Harry Solter Introduction

Actor, Director, Author -
Born November 19, 1873 in Baltimore, Maryland, USA
Born as Harry Lewis Solter
Married to Florence Lawrence (1908-1920)
Died March 2, 1920 in El Paso, Texas, USA
Other names or known as : Harry Salter, Harry L. Solter, H.L. Solter,

Mini-Biography:
Harry Solter was born on November 19, 1873 in Baltimore, Maryland, USA. He was an American Actor, Director, Author, known for **A Discontented Woman** (1910), **The Lash of Power** (1917), **The Wife He Bought** (1918), **A Self-Made Hero** (1910), **Love's Stratagem** (1909), Harry Solter's first movie on record is from 1908. Harry Solter died on March 2, 1920 in El Paso, Texas, USA His last motion picture on file dates from 1921.

H.L. Solter worked for the following companies: - American Mutoscope & Biograph Co.; - Vitagraph Company of America; - Biograph Company; - Independent Moving Pictures Co. of America (IMP); - Lubin Manufacturing Company ; - Victor Film Company; - Universal Film Manufacturing Company; - Bluebird Photoplays Inc.; - Edgar Lewis Productions Inc.;

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Filmography

Abbreviations:

Dir: Director - Regisseur - Metteur en scene
Asst Dir: Assistant Director - Regieassistent - Assistant Metteur en scene
Scen: Scenario - Drehbuch . Scenario
Story: Story - Story - Sujet
Based on: Based on - Vorlage - Basé sur
Art Dir: Art Director - Architekt, Ausstatter - Direction artistique
Cam: Director of Photography - Kameramann - Chef operateur
Costumes: Costume Design - Kostümbildner - Costumier
Ed: Editor - Schnitt - Montage
Props: Propman - Requisiteur - Accessoiriste
Set: Set Designer - Innenarchitekt - Assembleur
Cast: Actors - Schauspieler - Acteurs
Producer: Producer - Produzent - Producteur
Prod: Poduction Company - Produktionsfirma - Maison de production
Dist: Distribution Company - Verleih - Maison de distribution
Release: First Screening - Premiere - Première
Other Titles: Other and foreign Distribution Titles - Weitere und fremdsprachige Verleihtitel - Autres titres de distribution en langues étrangères

Db-Ref: Movie Databases - Film-Datenbanken - Bases de données de films
AFI (American Film Institute); ASFF-dB (American Silent Feature Database); IMDb; KinoTV (kinotv.com); TCM (Turner Classic Movies); bfi (British Film Institute); CSFD (Česko-Slovenská filmová databáze); lost-films (lost-films.eu); Polski Filmweb (filmweb.pl)
Bibligraphies - Literaturnachweise:
*NNt**a**:* Advertising - Anzeige - Annonce
*NNt**l**::* Line - Zeile - Ligne
*NNt**n**::* Note - Notiz - Note
*NNt**r**::* Review - Kritik - Critique
*NNt**s**::* Synopsis - Inhaltsangabe - Description
*NN**ph**::* Still - Foto - Photographie

A Famous Escape

1. - **A Famous Escape** - (USA 1908) *Dir:* Wallace McCutcheon. *Cam:* G.W. Bitzer.
Cast: **Harry Solter** (Prison Guard), D.W. Griffith (Prisoner), Anthony O'Sullivan (Prisoner).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 700 feet, - silent
Release: April 7, 1908 in USA
Db-Ref: IMDb tt0000681, KinoTV 88241

Synopsis:

The story is founded on an incident taken from the history of the United States during a time of strife. The opening scenes show the departure from their homes, mothers, wives and sweethearts of a number of patriotic young men to the front. Life on the field of battle and their capture as prisoners of war is next shown. While incarcerated in the foul military prison, the poor creatures are subjected to many indignities that even a dog would resent and during the six months of their confinement they industriously bore through the earth under the dungeon, with no other tools than their fingers, until they tunnel their way to liberty. The escape is of course discovered and, though chased, they succeed in reaching home, where their raggedly clothed emaciated forms are once more folded in the arms of their loved ones. [Moving Picture World]

King of the Cannibal Islands

2. - **King of the Cannibal Islands** - (USA 1908) [Comedy] *Dir:* Wallace McCutcheon. *Cam:* G.W. Bitzer.
Cast: **Harry Solter** (Heinie Holtzmeyer), D.W. Griffith (Cannibal in Top Hat), Linda Arvidson (Extra in Chase (uncredited), Anthony O'Sullivan (Extra in Bar (uncredited).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 700 feet, - silent
Studio or Location: Fort Lee, New Jersey; Hudson River, New York
Release: April 15, 1908 in USA
Db-Ref: IMDb tt0000712, KinoTV 88242

Synopsis:

"Music hath charms to soothe a savage breast." Not always, but sometimes. Hence it was that the dulcet tones produced by Heinie Holtzmeyer, the fiddler, and Orpheus of the little Holland Village, failed to tranquilize his wife Lena, who was rather a Xantippe than an Eurydice, and Heinie's head, like that of Socrates, often played the target for her pots and pans, and her aim was very good. The poor fellow sought solace at the public house, where he met the toss-pots of the town, and right merry souls were they. His fiddle made him a favorite with all, especially the barmaids, who rewarded his efforts with wine and kisses. His joys, however, are of short duration, for Lena appears, and, brandishing a rolling-pin, clears out the place. Heinie rushes home, packs his bag and, with his fiddle, decamps. He is followed by Lena until he reaches the wharf, where he finds himself, as it were, "between the devil and the deep sea," so he chooses the sea. Jumping into a row-boat he rows to an outgoing vessel, ships and is off for parts unknown. A storm is encountered, and the vessel is wrecked, but fortune favors and he is cast ashore. Heinie is about to give thanks for his deliverance when he is pounced upon by an army of ferocious cannibals, armed with clubs and excaliburs, now wouldn't that discombobulate you? Well, it looked like Stew à la Hollandaise for Heinie. And indeed, the black warriors are about to prepare a Dutch dinner, when the Queen does the Pocahontas act and, throwing herself on the prostrate form of Heinie, declares that they shall strike him only through her. So they desist, for such a thing would be impossible, as the Queen is so thick through, that the longest spear would hardly reach the victim. In fact, she is that obese she looks like a crowd. Heinie now takes his fiddle and discourses sweet music, which places him in such high esteem with the tribe that be experiences his own apotheosis, besides becoming the husband of the Queen and King of the islands. Lena, after three years of relentless endeavor, discovers his whereabouts, and bursts in unannounced upon his sunny serenity. Aha! Here is his chance to set even, and as she had kept him in hot water at Holland, he does as much for her now: hence, he consigns her to the stewpot. Moral: the worm will turn. [Moving Picture World]

Hulda's Lovers

3. - **Hulda's Lovers** - (USA 1908) [Comedy] *Dir:* Wallace McCutcheon. *Scen:* Gene Gauntier. *Cam:* G.W. Bitzer.
Cast: Gene Gauntier (Hulda), D.W. Griffith (Handy Hank), Edward Dillon, Guy Hedlund, **Harry Solter** (Extra (uncredited), Anthony O'Sullivan (Extra (uncredited).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 400 feet, - silent
Release: April 22, 1908 in USA
Db-Ref: IMDb tt0000703, KinoTV 88243

The Sculptor's Nightmare

4. - **The Sculptor's Nightmare** - (USA 1908) *Dir:* Wallace McCutcheon. *Cam:* G.W. Bitzer.
Cast: Florence Auer (Model), Edward Dillon, D.W. Griffith, **Harry Solter** (Extra (uncredited), Anthony O'Sullivan (Extra (uncredited), Mack Sennett (Extra (uncredited).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 700 feet, - silent
Other Titles: O Pesadelo do Escultor [PG]
Release: May 6, 1908 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000756, KinoTV 88245

Synopsis:

At a political club, the members debate whose bust will replace that of Theodore Roosevelt. Unable to agree, each goes to a sculptor's studio and bribes him to sculpt a bust of the individual favorite. Instead, the sculptor spends their fees on a dinner with his model during which he becomes so inebriated that he is taken to jail. There he has a nightmare, wherein three busts are created and animated from clay (through stop-motion photography) in the likenesses of Democrat William Jennings Bryan and Republicans Charles W. Fairbanks and William Howard Taft. The drunken sculptor arises from his cot to see the animated faces of the three politicians. The busts disappear and he falls on his cot, writhing in distress. While he is prone, another figure begins to appear: first the clay forms itself into a G.O.P. donkey, then a teddy bear, and finally, into the animated face of Teddy Roosevelt himself. The sculptor rises again, and is startled to see yet another apparition. It disappears and the sculptor collapses on his cot and is still. (Library of Congress)

When Knights Were Bold

5. - **When Knights Were Bold** - (USA 1908) *Dir:* Wallace McCutcheon. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Linda Arvidson, D.W. Griffith, **Harry Solter** (Nobleman).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 900 feet, - silent
Release: May 20, 1908 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000784, KinoTV 88247

