauline Frederick is the star of the picturization of E. Philips Oppenheim's story produced by the Famous Players, under the direction of Robert G. Vignola. The story has at least the redeeming feature of being replete with action, which is speedy enough to carry it along on that any little inaccuracies are glossed over. Miss Frederick has one of those roles of a woman of the dance halls who has been the mistress of more than one man in her past, and is finally successful in winning the love of a young man, who after twice leaving her flat on the lot finally returns, undoubtedly out of the sense of gratitude, and casts his lot with her, evidently renouncing his right to an estate and title to remain with the woman. She loves him but just what the future had in store for both of them after the woman's past had been so thoroughly bared, is entirely problematical, and as for the moral--well, there just ain't none, that's all. However, the story does serve other purpose of placing Miss Frederick on the screen for four thousand or more feet of film and that is all that seems to be required these days. Pictorially there is nothing that can be asked for. The supporting cast was extremely capable and both Riley Hatch, Irving Cummings and Ferdinand Tidmarsh scored in their roles. As a money getter "The World's Great Snare" is "there." Fred. (Variety, June 30, 1916, pg 19)

Bibliography:

- Motography, 8 July 1916, pg 98.
- The Motion Picture News, July 8, 1916, pg 110.
- The Moving Picture World, 8 July 1916, pg 263.
- The New York Dramatic Mirror, 7 August 1916.
- Variety, June 30, 1916, pg 19.
- Wid's Film Daily, 6 July 1916.

Under Cover

107. - **Under Cover** - Her First Consignment (USA 1916) [Drama] *Dir:* **Robert G. Vignola.**

Scen: Doty Hobart (as C.D. Hobart). *Based on:* Roi Cooper Megrue (play). *Cam:* William Marshall (as William C. Marshall).

Cast: Hazel Dawn (Ethel Cartwright), Owen Moore (Steven Denby), William Courtleigh Jr. (Monty Vaughn), Ethel Fleming (Amy Cartwright), Frank Losee (Dan Taylor), Ida Darling (Mrs. Harrington).

Prod: Famous Players Film Company. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Other Titles: R. P. 513 [FR]

Release: July 20, 1916 in USA

Db-Ref: IMDb tt0007496, KinoTV 79275

The Reward of Patience

108. - **The Reward of Patience** - (USA 1916) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Shannon Fife. *Cam:* William Marshall.

Cast: Louise Huff (Patience), John Bowers (Robert Penfield), Lottie Pickford (Edith Penfield), Kate Lester (Mrs. Penfield), Adolphe Menjou (Paul Dunstan), Gertrude Norman (Mother Osborn).

Prod: Famous Players Film Company. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: September 10, 1916 in USA

Db-Ref: IMDb tt0007262, KinoTV 79876

Seventeen

109. - **Seventeen** - (USA 1916) [Comedy, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Harvey F. Thew (as Harvey Thew). *Based on:* Booth Tarkington (novel).
Cast: Louise Huff (Lola Pratt), Jack Pickford (William Sylvanus Baxter), Winifred Allen (May Pacher), Madge Evans (Jane Baxter), Walter Hiers (George Cooper), Dick Lee (Genesis), Richard Rosson (Johnny Watson), Julian Dillon (Joe Bullit), Helen Lindroth (Mrs. Baxter), Tony Merlo (Mr. Baxter (as Anthony Merlo), Rudolph Valentino (Extra (uncredited)).
Producer: Daniel Frohman (presenter). *Prod:* Famous Players Film Company. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Other Titles: I 17-Aars Alderen [DK]
Release: November 2, 1916 in USA
US © LP9422 October 26, 1916
Db-Ref: AFI 16809, IMDb tt0007326, KinoTV 79877

Great Expectations



110. - **Great Expectations**
- (USA 1917) [Drama] *Dir:*
Robert G. Vignola, Joseph
Kaufman (uncredited).
Scen: Paul West, Doty
Hobart. *Based on:* Charles
Dickens (novel). *Cam:*
William Marshall. *Asst Dir:*
Paul West.
Cast: Jack Pickford (Pip),
Louise Huff (Estella), Frank
Losee (Magwitch), William
Black (Joe Gargery (as W.W.
Black), Grace Barton (Miss
Havisham), Herbert Prior
(Mr. Jaggers), Marcia
Harris (Mrs. Gargery).
Producer: Daniel Frohman
(presenter). *Prod:* Famous
Players Film Company. *Dist:*
Paramount Pictures, Inc..
Format 35 mm, 1:1,33 5
reels, 5000 feet, - silent
Release: January 8, 1917 in
USA
US © LP:9897 January 3,
1917
Status: No holdings located
in Archives
Db-Ref: AFI 17559, ASFF-
Db 5790, IMDb tt0008029,
KinoTV 71308

Synopsis:

GREAT EXPECTATIONS
(Famous Players- Five Parts
— Jan. 8). — *The cast:*
Estella (Louise Huff) ; "Pip"
(Jack Pickford) ; Abel
Magwitch, alias Provis
(Frank Losee) ; Joe Gargery

(W. W. Black) ; Mrs. Gargery (Marcia Harris) ; Miss Havisham (Grace Barton) ; Mr. Jaggers (Herbert Prior). *Directed by* Robert G. Vignola. "Pip," an orphan, lives with his sister, whose husband runs a country blacksmith shop. The boy's life is a drab one until, in an effort to escape his sister's wrath, he runs into a graveyard where he is seized by an escaped convict, Provis, who threatens him with instant death if he does not give him food and a file with which to remove the ball and chain from his ankle.

Pip does as he is bid, only to have the convict captured and brought to the blacksmith shop, when poor Pip nearly expires for fear he will be apprehended. But the grateful Provis lies to save him. The next step in the history of Pip is the arrival of Mr. Jaggers, a London lawyer, who is so struck by his gentility that he selects him as a companion for Estella, the adopted daughter of his client, Miss Havisham, a most secretive and peculiar woman.

The companionship of the two youngsters ripens into love as they grow older, until Pip learns to his dismay that Miss Havisham has deliberately encouraged them with the purpose of breaking his heart. The young lovers are separated and Pip is made the beneficiary of a legacy which enables him to go to London, live as a gentleman and be thoroughly educated. He does not know the source of this income, but believes that Miss Havisham is secretly making amends for her cruelty.

He finally discovers the whereabouts of Estella and they plight their troth. That night Pip is dashed to the depths of despair by the arrival of Provis, the convict, who reveals the fact that it is he who has been supplying Pip with money. The poor boy believes that Estella will scorn him when she learns the truth, but he has reckoned without the finer qualities of Estella who comes to his assistance and even helps the convict in his fatal effort to escape the police. Over his dead body there arises the vision of a new romance as the two young lovers pay homage to the better side of this remarkable man's character. (The Moving Picture World, January 20, 1917, pg 420)



Production Notes:

CHARLES DICKENS, the Immortal English writer, whose beloved characters have been handed down in literature, has proved to be the source for the most splendid material for the photoplay that can be found among the writers of old. The success of "Oliver Twist," the Lasky production on the Paramount program a few weeks ago, proves that Dickens offers splendid material and, for the week of January 8, Paramount will release the Famous Players' production of "Great Expectations," another of this writer's works, and, aside from being the work of a master novelist, combines action and mystery to an unusual degree, making it one

of the most successful productions that the Famous Players have presented on the Paramount program for many months. Louise Huff and Jack Pickford, who secured such a tremendous success when they appeared in Booth Tarkington's "Seventeen," will co-star in this picture, which has been produced under the supervision of Robert G. Vignola. (The Moving Picture World, January 6, 1917, pg 103)

VIGNOLA PICTURE COMPLETED BY KAUFMAN The Famous Players adaptation of Charles Dickens' novel, "Great Expectations," in which Louise Huff and Jack Pickford are co-starred, presents an "unusual circumstance in motion picture history in that the few last scenes were completed by Director Joseph Kaufman after Robert G. Vignola, the director in charge of the production, was taken suddenly ill. Learning that Vignola was retarding his own recovery because of the fact that he was worrying over the unfinished portion of his picture, Kaufman went to his confrere's home and offered to complete the picture for him as he had just finished his own production, "The Traveling Salesman," in which Frank McIntyre starred. The offer was accepted. (The Moving Picture Week, January 13, 1917, pg 252)

Reviews:

"Great Expectations" Famous Players' Subject, Based on Famous Dickens Novel, Is Well Staged and an Interesting Picture. - Reviewed by George Blaisdell.

IN "Great Expectations," the Famous Players release for January 8, we have an interesting and well staged subject. The script has been based upon the well known novel by Charles Dickens. Many liberties have been taken with the story, but the essence of this old tale has been preserved. We have Pip, the boy to whom fell such wonderful adventures as a result of his forced aid to a starving escaped convict; we have Magwitch, the prisoner who made good in Australia and showered his riches on the child who had been to him a friend in need; and there are Miss Havisham, the strange woman who when the bridegroom failed to appear closed her house and until her death wore no garb but her wedding gown; and Joe Gargery, the blacksmith, and Mrs. Joe and Mr. Jaggers. And there is Estella, the adopted child of Miss Havisham, reared in the hope that she would break all men's hearts, in revenge for the suffering of her protector. Mr. Pumpleschook is not in evidence.

Jack Pickford is Pip - a good interpretation of the lad who from the abuses of his sister, Mrs. Joe, and his 'prenticeship to Joe was so mysteriously lifted into the "gentleman" class. Frank Losee gives a fine portrayal of the convict. Louise Huff is Estella, shown as in love with Pip from the beginning, and does not tease and ridicule him as Dickens pictured her. W.W. Black is Joe and Marcia Harris is Mrs. Joe. The limitations of five reel do not permit the bringing out of the nobility of character of the blacksmith. We do get a good idea, however, of the shrelike qualities of Mrs. Joe. Grace Barton is Miss Havisham and Herbert Prior is Mr. Jaggers. It is a good cast.

Director Robert Vignola shows some notable settings. One of these is of the London street in which are situated the quarters of Pip. Another is the background where Magwitch takes boat to escape the soldiers. There is suspense following the return of Magwitch. (The Moving Picture World, January 20, 1917, pg 357)

Bibliography:

- Exhibitor's Trade Review, 20 January 1917, pg 490.
- Motography, 20 January 1917, pg 153.
- The Motion Picture News, 20 January 1917, pg 433.
- The Moving Picture Week, January 13, 1917, pg 252
- The Moving Picture World, January 20, 1917, pp 357, 420.
- The Moving Picture World, 13 September 1919, pg 1705.
- The New York Dramatic Mirror, 18 November 1916, pg 33.
- The New York Dramatic Mirror, 6 January 1917, pg 22.
- The New York Dramatic Mirror, 13 January 1917, pg 28.
- Wid's Film Daily, 11 January 1917, pg 31.

The Fortunes of Fifi



111. - **The Fortunes of Fifi** - (USA 1917) [Romance] *Dir:* **Robert G. Vignola**. *Scen:* Eve Unsell. *Based on:* Molly Elliot Seawell (play). *Cam:* William Marshall.
Cast: Marguerite Clark (Fifi), William Sorelle (Cartouche), John St. Polis (Duvernet (as John Sainpolis), Yvonne Chevalier (Julie), Kate Lester (Madame Bourcet), Jean Del Val (Bourcet (as Jean Gauthier), J.K. Murray (The General).
Producer: Daniel Frohman (presenter). *Prod:* Famous Players Film Company. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm 1:1,33 5 reels, 5000 feet, - silent
Release: February 26, 1917 in USA
US © LP.10230 February 20, 1917
Status: No holdings located in Archives
Db-Ref: AFI 16914, ASFF-Db 5441, IMDb tt0007970, KinoTV 73834

Synopsis:

When Cartouche, an old soldier, falls in love with the actress Fifi, he determines to protect the woman he loves. After Fifi wins the lottery with a ticket that Cartouche gave her, it is decided that she should live with the Bourcet family in order to be educated. Believing Fifi to be quite wealthy, attorney Louis Bourcet proposes to the actress, and she accepts. Later she realizes that she really loves Cartouche and decides to break the engagement by squandering her money. She then returns to Cartouche who refuses to marry her because he believes himself too old, at which point Napoleon intervenes and decrees that they should marry, thus forcing Cartouche to accept Fifi's love. (AFI)

Reviews:

Based on the play *The Fortunes of Fifi* by Molly Elliot Seawell (Indianapolis, 1903).

Bibliography:

- Motography, 10 March 1917 , pg 534.
- The Motion Picture News, 10 March 1917 , pg 1573.
- The Moving Picture World, 10 March 1917 , pg 1590, 1674
- The New York Dramatic Mirror, 21 April 1917 p, pg 446-47, 492
- Variety, 2 March 1917 , pg 29.
- Wid's Film Daily, 1 March 1917 p, pg 142-43.

Her Better Self



112. - **Her Better Self** - (USA 1917) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Margaret Turnbull. *Cam:* Ned Van Buren. *Asst Dir:* William J. Scully (as William Scully).

Cast: Pauline Frederick (Vivian Tyler), Thomas Meighan (Dr. Robert Keith), Alice Hollister (Aggie May), Maude Turner Gordon (Mrs. Tyler), Charles Wellesley (Mr. Tyler), Frank De Rheim (Count Belloto), Armand Cortes (Dopey (as Armand Cortez)).

Prod: Famous Players Film Company. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: May 21, 1917 in USA

US © LP.10759 May 14, 1917

Status: No holdings located in Archives

Db-Ref: AFI 14639, ASFF-Db 6042, IMDb tt0008068, KinoTV 85400

Bibliography:

- Exhibitor's Trade Review, 19 May 1917 , pg 1682.
- Motography, 2 June 1917 , pg 1173.
- The Motion Picture News, 26 May 1917 , pg 3312.
- The Moving Picture World, 2 June 1917 , pg 1499.

- The New York Dramatic Mirror, 26 May 1917 , pg 34.
- Variety, 25 May 1917 , pg 22.
- Wid's Film Daily, 17 May 1917 p, pg 316-17.

The Love That Lives

113. - **The Love That Lives** - (USA 1917) [Drama] *Dir:* **Robert G. Vignola**. *Story:* Scudder Middleton.

Cast: Pauline Frederick (Molly McGill), John St. Polis (Harvey Brooks (as John Sainpolis), Pat O'Malley (Jimmy), Joseph Carroll (Jimmy, as a child), Violet Palmer (Dora Palmer), Frank Evans (Pete McGill), Eldean Steuart (Little Molly).

Prod: Famous Players Film Company. *Dist:* Paramount Pictures Corporation, Australia. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: July 9, 1917 in USA

US © LP.11042 July 3, 1917

Status: Prints exist in George Eastman House (Rochester)

Db-Ref: AFI 14701, ASFF-Db 1165, IMDb tt0178719, KinoTV 85288

Bibliography:

- Exhibitor's Trade Review, 21 July 1917 , pg 545.
- The Motion Picture News, 28 July 1917 , pg 626.
- The Moving Picture World, 28 July 1917 , pg 654, 697
- The New York Dramatic Mirror, 13 October 1917 , pg 18.
- Variety, 13 July 1917 , pg 27.

Double Crossed



114. - **Double Crossed** - (USA 1917) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Eve Unsell.
Based on: Hector Turnbull. *Cam:* Ned Van Buren.
Cast: Pauline Frederick (Eleanor Stratton), Crauford Kent (Frederick Stratton), Riley Hatch (Jim Foley), Clarence Handyside (Worthington Lawrence), Harris Gordon (Tommy Gaylord), Joseph W. Smiley (Pud Dillsman (as Joseph Smiley)).
Prod: Famous Players Film Company. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Other Titles: Paa farlig Vej [DK]
Release: September 16, 1917 in USA
US © LP.11320 August 29, 1917
Status: No holdings located in Archives
Db-Ref: AFI 14531, ASFF-Db 4874, IMDb tt0007870, KinoTV 47554

Bibliography:

- The Moving Picture World, 6 October 1917 p, pg 70-71.
- The New York Dramatic Mirror, 29 September 1917 , pg 18.
- Variety, 21 September 1917 , pg 44.
- Wid's Film Daily, 8 June 1917 , pg 25.

The Hungry Heart

115. - **The Hungry Heart** - (USA 1917) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Charles Maigne. *Based on:* David Graham Phillips (novel). *Cam:* Ned Van Buren.
Cast: Pauline Frederick (Courtney Vaughan), Howard Hall (Richard Vaughan), Robert Cain (Basil Gallatin), Helen Lindroth (Nanny), Eldean Steuart (Winchie).
Prod: Famous Players Film Company. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Release: November 5, 1917 in USA
US © LP.11624 October 22, 1917
Status: No holdings located in Archives
Db-Ref: AFI 16943, ASFF-Db 6351, IMDb tt0008126, KinoTV 84600

Bibliography:

- Motography, 8 December 1917 , pg 1212.
- The Moving Picture World, 8 December 1917 , pg 1479.
- The New York Dramatic Mirror, 24 November 1917 , pg 26.
- The New York Dramatic Mirror, 21 April 1917 , pg 447.
- Variety, 30 November 1917 , pg 43.
- Wid's Film Daily, 29 November 1917 , pg 767.

The Knife



116. - **The Knife** - (USA 1918) *Dir:* **Robert G. Vignola**. *Scen:* Charles Maigne. *Based on:* Eugene Walter (play). *Cam:* Lewis W. Physioc.
Cast: Alice Brady, Frank Morgan (Dr. Robert Manning), Crauford Kent (Billy Meredith), Helen Lackaye (Louise Meredith), Paul Doucet (Jimmy Bristol), Alice Hollister (Stella Hill), Johnnie Walker (Hampton Gray), Frank Evans (Detective Ellis), Anne Cornwall.
Prod: Select Pictures Corporation. *Dist:* Select Pictures Corporation.
Format 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Release: February 1918 in USA
 US © LP.12038 February 11, 1918
Status: Prints exist in Museum of Modern Art (New York)
Db-Ref: AFI 17132, ASFF-Db 2858, IMDb tt0009267, KinoTV 85287

Production Notes:

SELECT BUYS "THE KNIFE" FOR ALICE BRADY. Select Pictures has acquired another Broadway success for "lie of its stars. "The Knife," which was one of the past

season's hits and the attraction chosen to open the New Bijou theater, has been purchased for Miss Alice Brady and "will be her next production. Competition was exceedingly brisk among the film companies for the motion picture rights. Select's acquisition of the picture rights represents lavish expenditure.