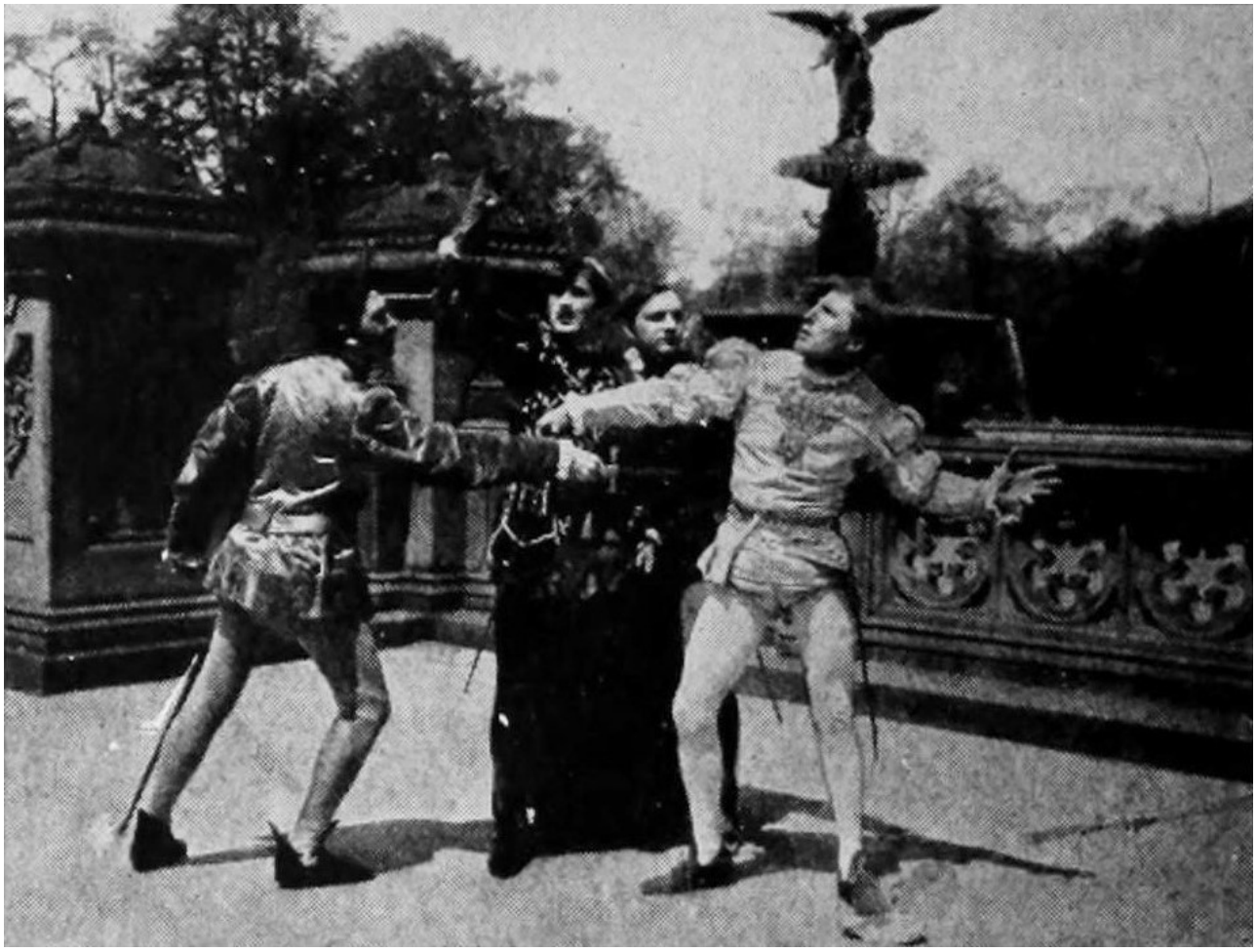
Thompson's Night Out

6. - **Thompson's Night Out** - (USA 1908) *Dir:* Wallace McCutcheon. *Cam:* G.W. Bitzer.
Cast: Anthony O'Sullivan (William Thompson), Edward Dillon (John Smith), Gene Gauntier (Mrs. Smith), Robert Harron (Sign Changer), Mack Sennett (Theatre Bouncer), **Harry Solter** (Theatre Patron).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 700 feet, - silent
Release: June 2, 1908 in USA
Db-Ref: IMDb tt0000773, KinoTV 88249

Synopsis:

William Thompson and John Smith occupied offices in the same New York skyscraper, and both being seized with an irrepressible desire to cut loose and paint things crimson, arranged it as follows in this Biograph picture. Thompson sent a message to his wife that his friend Smith was ill, and it was his duty to perform that spiritual work of mercy, "comfort the afflicted," hence he would not have her wait up for him as he might be late. Smith did likewise, using Thompson as the object of his humane consideration. This done, they start off to make a night of it. First they visit the gilded throne room of a temple of Bacchus, where they moisten their parched spirits with dry Martinis. They are soon in a most glorious condition. Smith suggests the show where "Amateur Night" is on. Fine! They take a box. Well, what they do there simply baffled the attempt at description. Suffice it to say, it ends with their being thrown out of the place. Now they attempt to lead each other homeward. Smith's abode is reached first. Mrs. Smith is by no means easy or gullible. She hasn't swallowed the "sick friend" gag, and is waiting for her lord and master with a rolling pin. After much ado the pair reach the house, with difficulty ascend the stoop, and with a yank, out come the bell knob, wire, etc., followed by the irate Madam Smith, armed with that shaper of pie crust which she uses effectually on Smith's cranium. This is no place for Thompson, so he beats it. At his own house all is quiet. Poor, unsuspecting Mrs. Thompson has retired, breathing a prayer no doubt, for her dear, sympathetic, tender-hearted hubby, who she imagines is even then ministering the wants of his sick friend. Mr. Thompson is in no condition for keys or keyholes, so he adopts other means by which to gain an entrance to his home. In front of the house there is a distinct evidence of some architectural changes in the presence of piles of sand and brick, a mortar box, lumber, etc. These you may imagine are fine for Thompson in his present condition, and he falls victim to them all, finishing with a dive into the mortar box. Taking a ladder he ascends with difficulty to his bedroom window, through which he enters with as little noise as a train of cars. Mrs. T. is awakened. You can readily see what happens, but the worst is yet to come. A policeman has seen Thompson ascend the ladder and thinking him a burglar, follows. In the room the copper is set upon by the Thompsons, who throw him bodily through the window, closing a comedy film we can safely claim to be one of the most laughable ever made. [Moving Picture World]

Romeo and Juliet



7. - **Romeo and Juliet** - Romeo and Juliet, a Romantic Story of the Ancient Feud Between the Italian Houses of Montague and Capulet (USA 1908) *Dir:* J. Stuart Blackton, William V. Ranous (uncertain or unconfirmed). *Based on:* William Shakespeare (play).
Cast: Paul Panzer (Romeo), Florence Lawrence (Juliet), John G. Adolfi (Tybalt), Charles Chapman (Montague), Charles Kent (Capulet), Louise Carver (Nurse), William V. Ranous (Friar Lawrence), William Shea (Peter), Gladys Hulette, Josephine Atkinson, **Harry Solter**, Florence Turner.
Prod: Vitagraph Company of America. *Dist:* Vitagraph Company of America. *Format* 35 mm, 1:1,33 1 reel, - silent
Other Titles: Romeo und Julia [DE]; Romeo y Julieta [ES]
Release: June 6, 1908 in USA
Db-Ref: Early-German 12111, IMDb tt0000754, KinoTV 68945

'Ostler Joe

8. - **'Ostler Joe** - (USA 1908) [Drama] *Dir:* Wallace McCutcheon. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Edward Dillon (Husband), D.W. Griffith (Lover), **Harry Solter** (Wedding Guest), Anthony O'Sullivan (Wedding Guest).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 850 feet, - silent
Release: June 9, 1908 in USA
Db-Ref: IMDb tt0000627, KinoTV 88250

Synopsis:

A fine pictorial rendering of this well-known poem, which teaches a good lesson in its contrast between the simple life and the temptations of a great city. [Moving Picture World]

The Kentuckian

9. - **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. Adolfi, 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 Stage Rustler

10. - **The Stage Rustler** - (USA 1908) [Western] *Dir:* Wallace McCutcheon. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: D.W. Griffith (Phil Bowen), Edward Dillon (Bowen's Accomplice), Linda Arvidson (Mother on Street), George Gebhardt (Man in Bar), Anthony O'Sullivan (Man in Bar), Mack Sennett (Man in Bar), **Harry Solter** (Man in Bar), Gene Gauntier.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 650 feet, - silent
Release: July 10, 1908 in USA
Db-Ref: IMDb tt0000765, KinoTV 56579

Synopsis:

What marvelous influence a pretty girl has over mankind, what a power she exerts, transforming the rough and ferocious into lamb-like beings and the weaklings into lions of daring. Such was the power of pretty Roulette Sue, the belle of the mining camp. Phil Bowen and Sam Lewis were a couple of fearless road agents, and our story starts with them waylaying the overland stage coach, commanding the driver and his passengers to alight and "shell out." The passengers comprise a Chinaman, a tenderfoot and Roulette Sue. The tenderfoot is frightened out of his wits, while the Chink trembles so as to almost dislocate his queue, but Sue stands and views the episode with an indifferent air, while Sam covers the little coterie with his guns Phil divests them of their valuables. Sue has a brace of pistols in her belt which Phil takes, extracting the cartridges, hands them back to her empty and harmless. Her defiant mien makes a decided impression on him, as, on the other hand, he has, by his easy, gallant manner, impressed her; besides, a part of his features, which are unconcealed by the mask, gives promise that he is a handsome fellow. Well, it is surely a case of love at first sight. The deed done, Phil orders the coach to proceed on its way, while he and Sam go to their shack to divide the spoils. The coach, arriving at the camp, an alarm is given. and a party of miners start out for the bandits. Sue, who is in deepest sympathy with the handsome young outlaw, starts off at the same time, and, by a short cut, arrives at the shack and warns Phil and Sam of their impending danger. Sam, who has also shown a weakness for Sue, tries to kiss her, but is not only repulsed by her, but knocked down by Phil for the insult. Thus does she transform two staunch friends into bitter enemies. Still, there is no time to parley, as their necks are in danger, so they do a quick get-away. Several days later Sam appears at the tavern and renews his attentions to Sue. Again Phil, who enters at that moment, protects her, and Sam through jealousy denounces him before the crowd. Guns are drawn, and it looked for an instant as if Phil would be punctured in many places, but quick as a flash, he picks up a child from the road, holds it up in front of him, backs off out of harm's way and makes good his escape. Sam now figures the coast is clear and awaits his opportunity. But love knows no danger, has no fear, and hence. Phil returns to see Sue, although it is most hazardous. Phil and Sue are alone in the tavern when the approach of someone forces him to hide behind a curtain. It is Sam who enters and, with violent persistence, forces his odious attentions upon Sue. Things are becoming alarming, when a shot from behind the curtain lays Sam out. Sam, thinking the shot came from Sue's gun, raises himself on his elbow and sends a leaden dart through her which closes the blinds of her mortal existence forever. He is recognized, gives himself up for the usual punishment meted out for those of his kind. [Moving Picture World]

The Tavern Keeper's Daughter

11. - **The Tavern Keeper's Daughter** - (USA 1908) [Action] *Dir:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: George Gebhardt (Mexican), Edward Dillon (Father), Florence Auer (Mother), Marion Leonard (Daughter), **Harry Solter** (Old Man), Marion Sunshine.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 400 feet, - silent
Release: July 24, 1908 in USA
Db-Ref: IMDb tt0000771, KinoTV 76543

Synopsis:

In the lonely wilds of Southern California there stands a rural tavern, kept by an old trapper, who had been widowed years ago; his wife leaving him a most precious legacy in the being of a pretty daughter. She was indeed the fairest flower that e'er blossomed in the land of the golden sun. At this tavern there stopped the honest, hardy miners and trappers of the neighboring country on their way to and from their claims in the mountains. A sort of a rest-up place for a chat and a smoke with the old keeper, and a mug of ale, served by the fair hands of his daughter. Among those who frequented this rustic hostelry was one of those proletarian half-breed Mexicans, whose acidulate countenance was most odious to all, particularly the girl. On the other hand, her blue eyes, golden hair and sunny complexion inflamed him so as to make bold to kiss her. He is indignantly repulsed, receiving a blow on the face from the girl which sends him from the place, scowling and towering with rage. It is nightfall and the guests all having departed, the keeper leaves for a short jaunt up the road, warning the girl to be sure to lock up during his absence, which she does: then going to her room to prepare for her well-earned rest. She has just removed her waist when there is a knock at the door, and, thinking it is her father returning, she throws a mantilla over her shoulders and opens the door to the Mexican, who had seen her father depart. The cruel, black nature of the brute now asserts itself, and barring the door, he seizes the helpless girl, who screams and struggles until her father, bursting in, engages the half-breed in a fierce conflict, while the girl rushes out into the night. The Mexican having with a blow stunned the father, follows after her. Next we see the poor frail creature dashing wildly and almost aimlessly through the thick forest, coming at last, as morning breaks, to the cabin of her nearest neighbor. Staggering into the place in a state of exhaustion, she relates her experience to the miner's wife, who goes to bring her husband's aid. Hearing the Mexican's approach, the girl hides behind a curtain. In rushes the infuriated beast in search of his prey. While rummaging the place, he is attracted by the childish prattle of the miner's baby, who sits in its cradle playing with her dollie. His heart is softened by the pure, innocent chatter of the child, and he drops on his knees before the crib and prays to God to help him to resist his brutal inclinations. The girl, who Is deeply touched at this scene, comes from her hiding as he rises and is taken by the hand by her persecutor, who implores forgiveness, which is granted, and departs as she takes the baby in arms and kisses it in gratitude, for was it not her deliverer? "And a little child shall lead them." [Moving Picture World]

The Red Man and the Child

12. - **The Red Man and the Child** - (USA 1908) [Action, Western] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Bret Harte (novel). *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Charles Inslee (The Sioux), John Tansey (The Child (as Johnny Tansey), **Harry Solter** (Villain), Linda Arvidson (Woman), George Gebhardt (Villain).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 800 feet, - silent
Other Titles: L' enfant et le peau-rouge [FR]
Release: July 28, 1908 in USA
Db-Ref: IMDb tt0000748, KinoTV 91256

Synopsis:

Alongside of a beautiful mountain stream in the foothills of Colorado there camped a Sioux Indian, who besides being a magnificent type of the aboriginal American, is a most noble creature, as kind-hearted as a woman and as brave as a lion. He eked his existence by fishing, hunting and mining, having a small claim which he clandestinely worked, hiding his gains in the trunk of an old tree. It is needless to say that he was beloved by those few who knew him, among whom was a little boy, who was his almost constant companion. One day he took the little fellow to his deposit vault, the tree trunk, and showed him the yellow nuggets he had dug from the earth, presenting him with a couple of them. In the camp there were a couple of low-down human coyotes, who would rather steal than work. They had long been anxious to find the hiding place of the Indian's wealth, so capture the boy, and by beating and torture compel him to disclose its whereabouts. In the meantime there has come to the place a couple of surveyors who enlist the services of the Indian to guide them to the hilltop. Here they arrive, set up their telescope and start calculations. An idea strikes them to allow the Indian to look through the 'scope. He is amazed at the view, so close does it bring the surrounding country to him. While his eye is at the glass one of the surveyors slowly turns it on the revolving head until the Indian starts back with an expression of horror, then looks again, and with a cry of anguish dashes madly away down the mountain side, for the view was enough to freeze the blood in his veins. Arriving at the old tree trunk, his view through the telescope is verified, for there is the result he improvised bank rifled, and the old grandfather of the little boy, who had followed the miscreants murdered. Picking the old man up he carries his lifeless form back to the camp, reaching there just after the murderers, with the boy, had decamped in a canoe. Laying the body on the sands and covering it tenderly with his shawl he stands over it and solemnly vows to be avenged. What a magnificent picture he strikes as he stands there, his tawny skin silhouetted against the sky, with muscles turgid and jaws set in grim determination. It is but for a moment he stands thus, yet the pose speaks volumes. Turning quickly, he leaps into a canoe at the bank and paddles swiftly after the fugitives. On, on goes the chase, the Indian gaining steadily on them, until at last abandoning hope, they leave their canoe and try to wade to shore as the Indian comes up. Leaping from his boat he makes for the pair, seizing one as the other swims to the opposite shore. Clutching him by the throat the Indian forces his head beneath the surface of the water and holds it there until life is extinct, after which he dashes in pursuit of the other. This proves to be a most exciting swimming race for a life. They reach the other shore almost simultaneously, and a ferocious conflict takes place on the sands terminating in the Indian forcing his adversary to slay himself with his own dagger. Having now fulfilled his vow he leaps into the water and swims back to the canoe in which sits the terrified boy, and as night falls he paddles slowly back to camp. [Moving Picture World]

Deceived Slumming Party

13. - **Deceived Slumming Party** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Edward Dillon (Guide (as Eddie Dillon), D.W. Griffith (Reginald O.C. Wittington), **Harry Solter** (Chinese), George Gebhardt (Chinese), Charles Inslee (Chinese), Anthony O'Sullivan (Chinese), Mack Sennett (Policeman / Waiter).
Producer: D.W. Griffith. *Prod:* American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent
Release: July 31, 1908 in USA
Db-Ref: IMDb tt0333312, KinoTV 91257

Synopsis:

Old Ezra Perkins and his wife, Matilda, are induced by the glib-tongued ballyhoo to investigate the mysteries of that famous section of our great metropolis, the Bowery, They are joined by Mr. Reginald Oliver Churchill Wittington, an English gentleman, who was willing in blow his last farthing in order to see the thing to the very limit. Fine for the Boweryites. Away they go on "rubecart" and are soon landed in a Chinatown opium joint. Here they find everything carried on in a conventional fashion, for just before they arrive the occupants are tipped off to get busy, and this act of a little comedy starts in. While there one of the girls pretends to commit suicide. Here is scandal. Reggie is quite perturbed, as is also Ezra and Matilda, and they are quite willing to "give up" handsomely to be allowed to depart, and not be detained as witnesses at the coroner's inquest, flimflam, No. 1. Next a chop suey emporium is visited and by a well-planned bit of business Ezra is made to upset a tray of dishes. Great excitement among the Chinks. The dishes are said to be of intrinsic china from China, and worth a fabulous sum. Ezra forks out the "fab." From here they are shown to the kitchen and witness the concocting of the succulent Chinese sausage. Matilda is very much interested in the operation when a Chink brings in a lot of rats which escape, causing her to leap upon a table, and, losing her balance, falls into the machine and is soon transformed into sausage. But by reversing the machine she is recovered, none the worse for her experience. Next they visit a typical Bowery saloon and Reggie treats the crowd, laying down a ten-dollar bill, expecting change and lots of it. This is the cue for a row between two of the regulars which terminates in what appears to be a murder. So the slumming party are glad to escape with their lives leaving the change behind. This is enough and they beat it back each with a stern resolution, "Never again." [Moving Picture World]

The Bandit's Waterloo

14. - **The Bandit's Waterloo** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: Charles Inslee (Bandit Leader), Linda Arvidson (Accomplice / Woman at Inn), Marion Leonard (Kidnapped Woman), **Harry Solter** (Police Sergeant), Arthur V. Johnson (uncertain or unconfirmed), Florence Lawrence (uncertain or unconfirmed).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 750 feet, - silent
Release: August 4, 1908 in USA
Db-Ref: IMDb tt0000642, KinoTV 76544

Synopsis:

The Outwitting of an Andalusian Brigand by a Pretty Senora. The hills of Southern Spain were infested by a gang of lawless freebooters who terrorized the country and made travel in the mountains a hazardous pastime. They waylaid, robbed and often murdered the unwary tourist who chanced their way. In the opening of this Biograph picture a party of these Andalusian bushrangers, in command of their chieftain, are seen hiding behind a huge rock in waiting for prey. They haven't long to wait, for after having held up and relieved several pedestrians, a stylish landau approaches in which are seated an old gentleman, a duenna, and a pretty young Senora. The inevitable happens; all are relieved of their valuables, and while the gentleman and duenna are sent on their way, the girl is held a prisoner. She realizes her helplessness, and at the same time assumes that her beauty has made an impression on the chief, hence resorts to woman's wiles to captivate the bandit. In this she succeeds, but must use strategy to regain her jewels, which are still in his possession. Her subtle artifice is promising, when they are surprised by the police, who take them in hand, but the sergeant finding them possessed of so much wealth, is content to take that and let them go. From here they go to the mountain inn, where later the sergeant again puts in an appearance, so Senora bribes the waiting maid to allow her to act in that capacity, and as the sergeant does not recognize her, she having been veiled when they met in the road, he is lured to a private room, where he is overpowered, bound and gagged by the bandit, who regains the jewels, and with Senora flees to another hostelry. Here Senora piles her conquest with cajolery and wine until he falls into a drunken sleep. Now is her chance. She secures her jewelry and after leaving a derisive letter for the enamored bandit, departs to rejoin her friends, chuckling in anticipation of the chagrin of the pillager upon his awakening. [The Moving Picture World]

A Calamitous Elopement

15. - **A Calamitous Elopement** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: **Harry Solter** (Frank), Linda Arvidson (Jennie), Charles Inslee (Jennie), George Gebhardt (Bill, a Thief), D.W. Griffith (Policeman), Robert Harron (Bellboy), John R. Cumpson, Anthony O'Sullivan.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 7, 1908 in USA
Status: Prints exist
Db-Ref: IMDb tt0000653, KinoTV 84786

Synopsis:

ow It Proved a Windfall for Burglar Bill. The maxim, "The course of true love never ran smooth" was never more clearly verified than in this Biograph picture. Frank loved Jennie and Jennie loved Frank, but Papa couldn't see Frank with field glasses, so he was forbidden the house. "Faint heart ne'er won fair lady," and Frank's heart was anything but faint, so he braved the terrors of Papa's No's and intruded. He has hardly arrived when Pa puts in an appearance and he is unceremoniously evicted. But dauntless still, he appears that evening in the garden, and with a signal calls his fair charmer to the window on the balcony. He suggests

an elopement that night, to which Jennie acquiesces, and then goes to arrange matters. Here our old friend Bill the Burglar butts in on the scene, ties up a rope ladder and is about to ascend to relieve the family of some of their wealth when Frank returns. Bill hides, and Frank thinking Jennie had supplied the ladder, attempts to climb it. His work here would never pass in a naval examination, and after almost breaking his neck, gives it up and secures a more solid form of ascent. Making the balcony, he, assisted by Jennie, lowers her trunk. It falls with a bang on the ground, arousing the constabulary gentleman of the beat from his nap, who rushes up as the elopers are struggling with this bothersome baggage. The copper, as you may imagine, takes them for a couple of housebreakers and carries them to the police station. Bill coming from his hiding seizes the trunk and skiddoos. After carrying it several blocks he sets it down to rest. Someone is coming; escape is cut off, so he vamooses by the trunk line, that is to say, gets into the trunk. A copper coming up sees the lone trunk, calls aid and takes it to the police station, arriving as the lovers are trying to explain matters. The arrival of the trunk helps them materially, hence they are finally released, taking the trunk with them, Bill, of course, inside. At the hotel, a telegram calls Frank and Jennie to the parlor for paternal forgiveness. While they are absent, Bill comes out of the trunk, packs into a couple of suitcases all that is worth taking in the room and beats it. 'Tis an ill wind that blows no good. Furthermore, Frank and Jennie are too happy to mourn their loss. (The Moving Picture World)

Production Notes:

Although Billy Bitzer identified the actress playing Jennie as Florence Lawrence, reliable modern sources have confirmed she's Linda Arvidson. (IMDb)

Bibliography:

- The Moving Picture World, August 8, 1908

The Man and the Woman

16. - **The Man and the Woman** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: Linda Arvidson (Gladys), George Gebhardt (Tom Wilkins), **Harry Solter** (Priest), Dorothy Bernard (false Clergyman).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 14, 1908 in USA
Status: Prints exist in Library of Congress (Washington) paper print
Db-Ref: IMDb tt0000720, KinoTV 41664

Synopsis:

John and Tom Wilkins are brothers and most divergent in natures. John is a clergyman and a noble, upright fellow, while Tom is a scapegrace, wild, reckless and unscrupulous. Not having the parental guidance so essential in youth, his father being dead and his mother blind, he drifted into bad company, the contaminating influence deeply affecting his susceptible nature. Despite the earnest pleading of his brother John he sank lower in morass of transgression, spending most of his time at the ale house drinking and at cards. All this John has succeeded in keeping from his dear mother, whose blindness is almost a blessing, for a mother would rather her eyes be sightless than to view the indiscretions of her loved ones. So she possessed the blissful impression that her boys were both paragons of righteousness. God's mercy is unfailing; you will admit this Divine Charity. In the village there dwelt, as neighbors to Wilkins, Farmer Tobias and his wife, and their daughter, Gladys. Tom and Gladys grew up together, and were child sweethearts, which grew stronger with Gladys as time went on. So deeply did she love the handsome Tom that she put her entire trust in him, feeling sure that he would reciprocate her sacrificial devotion with the honorable obligation it merited. But, oh, how mistaken she was, and only after prayers and tearful entreaties does he agree to marry her, and then only upon condition that she elope. To this she consents most reluctantly, for which act she is disowned by her parents. The villainy that is wrapped up in the black heart of Tom. Truly a marriage ceremony is performed, but it is by a rowdy friend of Tom's, disguised as a clergyman, in fact, a mock marriage. For a time Gladys lived in ignorance of the truth, but it at last came out when Tom deserts her. Back to her home she trudged carrying her infant, and at the door she is met by her mother with open arms but when the father appears, he, still obdurate, drives her away. She then goes to John Wilkins, and tells her sad story. He calls Tom and demands he make immediate reparation. Tom treats the matter lightly and the brothers are on the verge of blows when the blind mother, like a ministering angel, appears, and Tom's heart is at last softened. He takes Gladys and their child to his bosom, while they receive the benediction bestowed by their priestly brother. [Moving Picture World]

Bibliography:

- The Griffith Project, N° 36

The Greaser's Gauntlet

17. - **The Greaser's Gauntlet** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, Stanner E.V. Taylor. *Cam:* Arthur Marvin.
Cast: Wilfred Lucas (Jose), Arthur V. Johnson (Tom Berkeley), Marion Leonard (Mildred West), Charles Inslee (Bill Gates), Linda Arvidson (Woman on Street / Party Guest), George Gebhardt (Chinese Waiter / Party Guest), Anthony O'Sullivan (Bartender), **Harry Solter** (Kidnapper / Party Guest), Kate Bruce, John T. Dillon.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 15, 1908 in USA
Db-Ref: IMDb tt0000695, KinoTV 6806

Synopsis:

Though somewhat obscure in the beginning, this subject shows the efficacy of a mother's prayer. Holy is the name Mother, and many who stray from the path of righteousness to the radiantly alluring avenues of sin and prodigality, are rescued from the inevitable end by her prayers. So it is with the hero of this story. Jose, a handsome young Mexican, leaves his home in the Sierra Madre Mountains to seek his fortune in the States. On leaving, his dear old mother bestows upon him her blessing, presenting him with a pair of gauntlets, upon the dexter wrist of which she has embroidered a Latin Cross. This she intended as a symbol and reminder to him of her and her prayers for his welfare. She cautions him to be temperate, honest and dispassionate: to bear the burden of life's cross with fortitude and patience. We next find him in a tavern on the border, where congregate the cowboys, miners and railroad construction employees, a new line from the States into Mexico having just been started. This tavern is the principal hotel of the place, and as a matter of course there is a motley assemblage in the barroom, which also serves as the office. Tom Berkeley is the engineer of the construction company and the affianced of Mildred West, a New York girl. Mildred, being of a romantic turn of mind, and wishing to cheer Tom's life in this sandy purlieu, consents to join him and become his wife. This is the day of Mildred's arrival, and Tom meets her and her father at the train to bring them to this hotel. Bill Gates, an assistant engineer, has long loved the fair Mildred, but has received no encouragement, in fact his attentions are to her odious in the extreme, for she has seen behind his veneer of gentlemanly civility the despicable brute that he is. Their entrance at the tavern causes quite a stir, for the pretty face or the girl makes an impression on all, particularly Jose. He is silting drinking with a friend on one side of the room, while just across the way is a party of cowboys playing poker. One of the boys takes a roll of money, which is done up in a bandanna handkerchief, from his hip pocket, peels off a five and puts the roll back. The Chinese servant sees this and upsetting a glass of liquor on the floor, gets down, ostensibly to wipe it up, steals the money and drops the bandanna at Joses feet, who upon rising thinks it his own, puts it in his belt and goes out. He has hardly left the place before the robbery is noticed and of course suspicion points to him, which seems well-grounded, upon his being brought back with the incriminating bandanna hanging from his belt. At once there is a cry of Lynch him!" and although he protests his innocence, and despite the pleading of Mildred, who really believes him so, he is taken out to be hanged. Off to the woods they drag him and placing the rope about his neck they give him one more chance to confess, but still insisting be is innocent, he asks for a chance to pray. As his eye falls upon the cross on his gauntlet his thoughts go back to her, who, no doubt, is now praying with him and for him, through a mother's intuition. Meanwhile Mildred at the hotel is in the extreme of commiseration for Jose, who she is sure is guiltless. Coming from her room she runs suddenly into the Chinaman in the act of hiding a roll of money under the hall carpet, and before he is aware of her presence she has snatched the money from his hands and gained the admission that he is the real thief. Like a flash she is off after the would-be

lynches, arriving just as Jose, taking a last glance at the cross is swung in the air. Breaking through the crowd she causes the startled cowboys to release their hold on the rope, and Jose drops to the ground uninjured. A hurried explanation and return of the money to the owner, and all start after the Chinaman, leaving Mildred and Jose on the scene. He cannot express the gratitude he feels for the girl, but swears that if ever she needs his help he will come to her. Taking out his knife be cuts in two the gauntlet and gives her the wrist as a token of his pledge, and as she takes it her eyes sink deep into his heart, enkindling a hopeless passion for her. She in turn promises to always keep his token with her. Time runs on, and Jose cannot obliterate the sweet face of the girl from his mind's eye. She has in a measure usurped that of his dear mother, hence to ameliorate his sorrow, he takes to drinking and goes to the depths of degradation. At the end of five years the railroad contracts are completed and a garden fete is given in honor of Tom Berkeley, the engineer, by the officials. Bill Gates, of course, is present and renews his attentions to Mildred, who is now Tom's wife. She at first mildly repulses him, but when he becomes insultingly persistent, she screams, which brings to her side Tom, who with one blow sends Gates crashing through the trellis work of the arbor. Gates swears vengeance and, going to a low tavern for help, comes upon Jose, drunk, of course, and with him and another greaser they waylay Tom's carriage in a lonely road on their way home from the fete. A blow on the heart puts Tom out, and Gates carries Mildred, who had fainted, to the tavern, where he takes her, assisted by Jose, to the upper floor. Jose then, at Gates' suggestion, goes downstairs for some drink. During his absence Mildred revives and makes a desperate struggle to escape but she is restrained by Gates, and finally falls exhausted on the cot, as Jose returns with the bottles. There upon the floor is the cross-embroidered wrist of the gauntlet, which Mildred has dropped during the struggle. Jose seizes it and the truth at once dawns upon him. "Oh, God, what have I done? Yet it is not too late to undo it." So with the ferociousness of a wolf he leaps at the throat of Gates and after a terrific battle drops him lifeless to the floor, as the husband and friends burst into the room. The tables are now turned and Mildred has a chance to thank him for his deliverance. Jose at the sight of the cross makes a solemn resolution, which he immediately fulfills, to return to his dear old mother in the mountains, in whose arms we leave him, concluding a film story that is one continuous concentrated absorbing thrill. (The Moving Picture World, August 15, 1908)

Bibliography:

- The Moving Picture World, August 15, 1908

Balked at the Altar

18. - **Balked at the Altar** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: Mabel Stoughton (Artemesia Sophia Stebbins), Linda Arvidson, George Gebhardt, Mack Sennett, **Harry Solter**, Arthur V. Johnson, Robert Harron, D.W. Griffith, Mrs. Gebhardt (uncertain or unconfirmed).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 703 feet, - silent
Other Titles: Отказавшийся у алтаря [RU]
Release: August 25, 1908
US © H.114598 August 15, 1908
Status: Prints exist in Grapevine Video
Db-Ref: AFI 33146, IMDb tt0000641, KinoTV 6809

Synopsis:

Artemisia Sophia Stebbins was a lovelorn maiden who had delved deep into the mysteries of "Three Weeks," as well as being conversant with the teachings of Laura Jean Libby. Her one hobby was to possess a hubby. Many there were whom she tried to hook, but in vain, for truth to say. Arte was of pulchritude a bit shy. She had the complexion of pale rhubarb and a figure like a wheat sack. Still her motto was "nil desperandum," and she was ever hopeful. One thing in her favor, her father. Obediah Stebbins, avowed his aid. Of the visitors who called at the Stebbins' domicile, Hezekiah Horubeak seemed the most probable to corral, so Artemisia set to work. Hez at first was a trifle recalcitrant, but was soon subdued by Obediah's gun, which we must admit possessed egregious powers of persuasion. The day for the wedding was set, and to the village church there flocked the natives to witness this momentous affair. All was progressing serenely until the all-important question was put to Hezekiah, and instead of answering "Yea," he kicked over the trace and tried to beat it. His escape by way of the door was intercepted, so it happens that the little church is in sore need of a stained glass window, for Hez took a portion of it with him in his haste. Out and over the lawn he gallops with the congregation at his heels, Artemisia Sophia well in the lead. Down from the terrace onto the road they leap and across the meadow until they come to a fence, on the other side of which are two boys shooting crap. Over this hurdle they vault coming plump down on the poor boys, almost crushing the life out of them. Regaining his equilibrium, Hez forges on coming to the very acropolis of the town. The descent therefrom is decidedly precipitous and makes Hez hesitate for a moment, but only a moment, for the howling horde is still in pursuit, so down be goes in leaps and falls to the bottom, followed by a veritable avalanche of human beings. Owing to this mix-up Hez has a chance to distance them a little, and being almost exhausted, he attempts to climb a tree, but too late for the gang is soon upon him, and carry him back to the church where the ceremony is started again, and when he is asked that all-important question he fairly yells, "Yes, b'gosh!" Artemisia is now asked the question, and to the amazement of all present she says, "Not on your county fair tintype," and flounces haughtily out of the church, leaving poor Hezekiah in a state of utter collapse, surrounded by sympathizing friends. —[Moving Picture World]

Bibliography:

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- New York Clipper, 29 August 191908, pg 708s, 718ta.
- The Daily Worker, pg 23.
- Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974
- Catalog of Copyright Entries, Motion Pictures 1912-1939, Washington 1951, nº H.114598

The fatal Hour

19. - **The fatal Hour** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.

Cast: George Gebhardt (Hendricks), **Harry Solter** (Pong Lee), Linda Arvidson (Kidnapped Woman), D.W. Griffith (Policeman), Marion Leonard (Detective), Anthony O'Sullivan (Chinese Driver), Mack Sennett (Policeman), John Tansey (Boy), Florence Auer, Charles Gorman, Jeanie Macpherson.
Producer: Edwin S. Porter. *Prod:* American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 18, 1908 in USA
Db-Ref: IMDb tt0000683, KinoTV 6807

Synopsis:

Pong Lee, a Mephistophelian, saffron-skinned varlet, has for some time carried on this atrocious female white slave traffic, in which sinister business he was assisted by a stygian whelp, by name Hendricks. Pong writes Hendricks that he has need for five young girls, and so Hendricks sets out to secure them. Visiting a rural district, he has no trouble, by his glib, affable manner, in gaining the confidence of several young and pretty girls. Pong is on hand with a closed carriage to bag the prey. One of the girls, as she is seized, emits a yell that alarms the neighborhood and brings to the scene several policemen and a couple of detectives, who have long been on the lookout for these caitiffs. The Chinese get away with the carriage, however, and Hendricks by subterfuge throws the police on the wrong scent. One of the detectives is a woman, and possessed of shrewd powers of deduction, hence does not swallow the bald story of the villain, and exercises her natural acumen with success. She shadows Hendricks, and by means of a flirtation inveigles him to a restaurant, where she succeeds in doping his drink. He falls asleep and she secures the letter written by Pong, which discloses the hiding place of the Chinaman. This she immediately telephones to the police, and while so doing Hendricks awakes and starts off to warn his friends. He arrives at the old deserted house ahead of the police, but escape is impossible, so the police rescue the girls, but fail to secure Pong and Hendricks, who afterwards seize the girl detective, and taking her to the house, tie her to a post and arrange a large pistol on the face of a clock in such a way that when the hands point to twelve the gun is fired and the girl will receive the charge. Twenty minutes are allowed for them to get away, for the hands are now indicating 11:40. Certain death seems to be her fate, and would have been had not an accident disclosed her plight. Hendricks after leaving the place is thrown by a street car, and this serves to discover his identity, so he is captured and a wild ride is made to the house in which the poor girl is incarcerated. This incident is shown in alternate scenes. There is the helpless girl, with the clock ticking its way towards her destruction, and out on the road is the carriage, tearing along at breakneck speed to the rescue, arriving just in time to get her safely out of range of the pistol as it goes off. In conclusion we can promise this to be an exceedingly thrilling film, of more than ordinary interest. [Moving Picture World]

For Love of Gold

20. - **For Love of Gold** - Just Meat (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Jack London (novel). *Cam:* Arthur Marvin.
Cast: **Harry Solter** (Thief / Butler), George Gebhardt (Thief), Charles Gorman, Charles Inslee.

Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 548 feet, - silent
Other Titles: Pour l'amour de l'or [FR]; Amor ao Ouro [PG]
Release: August 21, 1908 in USA
US © August 11, 1908
Db-Ref: IMDb tt0000689, KinoTV 6808

Synopsis:

It is often said there is honor among thieves, but not so, as we shall see in this story. Two denizens of the underworld are seen in their squalid furnished room planning a robbery. Their intended victim is known to hold at all times in his safe at home a large sum of money and a wealth of jewels. Gathering together the tools of their nefarious calling, they start off, arriving at the house shortly after the master had retired for the night. Entrance is easily and noiselessly effected. A chloroform-soaked handkerchief soon puts the master beyond the power of interfering and the safe is broken open. The sight that greets them almost makes them gasp. There in this strong box is not only an enormous sum of money, but many valuable jewels as well, prominent among which is a handsome diamond necklace. All this is put into a cloth, and a hurried egress made. Back to their room they go to divide the spoils of their night's haul. The diamond necklace being an indivisible article, a contention is at once raised between the partners in crime. There is no way in which they seem able one to satisfy the other, so they drop the argument for the time being to eat lunch. One, to make sure that he shall be the possessor of the loot, drops poison in the coffee of his chum, Which he drinks, and is soon in the throes of convulsions, falling to the floor lifeless, while the other stands by sardonically gloating over his seeming victory; but his elation is short-lived, for he is now seized with the same agony and pitches forward alongside his partner. The two had played the same game, each unknown to the other. "Honor among thieves?"-Bah! [Moving Picture World]

Production Notes:

- Reportedly a shameless unauthorized adaptation of Jack London's short story. Only the title was changed.

- Linda Arvidson reported in her memoirs that this film constituted the first time that her husband, D.W. Griffith used close-up shots. He did it to better portray what his characters, the two thieves, were thinking. (IMDb)

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

For a Wife's Honor

21. - **For a Wife's Honor** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: Charles Inslee (Irving Robertson), **Harry Solter** (Frank Wilson), George Gebhardt (Henderson - the Manager), Linda Arvidson (The Maid), Arthur V. Johnson, Charles Gorman.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent
Release: August 28, 1908 in USA
Db-Ref: IMDb tt0000690, KinoTV 6810

Synopsis:

Irving Robertson, a successful playwright, has just received a message from out of town to witness the initial performance of one of his plays. As he is about to leave, Henderson, the manager, calls to pay a sum due him for royalties. At the same time, Frank Wilson, a friend of the family, drops in. Henderson hands over to Robertson several thousand dollars and departs. He places the money temporarily in his desk and prepares for his journey, excusing himself to Wilson, at the same time begging him to make himself at home, he departs. Now with the family there was employed a French maid, whose carelessness just before this scene, incurred the displeasure of Mrs. Robertson, who discharged her. Wilson is a bank cashier and has fallen into the error of so many of his kind. As his peculations are detected, and well-grounded rumors already rife, he comes to ask the wise counsel of his friends. Robertson having departed, Wilson hesitatingly unburdens his mind to Mrs. Robertson, who, of course, is amazed at his recital. While they are engaged in whispered conversation, the maid, who has packed her belongings to leave, peeks in. An idea strikes her: a chance too good to lose, so she noiselessly reverses the key in the door and locks it from the outside, thus leaving the couple prisoners. Out of the house she rushes to overtake Robertson, which she does at the next corner. Loud and impressive are her defamations, which not only arouse the jealousy of the husband, but curiosity of the passersby as well. Back to the house dashes Robertson and upon finding the door locked, the maid's story seems only too true. Inside the room consternation had at first seized the couple, and then the wife accuses Wilson of duplicity: "No, no! Not that! I'm not as low as that, but we must think, and think quickly. Ah! Go into that room." The wife does as he commands and Wilson makes for the desk, bursts it open and is taking the money as Robertson, in a frenzy, crashes into the room. He slops short at the scene that greets his sight. There is his wife, whom he had for the moment doubted, coming from her room, and his most cherished friend standing over the wrecked desk with the implicating bank notes still in his hand. For an instant all seemed paralyzed: then from the husband: "Go." Wilson, with bowed head, leaves. He has chosen to hurl himself into the slough of degradation to save the honor of his friend's wife. [Moving Picture World]

Betrayed by a handprint

22. - **Betrayed by a handprint** - Betrayed by Hand Prints (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Florence Lawrence (Myrtle Vane), **Harry Solter** (Mr. Wharton), Linda Arvidson (The Maid / Party Guest), Kate Bruce (Mrs. Wharton (uncertain or unconfirmed), Gene Gauntier (Party Guest), George Gebhardt (The Palmister), Mack Sennett (The Butler).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 833 feet, - silent
Other Titles: L' empreinte digitale [FR]; Предательские отпечатки [RU]
Release: September 1, 1908 in USA
US © August 27, 1908
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000645, KinoTV 6811

Synopsis:

Mrs. Wharton, a dashing widow, gives a party at her beautiful villa in honor of the presentation to her of a handsome diamond necklace by her fiancé. During the evening bridge participated in by a number of the guests, among whom is Myrtle Vane. Miss Vane is playing in wretched luck, and is advised several times by Mrs. Wharton to desist, but she still plays on in the vain hopes of the tide of fortune turning, until at last, in the extreme of desperation, she stakes her all and loses. Shame and disgrace stare her in the face. What can she do to recoup her depleted fortune? As one of the guests there is Professor Francois Paracelsus, the eminent palmister, who of course, was called upon to read the palms of those present. Sheets of paper were prepared and each imprinted their hand on a sheet to be read by the erudite soothsayer

at his leisure, and so were left on the drawing room table. All have now retired to the apartments assigned them by Mrs. Wharton, but there seems to be a sleepless night before Myrtle, and she suffers mental agony, until the thought of the necklace flashes before her mind's eye. 0, if she only possessed those treasures all would be well. The more she thought of it the more unconquerable became her covetousness, until the inimitable determination to secure them seized her, but how? To enter her room by the door would not only arouse the hostess, but maybe the guests as well. There was but one way, by the window, and this undertaking was decidedly hazardous, for it meant that she must crawl along the narrow ledge between her window and that of Mrs. Wharton, a distance of twenty feet, and one slight misstep would result in her being dashed to death on the walk below. But when a woman will, so she makes the trip without mishap, entering the room she searches noiselessly for the top of the dresser, finds it, secures the necklace, and makes her way back to her apartment. Now to hide the jewels. An ingenious idea strikes her. She cuts in two a bar of soap, and hollowing it out, places the treasure inside and joins the parts together. Meanwhile Mrs. Wharton, aroused from her slumber, intuitively looks to her diamonds, but finds them gone. "What's this? A clue!" On the dresser there is a sheet of the palmister's paper on which there is a handprint of dust. Down to the drawing room for the corresponding imprint. There it is, and signed "Myrtle Vane." To Miss Vane's room goes the furious Mrs. Wharton, and during the scene that transpires the soap is brushed from the table and breaks open, exposing the necklace, at the same time convicting the poor girl. Upon the recovery of her jewels, Mrs. Wharton's anger subsides and she is inclined to be charitable towards the unfortunate girl kneeling at her feet, so she not only forgives her, but insists upon aiding her financially. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

Monday Morning in a Coney Island Police Court

23. - **Monday Morning in a Coney Island Police Court** - (USA 1908) [Comedy] *Dir:* D.W. Griffith (uncertain or unconfirmed). *Scen:* Mack Sennett. *Cam:* G.W. Bitzer.
Cast: John R. Cumpson (Honorable Patrick McPheeney), **Harry Solter** (McPheeney's Aide), Anthony O'Sullivan (Ignatius O'Brien, Attorney), George Gebhardt (Happy Hooligan Character), Robert Harron (Young Man), Mack Sennett (Policeman), Edward Dillon (), Dell Henderson ().
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 400 feet, - silent
Release: September 4, 1908 in USA
Db-Ref: IMDb tt0000727, KinoTV 84787

Synopsis:

The Hon. Patrick Henry McPheeney is Justice of the Police Court of the world's greatest playground. Sunday night is a most busy one for the coppers, and the cooler on Monday morning is jammed with a fascinated mob of law breakers. Quiet reigns as we enter the Hall of Justice, for Bobby, the page, is in the land of nod, while Clarence the cop, who is addicted to the habit of smoking cigarettes in his sleep, is snoring that beautiful sonata. "Please go away and let me sleep." Regina, the scrubwoman, arouses them, and Bobby, with the bell, opens court. The first to arrive are Mr. Ignatius O'Brien and Mr. Diogenes Cassidy, the attorneys. The gentlemen are bosom friends and get along together like monkey and parrot. Then, ta-ta-ta-tah! The Hon. Patrick Henry McPheeney enters. He is awfully brutal to Clarence, and snatches the cigarette from his mouth, hurling, yes hurling it to the floor, curse him! The Judge has a large gavel with which he calls the court to order; also using it upon occasions on the heads of the learned attorneys, when they become too demonstrative. The first prisoner to be tried is Happy Hooligan. He is sent up so high it makes him dizzy; next comes Serpentine Sue, the snake charmer, arrested for exercising her subtle contortions on a frankfurter in lieu of the delinquent basket. She is sentenced for life, and should she make it out, is to be hanged. Two small boys are then brought in, charged with having shot the chutes. Diogenes' plea in their behalf brings forth such a flood of tears that the urchins float out on the tide. "O! Look who's in our midst." Flossie, the pride of the boardwalk, has been so indiscreet as to wear a sheath-gown and an overzealous cop pinches her: but it is easy for Floss, as his Honor's hitherto flinty heart melts like an ice cream block perched on the equator, and he himself escorts her to her auto. Scrappy Rosenberg and Izzy McManus are next hauled in for prize fighting, so are allowed to give a sample of their talents. A spirited bout now takes place, which concludes with the pugs knocking out everyone in the court and then beating it. [Moving Picture World]

The Girl and the Outlaw

24. - **The Girl and the Outlaw** - (USA 1908) [Action, Western] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: Charles Inslee (Bill Preston), **Harry Solter** (Nellie's Father), Arthur V. Johnson (Indian), Florence Lawrence (Woman), Gene Gauntier (Nellie Carson (uncertain or unconfirmed), George Gebhardt (Indian), Mack Sennett (Indian), Wilfred Lucas, Dorothy West.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 800 feet, - silent
Other Titles: La brute [FR]
Release: September 8, 1909 in USA
Db-Ref: IMDb tt0000694, KinoTV 6812

Synopsis:

Bill Preston, a heartless roadabout, too despicable for the association of white men, had gathered about him a little band of low-down redskins, whom he seemed to rule by extreme despotism. At any rate, they all feared him, as he, with them, terrorized the whole country 'round, by acts of pillage, arson and worse. Bill, despite his black nature, was a handsome fellow, who, under different conditions, might be called attractive. This the case, there is reason why Nellie Carson, a girl of the frontier, should fall so violently in love with him, casting her lot with his. She soon finds out his true nature, but even then she seems to be held by an irresistible power, though, he would cast her off, which he tries to do, leaving her lying wounded and insensible in the road, after a stormy scene between them. She is discovered by a girl of the mountains, who offers to help her to her mountain home. Though moved by the girl's kindness, she rejects her offer, choosing to go her own way on the road of life she has picked out. The mountain girl drives off and is waylaid by Bill, who seizes her and brings her to his camp. Nellie, coming along later, discovers evidence of what has taken place, and with a feeling of pity for the girl, and jealousy of Bill, resolves to save her. She arrives at camp at nightfall and manages to release the girl and get away, but unfortunately her revolver drops to the ground, and exploding, awakens the gang. The girl's plight looks bad for the instant, and would have been disastrous had not one of the Indians, who had always shown a weakness for Nellie, handicapped Bill. This enabled the girls, who mounted the one horse, to get a lead. However, Bill and his red devils are fast gaining on them, and several of his bullets have taken effect in poor Nellie's body, who has sacrificially placed herself between the mountain girl and Bill. The girl's apprehension seems inevitable, when the Indian rides up, and Bill, with a dagger wound in the breast, falls from his horse, thereby closing his contemptible career. This in a measure demoralizes the gang, and the girls reach the mountaineer's cabin, but Nellie is mortally wounded and expires as she is taken from the horse, the good Indian driving up just in time to claim her body that he might bury it. This subject is an exceptionally thrilling one, with photography of the highest order, and many of the scenes tinted. [Moving Picture World]

Production Notes:

According to Florence Lawrence's memoirs, this was her first Biograph film; Griffith hired her because he had previously seen her ride a horse in Vitagraph's The Despatch Bearer. (IMDb)

The Red Girl

25. - **The Red Girl** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, Stanner E.V. Taylor. *Cam:* Arthur Marvin.
Cast: Florence Lawrence (The Red Girl), Charles Inslee (The Red Girl's Husband), Linda Arvidson (Woman in Second Bar), George Gebhardt (Indian / Man in First Bar / Man in Second Bar), D.W. Griffith (Man on Footpath), Mack Sennett (Man in First Bar / Man in Second Bar), **Harry Solter** (Bartender), Arthur V. Johnson, Clara T. Bracy, Marion Sunshine.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: La jeune fille indienne [FR]
Release: September 15, 1908 in USA
Db-Ref: IMDb tt0000747, KinoTV 6814

Synopsis:

Kate Nelson, a girl miner who has been working a claim in the mountains, runs into the office of the frontier hotel with the tidings that she has at last struck paydirt, showing a bag of valuable nuggets to admiring friends. Having just returned from the appraiser's office, and it being late, she puts up at the hotel for the night. In the office at Kate's arrival there is a Mexican woman who has just lost her money at Faro. At sight of Kate's gold she becomes desperate and at once plans to secure it. Kate is shown to a room, and is soon asleep with the bag of yellow nuggets reposing under her pillow. Suddenly the face of the Mexican woman is seen at the window, and she has little trouble in forcing it open. Her intrusion awakens Kate, but she overpowers her and gains the gold in the struggle. Kate manages to fire her revolver, with a view to bring aid, but all too late, for the thief makes good her escape, leaving behind on the door an incriminating mantilla, which discovers the identity of the culprit. A chase is made after the fugitive, the hotel clerk, friend of Kate's, leading the way. This poor fellow, however, is dropped in his tracks by a bullet from the woman's gun in ambush. Distancing her pursuers, the Mexican woman comes upon an Indian girl, who, with her half-breed husband, are camped alongside the river. The Red Girl bides the Mexican woman and throws the searching posse on the wrong trail. In return for the kindly act on the part of the Red Girl, the Mexican woman plies her wiles on the half-breed husband, not only taking him away, but inducing him to kill his wife. To this end they plan a torture. Binding her hands and feet, they take her to a large trunk of a dead tree, which overhangs the river, and here they hang her, like Tantalus, suspended between water and sky. With her teeth she manages to free one of her hands and with an ornament on her necklace contrives to saw the rope and drop into the water. Swimming to the shore she again meets Kate and her friends, and volunteers to become their guide in running down the miscreants, who have embarked in a canoe and are rapidly paddling down the river. Into another canoe the pursuers leap and are soon shortening the distance between themselves and the scoundrels, until at length they come up with them, and a hand-to-hand conflict ensues, during which both canoes are capsized, and a terrific struggle in the water ends with the overpowering of the pair and arrest of the Mexican Jezebel. The dip in the river has evidently chilled the half-breed's ardor for the Mexican woman, for he tries to return to the Red Girl, but she repulses him, and we leave her and Kate standing on the cliff, enfolded in each other's arms, bathed in the golden rays of a setting sun. Indeed a most beautiful scene. [Moving Picture World]