"The Knife" is another gripping play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full." It is a melodrama of the highest class and in tensify of theme and action lends itself particularly to screen adaptation.

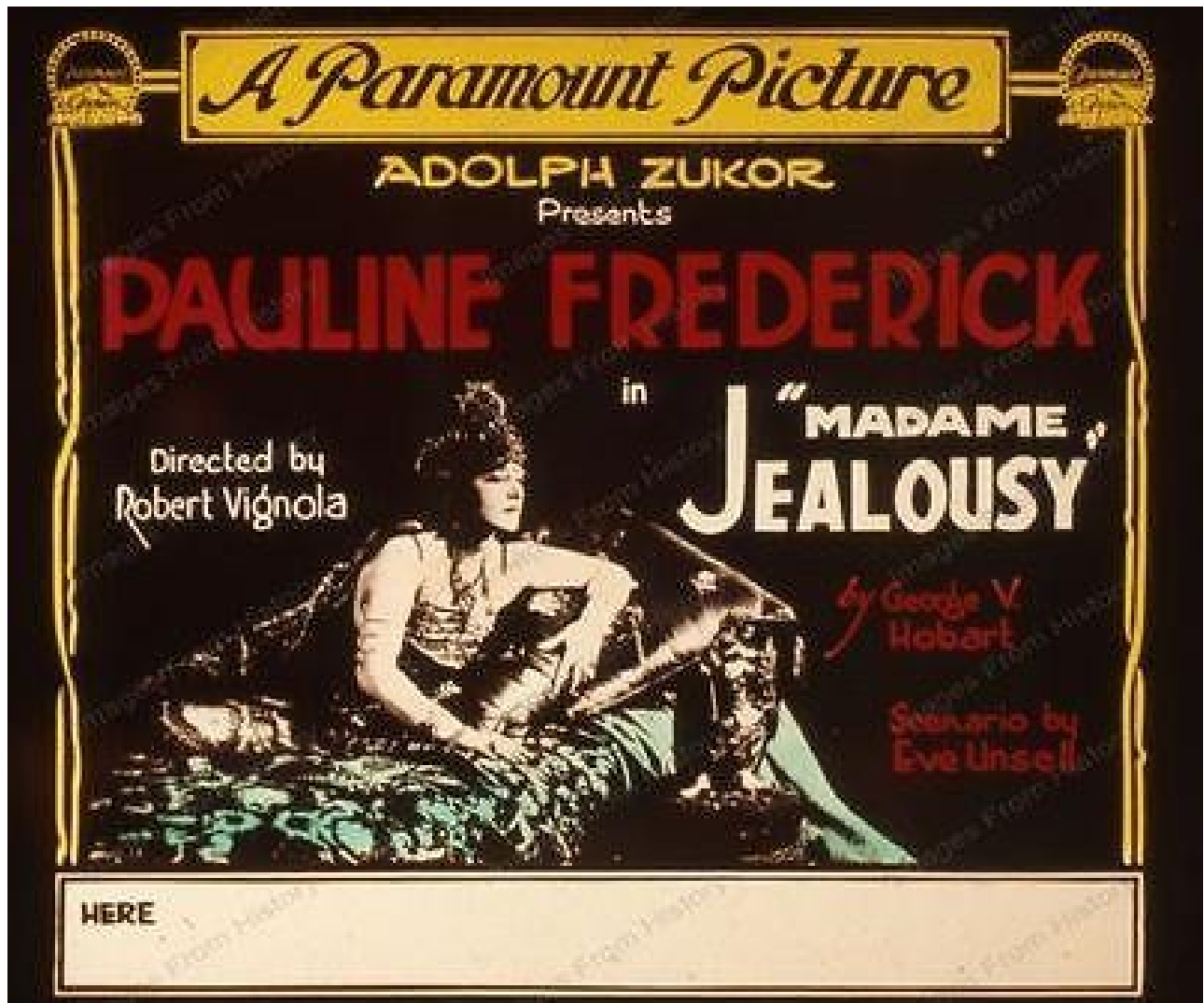
The story centers about a Southern girl reared in all the superstitious fancies of the South. The play provides Miss Brady with big moments and ample opportunities for tense emotional acting.

Production has already been started and the star with her director, Robert G. Vignola, and part of her company have just returned from a flying trip to Florida, where the opening scenes of the story were filmed. (The Moving Picture World, January 5, 1918, pg 108)

Bibliography:

- Exhibitor's Trade Review, 23 February 1918, pg 991.
- Exhibitor's Trade Review, 2 March 1918, pg 1028.
- The Motion Picture News, 12 January 1918, pg 249.
- The Moving Picture World, January 5, 1918, pg 108
- The Moving Picture World, 18 January 1919, pg 318.
- The Moving Picture World, 23 February 1918, pg 1138.
- The New York Dramatic Mirror, 23 February 1918, pg 18.
- Variety, 15 February 1918, pg 51.
- Wid's Film Daily, 21 February 1918, pp 958-59.

Madame Jealousy



117. - **Madame Jealousy** - Jealousy (Working title) (USA 1918) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Eve Unsell. *Story:* George V. Hobart. *Cam:* Ned Van Buren.

Cast: Pauline Frederick (Madame Jealousy), Thomas Meighan (Valour), Frank Losee (Finance), Charles Wellesley (Commerce), Isabel O (Pride), Elsie MacLeod (Charm), Ina Rorke (Display), Francesca Cappelano (Mischief), Grace Barton (Sorrow), Eddie Sturgis (Treachery (as Edwin Sturgis), Marcia Harris (Rumor), J.K. Murray (Good Nature).

Producer: Adolph Zukor (presenter). *Prod:* Famous Players Film Company. *Dist:* Famous Players Film Company, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: February 4, 1918 in USA

US © LP.11977 January 21, 1918

Status: No holdings located in Archives

Db-Ref: AFI 15057, ASFF-Db 7200, IMDb tt0009329, KinoTV 86222

Bibliography:

- Exhibitor's Trade Review, 9 February 1918, pg 836.
- Exhibitor's Trade Review, 16 February 1918, pg 864.
- The Motion Picture News, 16 February 1918, pg 1035.
- The Moving Picture World, 31 August 1918, pg 1300.
- The Moving Picture World, 16 February 1918, pg 1005.

- The New York Dramatic Mirror, 1 December 1917, pg 13.
- The New York Dramatic Mirror, 9 February 1918, pg 18.
- The New York Dramatic Mirror, 2 March 1918, pg 26.
- Variety, 8 February 1918, pg 41.
- Wid's Film Daily, 7 February 1918, pg 932.

The Reason Why

118. - **The Reason Why** - (USA 1918) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Mary Murillo. *Cam:* Louis J. Physioc. *Costumes:* Lucile. *Asst Dir:* William J. Scully.
Cast: Clara Kimball Young (Zara Zenova), Milton Sills (Lord Tancred), Florence Billings (Lady Highford), Frank Losee (Francis Markrute), John Sunderland (Lord Ellerton), Kate Lester (Duchess of Glastonbury), Eldean Stewart (Mimo), Jack W. Johnston (Zara's First Husband (as J.W. Johnston), Edmund Lowe (uncertain or unconfirmed).
Producer: Clara Kimball Young (presenter). *Prod:* Clara Kimball Young Film Corporation (as C.K.Y. Film Corp.). *Dist:* Select Pictures Corporation (Select Star Series). *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Release: April 30, 1918 in USA
US © LP12336 April 19, 1918
Status: No holdings located in Archives
Db-Ref: AFI 17237, ASFF-Db 8578, IMDb tt0009536, KinoTV 68789

Synopsis:

A Russian refugee who masquerades as Zara, niece of Francis Markrute, comes to his home and marries Lord Tancred, a scion of the English nobility, after a long series of misadventures she makes a full confession to her supposed uncle and to her husband regarding her origin and her young son by a former marriage to a Russian prefect of police, whom an infuriated mob murdered for his cruelty. Tancred is stunned, but only for a moment. Overwhelmed with forgiveness he avows his undying love. [Moving Picture World]

Bibliography:

- Exhibitor's Trade Review, 4 May 18, pg 1770.
- Exhibitor's Trade Review, 11 May 18, pg 1799.
- The Motion Picture News, 11 May 18, pg 2817, 2860
- The Moving Picture World, 26 January 1918, pg 524.
- The Moving Picture World, 11 May 18, pg 893.
- The New York Dramatic Mirror, 11 May 18, pg 670.
- Variety, 3 May 18, pg 39.
- Wid's Film Daily, 2 May 18, pg 1116.

The Claw



119. - **The Claw** - (USA 1918) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Charles E. Whittaker. *Based on:* Cynthia Stockley (novel). *Cam:* Louis J. Physioc.
Cast: Clara Kimball Young (Mary Saurin), Milton Sills (Major Anthony Kinsella), Henry Woodward (Richard Saurin), Mary Mersch (Judy Saurin), Jack Holt (Maurice Stair), Edward Kimball (Postmaster (as E.M. Kimball), Marcia Manon (Mrs. Valetta).
Producer: Clara Kimball Young (presenter). *Prod:* Clara Kimball Young Film Corporation (as C.K.Y. Film Corp.). *Dist:* Select Pictures Corporation. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: June 10, 1918 in USA

US © LP.12515 June 10, 1918

Status: No holdings located in Archives

Db-Ref: AFI 17057, ASFF-Db 4310, IMDb tt0008966, KinoTV 68790

Bibliography:

- Exhibitor's Trade Review, 15 June 1918, pg 75.
- Exhibitor's Trade Review, 22 June 1918, pg 196.
- The Motion Picture News, 22 June 1918, pg 3635, 3689, 3738
- The Moving Picture World, 24 August 1918, pg 1157.
- The Moving Picture World, 6 July 1918, pg 116.
- The New York Dramatic Mirror, 22 June 1918, pg 888.

- The New York Dramatic Mirror, 29 June 1918, pg 926.
- Variety, 14 June 1918, pg 31.
- Wid's Film Daily, 9 June 1918, pp 5-6.

The Savage Woman



120. - **The Savage Woman** - (USA 1918)
[Adventure] *Dir:* Edmund Mortimer, **Robert G. Vignola** (replaced by Edmund Mortimer) (uncredited). *Scen:* Kathryn Stuart. *Based on:* François de Curel (play). *Cam:* Arthur Edeson. *Costumes:* Lucile.
Cast: Clara Kimball Young (Renee Benoit), Edward Kimball (Jacques Benoit (as Edward M. Kimball), Milton Sills (Jean Lerier), Marcia Manon (Aimee Ducharme), Clyde Benson (Prince Menelek).
Producer: Clara Kimball Young (presenter). *Prod:* Clara Kimball Young Film Corporation. *Dist:* Select Pictures Corporation. *Format* 35 mm, 1:1,33 5 reels, 4680 feet, - silent
Release: August 12, 1918 in USA
US © LP.12999
September 15, 1918
Status: No holdings located in Archives
Db-Ref: AFI 17253, ASFF-Db 8918, IMDb tt0009578, KinoTV 68791

Bibliography:

- Exhibitor's Trade Review, 17 August 1918, pg 928.
- The Motion Picture News, 24 August 1918, pg 1212, 1258
- The Moving Picture World, 24 August 1918, pg 1160.
- The Moving Picture World, 10 August 1918, pg 201.
- The New York Dramatic Mirror, 31 August 1918, pg 319.
- Variety, 16 August 1918, pg 38.
- Wid's Film Daily, 11 August 1918, pp 5-6.

The Girl Who Came Back



121. - **The Girl Who Came Back** - The Woman Who Came Back (USA 1918) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Beulah Marie Dix. *Based on:* C.M.S. McLellan (play "Leah Kleschna"). *Cam:* Charles Edgar Schoenbaum. *ArtDir:* Wilfred Buckland. *Asst Dir:* Louis Howland.

Cast: Ethel Clayton (Lois Hartner), Elliott Dexter (State Senator George Bayard), Theodore Roberts (Michael Hartner, Lois' Father), James Neill (Gov. Burton), Charles West (Ralph Burton), Marcia Manon (Dorothy Burton), Jack Brammall (Doyle, a Crook), Jane Wolfe (Mrs. Walters (as Jane Wolff), John McKinnon (Bayard's Butler), Pansy Perry (Burton's Maid).

Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Other Titles: Le sauveur [FR]

Release: September 8, 1918 in USA

US © LP.12765 August 19, 1918

Status: No holdings located in Archives

Db-Ref: AFI 17102, ASFF-Db 5652, IMDb tt0009108, KinoTV 79683

Bibliography:

- Exhibitor's Trade Review, 7 September 1918, pg 1178.
- The Motion Picture News, 7 September 1918, pg 1594.
- The Moving Picture World, 7 September 1918, pg 1457.

- The Moving Picture World, 3 January 1920, pg 19.
- The New York Dramatic Mirror, 21 September 1918, pg 444.
- Wid's Film Daily, 1 September 1918, pp 27-28.

Women's Weapons



122. - **Women's Weapons** - (USA 1918) [Drama, Comedy] *Dir:* **Robert G. Vignola**. *Scen:* Beulah Marie Dix. *Story:* Beulah Marie Dix. *Cam:* Charles Edgar Schoenbaum (as Charles Schoenbaum). *Asst Dir:* Louis Howland (as Lou Howland). *Cast:* Ethel Clayton (Anne Elliot), Elliott Dexter (Nicholas Elliot (as Elliot Dexter), Vera Doria (Esmee Hale), James Neill (Peter Gregory), Josephine Crowell (Margaret), Pat Moore (Nicholas Jr.), Joan Marsh (Nicholas Jr.'s Sister (as Dorothy Rosher). *Producer:* Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 - silent
Release: November 24, 1918 in USA
US © LP12921 September 28, 1918
Status: No holdings located in Archives
Db-Ref: AFI 15292, ASFF-Db 10823, IMDb tt0009838, KinoTV 86223

Bibliography:

- Exhibitor's Trade Review, 2 November 1918, pg 1817.
- The Motion Picture News, 2 November 1918, pg 2804.
- The Motion Picture News, 16 November 1918, pg 2989.
- The Moving Picture World, 14 December 1918, pg 1247, 1256
- The Moving Picture World, 30 November 1918, pg 991.

You Never Saw Such a Girl



123. - **You Never Saw Such a Girl** - (USA 1919) [Drama]
Dir: **Robert G. Vignola.**
Scen: Marion Fairfax.
Based on: George Weston (novel).
Cam: Frank E. Garbutt.
Cast: Vivian Martin (Marty

McKenzie), Harrison Ford (Eric Burgess), Mayme Kelso (Fannie Perkins), Willis Marks (Uncle Esau), Edna Mae Cooper (Mrs. McKenzie), John Burton (Mr. Burgess), Edythe Chapman (Mrs. Burgess), Herbert Standing (Judge Eustace), Gerard Alexander (Mrs. Eustace), Claire Anderson (Katherine Spencer), Jim Farley (Reagan), J. Morris Foster (Gentleman Jack).
Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation. *Format* 35 mm, 1:1,33 5 reels, 4512 feet, - silent
Release: February 16, 1919 in USA
US © LP.13289 January 17, 1919
Status: No holdings located in Archives
Db-Ref: AFI 17721, ASFF-Db 10896, IMDb tt00110928, KinoTV 59046

Bibliography:

- Exhibitor's Trade Review, 8 March 1919, pg 1069.
- The Moving Picture World, 8 March 1919, pg 1386.
- Variety, 14 March 1919, pg 47.
- Wid's Film Daily, 12 August 1922, pg 528.

The Winning Girl

124. - **The Winning Girl** - (USA 1919) [Comedy, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Will M. Ritchey. *Cam:* Charles Edgar Schoenbaum (as Charles E. Schoenbaum). *Asst Dir:* Louis Howland (as Lou Howland).

Cast: Shirley Mason (Jemmy Milligan), Theodore Roberts (Major Milligan), Harold Goodwin (Jack Milligan), Clara Horton (Vivian Milligan), Jean Calhoun (Gwendolyn Milligan), Edythe Chapman (Second Mrs. Milligan), Helen Dunbar (Mrs. Templeton), Niles Welch (Stanley Templeton), Lincoln Stedman (Percy Milligan (as Lincoln Steadman), Jose Melville (Fanny Milligan).

Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation. *Format* 35 mm, 1:1,33 5 reels, 4290 feet, - silent

Other Titles: Flickan som skulle varit pojke [SE]

Release: February 23, 1919 in USA

US © LP.13288 January 17, 1919

Status: No holdings located in Archives

Db-Ref: AFI 17493, ASFF-Db 10686, IMDb tt0010901, KinoTV 89833

Bibliography:

- Exhibitor's Trade Review, 15 March 1919, pg 1145.
- The Motion Picture News, 22 March 1919, pg 1852.
- The Moving Picture World, 15 March 1919, pg 1527.
- Variety, 18 April 1919, pg 53.
- Wid's Film Daily, 9 March 1919, pg 13.

Experimental Marriage



125. - **Experimental Marriage** - Saturday to Monday (Working title) (USA 1919) [Comedy, Romance] *Dir:* **Robert G. Vignola**. *Scen:* Alice Eyton. *Based on:* William Hurlbut (play). *Cam:* Frank E. Garbutt.

Cast: Constance Talmadge (Suzanne Ercoll), Harrison Ford (Foxcroft Grey), Walter Hiers (Charlie Hamilton), Vera Sisson (Do Harrington), Edythe Chapman (Mrs. Ercoll), Raymond Hatton (Arthur Barnard (as Raymond W. Hatton), Mayme Kelso (Mrs. Entwistle (as Mayme Kelso), James Gordon (Callahan (as Jim Gordon). *Producer:* Lewis J. Selznick (presenter). *Prod:* Select Pictures Corporation. *Dist:* Select Pictures Corporation. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Other Titles:

Lørdagsægteskabet [DK];

En gång i veckan [SE]

Release: March 10, 1919 in USA

US © LP.13542 March 17, 1919

Status: No holdings located in Archives

Db-Ref: AFI 17316, ASFF-Db 5065, IMDb tt0010099, KinoTV 89978

Bibliography:

- Exhibitor's Trade Review, 29 March 1919, pg 1291.
- The Motion Picture News, 5 April 1919, pg 2178.
- The Moving Picture World, 5 April 1919, pg 123.
- Variety, 4 October 1919, pg 161.
- Wid's Film Daily, 30 March 1919, pg 16.

The Home Town Girl

126. - **The Home Town Girl** - You Just Can't Wait (Working title) (USA 1919) [Comedy, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Edith M. Kennedy. *Based on:* Oscar Graeve. *Cam:* Frank E. Garbutt.

Cast: Vivian Martin (Nell Fanshawe), Ralph Graves (John Stanley), Lee Phelps (Frank Willis), Carmen Phillips (Nan Powderly), Stanhope Wheatcroft (Steve Ratling), Herbert Standing (Peter Jellaby), Pietro Sosso (Mr. Fanshawe), Edythe Chapman (Mrs. Fanshawe), William Courtright (Ryder Brother (as William Courtwright)), Tom Bates (Ryder Brother (as Tom D. Bates)), Thomas Persse (Manager).

Prod: Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 - silent

Release: May 11, 1919 in USA

Status: No holdings located in Archives

Db-Ref: AFI 17390, ASFF-Db 6237, IMDb tt0010262, KinoTV 89436

Bibliography:

- Exhibitor's Trade Review, 31 May 19, pg 2023.
- The Motion Picture News, 7 June 1919, pg 3848, 3858
- The Moving Picture World, 31 May 19, pg 1393.
- New York Review, 28 November 1919, pg 58.
- Variety, 13 June 1919, pg 50.
- Wid's Film Daily, 25 May 19, pg 11.

The Woman Next Door

127. - **The Woman Next Door** - Vicky Van (Working title) (USA 1919) [Drama] *Dir:* **Robert G. Vignola**. *Based on:* Carolyn Wells (Vicky Van). *Cam:* Charles Edgar Schoenbaum (as Charles Schoenbaum). *ArtDir:* Wilfred Buckland. *Asst Dir:* Louis Howland.

Cast: Ethel Clayton (Mrs. Randolph Schuyler / Vicky Van), Emory Johnson (Chester Calhoun), Noah Beery (Randolph Schuyler), Jane Wolfe (Tibbetts / 'Julie'), Katherine Griffith (Rhoda Schuyler), Genevieve Blinn (Helen Schuyler), Josephine Crowell (Aunt Eleanor Endicott), Clarence Geldart (Detective Fleming Stone), Mae Hughes, Belle Travers, John Underhill (as J.J. Underhill), Edwin Martin (as Ed Martin).

Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 - silent

Other Titles: Madame incognito [SE]

Release: May 18, 1919 in USA

US © LP.13591 April 5, 1919

Status: No holdings located in Archives

Db-Ref: AFI 17496, ASFF-Db 10771, IMDb tt0010843, KinoTV 87810

Bibliography:

- Exhibitor's Trade Review, 3 May 19, pp. 1669-71.
- The Motion Picture News, 31 May 19, pg 3658.
- The Moving Picture World, 10 May 19, pg 931.
- The Moving Picture World, 30 March 1919.--
- New York Times, 19 May 19, pg 20.
- Variety, 23 May 19, pg 59.
- Wid's Film Daily, 23 March 1919, pg 11.

An Innocent Adventuress

128. - **An Innocent Adventuress** - (USA 1919) [Comedy, Crime] *Dir:* **Robert G. Vignola**.
Scen: Clara Genevieve Kennedy. *Story:* Clara Genevieve Kennedy. *Cam:* Frank E. Garbutt. *Asst Dir:* B.P. Carlberk.
Cast: Vivian Martin (Lindy), Lloyd Hughes (Dick Ross), Edythe Chapman (Aunt Heppy), Gertrude Norman (Mrs. Cribbley), Jane Wolfe (Mrs. Bates (as Jane Wolff), Tom Bates (Chilowee Bill (as Tom D. Bates), Hal Clements (Doc Brogan), Jim Farley (Brogan), Spottiswoode Aitken (Meekton), Maxine Elliott Hicks.
Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Release: June 8, 1919 in USA
US © LP13754 May 19, 1919
Status: No holdings located in Archives
Db-Ref: AFI 15441, ASFF-Db 6477, IMDb tt0010299, KinoTV 59049

Bibliography:

- Exhibitor's Trade Review, 21 June 1919, pg 231.
- The Moving Picture World, 14 June 1919, pg 1646.
- The Moving Picture World, 21 June 1919, pg 1802.
- The New York Dramatic Mirror, 7 March 1920, pg 17.

Louisiana

129. - **Louisiana** - (USA 1919) *Dir:* **Robert G. Vignola**. *Scen:* Alice Eyton. *Based on:* Frances Hodgson Burnett (novel). *Cam:* Frank E. Garbutt. *Asst Dir:* Philip Carlbeck (as Philip Carlbert).

Cast: Vivian Martin (Louisiana Rogers), Robert Ellis (Laurence Ferol), Noah Beery (Lem Rogers), Arthur Allardt (Cass Floyd), Lillian West (Olivia Ferol), Lillian Leighton (Aunt Cassandry), Tom Forman.

Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: July 20, 1919 in USA

Db-Ref: IMDb tt0010390, KinoTV 59050

The Heart of Youth

130. - **The Heart of Youth** - Cock o' the Walk (Working title) (USA 1919) [Comedy, Drama]

Dir: **Robert G. Vignola**. *Scen:* Beulah Marie Dix. *Based on:* Beulah Marie Dix (novel). *Cam:* Henry Kotani. *Asst Dir:* Philip Carlbeck.

Cast: Lila Lee (Josephine Darchat), Tom Forman (Russ Prendergast), Buster Irving (Jimmy), Charles Ogle (Os Whipple), Fanny Midgley (Mitty Whipple), Guy Oliver (Calvin Prendergast), Lydia Knott (Mrs. Prendergast), Robert Brower (The Squire), Sylvia Ashton (The Cook), Lewis Sargent (Lorenzo), Vera Sisson (Evie Atherton), Cameron Coffey (Dickey), Gertrude Short (Cora), Fay Lempport (Mildred), Edward Alexander (Abner (as Ed Alexander)).

Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 4119 feet, - silent

Other Titles: Flakkebjerg-drengen [DK]; Hittebarnet [DK]; Som hund och katt [SE]

Release: August 24, 1919 in USA

US © LP14113 August 15, 1919

Status: No holdings located in Archives

Db-Ref: AFI 17284, ASFF-Db 5968, IMDb tt0010230, KinoTV 56317

Bibliography:

- The Motion Picture News, 20 September 1919, pg 2467.
- The Moving Picture World, 17 January 1920, pg 470.
- Wid's Film Daily, 14 September 1919, pg 11.

The Third Kiss

131. - **The Third Kiss** - (USA 1919) *Dir:* **Robert G. Vignola**. *Scen:* Edith M. Kennedy. *Story:* Heliodore Tenno. *Cam:* Frank E. Garbutt.

Cast: Vivian Martin (Missy), Harrison Ford (Oliver Cloyne), Robert Ellis (Rupert Bawlf), Kathleen Kirkham (Cynthia Bawlf), Thomas Persse (Dr. Paton (as Thomas D. Persse), Edna Mae Cooper (Gwendolin Finn), Jane Keckley (Mrs. Casey).

Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent

Release: September 14, 1919 in USA

US © LP.14073 August 9, 1919

Status: No holdings located in Archives

Db-Ref: AFI 17507, ASFF-Db 9789, IMDb tt0010771, KinoTV 59051

Bibliography:

- Exhibitor's Trade Review, 6 September 1919, pg 1211.
- Exhibitor's Trade Review, 27 September 1919, pg 1483.
- The Motion Picture News, 27 September 1919, pg 2655.
- The Moving Picture World, 23 May 19, pg 59.
- Variety, 19 September 1919, pg 54.
- Wid's Film Daily, 24 August 1919, pg 21.

His Official Fiancée

132. - **His Official Fiancée** - (USA 1919) [Comedy] *Dir:* **Robert G. Vignola**. *Scen:* Edith M. Kennedy. *Based on:* Berta Ruck (novel). *Cam:* James Van Trees (as James C. Van Trees). *Cast:* Vivian Martin (Monica Trant), Forrest Stanley (William 'Still' Waters), Vera Sisson (Cicely Harradine), Hugh Huntley (Sydney Vandeleur), Mollie McConnell (Mrs. Waters), Kathryn Sohn (Theo Waters), Tom Ricketts (Major Montessor), Katherine van Buren (Odette Charrier), Robert Bolder (Uncle Albert Waters (as Bobbie Bolder), James Neill (Mr. Dundonald), Virginia Foltz (Miss Robinson). *Producer:* Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 - silent
Other Titles: Monsieur mon mari [FR]; Hans officiella fästmö [SE]
Release: October 16, 1919 in USA
US © LP14211 September 16, 1919
Status: No holdings located in Archives
Db-Ref: AFI 17408, ASFF-Db 6199, IMDb tt0009182, KinoTV 59052

Bibliography:

- Exhibitor's Trade Review, 18 October 1919, pg 1727.
- The Motion Picture News, 18 October 1919, pg 3045.
- The Moving Picture World, 20 December 1919, pg 1014.
- Variety, 5 October 1919.--
- Wid's Film Daily, 12 October 1919, pg 5.

More Deadly Than the Male



133. - **More Deadly Than the Male** - (USA 1919) [Adventure, Comedy, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Julia Crawford Ivers. *Story:* Joseph Gollomb (:The Female of the Species). *Cam:* James Van Trees (as James C. Van Trees). *ArtDir:* Una Nixson Hopkins. *Cast:* Ethel Clayton (Helen O'Hara), Edward Coxen (Richard Carlin), Herbert Heyes (Terry O'Hara), Hallam Cooley (Jimmy Keen), Peggy Pearce (Angela). *Producer:* Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 5 reels, 4213 feet, - silent
Release: December 7, 1919 in USA
US © LP.14410 November 3, 1919
Status: No holdings located in Archives
Db-Ref: AFI 18261, ASFF-Db 7672, IMDb tt0010483, KinoTV 91624

Bibliography:

- Exhibitors Herald, December 1919, pg 117
- Exhibitors Herald, 29 October 1921, pg 85
- Exhibitor's Trade Review, 20 December 1919, pg 267
- Motion Picture News, 13 September 1919, pg 2258
- Motion Picture News, 20 December 1919, pg 4431, 4530
- Motion Picture News, 20 December 1919, pg 4536
- Moving Picture World, 27 December 1919, pg 1011
- Photoplay, Jan-June 1920, pg 112
- Variety, 13 September 1919, pg 1706
- Variety, December 1919, pg 45

- Wid's Film Daily, 26 September 1919-
- Wid's Film Daily, 4 December 1919-
- Wid's Film Daily, 14 December 1919, pg 13
- Wid's Film Daily, 21 December 1919, pg 1

The Thirteenth Commandment

134. - **The Thirteenth Commandment** - (USA 1920) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Alice Eyton. *Based on:* Rupert Hughes (novel). *Cam:* James Van Trees (as James C. Van Trees). *Cast:* Ethel Clayton (Daphne Kip), Charles Meredith (Clay Wimborn), Monte Blue (Bayard Kip), Anna Q. Nilsson (Leila Kip), Irving Cummings (Thomas Warwick Duane), Winter Hall (Roger Kip Sr.), Lucille Ward (Mrs. Kip Sr.), Arthur Maude (Mrs. Wtherell), Beverly Travers (Sheila Kemble), Louis Morrison (Herman Reben (as Lewis Morrison), Jane Wolfe (Mrs. Chivvis).
Producer: Jesse L. Lasky (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Paramount-Artcraft Pictures. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Other Titles: Elfte budet [SE]
Release: January 17, 1920 in USA
US © LP.14533 December 3, 1919
Status: No holdings located in Archives
Db-Ref: ASFF-Db 9792, IMDb tt0011764, KinoTV 91625

The World and His Wife

135. - **The World and His Wife** - (USA 1920) *Dir:* **Robert G. Vignola**. *Scen:* Frances Marion. *Based on:* José Echegaray y Eizaguirre (play), Charles Frederic Nirdlinger (English adaptation). *Cam:* Al Liguori. *ArtDir:* Joseph Urban.

Cast: Montagu Love (Don Julian), Alma Rubens (Teodora), Gaston Glass (Ernesto), Pedro de Cordoba (Don Severo), Charles K. Gerrard (Don Alvarez), Mrs. Allen Walker (Marie), Byron Russell (Captain Wickersham), Peter Barbierre (Don Julian's Friend (as Peter Barbier), Pierre Gendron (Don Alvarez's Friend (as Leon Gendron), Margaret Dale (Mercedes), Ray Allen (Ernesto's Mother).

Prod: Cosmopolitan Productions. *Dist:* Paramount-Artcraft Pictures, Paramount Pictures, Inc..

Format 35 mm, 1:1,33 6 reels, 6702 feet, - silent

Other Titles: Var hun uskyldig? [DK]; Världens dom [SE]

Release: July 18, 1920 in USA

US © LP.15353 July 12, 1920

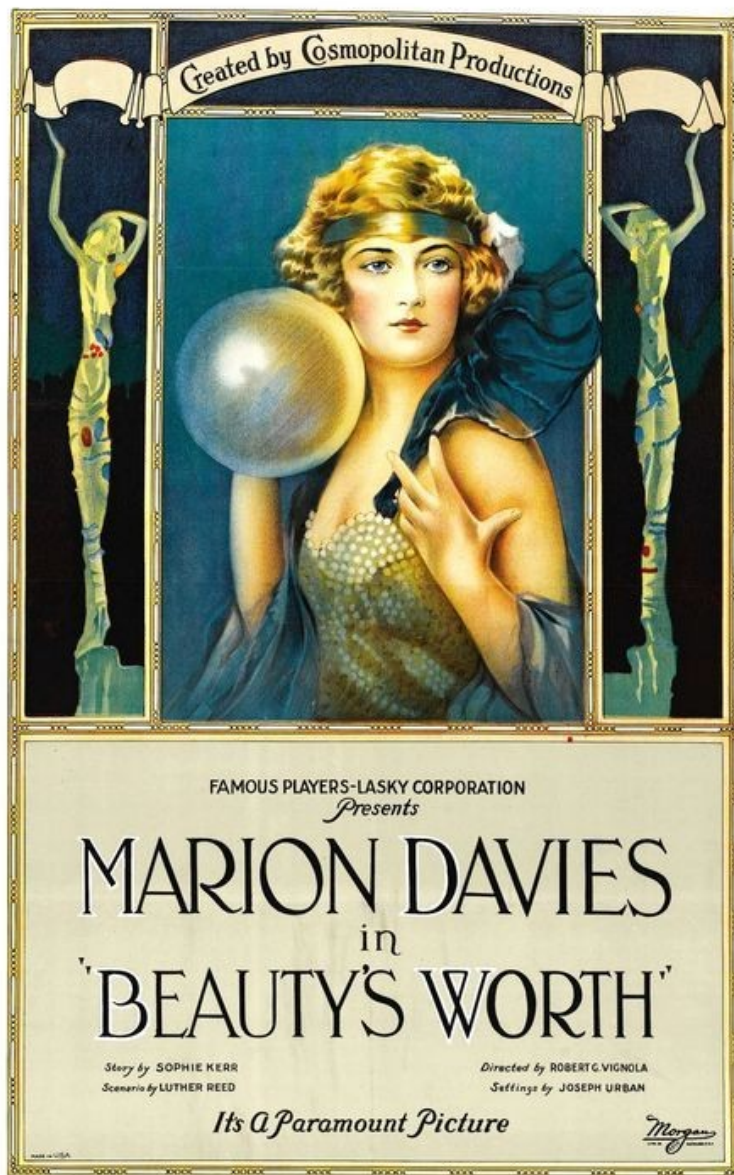
Status: No holdings located in Archives

Db-Ref: AFI 18005, ASFF-Db 10835, IMDb tt0011882, KinoTV 91626

Enchantment

136. - **Enchantment** - (USA 1921) *Dir:* **Robert G. Vignola**. *Scen:* Luther Reed. *Story:* Frank Ramsay Adams. *Cam:* Ira H. Morgan. *ArtDir:* Joseph Urban.
Cast: Marion Davies (Ethel Hoyt), Forrest Stanley (Ernest Eddison), Edith Shayne (Mrs. Hoyt), Tom Lewis (Mr. Hoyt), Gilbert Rooney (Male flapper #1), Arthur Rankin (Tommy Corbin), Maude Turner Gordon (Mrs. Leigh), Edith Lyle (The Queen [in fairy tale]), Huntley Gordon (The King [in fairy tale]), Corinne Barker (Nalia).
Prod: Cosmopolitan Productions. *Format* 35 mm, 1:1,33 - silent
Release: October 30, 1921 in USA
Festivals: 2008 Pordenone
Status: Prints exist in Library of Congress (Washington)
Db-Ref: AFI 8835, ASFF-Db 1800, IMDb tt0012136, KinoTV 62912

Beauty's Worth



137. - **Beauty's Worth** - (USA 1922) [Melodrama]

Dir: **Robert G. Vignola.**

Scen: Luther Reed. *Story:* Sophie Kerr. *Cam:* Ira H. Morgan. *ArtDir:* Joseph Urban.

Cast: Marion Davies (Prudence Cole), Forrest Stanley (Cheyne Rovein), June Elvidge (Amy Tillson), Truly Shattuck (Mrs. Garrison), Hallam Cooley (Henry Garrison), Antrim Short (Tommy), Gordon Dooley (Doll (in charade scene), Aileen Manning (Aunt Cynthia Whitney), Martha Mattox (Aunt Elizabeth Whitney), Thomas Jefferson (Peter), Lydia Yeamans Titus (Maid in Whitney Estate), Johnny Dooley (Soldier (in charade scene)).

Prod: Cosmopolitan Productions, Paramount Pictures, Inc.. *Dist:* Famous Players-Lasky Corporation.

Format 35 mm, 1:1,33 7 reels, 6751 feet, - silent
Other Titles: Il Valore della Bellezza [FR]

Release: March 18, 1922 in New York City, New York US © LP.17726 April 5, 1922

Status: Prints exist in Library of Congress (Washington)

Db-Ref: AFI 2781, ASFF-Db 1657, IMDb tt0012928, KinoTV 56049, Silent Era, TCM 490722

Synopsis:

"Robert G. Vignola's film is a beauty all right. It's witty, worldly, and wise." (David N. Butterworth)



Production Notes:

In her 13th film, Marion Davies re-teamed with Forrest Stanley for this romantic comedy/drama. Location shooting was again at Point Lobos on the Monterey Peninsula. The centerpiece of the film is the stunning "tableaux vivants" in which Davies recreates her dancing doll routine from the 1916 edition of the "Ziegfeld Follies." The pageant was once again designed by Joseph Urban. The pageant scenes were originally tinted. (wikipedia)

Bibliography:

- Exhibitors Trade Review, 11 March 1922, pg 1035.
- Exhibitors Trade Review, 8 April 1922.-
- Exhibitors Trade Review, 6 May 1922, pg III.
- Film Daily, 8 February 1922, pg 4.
- Film Daily, 28 March 1922, pg 4.
- Film Daily, 5 April 1922, pg 4.
- Moving Picture World, 1 April 1922, pg 467.
- Moving Picture World, 8 April 1922.-
- Variety, 14 April 1922, pg 46.

The Young Diana

138. - **The Young Diana** - (USA 1922) [Drama] *Dir:* Albert Capellani, **Robert G. Vignola**.

Scen: Luther Reed. *Cam:* Harold Wenstrom. *Set:* Joseph Urban.

Cast: Marion Davies (Diana May), Maclyn Arbuckle (James P. May), Forrest Stanley (Commander Cleeve), Gypsy O'Brien (Lady Anne), Pedro de Cordoba (Dr. Dimitrius).

Prod: Cosmopolitan Productions. *Dist:* Famous Players-Lasky Corporation, Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 7 reels, 6744 feet, - silent

Release: August 7, 1922 in USA

US © LP.18021 June 28, 1922

Status: No holdings located in Archives

Db-Ref: AFI 13529, ASFF-Db 10898, IMDb tt0013800, KinoTV 66143, TCM 505447

When Knighthood Was in Flower

139. - **When Knighthood Was in Flower** - (USA 1922) *Dir: Robert G. Vignola. Based on:* Charles Major (novel: When Knighthood was in Flower).

Cast: Marion Davies (Mary Tudor).

Prod: Cosmopolitan Productions. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 - silent

Release: September 15, 1922 in USA

Db-Ref: IMDb tt0013750, KinoTV 69502

Yolanda

140. - **Yolanda** - (USA 1924) *Dir:* **Robert G. Vignola**. *Scen:* Luther Reed. *Based on:* Charles Major (novel). *Cam:* George Barnes.

Cast: Marion Davies (Princess Mary / Yolanda), Lyn Harding (Charles the Bold, Duke of Burgundy), Holbrook Blinn (King Louis XI of France), Macklyn Arbuckle (Bishop La Balue), Johnny Dooley (The Dauphin), Arthur Donaldson (Lord Bishop), Ralph Graves (Maximillian of Styria). *Format* 35 mm, 1:1,33 - silent

Release: September 15, 1924 in USA

Db-Ref: IMDb tt0015518, KinoTV 32209

The Way of a Girl

141. - **The Way of a Girl** - (USA 1925) [Thriller, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Albert S. Le Vino. *Story:* Katharine Newlin Burt. *Cam:* John Arnold. *ArtDir:* Cedric Gibbons. *Asst Dir:* Philip Carle (as Phil Carle).

Cast: Eleanor Boardman (Rosamond), Matt Moore (George), William Russell (Brand), Matthew Betz (Matt), Charles K. French (Police Judge), Floyd Johnson (Prizefighter), Jack Herrick (Prizefighter), Leo White (Traffic Cop), Kate Price (Woman in Jail).

Prod: Metro-Goldwyn Pictures Corporation. *Dist:* Metro-Goldwyn Pictures Corporation, Universum-Film AG (UFA), Berlin (Germany). *Format* 35 mm, 1:1,33 6 reels, 6000 feet, - silent
Other Titles: Frauen und Pferde [DE]; Era uma Vez [PG]

Release: March 29, 1925 in USA

Db-Ref: IMDb tt0016505, KinoTV 57333

Fifth Avenue

142. - **Fifth Avenue** - (USA 1926) *Dir:* **Robert G. Vignola.**

Cast: Allan Forrest, Anna May Wong.

Db-Ref: KinoTV 42337

Cabaret



143. - **Cabaret** - (USA 1927) [Crime, Drama] *Dir:* **Robert G. Vignola**. *Scen:* Becky Gardiner. *Story:* Owen Davis. *Cam:* Harry Fischbeck (as Harry A. Fischbeck). *Ed:* Ralph Block. *Cast:* Gilda Gray (Gloria Trask), Tom Moore (Tom Westcott), Chester Conklin (Jerry Trask), Mona Palma (Blanche Howard), Jack Egan (Any Task), William Harrigan (Jack Costigan), Charles Byer (Sam Roberts), Anna Lavsa (Mrs. Trask). *Producer:* Jesse L. Lasky (presenter), Adolph Zukor (presenter). *Prod:* Famous Players-Lasky Corporation. *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,33 7 reels, 6947 feet, - silent
Release: March 26, 1927 in USA
Status: No holdings located in Archives
Db-Ref: ASFF-Db 4108, IMDb tt0017724, KinoTV 91693

Tropic Madness



144. - **Tropic Madness** - (USA 1928) [Drama] *Dir:* **Robert G. Vignola**. *Scen:* Wyndham Gittens. *Story:* Ramon Romero. *Cam:* Nicholas Musuraca (as Nick Musuraca). *Ed:* Jack Kitchin (as Jack Kitchen). *Costumes:* Walter Plunkett (uncredited). *Asst Dir:* Philip Carle (as Phil Carle).

Cast: Leatrice Joy (Juanita), Lena Malena (Koki), George Barraud (Henderson), Henry Sedley (Johnson), Albert Valentino (Lennox), David Durand (Frankie), Sôjin Kamiyama (as Sojin).

Prod: Film Booking Offices of America (FBO). *Dist:* Film Booking Offices of America (FBO).

Format 35 mm, 1:1,33 7 reels, 6217 feet, - silent

Release: December 19, 1928 in USA

US © LP.25883 December 3, 1928

Status: Fragments exist in BFI - National Film And Television Archive (London)

Db-Ref: IMDb tt0019494, KinoTV 91687

The Red Sword



145. - **The Red Sword** - (USA 1929)
Dir: **Robert G. Vignola**. *Scen:* Wyndham Gittens.
Story: Stanner E.V. Taylor (as S.E.V. Taylor). *Cam:* Nicholas Musuraca (as Nick Musuraca).
Ed: Ann McKnight. *Costumes:* Walter Plunkett. *Asst Dir:* Philip Carle (as Phil Carle).
Cast: William Collier jr. (Paul), Marian Nixon (Vera), Demetrius Alexis (Veronoff), Alan Roscoe (Litovski (as Allan Roscoe), Charles Darvas (Fideleff), Barbara Bozoky (Cook), Carmel Myers.
Prod: Film Booking Offices of America (FBO). *Dist:* Film Booking Offices of America (FBO).
Format 35 mm, 1:1,33 7 reels, 6243 feet, - silent
Release: February 17, 1929 in USA
Status: No holdings located in Archives
Db-Ref: AFI 11610, ASFF-Db 8612, IMDb tt0020317, KinoTV 56991

Bibliography:

- Film Daily, 21 April 1929.-
- Variety, 24 April 1929, pg 14.

Broken Dreams

146. - **Broken Dreams** - (USA 1933) [Drama] *Dir:* **Robert G. Vignola** (as Robert Vignola). *Scen:* Maude Fulton. *Story:* Olga Printzlau. *Cam:* Robert H. Planck (as Robert Planck). *Ed:* Carl Pierson.

Cast: Randolph Scott (Dr. Robert Morley), Martha Sleeper (Martha Morley), Beryl Mercer (Mom), Joseph Cawthorn (Pop), Buster Phelps (Billy Morley), Charlotte Merriam (Grace), Sidney Bracey (Hopkins), Phyllis Lee (Nurse), Edward LeSaint (Judge Harvey E. Blake (as E.J. Le Saint), Martin Burton (Paul), Clarence Geldart (Dr. Fleming (as Clarence Geldert), Adele St. Mauer (Mademoiselle), Finis Barton (Gladys (uncredited), Sam Flint (Dr. Greenwood (uncredited), George Nash (uncredited), Bradley Page (uncredited).

Producer: Ben Verschleiser. *Prod:* Monogram Pictures. *Dist:* Monogram Pictures. *Format* 35 mm, 1:1,37 1875 meter, - Mono

Release: October 20, 1933 in USA

Status: Prints exist

Db-Ref: IMDb tt0023849, KinoTV 59459

The Scarlet Letter

147. - **The Scarlet Letter** - (USA 1934) [Drama, History, Romance] *Dir:* **Robert G. Vignola**. *Scen:* Leonard Fields, David Silverstein. *Based on:* Nathaniel Hawthorne (novel). *Cam:* James S. Brown jr.. *Ed:* Charles Harris. *ArtDir:* Frank Dexter.

Cast: Colleen Moore (Hester Prynne), Hardie Albright (Rev. Arthur Dimmesdale), Henry B. Walthall (Roger Chillingworth), Cora Sue Collins (Pearl), Alan Hale (Bartholomew Hockings), Virginia Howell (Abigail Crakstone), William Kent (Sampson Goodfellow), Shirley Jean Rickert (Humility Crakstone), Jules Cowles (Beadle), Flora Finch (Faith Bartle, the Gossip), Mickey Rentschler (Digerie Crakstone), Al O. Henderson (Master Wilson (as Al C. Henderson), Betty Blythe (Innkeeper), William Farnum (Governor Bellingham), Tommy Bupp (Marching Boy (uncredited), Iron Eyes Cody (Indian (uncredited), Dorothea Wolbert (Mistress Allerton (uncredited).

Producer: Larry Darmour. *Prod:* Larry Darmour Productions. *Dist:* Majestic Pictures. *Format* 35 mm, 1:1,37 7 reels, 1988 meter, - mono

Release: September 18, 1934 in USA

Status: Prints exist

Db-Ref: IMDb tt0025747, KinoTV 56581

The Perfect Clue



148. - **The Perfect Clue** - (USA 1935) [Crime, Comedy] **Dir:** **Robert G. Vignola**. **Scen:** Albert DeMond, Donald H. Brown (additional dialogue), Ralph Ceder (additional dialogue). **Story:** Lolita Ann Westman (: Lawless Honeymoon). **Cam:** Herbert Kirkpatrick. **Ed:** Dwight Caldwell. **ArtDir:** Frank Dexter. **Asst Dir:** Jesse Duffy (as J.A. Duffy).

Cast: David Manners (David Mannering), Richard Gallagher (Ronnie Van Zandt (as)), Dorothy Libaire (Mona Stewart), Betty Blythe (Ursula Chesebrough), William P. Carleton (Jerome Stewart), Ralf Harolde (Sid Barkley), Ernie Adams (Butch Carter), Pat O (Police Officer), Jack Richardson (Simms), Charles C. Wilson (District Attorney), Frank Darien (Stationmaster), Robert Gleckler (Delaney), Lloyd Ingraham (Dinner Guest (uncredited)), Bud Jamison (Johnny O), Frank LaRue (Chief of Police (uncredited)), Sam McDaniel (Train Porter (uncredited)), Broderick O (Dinner Guest (uncredited)).

Producer: Larry Darmour. **Pm:** Rudolph C. Flothow. **Prod:** Larry Darmour Productions. **Dist:** Majestic Pictures. **Format** 35 mm, 1:1,37 - Mono

Release: March 13, 1935 in USA

Status: Prints exist

Db-Ref: IMDb tt0026863, KinoTV 91616

The Girl from Scotland Yard

149. - **The Girl from Scotland Yard** - (USA 1937) [Mystery, Sci-Fi] *Dir:* **Robert G. Vignola** (as Robert Vignola). *Scen:* Dore Schary, Doris Anderson, John Burke. *Story:* Coningsby William Dawson (as Coningsby Dawson). *Cam:* Robert Pittack. *Mus:* Leo Shuken (uncredited). *Ed:* George McGuire. *ArtDir:* Wiard B. Ihnen.

Cast: Karen Morley (Linda Beech), Robert Baldwin (Derrick Holt), Eduardo Ciannelli (Franz Jorg), Katharine Alexander (Lady Helen Lavington), Claude King (Sir Eric Ledyard), Agnes Anderson (Mary Smith (as Lynn Anders), Milly (Milli Monti (as Milli Monti), Alphonse Martell (Second Valet (uncredited), Fred Farrell (Porter (uncredited), Gino Corrado (Violinist-Translator (uncredited), Don Brodie (Joe (uncredited), Odette Myrtil (Mme. Yvonne Dupre), Dennis O (John (as Bud Flanagan), Leonid Kinskey (Mischa), Ted Adams (Montritz Hotel Valet-Henchman (as Richard Ted Adams), Jon Hall (Bertie (as Lloyd Crane), Philip Sleeman (First Valet (uncredited).

Producer: Emanuel Cohen, Adolph Zukor (presenter). *Prod:* Emanuel Cohen Productions (as Major Pictures Corp.). *Dist:* Paramount Pictures, Inc.. *Format* 35 mm, 1:1,37 - Mono

Release: May 30, 1937 in New York City

Db-Ref: IMDb tt0028929, KinoTV 86221, TCM 76313

Bibliography

Jean Mitry, *Filmographie Universelle Tome X*, pg 53ff

Existing Films of Robert G. Vignola

Note: The following does not pretend to be a complete list of films existing in the world's archives. The list reflects those titles and information we have on file at the time of printing this volume. It is intended to be a first guideline to available copies of productions from **Robert G. Vignola**.

In any case all requests should be addressed to the respective archives.
The Editor declines any responsibility for missing or incorrect entries.

Status of the Motion Pictures:

[1] Complete or almost complete

[2] Incomplete, Reels missing

[3] Fragments only

- **1906 - The Black Hand** Grapevine DVD [1]
 - **1908 - Over the Hill to the Poorhouse** Library of Congress (Washington) [2]
 - **1910 - A Lad from Old Ireland** [1]
 - **1911 - Railroad Raiders of '62** Grapevine Video [2]
 - **1911 - Rory O'More** [2]
 - **1912 - From the Manger to the Cross** Library of Congress (Washington), BFI - National Film And Television Archive (London), Wisconsin Center for Film and Theater Research (Madison), Cinémathèque Royale de Belgique (Bruxelles), UCLA Film And Television Archive (Los Angeles), Academy Film Archive (Beverly Hills) [1]
 - **1913 - The Vampire** George Eastman House (Rochester) [1]
 - **1914 - The Hazards of Helen** [2]
 - **1916 - The Black Crook** Cinémathèque Québécoise (Montréal) [1]
 - **1916 - The Moment Before** Centro Sperimentale del Cinema - Cineteca Nazionale (Roma) [1]
 - **1917 - The Love That Lives** George Eastman House (Rochester) [1]
 - **1918 - The Knife** Museum of Modern Art (New York) [1]
 - **1921 - Enchantment** Library of Congress (Washington) [1]
 - **1922 - Beauty's Worth** Library of Congress (Washington) [1]
 - **1928 - Tropic Madness** BFI - National Film And Television Archive (London) [3]
 - **1933 - Broken Dreams** [1]
 - **1934 - The Scarlet Letter** [1]
 - **1935 - The Perfect Clue** [1]
- 18 existing movies **Robert G. Vignola** recorded in our database.

Alternate and Foreign Language Titles

От яслей до креста или Иисус из Назарета ⇒ *From the Manger to the Cross*
Чёрная рука ⇒ *The Black Hand*
I 17-Aars Alderen ⇒ *Seventeen*
Ablaze of the Rails ⇒ *The Hazards of Helen*
Arrah - na - Pogue ⇒ *Arrah-Na-Pogue*
At Danger's Call ⇒ *The Hazards of Helen*
At the Risk of Her Life (1916) ⇒ *The Hazards of Helen*
Barry O'Moore ⇒ *Rory O'More*
The Black Diamond Express (1914) ⇒ *The Hazards of Helen*
The Blocked Track ⇒ *The Hazards of Helen*
The Box Car Trap (1915) ⇒ *The Hazards of Helen*
A Boy at the Throttle (1915) ⇒ *The Hazards of Helen*
A Bridge of Danger ⇒ *The Hazards of Helen*
The Broken Brake ⇒ *The Hazards of Helen*
The Broken Circuit (1915) ⇒ *The Hazards of Helen*
The Broken Rail (1915) ⇒ *The Hazards of Helen*
The Broken Train (1915) ⇒ *The Hazards of Helen*
The Broken Wire ⇒ *The Hazards of Helen*
The Capture of Red Stanley ⇒ *The Hazards of Helen*
Chernaja Ruka ⇒ *The Black Hand*
Chjornaja Ruka ⇒ *The Black Hand*
Cock o' the Walk (AT) ⇒ *The Heart of Youth*
La coupe et la lie ⇒ *The Moment Before*
Crossed Wires (1915) ⇒ *The Hazards of Helen*
Danger Ahead (1915) ⇒ *The Hazards of Helen*
A Daring Chance ⇒ *The Hazards of Helen*
De la crèche à la croix ⇒ *From the Manger to the Cross*
The Death Siding ⇒ *The Hazards of Helen*
The Death Swing ⇒ *The Hazards of Helen*
The Death Train (1915) ⇒ *The Hazards of Helen*
A Deed of Daring (1915) ⇒ *The Hazards of Helen*
Defying Death ⇒ *The Hazards of Helen*
Del pesebre a la cruz ⇒ *From the Manger to the Cross*
The Detective's Peril ⇒ *The Hazards of Helen*
The Dynamite Train (1915) ⇒ *The Hazards of Helen*
Elfte budet ⇒ *The Thirteenth Commandment*
The Engineer's Honor ⇒ *The Hazards of Helen*
The Engineer's Peril (1915) ⇒ *The Hazards of Helen*
Era uma Vez ⇒ *The Way of a Girl*
Escape of the Fast Freight (1915) ⇒ *The Hazards of Helen*
The Escape on the Limited (1914) ⇒ *The Hazards of Helen*
The Fast Mail's Danger (1915) ⇒ *The Hazards of Helen*
The Fate of #1 (1915) ⇒ *The Hazards of Helen*
The Fiddler's Requiem ⇒ *The Fiddle's Requiem*
A Fiend at the Throttle (1915) ⇒ *The Hazards of Helen*
The Fireman's Nemesis ⇒ *The Hazards of Helen*
Flakkebjerg-drengen ⇒ *The Heart of Youth*
Flickan som skulle varit pojke ⇒ *The Winning Girl*
The Flying Freight's Captive (1914) ⇒ *The Hazards of Helen*
The Forgotten Train Order ⇒ *The Hazards of Helen*
Från krubban till korset ⇒ *From the Manger to the Cross*
Frauen und Pferde ⇒ *The Way of a Girl*
From the Manger to the Cross; or, Jesus of Nazareth ⇒ *From the Manger to the Cross*
Den gaadefulde Villa ⇒ *The Vanderhoff Affair*
En gång i veckan ⇒ *Experimental Marriage*
The Gate of Death ⇒ *The Hazards of Helen*
The Girl and the Special (1915) ⇒ *The Hazards of Helen*

The Girl at Lone Point (1915) ⇒ *The Hazards of Helen*
The Girl at the Throttle (1914) ⇒ *The Hazards of Helen*
The Girl Engineer (1915) ⇒ *The Hazards of Helen*
The Girl on the Bridge (1915) ⇒ *The Hazards of Helen*
The Girl on the Engine (1915) ⇒ *The Hazards of Helen*
The Girl on the Trestle (1915) ⇒ *The Hazards of Helen*
A Girl Telegrapher's Nerve ⇒ *The Hazards of Helen*
The Girl Telegrapher's Peril (1915) ⇒ *The Hazards of Helen*
The Girl who Dared ⇒ *The Hazards of Helen*
A Girl's Grit (1915) ⇒ *The Hazards of Helen*
The Governor's Special ⇒ *The Hazards of Helen*
Hans officiella fästmö ⇒ *His Official Fiancée*
Helen's Sacrifice (1914) ⇒ *The Hazards of Helen*
Her First Consignment ⇒ *Under Cover*
Hittebarnet ⇒ *The Heart of Youth*
The Hoodoo of Division B ⇒ *The Hazards of Helen*
The Hounded Station ⇒ *The Hazards of Helen*
The Human Chain (1915) ⇒ *The Hazards of Helen*
The Human Telegram ⇒ *The Hazards of Helen*
Hurled through the Drawbridge ⇒ *The Hazards of Helen*
In Danger's Path (1915) ⇒ *The Hazards of Helen*
In Death's Pathway ⇒ *The Hazards of Helen*
The Irish Rebel (RT) ⇒ *The O'Neill*
Jealousy (AT) ⇒ *Madame Jealousy*
Jesus of Nazareth ⇒ *From the Manger to the Cross*
The Last Messenger ⇒ *The Hazards of Helen*
The Leap from the Water Tower (1915) ⇒ *The Hazards of Helen*
A Life in the Balance (1915) ⇒ *The Hazards of Helen*
The Life of Christ ⇒ *From the Manger to the Cross*
The Limited's Peril (1915) ⇒ *The Hazards of Helen*
The Lineman's Peril ⇒ *The Hazards of Helen*
The Little Engineer (1915) ⇒ *The Hazards of Helen*
The Little Old Stranger ⇒ *The Stranger*
The Lone Point Mystery ⇒ *The Hazards of Helen*
The Lost Diamonds ⇒ *The Lost Diamond*
Lördagsægteskabet ⇒ *Experimental Marriage*
Madame incognito ⇒ *The Woman Next Door*
A Mão Negra ⇒ *The Black Hand*
A Matter of Seconds (1915) ⇒ *The Hazards of Helen*
The Midnight Express ⇒ *The Hazards of Helen*
The Midnight Limited (1915) ⇒ *The Hazards of Helen*
A Mile A Minute (1915) ⇒ *The Hazards of Helen*
The Moment Before Death ⇒ *The Moment Before*
Monsieur mon mari ⇒ *His Official Fiancée*
The Morgul Mountain Mystery ⇒ *The Hazards of Helen*
The Mysterious Cypher ⇒ *The Hazards of Helen*
A Mystery of the Rails ⇒ *The Hazards of Helen*
Near Eternity (1915) ⇒ *The Hazards of Helen*
Nerves of Steel (1915) ⇒ *The Hazards of Helen*
Night Operator at Buxton (1915) ⇒ *The Hazards of Helen*
One Chance in a Hundred ⇒ *The Hazards of Helen*
The Open Drawbridge (1915) ⇒ *The Hazards of Helen*
The open Track ⇒ *The Hazards of Helen*
Paa farlig Vej ⇒ *Double Crossed*
The Pay Train (1915) ⇒ *The Hazards of Helen*
Peril of the Rails ⇒ *The Hazards of Helen*
A Perilous Chance (1915) ⇒ *The Hazards of Helen*
A Perilous Swing ⇒ *The Hazards of Helen*
The Plot at the Railroad Cut (1914) ⇒ *The Hazards of Helen*
A Plunge from the Sky ⇒ *The Hazards of Helen*
The Prima Donna's Special ⇒ *The Hazards of Helen*
R. P. 513 ⇒ *Under Cover*

A Race for a Life ⇒ *The Hazards of Helen*
The Race for a Siding (1916) ⇒ *The Hazards of Helen*
A Race for the Crossing ⇒ *The Hazards of Helen*
A Race Through the Air ⇒ *The Hazards of Helen*
A Race with Death ⇒ *The Hazards of Helen*
Railroad Claim Intrigue ⇒ *The Hazards of Helen*
The Railroad Raiders of '62 (1915) ⇒ *The Hazards of Helen*
A Railroader's Bravery (1915) ⇒ *The Hazards of Helen*
The Record Run ⇒ *The Hazards of Helen*
The Red Signal (1915) ⇒ *The Hazards of Helen*
Rescue of the Brakeman's Children (1915) ⇒ *The Hazards of Helen*
The Runaway Boxcar (1915) ⇒ *The Hazards of Helen*
The Runaway Sleeper ⇒ *The Hazards of Helen*
Saturday to Monday (AT) ⇒ *Experimental Marriage*
Le sauveur ⇒ *The Girl Who Came Back*
Secret of the Boxcar ⇒ *The Hazards of Helen*
Seelenkämpfe ⇒ *The Colleen Bawn*
The Side Tracked Sleeper ⇒ *The Hazards of Helen*
Som hund och katt ⇒ *The Heart of Youth*
Spiked Switch ⇒ *The Hazards of Helen*
The Stolen Engine (1914) ⇒ *The Hazards of Helen*
The Substitute Fireman (1915) ⇒ *The Hazards of Helen*
The Switchman's Story ⇒ *The Hazards of Helen*
Tapped Wires ⇒ *The Hazards of Helen*
A Test of Courage [Miss Gibson's first, Oct. 16 1915] ⇒ *The Hazards of Helen*
To Save the Road ⇒ *The Hazards of Helen*
To Save the Special ⇒ *The Hazards of Helen*
A Tragedy in the Desert ⇒ *An Arabian Tragedy*
The Trail of Danger ⇒ *The Hazards of Helen*
Train Order #45 (1915) ⇒ *The Hazards of Helen*
The Tramp Telegrapher (1915) ⇒ *The Hazards of Helen*
The Trapping of 'Peeler White' ⇒ *The Hazards of Helen*
Treasure Train ⇒ *The Hazards of Helen*
The Trial Run ⇒ *The Hazards of Helen*
Il Valore della Bellezza ⇒ *Beauty's Worth*
The Vanishing Box Car ⇒ *The Hazards of Helen*
Var hun uskyldig? ⇒ *The World and His Wife*
Världens dom ⇒ *The World and His Wife*
Vicky Van (AT) ⇒ *The Woman Next Door*
Von der Krippe bis zum Kreuz ⇒ *From the Manger to the Cross*
A Wartime Escape ⇒ *A War Time Escape*
The Water Tank Plot (1915) ⇒ *The Hazards of Helen*
When the Seconds count ⇒ *The Hazards of Helen*
The White Slave ⇒ *The Octoroon*
The Wild Engine (1915) ⇒ *The Hazards of Helen*
A Wild Ride (1915) ⇒ *The Hazards of Helen*
With the Aid of the Wrecker ⇒ *The Hazards of Helen*
The Woman Who Came Back ⇒ *The Girl Who Came Back*
The Wrecked Station ⇒ *The Hazards of Helen*
The Wrong Train Order (1915) ⇒ *The Hazards of Helen*
You Just Can't Wait (AT) ⇒ *The Home Town Girl*

Directors Index

Kenean Buel (1880-1948) : Shenandoah (1913) The Beast (1914)

Albert Capellani (1874-1931) : The Young Diana (1922)

J. Gunnis Davis (1873-1937) : The Hazards of Helen (1914)

Gene Gauntier (1885-1966) : The Colleen Bawn (1911)

D.W. Griffith (1875-1948) : The Fight for Freedom (1908)

T. Hayes Hunter (1884-1944) : The Vampire's Trail (1914)

Joseph Kaufman (1882-1918) : The World's Great Snare (1916) Great Expectations (1917)

Wallace McCutcheon (1862-1918) : The Black Hand (1906) The Kentuckian (1908)

J.P. McGowan (1880-1952) : A Sawmill Hazard (1913) The River Pirates (1913) The Hazards of Helen (1914) The Railroad Raiders of '62 (1915)

George Melford (1877-1961) : The Fire-Fighting Zouaves (1913)

Edmund Mortimer (1874-1944) : The Savage Woman (1918)

N. N. (b.-) : Pony Express (1907) The Roses of the Virgin (1910) The Ancient Port of Jaffa (1912) A Desperate Chance (1913) The Prosecuting Attorney (1913) The Peril of the Dance Hall (1913) The Hardest Way (1913) The Padrone's Plot (1913)

Sidney Olcott (1873-1949) : The cardboard Baby (1909) The Miser's Child (1910) A Colonial Belle (1910) A Lad from Old Ireland (1910) The Stranger (1910) A War Time Escape (1911) A Saw Mill Hero (1911) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) The Love of Summer Morn (1911) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Fighting Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) An Arabian Tragedy (1912) Captured by Bedouins (1912) Tragedy of the Desert (1912) A Prisoner of the Harem (1912) Down Through the Ages (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) Ireland, the Oppressed (1912) The Shaughraun (1912) The Wives of Jamestown (1913) Lady Peggy's Escape (1913) The Octoroon (1913)

Stanner E.V. Taylor (1877-1948) : Over the Hill to the Poorhouse (1908)

Robert G. Vignola (1882-1953) : Rory O'More (1911) The Message of the Palms (1913) The War Correspondent (1913) Prisoners of War (1913) The Scimitar of the Prophet (1913) The Alien (1913) Man's Greed for Gold (1913) A Victim of Heredity (1913) The Hidden Witness (1913) A Stolen Identity (1913) The Lost Diamond (1913) The Smuggler (1913) The Bribe (1913) The Vampire (1913) Primitive Man (1913) Her Husband's Friend (1914) The Hand Print Mystery (1914) The Shadow (1914) The Cabaret Dancer (1914) The Dance of Death (1914) The Show Girl's Glove (1914) Through the Flames (1914) In Wolf's Clothing (1914) The Vampire's Trail (1914) The Storm at Sea (1914) The Barefoot Boy (1914) The Hand of Fate (1914) The Devil's Dansant (1914) Into the Depths (1914) The Dancer (1914) Seed and the Harvest (1914) The False Guardian (1914) The Menace of Fate (1914) A Midnight Tragedy (1914) The Man of Iron (1914) The Hazards of Helen (1914) Her Bitter Lesson (1914) The Mystery of the Yellow Sunbonnet (1914) The Hate That Withers (1914) The Scorpion's Sting (1915) The Stolen Ruby (1915) In the Hands of the Jury (1915) Barriers Swept Aside (1915) The Siren's Reign (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) A Sister's Burden (1915) The Haunting Fear (1915) Honor Thy Father (1915) The Crooked Path (1915) Don Caesar de Bazan (1915) The Maker of Dreams (1915) The Vanderhoff Affair (1915) The Pretenders (1915) The Luring Lights (1915) The Black Crook (1916) The Spider (1916) Audrey (1916) The Moment Before (1916) The Evil Thereof (1916) The World's Great Snare (1916) Under Cover (1916) The Reward of Patience (1916) Seventeen (1916) Great Expectations (1917) The Fortunes of Fifi (1917) Her Better Self (1917) The Love That Lives (1917) Double Crossed (1917) The Hungry Heart (1917) The Knife (1918) Madame Jealousy (1918) The Reason Why (1918) The Claw (1918) The Savage Woman (1918) The Girl Who Came Back (1918) Women's Weapons (1918) You Never Saw Such a Girl (1919) The Winning Girl (1919) Experimental Marriage (1919) The Home Town Girl (1919) The Woman Next Door (1919) An Innocent Adventuress (1919) Louisiana (1919) The Heart of Youth (1919) The Third Kiss (1919) His Official Fiancée (1919) More Deadly Than the Male (1919) The Thirteenth Commandment (1920) The World and His Wife (1920) Enchantment (1921) Beauty's Worth (1922) The Young Diana (1922) When Knighthood Was in Flower (1922) Yolanda (1924) The Way of a Girl (1925) Fifth Avenue (1926) Cabaret (1927) Tropic Madness (1928) The Red Sword (1929) Broken Dreams (1933) The Scarlet Letter (1934) The Perfect Clue (1935) The Girl from Scotland Yard (1937)

Note: b. respectively d. - Year of Birth or Dead unknown or not on file.

Actors Index

Robyn Adair (1884-1965) : The Hazards of Helen (1914)
Ernie Adams (1885-1974) : The Perfect Clue (1935)
Ted Adams (b.-) : The Girl from Scotland Yard (1937)
John G. Adolphi (1888-1933) : The Kentuckian (1908) The Fight for Freedom (1908)
James D. Ainsley (b.-) : From the Manger to the Cross (1912)
Spottiswoode Aitken (1868-1933) : An Innocent Adventuress (1919)
Arthur Albertson (1891-1926) : The False Guardian (1914) The Scorpion's Sting (1915) The Stolen Ruby (1915) A Sister's Burden (1915) The Crooked Path (1915)
Hardie Albright (1903-1975) : The Scarlet Letter (1934)
Edward Alexander (1886-1964) : The Heart of Youth (1919)
Gerard Alexander (1876-1962) : You Never Saw Such a Girl (1919)
Katharine Alexander (1898-1981) : The Girl from Scotland Yard (1937)
Demetrius Alexis (b.-) : The Red Sword (1929)
Arthur Allardt (1883- d.) : Louisiana (1919)
Ray Allen (b.-) : The World and His Wife (1920)
Winifred Allen (1896-1943) : Seventeen (1916)
Agnes Anderson (1913-2008) : The Girl from Scotland Yard (1937)
Claire Anderson (1895-1964) : You Never Saw Such a Girl (1919)
Bobbie Antibus (b.-) : The Hazards of Helen (1914)
Jeanie Antibus (b.-) : The Hazards of Helen (1914)
Norma Antibus (b.-) : The Hazards of Helen (1914)
Pearl Antibus (b.-) : The Hazards of Helen (1914)
R.S. Antibus (b.-) : The Hazards of Helen (1914)
Macklyn Arbuckle (1866-1931) : Yolanda (1924)
Maclyn Arbuckle (1866-1931) : The Young Diana (1922)
Sylvia Ashton (1880-1940) : The Heart of Youth (1919)
Florence Auer (1880-1962) : Over the Hill to the Poorhouse (1908) The Kentuckian (1908) The Fight for Freedom (1908)
Sidney Baber (b.-) : From the Manger to the Cross (1912)
Robert Baldwin (1904-1996) : The Girl from Scotland Yard (1937)
Peter Barbierre (b.- d.) : The World and His Wife (1920)
Bradley Barker (1883-1951) : The Luring Lights (1915)
Corinne Barker (1890-1928) : Enchantment (1921)
George Barraud (1889-1970) : Tropic Madness (1928)
Richard Bartlett (b.-) : The Bribe (1913) The Pretenders (1915)
Finis Barton (1911-1978) : Broken Dreams (1933)
G. Howard Barton (b.-) : From the Manger to the Cross (1912)
Grace Barton (1883-1962) : Great Expectations (1917) Madame Jealousy (1918)
Tom Bates (1864-1930) : The Home Town Girl (1919) An Innocent Adventuress (1919)
Noah Beery (1882-1946) : The Woman Next Door (1919) Louisiana (1919)
Clyde Benson (1881-1947) : The Savage Woman (1918)
Matthew Betz (1881-1938) : The Way of a Girl (1925)
Florence Billings (1895- d.) : The Reason Why (1918)
Joseph Birns (b.-) : The Pretenders (1915)
William Black (1871- d.) : Great Expectations (1917)
Carlyle Blackwell (1884-1955) : The Love of Summer Morn (1911)
Genevieve Blinn (1874-1956) : The Woman Next Door (1919)
Holbrook Blinn (1872-1928) : Yolanda (1924)
Raymond Bloomer (1886-1982) : The Bribe (1913)
Monte Blue (1890-1963) : The Thirteenth Commandment (1920)
Betty Blythe (1893-1972) : The Scarlet Letter (1934) The Perfect Clue (1935)
Eleanor Boardman (1898-1991) : The Way of a Girl (1925)
True Boardman (1880-1918) : The Hazards of Helen (1914)
Robert Bolder (1859-1937) : His Official Fiancée (1919)
F.T. Bostock (b.-) : From the Manger to the Cross (1912)
Roland Bottomley (1880-1947) : The Black Crook (1916)
John Bowers (1885-1936) : The Reward of Patience (1916)

Irene Boyle (b.- d.) : The River Pirates (1913) Shenandoah (1913) The Smuggler (1913)
Barbara Bozoky (b.-) : The Red Sword (1929)
Sidney Bracey (1877-1942) : Broken Dreams (1933)
Earle Bradbury (b.-) : Shenandoah (1913)
Alice Brady (1892-1939) : The Knife (1918)
Jack Brammall (1879- d.) : The Girl Who Came Back (1918)
Don Brodie (1904-2001) : The Girl from Scotland Yard (1937)
Robert Brower (1850-1934) : The Heart of Youth (1919)
Kate Bruce (1860-1946) : The Fight for Freedom (1908)
Kenean Buel (1880-1948) : The Fiddle's Requiem (1911) The Beast (1914)
Tommy Bupp (b.-) : The Scarlet Letter (1934)
Clarence Burton (1882-1933) : The Hazards of Helen (1914)
John Burton (1853-1920) : You Never Saw Such a Girl (1919)
Martin Burton (1904-1976) : Broken Dreams (1933)
Lawson Butt (1880-1956) : Don Caesar de Bazan (1915)
Charles Byer (1893-1953) : Cabaret (1927)
Robert Cain (1886-1954) : The Hungry Heart (1917)
Jean Calhoun (1891-1958) : The Winning Girl (1919)
Francesca Cappelano (1895-1988) : The Vanderhoff Affair (1915) The Luring Lights (1915)
Madame Jealousy (1918)
William P. Carleton (1872-1947) : The Perfect Clue (1935)
Joseph Carroll (b.-) : The Love That Lives (1917)
Joseph Cawthorn (1868-1949) : Broken Dreams (1933)
Edythe Chapman (1863-1948) : You Never Saw Such a Girl (1919) The Winning Girl (1919)
Experimental Marriage (1919) The Home Town Girl (1919) An Innocent Adventuress (1919)
Yvonne Chevalier (b.-) : The Fortunes of Fifi (1917)
Mady Christians (1900-1951) : Audrey (1916)
Eduardo Ciannelli (1889-1969) : The Girl from Scotland Yard (1937)
Anna Clark (b.-) : Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911)
Frank Howard Clark (1888-1962) : The Hazards of Helen (1914)
Jack J. Clark (1876-1947) : A Lad from Old Ireland (1910) A War Time Escape (1911) A Saw
Mill Hero (1911) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) Rory O'More
(1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Fighting
Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) Captured by Bedouins
(1912) Tragedy of the Desert (1912) A Prisoner of the Harem (1912) Down Through the Ages
(1912) The Ancient Port of Jaffa (1912) From the Manger to the Cross (1912) The Kerry Gow
(1912) Ireland, the Oppressed (1912) The Shaughraun (1912) The Wives of Jamestown (1913)
Lady Peggy's Escape (1913) The Railroad Raiders of '62 (1915) Audrey (1916)
Marguerite Clark (1883-1940) : The Fortunes of Fifi (1917)
Ethel Clayton (1882-1966) : The Girl Who Came Back (1918) Women's Weapons (1918) The
Woman Next Door (1919) More Deadly Than the Male (1919) The Thirteenth Commandment
(1920)
Hal Clements (1890- d.) : The Peril of the Dance Hall (1913) Man's Greed for Gold (1913)
Shenandoah (1913) The Hazards of Helen (1914) An Innocent Adventuress (1919)
Ethel Clisbee (b.-) : The Hazards of Helen (1914)
Mary Clowes (b.- d.) : The Hand Print Mystery (1914)
Gladys Coburn (1898-1948) : The Black Crook (1916)
Iron Eyes Cody (1907-1999) : The Scarlet Letter (1934)
Cameron Coffey (b.-) : The Heart of Youth (1919)
William Collier jr. (1902-1987) : The Red Sword (1929)
Cora Sue Collins (b.-) : The Scarlet Letter (1934)
Chester Conklin (1886-1971) : Cabaret (1927)
Rita Connolly (b.- d.) : Audrey (1916)
Hallam Cooley (1895-1971) : More Deadly Than the Male (1919) Beauty's Worth (1922)
Guy Coombs (1882-1947) : The Prosecuting Attorney (1913) The Peril of the Dance Hall
(1913) The Fire-Fighting Zouaves (1913) Shenandoah (1913) The Octoroon (1913) Through
the Flames (1914)
Edna Mae Cooper (1900-1986) : You Never Saw Such a Girl (1919) The Third Kiss (1919)
Miriam Cooper (1894-1976) : Prisoners of War (1913) Shenandoah (1913) The Smuggler
(1913) The Octoroon (1913)
Anne Cornwall (1897-1980) : The Knife (1918)
Gino Corrado (1893-1982) : The Girl from Scotland Yard (1937)

Armand Cortes (1880-1948) : Her Better Self (1917)
William Courtleigh Jr. (1892-1918) : Under Cover (1916)
Charlotte Courtot (b.- d.) : The Pretenders (1915)
Marguerite Courtot (1897-1986) : The War Correspondent (1913) The Fire-Fighting Zouaves (1913) Man's Greed for Gold (1913) Shenandoah (1913) The Vampire (1913) The Octoroon (1913) The Hand Print Mystery (1914) The Show Girl's Glove (1914) Through the Flames (1914) The Beast (1914) The Barefoot Boy (1914) The Dancer (1914) The Vanderhoff Affair (1915) The Pretenders (1915)
William Courtright (1848-1933) : The Home Town Girl (1919)
Jules Cowles (1877-1943) : The Scarlet Letter (1934)
Edward Coxen (1884-1954) : More Deadly Than the Male (1919)
Josephine Crowell (1849-1932) : Women's Weapons (1918) The Woman Next Door (1919)
Irving Cummings (1888-1959) : The World's Great Snare (1916) The Thirteenth Commandment (1920)
Margaret Dale (1878-1972) : The World and His Wife (1920)
Frank Darien (1876-1955) : The Perfect Clue (1935)
Ida Darling (1875-1936) : Under Cover (1916)
Charles Darvas (b.-) : The Red Sword (1929)
Edgar L. Davenport (1862-1918) : The Padrone's Plot (1913)
Marion Davies (1897-1961) : Enchantment (1921) Beauty's Worth (1922) The Young Diana (1922) When Knighthood Was in Flower (1922) Yolanda (1924)
J. Gunnis Davis (1873-1937) : The Hazards of Helen (1914)
Hazel Dawn (1891-1988) : Under Cover (1916)
Pedro de Cordoba (b.-) : The World and His Wife (1920) The Young Diana (1922)
Charles de Forrest (1877-1944) : The Black Crook (1916)
Edgena De Lespine (b.- d.) : The Hardest Way (1913)
Frank De Rheim (b.-) : Her Better Self (1917)
Jean Del Val (1891-1975) : The Fortunes of Fifi (1917)
Elliott Dexter (1870-1941) : The Girl Who Came Back (1918) Women's Weapons (1918)
Edward Dillon (1879-1933) : Over the Hill to the Poorhouse (1908) The Kentuckian (1908) The Fight for Freedom (1908)
Julian Dillon (b.- d.) : Seventeen (1916)
Arthur Donaldson (1869-1955) : A Lad from Old Ireland (1910) The Roses of the Virgin (1910) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The Bribe (1913) The Padrone's Plot (1913) Yolanda (1924)
Gordon Dooley (b.-) : Beauty's Worth (1922)
Johnny Dooley (b.-) : Beauty's Worth (1922) Yolanda (1924)
Vera Doria (1882-1957) : Women's Weapons (1918)
Paul Doucet (1886-1928) : The Knife (1918)
Helen Dunbar (1863-1933) : The Winning Girl (1919)
Ralph T. Duncan (b.-) : From the Manger to the Cross (1912)
David Durand (1920-1998) : Tropic Madness (1928)
Percy Dyer (b.-) : From the Manger to the Cross (1912)
Ethel Eastcourt (b.- d.) : The Roses of the Virgin (1910) The Maker of Dreams (1915)
Jack Egan (b.-) : Cabaret (1927)
William Ehfe (1887-1940) : The Hazards of Helen (1914)
Alice Eis (b.-) : The Vampire (1913)
Robert Ellis (1892-1974) : Louisiana (1919) The Third Kiss (1919)
June Elvidge (1893-1965) : Beauty's Worth (1922)
Frank Evans (b.- d.) : The World's Great Snare (1916) The Love That Lives (1917) The Knife (1918)
Madge Evans (1909-1981) : Seventeen (1916)
Jim Farley (1882-1947) : You Never Saw Such a Girl (1919) An Innocent Adventuress (1919)
J.A. Farnham (b.-) : The Fighting Dervishes of the Desert (1912) The Ancient Port of Jaffa (1912)
A.W. Farnum (b.-) : Man's Greed for Gold (1913)
William Farnum (1876-1953) : The Scarlet Letter (1934)
Fred Farrell (b.-) : The Girl from Scotland Yard (1937)
E.L. Fernandez (b.-) : Audrey (1916)
Flora Finch (1867-1940) : The Scarlet Letter (1934)
George Fisher (1891-1960) : The Colleen Bawn (1911)
Ethel Fleming (1890-1965) : Under Cover (1916)

Sam Flint (1882-1980) : Broken Dreams (1933)
Virginia Foltz (b.- d.) : His Official Fiancée (1919)
Harrison Ford (1884-1957) : You Never Saw Such a Girl (1919) Experimental Marriage (1919) The Third Kiss (1919)
Hal Forde (1877-1955) : The Maker of Dreams (1915) The Vanderhoff Affair (1915)
Tom Forman (1893-1926) : Louisiana (1919) The Heart of Youth (1919)
Allan Forrest (1885-1941) : Fifth Avenue (1926)
J. Morris Foster (1881-1966) : You Never Saw Such a Girl (1919)
Earle Foxe (1891-1973) : A Sawmill Hazard (1913) A Desperate Chance (1913) The Scimitar of the Prophet (1913)
Pauline Frederick (1883-1938) : The Spider (1916) Audrey (1916) The Moment Before (1916) The World's Great Snare (1916) Her Better Self (1917) The Love That Lives (1917) Double Crossed (1917) The Hungry Heart (1917) Madame Jealousy (1918)
Charles K. French (1860-1952) : The Way of a Girl (1925)
Herbert French (b.-) : The Vampire (1913)
Richard 'Skeets' Gallagher (b.-) : The Perfect Clue (1935)
Lydia Gardebeau (b.-) : From the Manger to the Cross (1912)
Gene Gauntier (1885-1966) : A Lad from Old Ireland (1910) The Stranger (1910) A War Time Escape (1911) A Saw Mill Hero (1911) The Fiddle's Requiem (1911) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Fighting Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) An Arabian Tragedy (1912) Captured by Bedouins (1912) Tragedy of the Desert (1912) A Prisoner of the Harem (1912) Down Through the Ages (1912) The Ancient Port of Jaffa (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) The Shaughraun (1912) The Wives of Jamestown (1913) Lady Peggy's Escape (1913)
George Gebhardt (1879-1919) : The Kentuckian (1908) The Fight for Freedom (1908)
Clarence Geldart (1867-1935) : The Woman Next Door (1919) Broken Dreams (1933)
Pierre Gendron (1896-1956) : The World and His Wife (1920)
Charles K. Gerrard (1883-1969) : The World and His Wife (1920)
Helen Gibson (1892-1977) : The Hazards of Helen (1914)
Hoot Gibson (1892-1962) : The Hazards of Helen (1914)
Thomas P. Glancy (b.-) : Arrah-Na-Pogue (1911)
Gaston Glass (1899-1965) : The World and His Wife (1920)
Robert Gleckler (1887-1939) : The Perfect Clue (1935)
Glendora Glendon (b.-) : The Menace of Fate (1914)
Harold Goodwin (1902-1987) : The Winning Girl (1919)
Harris Gordon (1884-1947) : Double Crossed (1917)
Huntley Gordon (1887-1956) : Enchantment (1921)
James Gordon (1871-1941) : Experimental Marriage (1919)
Ralph Graves (1900-1977) : The Home Town Girl (1919) Yolanda (1924)
Clement Graw (b.-) : The Hazards of Helen (1914)
Gilda Gray (1901-1959) : Cabaret (1927)
Frank T. Gregory (b.-) : From the Manger to the Cross (1912)
D.W. Griffith (1875-1948) : The Kentuckian (1908)
Katherine Griffith (1876-1921) : The Woman Next Door (1919)
Alan Hale (1892-1950) : The Scarlet Letter (1934)
Franklin Hall (1886- d.) : The Hazards of Helen (1914)
Howard Hall (1867-1921) : The Hungry Heart (1917)
Jon Hall (1915-1979) : The Girl from Scotland Yard (1937)
Winter Hall (1872-1947) : The Thirteenth Commandment (1920)
Henry Hallam (1867-1921) : The Message of the Palms (1913) The War Correspondent (1913) Prisoners of War (1913) The Scimitar of the Prophet (1913) The Fire-Fighting Zouaves (1913) The River Pirates (1913) Shenandoah (1913) A Stolen Identity (1913) The Lost Diamond (1913) The Vampire (1913) Primitive Man (1913) The Shadow (1914) The Dance of Death (1914) Through the Flames (1914) In Wolf's Clothing (1914) Into the Depths (1914) The Dancer (1914) The False Guardian (1914) The Menace of Fate (1914) A Midnight Tragedy (1914) The Man of Iron (1914) The Hazards of Helen (1914) The Mystery of the Yellow Sunbonnet (1914) The Scorpion's Sting (1915) The Stolen Ruby (1915) In the Hands of the Jury (1915) Barriers Swept Aside (1915) The Siren's Reign (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) A Sister's Burden (1915) The Haunting Fear (1915) Honor Thy Father (1915) The Crooked Path (1915) The Maker of Dreams (1915) The Vanderhoff Affair (1915) The Pretenders (1915) The Luring Lights (1915) The Black Crook (1916) Audrey

(1916) *The Moment Before* (1916) *The Evil Thereof* (1916)
Alfrede Handsworth (b.-) : *Primitive Man* (1913)
Clarence Handyside (1854-1931) : *Double Crossed* (1917)
Denton Harcourt (b.-) : *From the Manger to the Cross* (1912)
George J. Hardin (b.-) : *Arrah-Na-Pogue* (1911)
Lyn Harding (1867-1952) : *Yolanda* (1924)
Ralf Harolde (b.-) : *The Perfect Clue* (1935)
William Harrigan (b.-) : *Cabaret* (1927)
Marcia Harris (1880-1947) : *Great Expectations* (1917) *Madame Jealousy* (1918)
Betty Hartigan (b.-) : *The Hazards of Helen* (1914)
Riley Hatch (1862-1925) : *The World's Great Snare* (1916) *Double Crossed* (1917)
Raymond Hatton (1887-1971) : *Experimental Marriage* (1919)
Al O. Henderson (b.-) : *The Scarlet Letter* (1934)
Frank Henderson (b.-) : *The Hazards of Helen* (1914)
Robert Henderson-Bland (b.-) : *From the Manger to the Cross* (1912)
Jack Herrick (1891-1952) : *The Way of a Girl* (1925)
Herbert Heyes (1889-1958) : *More Deadly Than the Male* (1919)
Maxine Elliott Hicks (1904-2000) : *An Innocent Adventuress* (1919)
Walter Hiers (1893-1933) : *Seventeen* (1916) *Experimental Marriage* (1919)
Stella Hoban (b.-) : *The Luring Lights* (1915)
Runa Hodges (b.- d.) : *The Hardest Way* (1913)
Thomas Holding (1880-1929) : *The Spider* (1916) *The Moment Before* (1916)
Alice Hollister (1886-1973) : *A Lad from Old Ireland* (1910) *The Fiddle's Requiem* (1911) *The Colleen Bawn* (1911) *An Arabian Tragedy* (1912) *Tragedy of the Desert* (1912) *A Prisoner of the Harem* (1912) *The Ancient Port of Jaffa* (1912) *From the Manger to the Cross* (1912) *The Kerry Gow* (1912) *Ireland, the Oppressed* (1912) *The Shaughraun* (1912) *A Sawmill Hazard* (1913) *A Desperate Chance* (1913) *The Prosecuting Attorney* (1913) *The Peril of the Dance Hall* (1913) *The Message of the Palms* (1913) *The Scimitar of the Prophet* (1913) *The Alien* (1913) *Man's Greed for Gold* (1913) *A Victim of Heredity* (1913) *Shenandoah* (1913) *The Hidden Witness* (1913) *A Stolen Identity* (1913) *The Lost Diamond* (1913) *The Bribe* (1913) *The Vampire* (1913) *Primitive Man* (1913) *The Padrone's Plot* (1913) *Her Husband's Friend* (1914) *The Shadow* (1914) *The Cabaret Dancer* (1914) *The Show Girl's Glove* (1914) *Through the Flames* (1914) *The Vampire's Trail* (1914) *The Storm at Sea* (1914) *The Barefoot Boy* (1914) *The Hand of Fate* (1914) *The Devil's Dansant* (1914) *Into the Depths* (1914) *Seed and the Harvest* (1914) *The False Guardian* (1914) *The Menace of Fate* (1914) *A Midnight Tragedy* (1914) *The Man of Iron* (1914) *Her Bitter Lesson* (1914) *The Mystery of the Yellow Sunbonnet* (1914) *The Hate That Withers* (1914) *The Scorpion's Sting* (1915) *The Stolen Ruby* (1915) *The Siren's Reign* (1915) *The Destroyer* (1915) *A Sister's Burden* (1915) *The Haunting Fear* (1915) *Honor Thy Father* (1915) *The Crooked Path* (1915) *Don Caesar de Bazan* (1915) *The Maker of Dreams* (1915) *Her Better Self* (1917) *The Knife* (1918)
Doris Hollister (1906-1990) : *From the Manger to the Cross* (1912) *The Alien* (1913) *The Hidden Witness* (1913)
George K. Hollister (1873-1952) : *The Ancient Port of Jaffa* (1912)
George Hollister Jr. (1908-1976) : *An Arabian Tragedy* (1912) *From the Manger to the Cross* (1912) *The Prosecuting Attorney* (1913) *The Alien* (1913) *The Hidden Witness* (1913) *The Hand of Fate* (1914)
Helen Holmes (1893-1950) : *Into the Depths* (1914) *The Hazards of Helen* (1914) *The Railroad Raiders of '62* (1915)
Jack Holt (1888-1951) : *The Claw* (1918)
Clara Horton (1904-1976) : *The Winning Girl* (1919)
Virgina Howell (b.-) : *The Scarlet Letter* (1934)
Jack Hoxie (1885-1965) : *The Hazards of Helen* (1914)
Pearl Hoxie (1910-1995) : *The Hazards of Helen* (1914)
Louise Huff (1895-1973) : *The Reward of Patience* (1916) *Seventeen* (1916) *Great Expectations* (1917)
Lloyd Hughes (1897-1958) : *An Innocent Adventuress* (1919)
Mae Hughes (b.- d.) : *The Woman Next Door* (1919)
Hugh Huntley (1889-1977) : *His Official Fiancée* (1919)
Paul Hurst (1888-1953) : *The Hazards of Helen* (1914)
Lloyd Ingraham (1874-1956) : *The Perfect Clue* (1935)
Buster Irving (b.- d.) : *The Heart of Youth* (1919)
Bud Jamison (1894-1944) : *The Perfect Clue* (1935)

Thomas Jefferson (1856-1932) : Beauty's Worth (1922)
Arthur V. Johnson (1876-1916) : The Fight for Freedom (1908)
Emory Johnson (1894-1960) : The Woman Next Door (1919)
Floyd Johnson (b.- d.) : The Way of a Girl (1925)
Richard Johnson (1891-) : The Hazards of Helen (1914)
Jack W. Johnston (1876-1946) : The Moment Before (1916) The Reason Why (1918)
Ben Jones (b.- d.) : The Hazards of Helen (1914)
Leatrice Joy (1893-1985) : Tropic Madness (1928)
Alice Joyce (1890-1955) : The Miser's Child (1910) The Roses of the Virgin (1910) The Love of Summer Morn (1911) The Octoroon (1913) The Hand Print Mystery (1914) The Shadow (1914) The Cabaret Dancer (1914) The Dance of Death (1914) The Show Girl's Glove (1914) In Wolf's Clothing (1914) The Beast (1914) The Vampire's Trail (1914)
Sôjin Kamiyama (1884-1954) : Tropic Madness (1928)
Jane Keckley (1876-1963) : The Third Kiss (1919)
George Kellog (b.-) : From the Manger to the Cross (1912)
Mayme Kelso (1867-1946) : You Never Saw Such a Girl (1919) Experimental Marriage (1919)

Mary Kennedy (1896-1987) : The Menace of Fate (1914) A Sister's Burden (1915) The Maker of Dreams (1915)
Crauford Kent (1881-1953) : The Pretenders (1915) The Evil Thereof (1916) Double Crossed (1917) The Knife (1918)
William Kent (b.-) : The Scarlet Letter (1934)
H.H. Kerr (b.-) : From the Manger to the Cross (1912)
Edward Kimball (1859-1928) : The Claw (1918) The Savage Woman (1918)
Clara Kimball Young (1890-1960) : The Reason Why (1918) The Claw (1918) The Savage Woman (1918)
Claude King (1875-1941) : The Girl from Scotland Yard (1937)
Leonid Kinsky (1903-1998) : The Girl from Scotland Yard (1937)
Kathleen Kirkham (1895-1961) : The Third Kiss (1919)
Lydia Knott (1866-1955) : The Heart of Youth (1919)
Helen Lackaye (b.-) : The Knife (1918)
Charles Lally (b.-) : Arrah-Na-Pogue (1911)
Frank Lanning (1872-1945) : A Lad from Old Ireland (1910) The Love of Summer Morn (1911)
Frank LaRue (1878-1960) : The Perfect Clue (1935)
Anna Lavsa (b.-) : Cabaret (1927)
Dick Lee (1872-1931) : Seventeen (1916)
Lila Lee (1901-1973) : The Heart of Youth (1919)
Phyllis Lee (b.- d.) : Broken Dreams (1933)
George LeGuere (1887-1947) : The Evil Thereof (1916)
Lillian Leighton (1874-1956) : Louisiana (1919)
Fay Lempert (b.-) : The Heart of Youth (1919)
Harry Lennox (b.-) : From the Manger to the Cross (1912)
Frank Leonard (b.- d.) : The Black Crook (1916)
Edward LeSaint (1870-1940) : Broken Dreams (1933)
George P. Lester (b.-) : The Kerry Gow (1912) The Shaughraun (1912) The Wives of Jamestown (1913)
Kate Lester (1857-1924) : The Reward of Patience (1916) The Fortunes of Fifi (1917) The Reason Why (1918)
Tom Lewis (b.-) : Enchantment (1921)
Dorothy Libaire (b.-) : The Perfect Clue (1935)
Helen Lindroth (1874-1956) : From the Manger to the Cross (1912) The Kerry Gow (1912) The Shaughraun (1912) The Wives of Jamestown (1913) A Sawmill Hazard (1913) Lady Peggy's Escape (1913) A Victim of Heredity (1913) The Hidden Witness (1913) The Lost Diamond (1913) The Bribe (1913) The Padrone's Plot (1913) The Octoroon (1913) The Cabaret Dancer (1914) The Dance of Death (1914) In Wolf's Clothing (1914) The Storm at Sea (1914) The Barefoot Boy (1914) Seed and the Harvest (1914) The Man of Iron (1914) Her Bitter Lesson (1914) The Mystery of the Yellow Sunbonnet (1914) The Hate That Withers (1914) Honor Thy Father (1915) The Crooked Path (1915) Don Caesar de Bazan (1915) The Maker of Dreams (1915) The Vanderhoff Affair (1915) The Pretenders (1915) The Luring Lights (1915) The Black Crook (1916) The Spider (1916) Audrey (1916) Seventeen (1916) The Hungry Heart (1917)

Cora Linton (b.- d.) : The Menace of Fate (1914)

Frank Losee (1856-1937) : The Spider (1916) The Moment Before (1916) The Evil Thereof (1916) Under Cover (1916) Great Expectations (1917) Madame Jealousy (1918) The Reason Why (1918)

Montagu Love (1877-1943) : The World and His Wife (1920)

Edmund Lowe (1890-1971) : The Reason Why (1918)

H.L. Lumt (b.-) : From the Manger to the Cross (1912)

Edith Lyle (1890-1982) : Enchantment (1921)

John Mackin (1876- d.) : A Stolen Identity (1913) The Lost Diamond (1913) The Show Girl's Glove (1914) The Barefoot Boy (1914) The Hand of Fate (1914) The Devil's Dansant (1914) The False Guardian (1914) A Midnight Tragedy (1914) The Hate That Withers (1914) The Scorpion's Sting (1915) In the Hands of the Jury (1915) Barriers Swept Aside (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) The Crooked Path (1915) Don Caesar de Bazan (1915) The Pretenders (1915)

Elsie MacLeod (1890- d.) : The Hazards of Helen (1914) Madame Jealousy (1918)

Lena Malena (1908-1986) : Tropic Madness (1928)

Leo D. Maloney (1888-1929) : The Hazards of Helen (1914) The Railroad Raiders of '62 (1915)

Corinne Malvern (b.-) : The Luring Lights (1915)

David Manners (1901-1998) : The Perfect Clue (1935)

Aileen Manning (1886-1946) : Beauty's Worth (1922)

Marcia Manon (1896-1973) : The Claw (1918) The Savage Woman (1918) The Girl Who Came Back (1918)

Agnes Mapes (b.-) : A Lad from Old Ireland (1910) The Colleen Bawn (1911) Arrah-Na-Pogue (1911)

Willis Marks (1865-1952) : You Never Saw Such a Girl (1919)

Joan Marsh (1913-2000) : Women's Weapons (1918)

Alphonse Martell (1890-1976) : The Girl from Scotland Yard (1937)

Edwin Martin (b.- d.) : The Woman Next Door (1919)

G.W. Martin (b.-) : From the Manger to the Cross (1912)

Vivian Martin (1893-1987) : You Never Saw Such a Girl (1919) The Home Town Girl (1919) An Innocent Adventuress (1919) Louisiana (1919) The Third Kiss (1919) His Official Fiancée (1919)

Shirley Mason (1900-1979) : The Winning Girl (1919)

Martha Mattox (1879-1933) : Beauty's Worth (1922)

Arthur Maude (1880- d.) : The Thirteenth Commandment (1920)

Mollie McConnell (1865-1920) : His Official Fiancée (1919)

Mrs. Wallace McCutcheon (1866-1936) : Over the Hill to the Poorhouse (1908)

Wallace McCutcheon Jr. (1880-1928) : Over the Hill to the Poorhouse (1908) The Kentuckian (1908) The Fight for Freedom (1908)

Sam McDaniel (b.-) : The Perfect Clue (1935)

J.P. McGowan (1880-1952) : A Lad from Old Ireland (1910) A Saw Mill Hero (1911) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The Fighting Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) An Arabian Tragedy (1912) Captured by Bedouins (1912) Tragedy of the Desert (1912) Down Through the Ages (1912) The Ancient Port of Jaffa (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) Ireland, the Oppressed (1912) The Shaughraun (1912) The Wives of Jamestown (1913) The Hazards of Helen (1914) The Railroad Raiders of '62 (1915)

Jim McGowan (b.- d.) : The Roses of the Virgin (1910)

John McKinnon (b.- d.) : The Girl Who Came Back (1918)

Dexter McReynolds (b.-) : The Lost Diamond (1913)

Tom Mean (b.-) : The Hazards of Helen (1914)

Thomas Meighan (1879-1936) : Her Better Self (1917) Madame Jealousy (1918)

George Melford (1877-1961) : The cardboard Baby (1909) A Colonial Belle (1910) The Roses of the Virgin (1910)

George D. Melville (1857-1917) : The Shaughraun (1912)

Jack Melville (b.-) : The Kerry Gow (1912)

Jose Melville (b.-) : The Winning Girl (1919)

Adolphe Menjou (1890-1963) : The Reward of Patience (1916)

Beryl Mercer (1876-1939) : Broken Dreams (1933)

Charles Meredith (1894-1964) : The Thirteenth Commandment (1920)

Tony Merlo (1886-1976) : Seventeen (1916)
Charlotte Merriam (1903-1972) : Broken Dreams (1933)
Mary Mersch (1887-1956) : The Claw (1918)
Verna Mersereau (1894- d.) : The Dance of Death (1914) The Dancer (1914)
Jack Messick (b.-) : The Hazards of Helen (1914)
Ruth Middleton (b.-) : From the Manger to the Cross (1912)
Fanny Midgley (1879-1932) : The Heart of Youth (1919)
Harry F. Millarde (1885-1931) : The Message of the Palms (1913) The War Correspondent (1913) The Fire-Fighting Zouaves (1913) The River Pirates (1913) Man's Greed for Gold (1913) Shenandoah (1913) The Hidden Witness (1913) The Smuggler (1913) The Vampire (1913) Primitive Man (1913) The Octoroon (1913) Her Husband's Friend (1914) The Hand Print Mystery (1914) The Cabaret Dancer (1914) The Show Girl's Glove (1914) Through the Flames (1914) In Wolf's Clothing (1914) The Vampire's Trail (1914) The Storm at Sea (1914) The Barefoot Boy (1914) The Hand of Fate (1914) The Devil's Dansant (1914) Into the Depths (1914) Seed and the Harvest (1914) The False Guardian (1914) The Menace of Fate (1914) A Midnight Tragedy (1914) The Man of Iron (1914) Her Bitter Lesson (1914) The Mystery of the Yellow Sunbonnet (1914) The Hate That Withers (1914) The Scorpion's Sting (1915) The Stolen Ruby (1915) In the Hands of the Jury (1915) Barriers Swept Aside (1915) The Siren's Reign (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) A Sister's Burden (1915) The Haunting Fear (1915) Honor Thy Father (1915) The Crooked Path (1915) Don Caesar de Bazan (1915)
Milly (1905-1980) : The Girl from Scotland Yard (1937)
Ralph B. Mitchell (b.- d.) : A Colonial Belle (1910) The Roses of the Virgin (1910)
Colleen Moore (1899-1988) : The Scarlet Letter (1934)
Matt Moore (1888-1960) : The Way of a Girl (1925)
Owen Moore (1886-1939) : Under Cover (1916)
Pat Moore (1912-2004) : Women's Weapons (1918)
Tom Moore (1883-1955) : Primitive Man (1913) Her Husband's Friend (1914) The Hand Print Mystery (1914) The Shadow (1914) The Cabaret Dancer (1914) The Dance of Death (1914) In Wolf's Clothing (1914) The Beast (1914) The Vampire's Trail (1914) The Barefoot Boy (1914) Cabaret (1927)
Frank Morgan (1890-1949) : The Knife (1918)
Samuel Morgan (b.-) : From the Manger to the Cross (1912)
Marcus Moriarity (1849-1916) : The Pretenders (1915)
Karen Morley (1909-2003) : The Girl from Scotland Yard (1937)
Louis Morrison (1866-1946) : The Thirteenth Commandment (1920)
Charles Mulgro (b.-) : The Hazards of Helen (1914)
M.J. Murchison (b.-) : The Hazards of Helen (1914)
J.K. Murray (b.-) : The Fortunes of Fifi (1917) Madame Jealousy (1918)
Carmel Myers (1899-1980) : The Red Sword (1929)
Odette Myrtil (1898-1978) : The Girl from Scotland Yard (1937)
George Nash (b.- d.) : Broken Dreams (1933)
James Neill (1860-1931) : The Girl Who Came Back (1918) Women's Weapons (1918) His Official Fiancée (1919)
Anna Q. Nilsson (1888-1974) : Prisoners of War (1913) Shenandoah (1913) The Hazards of Helen (1914) In the Hands of the Jury (1915) Barriers Swept Aside (1915) The Siren's Reign (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) A Sister's Burden (1915) The Haunting Fear (1915) The Thirteenth Commandment (1920)
Marian Nixon (1904-1983) : The Red Sword (1929)
Gertrude Norman (1848-1943) : The Reward of Patience (1916) An Innocent Adventuress (1919)
Anthony O'Sullivan (1855-1920) : The Black Hand (1906)
Broderick O'Farrell (1882-1955) : The Perfect Clue (1935)
Dennis O'Keefe (1908-1968) : The Girl from Scotland Yard (1937)
Isabel O'Madigan (1871-1951) : Madame Jealousy (1918)
Pat O'Malley (1890-1966) : The Perfect Clue (1935)
Thomas O'Connor (b.-) : A Lad from Old Ireland (1910)
Pat O'Malley (1890-1966) : The Love That Lives (1917)
E O'Sullivan (b.-) : The Kerry Gow (1912)
Sonny O'Sullivan (b.-) : The Kerry Gow (1912)
Gypsy O'Brien (1889-1975) : The Young Diana (1922)
Harry O'Brien (b.-) : Arrah-Na-Pogue (1911)

Anthony O'Sullivan (1855-1920) : The Fight for Freedom (1908) Over the Hill to the Poorhouse (1908) The Kentuckian (1908)

Charles Ogle (1865-1940) : The Heart of Youth (1919)

Sidney Olcott (1873-1949) : Pony Express (1907) The Miser's Child (1910) A Lad from Old Ireland (1910) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) The Love of Summer Morn (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Ancient Port of Jaffa (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) Ireland, the Oppressed (1912) The Shaughraun (1912) Lady Peggy's Escape (1913) The Railroad Raiders of '62 (1915)

Guy Oliver (1878-1932) : The Heart of Youth (1919)

Bradley Page (1901-1985) : Broken Dreams (1933)

Mona Palma (b.-) : Cabaret (1927)

Violet Palmer (1900-1993) : The Love That Lives (1917)

Robert Patterson (b.- d.) : The Octoroon (1913)

F.R. Payne (b.-) : From the Manger to the Cross (1912)

Peggy Pearce (1894-1975) : More Deadly Than the Male (1919)

Scott Pembroke (1889-1951) : The Hazards of Helen (1914)

Pansy Perry (1887-1952) : The Girl Who Came Back (1918)

Thomas Persse (b.-) : The Home Town Girl (1919) The Third Kiss (1919)

Buster Phelps (1926-1983) : Broken Dreams (1933)

Lee Phelps (1893-1953) : The Home Town Girl (1919)

Chief Phillipi (b.-) : The Hazards of Helen (1914)

Carmen Phillips (1895-1936) : The Home Town Girl (1919)

Jack Pickford (1896-1933) : Seventeen (1916) Great Expectations (1917)

Lottie Pickford (1895-1936) : The Reward of Patience (1916)

Kate Price (1872-1943) : The Way of a Girl (1925)

Herbert Prior (1867-1954) : Great Expectations (1917)

Stephen Purdee (b.- d.) : The Luring Lights (1915)

Stockton Quincy (1898-1959) : Don Caesar de Bazan (1915)

Arthur Rankin (1900-1947) : Enchantment (1921)

Mickey Rentschler (b.-) : The Scarlet Letter (1934)

Harry Reynolds (1901-) : Shenandoah (1913)

Jack Richardson (1870-1960) : The Perfect Clue (1935)

Shirley Jean Rickert (b.-) : The Scarlet Letter (1934)

Tom Ricketts (1853-1939) : His Official Fiancée (1919)

Edward Barry Roberts (1901-) : The Hazards of Helen (1914)

Theodore Roberts (1861-1928) : The Girl Who Came Back (1918) The Winning Girl (1919)

Ruth Roland (1892-1937) : The cardboard Baby (1909)

Huntley Roma (b.-) : From the Manger to the Cross (1912)

Gilbert Rooney (1892-) : Enchantment (1921)

Ina Rorke (1868-1944) : Madame Jealousy (1918)

Alan Roscoe (1886-1933) : The Red Sword (1929)

Benjamin Ross (b.- d.) : The Octoroon (1913)

James Ross (b.-) : Don Caesar de Bazan (1915)

James B. Ross (b.- d.) : The Alien (1913) The River Pirates (1913) Shenandoah (1913) The Hand Print Mystery (1914) The Cabaret Dancer (1914) The Dance of Death (1914) The Dancer (1914) The Stolen Ruby (1915) In the Hands of the Jury (1915) The Crooked Path (1915)

Mary Ross (b.- d.) : A Victim of Heredity (1913) Honor Thy Father (1915) Don Caesar de Bazan (1915)

Richard Rosson (1893-1954) : Seventeen (1916)

George Routh (1884-1950) : The Hazards of Helen (1914)

Alma Rubens (1897-1931) : The World and His Wife (1920)

Byron Russell (b.-) : The World and His Wife (1920)

William Russell (1884-1929) : The Way of a Girl (1925)

Nathaniel Sack (b.-) : The Luring Lights (1915)

Fred Santley (b.-) : Pony Express (1907)

Joseph Santley (1889-1971) : Pony Express (1907)

Laurene Santley (b.-) : A Lad from Old Ireland (1910)

Lewis Sargent (b.-) : The Heart of Youth (1919)

Harry Schumm (1877-1953) : The Hazards of Helen (1914)

Randolph Scott (1898-1987) : Broken Dreams (1933)

Henry Sedley (1881-1962) : Tropic Madness (1928)

Mack Sennett (1880-1960) : Over the Hill to the Poorhouse (1908) The Kentuckian (1908)
Truly Shattuck (1876-1954) : Beauty's Worth (1922)
Edith Shayne (1886-1959) : Enchantment (1921)
Antrim Short (1900-1972) : Beauty's Worth (1922)
Gertrude Short (1902-1968) : The Heart of Youth (1919)
Montague Sidney (b.-) : From the Manger to the Cross (1912)
George Siegmann (1882-1928) : The Hardest Way (1913)
Milton Sills (1882-1930) : The Reason Why (1918) The Claw (1918) The Savage Woman (1918)
Hi Sing (b.-) : The Hazards of Helen (1914)
Vera Sisson (1891-1954) : Experimental Marriage (1919) The Heart of Youth (1919) His Official Fiancée (1919)
Philip Sleeman (1891-1953) : The Girl from Scotland Yard (1937)
Martha Sleeper (1907-1983) : Broken Dreams (1933)
Joseph W. Smiley (1870-1945) : Double Crossed (1917)
William Smiley (b.-) : From the Manger to the Cross (1912)
Kathryn Sohn (b.-) : His Official Fiancée (1919)
Harry Solter (1873-1920) : The Kentuckian (1908)
William Sorelle (1877-1944) : The Fortunes of Fifi (1917)
Pietro Sosso (1869-1961) : The Home Town Girl (1919)
Juanita Sponsler (b.- d.) : The Hazards of Helen (1914)
Adele St. Mauer (b.-) : Broken Dreams (1933)
John St. Polis (1873-1946) : The Fortunes of Fifi (1917) The Love That Lives (1917)
Herbert Standing (1846-1923) : You Never Saw Such a Girl (1919) The Home Town Girl (1919)
Forrest Stanley (1889-1969) : His Official Fiancée (1919) Enchantment (1921) Beauty's Worth (1922) The Young Diana (1922)
Bert Starkey (1880-1939) : The World's Great Snare (1916)
Lincoln Stedman (1907-1948) : The Winning Girl (1919)
J. Owen Sterling (b.-) : From the Manger to the Cross (1912)
J. Owen Sterling (b.-) : From the Manger to the Cross (1912)
Eldean Steuart (1911-1984) : The Love That Lives (1917) The Hungry Heart (1917)
Eldean Stewart (b.-) : The Reason Why (1918)
Eddie Sturgis (1881-1947) : The Moment Before (1916) Madame Jealousy (1918)
Edward P. Sullivan (1854-1928) : The Black Crook (1916)
John Sunderland (b.-) : The Reason Why (1918)
A. Edward Sutherland (1895-1973) : The Hazards of Helen (1914)
Constance Talmadge (1898-1973) : Experimental Marriage (1919)
Mae Thompson (b.- d.) : The Black Crook (1916)
Ferdinand Tidmarsh (1881-1922) : The World's Great Snare (1916)
Lydia Yeamans Titus (1865-1929) : Beauty's Worth (1922)
Belle Travers (b.- d.) : The Woman Next Door (1919)
Beverly Travers (b.-) : The Thirteenth Commandment (1920)
Tom Trent (b.-) : The Hazards of Helen (1914)
Maude Turner Gordon (1868-1940) : Her Better Self (1917) Enchantment (1921)
John Underhill (1870-1941) : The Woman Next Door (1919)
Grace Valentine (1884-1964) : The Evil Thereof (1916)
Albert Valentino (1892-1981) : Tropic Madness (1928)
Rudolph Valentino (1885-1926) : Seventeen (1916)
Katherine van Buren (b.-) : His Official Fiancée (1919)
Robert G. Vignola (1882-1953) : The Black Hand (1906) Pony Express (1907) Over the Hill to the Poorhouse (1908) The Kentuckian (1908) The Fight for Freedom (1908) The cardboard Baby (1909) The Miser's Child (1910) A Colonial Belle (1910) A Lad from Old Ireland (1910) The Roses of the Virgin (1910) The Stranger (1910) A War Time Escape (1911) A Saw Mill Hero (1911) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) The Love of Summer Morn (1911) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Fighting Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) An Arabian Tragedy (1912) Captured by Bedouins (1912) Tragedy of the Desert (1912) A Prisoner of the Harem (1912) Down Through the Ages (1912) The Ancient Port of Jaffa (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) Ireland, the Oppressed (1912) The Shaughraun (1912) The Wives of Jamestown (1913) A Sawmill Hazard (1913) A Desperate Chance (1913) The Prosecuting Attorney (1913) Lady Peggy's Escape (1913) The

Peril of the Dance Hall (1913) The Message of the Palms (1913) The War Correspondent (1913) Prisoners of War (1913) The Scimitar of the Prophet (1913) The Fire-Fighting Zouaves (1913) The Alien (1913) The River Pirates (1913) Shenandoah (1913) The Hardest Way (1913) The Vampire (1913) The Padrone's Plot (1913) The Octoroon (1913) The Show Girl's Glove (1914) The Hand of Fate (1914) The Devil's Dansant (1914) The Dancer (1914) The False Guardian (1914) The Menace of Fate (1914) A Midnight Tragedy (1914) The Scorpion's Sting (1915) The Stolen Ruby (1915) In the Hands of the Jury (1915) The Railroad Raiders of '62 (1915) Honor Thy Father (1915) The Crooked Path (1915) The Maker of Dreams (1915) The Vanderhoff Affair (1915)

James Vincent (1882-1957) : A Colonial Belle (1910) Prisoners of War (1913) The River Pirates (1913) A Victim of Heredity (1913) Shenandoah (1913) The Hidden Witness (1913) A Stolen Identity (1913) The Lost Diamond (1913)

Charles Waldron (1874-1946) : Audrey (1916)

Johnnie Walker (1894-1949) : The Knife (1918)

Mrs. Allen Walker (b.- d.) : The World and His Wife (1920)

Robert Walker (1888-1954) : Her Husband's Friend (1914) In Wolf's Clothing (1914) The Vampire's Trail (1914) The Barefoot Boy (1914) Seed and the Harvest (1914) The False Guardian (1914) A Midnight Tragedy (1914) Her Bitter Lesson (1914) The Hate That Withers (1914) The Scorpion's Sting (1915) The Siren's Reign (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) A Sister's Burden (1915) The Haunting Fear (1915) Don Caesar de Bazan (1915)

Henry B. Walthall (1878-1936) : The Scarlet Letter (1934)

Lucille Ward (1880-1952) : The Thirteenth Commandment (1920)

Roy Watson (1876-1937) : The Hazards of Helen (1914)

Niles Welch (1888-1976) : The Winning Girl (1919)

Charles Wellesley (1873-1946) : Her Better Self (1917) Madame Jealousy (1918)

Charles Wells (1851-1924) : The Hazards of Helen (1914)

Thomas J. Wentworth (b.-) : From the Manger to the Cross (1912)

Charles West (1885-1943) : The Girl Who Came Back (1918)

Lillian West (1886-1970) : Louisiana (1919)

Stanhope Wheatcroft (1888-1955) : The Home Town Girl (1919)

Leo White (1882-1948) : The Way of a Girl (1925)

George A. Williams (1854-1936) : The Hazards of Helen (1914)

Charles C. Wilson (1894-1948) : The Perfect Clue (1935)

James H. Wilson (b.-) : From the Manger to the Cross (1912)

Dorothea Wolbert (1874-1958) : The Scarlet Letter (1934)

Jane Wolfe (1875-1958) : A Lad from Old Ireland (1910) The Roses of the Virgin (1910) The Girl Who Came Back (1918) The Woman Next Door (1919) An Innocent Adventuress (1919) The Thirteenth Commandment (1920)

Anna May Wong (1904-1961) : Fifth Avenue (1926)

Frank Wood (b.- d.) : The Luring Lights (1915)

N.Z. Wood (1857-1936) : The Hazards of Helen (1914)

Henry Woodward (1891-1953) : The Claw (1918)

Abdullah Ya Fari (b.-) : The Fighting Dervishes of the Desert (1912)

Baby Young (b.-) : Through the Flames (1914)

Note: b. respectively d. - Year of Birth or Dead unknown or not on file.

Cameramen Index

John Arnold (1889-1964) : The Way of a Girl (1925)
George Barnes (1892-1953) : Yolanda (1924)
G.W. Bitzer (1872-1944) : The Black Hand (1906) Over the Hill to the Poorhouse (1908) The Kentuckian (1908) The Fight for Freedom (1908)
James S. Brown jr. (b.-) : The Scarlet Letter (1934)
Al Cawood (1880-1960) : Shenandoah (1913)
Arthur Edeson (1891-1970) : The Savage Woman (1918)
Harry Fischbeck (1879-1968) : Cabaret (1927)
Frank E. Garbutt (1869-1938) : You Never Saw Such a Girl (1919) Experimental Marriage (1919) The Home Town Girl (1919) An Innocent Adventuress (1919) Louisiana (1919) The Third Kiss (1919)
Edward Gheller (1884-1941) : The Moment Before (1916) The World's Great Snare (1916)
George K. Hollister (1873-1952) : A Lad from Old Ireland (1910) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Fighting Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) An Arabian Tragedy (1912) Captured by Bedouins (1912) Tragedy of the Desert (1912) A Prisoner of the Harem (1912) Down Through the Ages (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) Ireland, the Oppressed (1912) The Shaughraun (1912) The Wives of Jamestown (1913) The Vampire (1913)
Herbert Kirkpatrick (b.-) : The Perfect Clue (1935)
Henry Kotani (1887-1972) : The Heart of Youth (1919)
Al Liguori (1885- d.) : The World and His Wife (1920)
William Marshall (1885-1943) : Under Cover (1916) The Reward of Patience (1916) Great Expectations (1917) The Fortunes of Fifi (1917)
Arthur Marvin (1859-1911) : The Kentuckian (1908) The Fight for Freedom (1908)
Ira H. Morgan (1889-1959) : Enchantment (1921) Beauty's Worth (1922)
Nicholas Musuraca (1892-1975) : Tropic Madness (1928) The Red Sword (1929)
Lewis W. Physioc (1879-1972) : The Knife (1918)
Louis J. Physioc (b.-) : The Reason Why (1918) The Claw (1918)
Robert Pittack (b.-) : The Girl from Scotland Yard (1937)
Robert H. Planck (1902-1971) : Broken Dreams (1933)
Charles Edgar Schoenbaum (1893-1951) : The Girl Who Came Back (1918) Women's Weapons (1918) The Winning Girl (1919) The Woman Next Door (1919)
Ned Van Buren (1882-1969) : Her Better Self (1917) Double Crossed (1917) The Hungry Heart (1917) Madame Jealousy (1918)
James Van Trees (1890-1973) : His Official Fiancée (1919) More Deadly Than the Male (1919) The Thirteenth Commandment (1920)
Harold Wenstrom (1893-1944) : The Young Diana (1922)

Note: b. respectively d. - Year of Birth or Dead unknown or not on file.

Production Companies Index

American Mutoscope & Biograph Co. (-) : The Black Hand (1906) Over the Hill to the Poorhouse (1908) The Kentuckian (1908) The Fight for Freedom (1908)

Emanuel Cohen Productions (-) : The Girl from Scotland Yard (1937)

Cosmopolitan Productions (-) : Enchantment (1921) The World and His Wife (1920) Beauty's Worth (1922) The Young Diana (1922) When Knighthood Was in Flower (1922)

Larry Darmour Productions (9999-) : The Scarlet Letter (1934) The Perfect Clue (1935)

Famous Players Film Company (-) : The Spider (1916) The Moment Before (1916) The Evil Thereof (1916) The World's Great Snare (1916) Under Cover (1916) The Reward of Patience (1916) Seventeen (1916) Great Expectations (1917) The Fortunes of Fifi (1917) Her Better Self (1917) The Love That Lives (1917) Double Crossed (1917) The Hungry Heart (1917) Madame Jealousy (1918)

Famous Players-Lasky Corporation (-) : You Never Saw Such a Girl (1919) Audrey (1916) The Girl Who Came Back (1918) Women's Weapons (1918) The Winning Girl (1919) The Home Town Girl (1919) The Woman Next Door (1919) An Innocent Adventuress (1919) Louisiana (1919) The Heart of Youth (1919) The Third Kiss (1919) His Official Fiancée (1919) More Deadly Than the Male (1919) The Thirteenth Commandment (1920) Cabaret (1927)

Film Booking Offices of America (FBO) (-) : Tropic Madness (1928) The Red Sword (1929)

Kalem Company, Inc. (-) : Pony Express (1907) The cardboard Baby (1909) The Miser's Child (1910) A Colonial Belle (1910) A Lad from Old Ireland (1910) The Roses of the Virgin (1910) The Stranger (1910) A War Time Escape (1911) A Saw Mill Hero (1911) The Fiddle's Requiem (1911) Railroad Raiders of '62 (1911) The Love of Summer Morn (1911) Rory O'More (1911) The Colleen Bawn (1911) Arrah-Na-Pogue (1911) The O'Neill (1912) The Fighting Dervishes of the Desert (1912) Missionaries in Darkest Africa (1912) An Arabian Tragedy (1912) Captured by Bedouins (1912) Tragedy of the Desert (1912) A Prisoner of the Harem (1912) Down Through the Ages (1912) The Ancient Port of Jaffa (1912) From the Manger to the Cross (1912) The Kerry Gow (1912) Ireland, the Oppressed (1912) The Shaughraun (1912) The Wives of Jamestown (1913) A Sawmill Hazard (1913) A Desperate Chance (1913) The Prosecuting Attorney (1913) Lady Peggy's Escape (1913) The Message of the Palms (1913) The War Correspondent (1913) Prisoners of War (1913) The Scimitar of the Prophet (1913) The Fire-Fighting Zouaves (1913) The Alien (1913) The River Pirates (1913) Man's Greed for Gold (1913) A Victim of Heredity (1913) Shenandoah (1913) The Hidden Witness (1913) A Stolen Identity (1913) The Lost Diamond (1913) The Smuggler (1913) The Bribe (1913) The Vampire (1913) Primitive Man (1913) The Octoroon (1913) The Padrone's Plot (1913) Her Husband's Friend (1914) The Hand Print Mystery (1914) The Shadow (1914) The Cabaret Dancer (1914) The Dance of Death (1914) The Show Girl's Glove (1914) Through the Flames (1914) In Wolf's Clothing (1914) The Beast (1914) The Vampire's Trail (1914) The Storm at Sea (1914) The Barefoot Boy (1914) The Hand of Fate (1914) The Devil's Dansant (1914) Into the Depths (1914) The Dancer (1914) Seed and the Harvest (1914) The False Guardian (1914) The Menace of Fate (1914) A Midnight Tragedy (1914) The Man of Iron (1914) The Hazards of Helen (1914) Her Bitter Lesson (1914) The Mystery of the Yellow Sunbonnet (1914) The Hate That Withers (1914) The Scorpion's Sting (1915) The Stolen Ruby (1915) In the Hands of the Jury (1915) Barriers Swept Aside (1915) The Railroad Raiders of '62 (1915) The Siren's Reign (1915) The Haunted House of Wild Isle (1915) The Destroyer (1915) A Sister's Burden (1915) The Haunting Fear (1915) Honor Thy Father (1915) The Crooked Path (1915) Don Caesar de Bazan (1915) The Maker of Dreams (1915) The Vanderhoff Affair (1915) The Pretenders (1915) The Luring Lights (1915) The Black Crook (1916)

Clara Kimball Young Film Corporation (-) : The Reason Why (1918) The Claw (1918) The Savage Woman (1918)

Metro-Goldwyn Pictures Corporation (-) : The Way of a Girl (1925)

Monogram Pictures (-) : Broken Dreams (1933)

Paramount Pictures, Inc. (9999-) : Beauty's Worth (1922)

Reliance Film Company (-) : The Hardest Way (1913)

Select Pictures Corporation (-) : The Knife (1918) Experimental Marriage (1919)

Filmography based on records in KinoTV database. © by Unicorn Media.
All rights reserved.