The Heart of O'Yama

26. - **The Heart of O'Yama** - (USA 1908) [Drama, Romance] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Bret Harte (novel (uncertain or unconfirmed), Victorien Sardou (Tosca (uncertain or unconfirmed). *Cam:* Arthur Marvin.
Cast: Florence Lawrence (O'Yama), George Gebhardt (O'Yama's Lover), George Nichols (The Great Daimo (uncertain or unconfirmed), D.W. Griffith (Footman), Mack Sennett (Footman), **Harry Solter** (Spy), unknown[Role: mother] (O'Yama's Mother).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 881 feet, - silent
Other Titles: Le coeur de O'Yama [FR]
Studio or Location: New York Studio
Release: September 18, 1908 in USA
Db-Ref: IMDb tt0000698, KinoTV 6815

Synopsis:

Pretty Miss Chrysanthemum has but little to say as to the disposal of her heart, at least, such is the custom in Japan. Her parents attend to that for her. However, pretty little O Yama Sum had a will of her own, and casting tradition to the winds, insisted upon making her own choice. The Grand Daimio has long loved the pretty O Yama and presents himself before her mother in quest of her hand. His offer is scorned by O Yama, for she loves another, a low-born but worthy warrior. She writes to him to meet her by the Great Lamp of Savatiya that night, and they are nearly caught through the treachery of one of the butterflies of the court, who tells the Daimio of his rival. The lover escapes by hiding in the great lamp and afterwards being conveyed in a large hamper to the Bower of Roses, where he is eventually captured and thrown into the torture chamber. The Daimio, to render his revenge more complete, conveys to O Yama a false message from her lover, with his, the Daimio's, permission to see him. She is conducted to the chamber, and the sight that greets her fairly paralyzes her; for here is her lover hung by the wrists, dangling over a treacherous bed of upturned knife-blades, which inflict ugly wounds at the slightest move of his body. Besides this, there is a sword lying across a fire to be used at order from the Daimio. Here the Daimio gives poor O Yama her choice between her marriage with him or her lover's torture. But the brave warrior urges her to refuse. The sword, now incandescently hot, is applied to his breast, leaving great red scars, but he is still obdurate, until at length he is cut down and expires in the arms of O Yama. As he fails, his dagger drops to the floor, and O Yama, unobserved, conceals it in her obi. Then, turning to the Daimio, she consents to become his bride. He, delighted by her apparent change of heart, orders the preparations for the wedding to be made at once, which, according to Japanese custom, is to take place just before sundown. There in the wedding hall are assembled the courtiers and butterflies, when enter the priest, or "Marrier," as he is called, followed by O Yama, her mother and the Daimio. The Daimio, his bride-elect, and her mother take their places on the cushions, while the Marrier pours the sake, handing the cup first to the mother, then to the Daimio, who both drink of the wine, and finally to O Yama, who, instead of drinking, whips the dagger from her obi, plunges it deep into the heart of the Daimio, who drops like a log, dead at her feet, and before anyone can intervene she performs the happy dispatch with the same bodkin, so concluding a film story that is not only a most exciting and novel one, but extremely picturesque as well. [Moving Picture World]

Bibliography:

- The Griffith Project, N° 45

Where Breakers Roar

27. - **Where Breakers Roar** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, Stanner E.V. Taylor. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Arthur V. Johnson (Tom Hudson), Linda Arvidson (Alice Fairchild), Florence Lawrence (At the Beach), **Harry Solter** (At the Beach), Marion Leonard, Edward Dillon (Policeman), George Gebhardt (At the Beach / Assaulted Man), Robert Harron (On Boardwalk), Guy Hedlund, Mack Sennett (Policeman).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 522 feet, - silent
Release: September 22, 1908 in USA
US © September 15, 1908
Status: Prints exist
Db-Ref: IMDb tt0000785, KinoTV 6816

Synopsis:

When love is young all the world seems gay; hence Tom Hudson and Alice Fairchild were carefree and happy as they joined the little party for a outing at the beach. Though the young folks find great sport cavorting in the breakers. Tom and Alice were well content to sit on the sand under a sunshade and spoon. This induced their friends to tantalize them a bit, and seizing Tom, carry him into the surf and give him a ducking, promising the same treatment to Alice. She, however, leads them a merry chase. During the forenoon, a dangerous lunatic, who was being conveyed by keepers from the train to the Asylum nearby, overpowers the keepers and escapes. Coming upon an Italian laborer in the road, assaults him and secures his stiletto. Armed with this he terrorized the neighborhood and comes onto the beach as Alice, playfully pursued by her friends, jumps into a puntboat to row out from shore. Before she is aware of it, she is driven to sea by this maniacal fiend, who is now brandishing the stiletto in a most terrifying manner. The keepers have now reached the beach and alarm the party by acquainting them with the real character of the girl's companion. A rowboat is procured, and the keepers, with Tom, start in pursuit. The fanatic makes a strenuous effort to outstrip them, but with poor success, until at length, finding his apprehension inevitable, leaps to his feet and is about to plunge the knife into the breast of the terror-stricken girl, when a well directed bullet from the keeper's gun fells him to the bottom of the boat. The poor girl is then taken to shore by Tom and revived by her girl companions. [The Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

A Smoked Husband

28. - **A Smoked Husband** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith.
Cam: Arthur Marvin, G.W. Bitzer.
Cast: John R. Cumpson (Mr. Bibbs), Florence Lawrence (Mrs. Bibbs), Linda Arvidson (Maid), Kate Toncray (Mother (uncertain or unconfirmed), **Harry Solter** (Maid's Accomplice), Robert Harron (Messenger), Mack Sennett (Man in Top Hat), George Gebhardt (Man in Top Hat), Arthur V. Johnson (Policeman), George Nichols, Alfred Paget.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 470 feet, - silent
Release: September 25, 1908 in USA
US © September 21, 1908
Db-Ref: IMDb tt0000762, KinoTV 6817

Synopsis:

This smokes husband, though little better than a smoked herring, more properly belonging to the crustacean type of piscatory, the lobster, for such he was and no mistake. While our friend Benj. Bibbs was not exactly parsimonious still there were times when he kicked most vigorously against his wife's extravagance. Such an occasion opens our story. Milady Bibbs has just had sent home a hat and gown, for which poor Bibbsy has to give up, but when he sees her attired in the duds, he softens, for she certainly does look stunning. All is well until she turns around when, O, horror! It is a sheath gown of a most pronounced type. "You brazen hussy, to appear such!" He could say no more, for he fairly choked with rage, and rushes from the room in a state of turbulent perturbation; but not until he has ruthlessly thrown a floor rug over his shameless wife. The maid of the family is in league with a crook, and the pair have plotted to rob the place. To this end the crook has written a note to the maid, telling her to signal when the coast is clear. This note falls into the hands of Bibbs, and as it is simply addressed "Honey" and signed "Lovingly, Tom," his jealous nature at once associates it with his wife. "Aha! Sheath gown, honey, signal from the window, meet in drawing room, lovingly, Tom. I see it all: You would deceive me, eh? We shall see!" Into the fireplace and up the chimney he goes to hide, intent upon trapping his apparently perfidious spouse and her paramour. He is hardly ensconced when the maid, on order of the madam, builds a fire on the hearth, and yon may imagine Bibbs' position is not a pleasant one. To descend is out of the question, and as he ascends he dislodges the soot which covers him from head to foot. The noise induced by his scrambling amid smoke and soot alarms the women folks and several policemen answer their cries, who capture "Lovingly, Tom" 'neatb the rose tree in the garden. The women insist that the real offender is still in the flue, and a mad rush to the roof brings the coppers there just as poor soot-begrimed Bibbs emerges from the chimney. Chased over the roofs, he in desperation leaps off, coming down on the heads of a couple of Willie boys who are gossiping alongside a mortar box. Into the cement tumble the trio, and a sorry sight they present when the police and others arrive. Explanations prove what a colossal fool Bibbs has been, but still it served him right, and his discomfort is the spectators' sport, for the subject is a most hilariously humorous one, with a scream in every foot of length. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

Richard III

29. - **Richard III** - (USA 1908) *Dir:* J. Stuart Blackton, William V. Ranous. *Based on:* William Shakespeare (play).
Cast: William V. Ranous (Richard III), Maurice Costello, Florence Auer, Julia Swayne Gordon, Florence Lawrence, Paul Panzer, **Harry Solter**, Florence Turner, Thomas H. Ince.
Producer: J. Stuart Blackton. *Prod:* Vitagraph Company of America. *Dist:* Vitagraph Company of America. *Format* 35 mm, 1:1,33 1 reel, 990 feet, - silent
Release: September 26, 1908 in USA
Db-Ref: IMDb tt0000750, KinoTV 42258, TCM 508538

Synopsis:

Exterior of the Tower of London. Tressel brings to the dethroned Henry VI the news of the loss of the battle of Tewkesbury and the death of the king's son. "Now is the winter of our discontent." The Duke of Gloucester (afterwards King Richard III) enters the tower and kills the imprisoned King Henry VI. "Down to hell, and say I sent you there." The Duke of Gloucester stops the funeral procession of Henry VI, woos and wins Lady Anne. Inside the palace, Queen Elizabeth and the Duchess of York are weeping over the death of Edward IV. To this Gloucester remarks, "These tears look well; sorrow's the mode. With all my heart I'll not be out of fashion," and he weeps. Plotting for the Crown, Crosby Palace: The Prince of Wales on the throne is visited by his brother, the Duke of York. He jokingly makes much of the Duke of Gloucester, who advises the two princes to live in the tower until the Prince of Wales is ready to be crowned Edward V, but privately intends that they shall never leave the tower alive. The Duke of Gloucester, now married to Lady Anne, wishes that she were dead. The Lord Mayor of London, urged by the Duke of Buckingham, offers Gloucester the crown, which he accepts, and immediately after orders the two princes in the tower to be separated from their mother. The Duke of Gloucester, as King Richard III, is now seated on the throne of England. He endeavors to persuade the Duke of Buckingham to consent to the murder of the two young princes. Buckingham refuses and he bribes Sir James Tyrell and two of his followers to smother them. Buckingham now claims his reward for assisting to make Richard the King of England, but Richard, in a rage, replies, "I'm busy, thou troublest me, I am not in the giving vein." Richard, with his army on the way to battle, is met by his mother and Duchess of York and Queen Elizabeth, and cursed for his evil deeds. Catesby brings news of the loss of Buckingham's army and the capture of Buckingham, "Off with his head; so much for Buckingham." While Richard III sleeps in troubled dreams the spirits of those whom he has killed visit him and call upon him to "Despair and die!" They vanish and he wakes in horror. Closing scene: battle of Bosworth Field, showing death of Richard III, and the crowning of the Earl of Richmond as Henry VII, King of England. [Moving Picture World]

Reviews:

Richard III. — About September 28, the Vitagraph Company release! one thousand feet of filmed Shakespeare, which I saw at Keith's on Tuesday night. It is high praise when I say that this film is equal to the other three Shakespeare films which have been put out by this company. The acting of the principal characters in Richard III. is all that can be desired, the only blemish in this respect being in the battle scene, where the smiles on the faces of the actors are ill-timed. The staging and scenery is well handled and the film took well with the audience. (The Moving Picture World, October 3, 1913, pg 253)

Bibliography:

- The Moving Picture World, October 3, 1913, pg 253
- The Moving Picture World, December 5, 1913, pg 446

The Stolen Jewels

30. - **The Stolen Jewels** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: **Harry Solter** (Mr. Jenkins), Florence Lawrence (Mrs. Jenkins), Linda Arvidson (The Nurse), Gladys Egan (The Child), George Gebhardt (The Detective / The Mover), John R. Cumpson (Smithson / Man at Broker's), D.W. Griffith (Crowd Member at Exchange), Charles Inslee (Man at Broker's).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 600 feet, - silent
Other Titles: Les bijoux volés [FR]
Release: September 29, 1908 in USA
Db-Ref: IMDb tt0000767, KinoTV 6818

Synopsis:

It would have taken more than the wonderful powers of deduction of a Sherlock Holmes to have dispelled the mystery that shrouded the disappearance of a case of jewels at the home of Robert Jenkins, a wealthy stockbroker, and although they were eventually brought to light, it was through a most remarkable accident. Mr. and Mrs. Jenkins are getting ready for an evening at the opera, and. as usual Mrs. Jenkins is tantalizingly slow in her preparations, and is almost carried out of the house by the impatient Jenkins. Baby Jenkins is very much in evidence, and requires a bribe to induce her to remain contented with the maid. This Mrs. J. furnishes in the shape of a papier-maché doggie, the head of which is removed to find its interior filled with candy. Mrs. Jenkins is inclined to deck herself out in her diamonds, and takes the case from the strong-box, but in her anxiety to appease her husband's flustering, she hurriedly kisses baby and departs, forgetting all about the jewels. They are not long in the theater before the thought of the diamonds comes to her, and the awful possible result of her carelessness. She will not rest until Mr. Jenkins takes her home. On arriving there, sure enough her worst fears are apparently confirmed. There on the desk lies the jewel case empty. Good heavens! what's to be done? No one was in the house but the baby and nurse, both of whom are now abed. There is no trace or sign of the entrance of a thief. How did it happen? Well, the detectives are summoned and put to work on the case, but without success, although a reward of $10,000 is offered for the apprehension of the robbers and return of the jewels. The detectives finally give the matter up. Poor Jenkins is certainly up against it, for the loss of the jewels is the beginning of a streak of wretched luck. He is beaten on all sides in the stock market until at length he is forced to the wall. Poverty, disgrace and even starvation stare him and his loved ones in the face. Forced to sell his house and then the furniture to satisfy his creditors, he is in the depths of despair as he stands and views his precious little one playing on the floor with her doggie, unconscious of the anguish of her father. Piece by piece the household effects are seized, until there remains but a couple of chairs, on one of which Baby places her doggie. At that moment the door opens and Smithson, Jenkins' friend, enters to offer his sympathy and aid. Smithson is a good hearted, blustering fellow, and in the enthusiasm of his friendship, flusters about, finally throwing himself into the only chair in the room, not noticing the toy, of course crushing it to atoms. Leaping to his feet, he is profuse in apologies, when, lo and behold! there among the fragments of the broken dog lay the diamonds. The clouds that hung over the household are dissipated and the little family may start anew. There are many sensational incidents in the course of the film, one showing the curb market of New York is most unique. [Moving Picture World]

The Devil

31. - **The Devil** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: **Harry Solter** (Harold Thornton), Claire McDowell (Mrs. Harold Thornton), George Gebhardt (The Devil), Arthur V. Johnson (The Wife's Companion), Florence Lawrence (A Model), Mack Sennett (The Waiter), D.W. Griffith, Jeanie Macpherson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 570 feet, - silent
Release: October 2, 1908 in USA
US © September 25, 1908
Db-Ref: IMDb tt0000672, KinoTV 6819

Synopsis:

Harold Thornton, a successful artist, is so deeply in love with his wife that apparently no power, natural or supernatural, could swerve him from the path of honor. But, alas! he is human, and in his employ is a very beautiful girl as model. This girl has loved her employer with a suppressed, hopeless passion, which needed but a breath to fan it into a blaze. In justice to her it must be said that she didn't realize the strength of this feeling, smothering it with admiration for the artist's devotion for his wife. Ah, but the Devil knows how to play the game, and his promptings are so fascinatingly impressive that few can resist. But who is the Devil? He is the embodiment of our evil inclination warring with the pure. So it was that at his prompting the artist falls, as does his model. They are discovered by the wife, who in turn is prompted by the Devil to "get even," which she heeds. She is surprised by her husband in a private dining-room of a café in company with a gentleman friend. In frenzy he leaps at his wife's throat, and the Devil laughs. He would have sent her to him then and there, hut for the intervention of the waiters. In terror, the poor woman rushes to her home. She is followed by the crazed husband. In vain she pleads, but the Devil prompts: "Kill." Taking a revolver from the dresser-drawer, he moves deliberately toward the terrified wife, and the Devil laughs. A shot and a body and soul part; another shot, and "There was the Devil to pay," and he collected. This subject, while thrilling, is most ingeniously handled, with photographic quality of the highest order, showing a stereoscopic effect never before attained. [Moving Picture World]

Production Notes:

The only time D.W. Griffith and 'Billy Bitzer' used stop-motion photography in a Biograph film. (IMDb)

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The Zulu's Heart

32. - **The Zulu's Heart** - (USA 1908) [Action] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Charles Inslee (The Zulu Chief), George Gebhardt (A Zulu Warrior), **Harry Solter** (A Boer), Florence Lawrence (The Boer), Gladys Egan (The Boer), Arthur V. Johnson (A Zulu Warrior), John R. Cumpson (A Zulu Warrior), W. Chrystie Miller, Alfred Paget, Mack Sennett.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, 16 fps, - silent
Release: October 6, 1908 in USA
Db-Ref: IMDb tt0000789, KinoTV 84788

Synopsis:

The Zulu chief of the Amatabele tribe has an only daughter who, at the age of four years, dies of fever, and in the opening scene of this Biograph story we find him burying her. Scarcely has the poor bereft father laid the little one in the ground, when the war cry is heard resounding in the hills. There is an uprising and the chief is summoned to action. Tearing himself from the grave of his little girl he arms himself with his assegai and oxhide shield and is soon at the head of his band of savages, with sinister designs on the Boers. The Boers themselves have become active, and scouts have been sent out to warn those nomadic South Africans who might be on the road. One family, comprising a Boer, his wife and a four-year-old girl, are, however, trapped, and despite extreme measures to elude the merciless black brutes, are soon overtaken. Finding escape hopeless, the Boer leaps from his wagon, and sending his wife and child into the woods, seizes his rifle, in the vain hope of holding the savages at bay while the woman and child seek a place of safety. There is a shower of assegais, one of which pierces the poor fellow, dropping him into the road. Up rush the prancing, jibbing, gibbering barbarians. Finding the man dead, they rush on to find the others. The distracted woman hides the girl in a niche in the rooks, while she goes to find some avenue of escape, but she is at once apprehended and taken by the band to their camp, their chief remaining behind. The baby now comes forward to appeal to the Zulu, who is so reminded by her of his own lost treasure that his cruel nature at once softens as the little one offers her dollie as ransom for her mother. The chief is so moved that he vows to save the mother's life, if it costs him his own. Placing the little one in a crevice in the rocks, where she soon falls asleep, he goes to find the mother. Arriving at the camp, he demands the release of the woman, which his followers grant with protests. Back he goes to get the child, but the wily devils have anticipated him and carried her off. He soon overtakes them, however, and after slaying three in a terrific conflict, delivers the child to its mother, and then sees them safely to their destination. The subject is a beautiful story of parental affection, portrayed in a most novel manner, besides being intensely thrilling. [Moving Picture World]

Father Gets in the Game

33. - **Father Gets in the Game** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Mack Sennett (Bill Wilkins), **Harry Solter** (Wilkins' Son), George Gebhardt (Professor Dyem / First Couple), Florence Lawrence (First Couple), Charles Avery (The Butler), Charles Inslee (Clumsy Waiter (uncertain or unconfirmed), Marion Leonard, Linda Arvidson, Jeanie Macpherson, Charles Gorman.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: October 10, 1908 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000684, KinoTV 6821

Synopsis:

"You have got to keep up with the bandwagon or quit." This never impressed old Wilkins so forcibly as when his son and daughter give him the go-by, stamping him as a "has-been," and away out of the game. Even Mrs. Wilkins, who is as vivacious as a widow, snubs him. He keenly feels his condition and resolves to alter it. With this in view, he enlists the services of Professor Dyem, the celebrated Dermatologist and Tonsorial Artist. After a session with the Professor, beheld the transmogrified Wilkins. What a change! Shorn of his grizzly beard, his locks raven, complexion florid, eye clear and step elastic, he views himself in the mirror. He hardly recognizes himself. In fact, it requires his valet to convince him that he is he. "Am I in it? Well. I guess. If I don't keep up with and even beat that bandwagon by a city block, my name is not Pill Wilkins." He sallies forth and makes for the park. The first person he encounters is his wife. He approaches her in elation, but she mistakes him for an impudent masher and he receives the weight of her parasol over his head for his trouble. The next one he meets is his daughter. She is seated on a bench, waiting for Charley. He takes a seat beside her and when he tries to make himself known she draws herself up to full height and with a blow sends him backward over the bench onto the grass. Well, he changes his tactics, and gets reckless. Along comes his son with his best girl, so he decides to win her out for spite. Now this young lady has a sensitive pneumogastric nerve, and when he sits beside her on the bench and slyly suggests a cold bottle and a hot bird, she is "his'n." This is done so coolly and so quickly, that young Wilkins, who, of course, does not recognize his respected papa, is speechless with rage. He follows them, however, to the café, where his intrusion is resented and he is rudely thrown from the place. At the Wilkins' domicile there is an indignation meeting. Mother, daughter and son all rush in to relate their experiences to father. He is not to be found. Suddenly a hilarious individual enters. "'Tis he, the insulter: a drunk and disorderly." They are about to have him thrown out when the valet comes to his rescue and explains that the jubilant gentleman is no other than their dear papa, who has not only caught up with the bandwagon, but is sitting on the seat with the driver. They all gasp in surprise, and young Wilkins takes a wreath of laurel from a statue and places it on old Wilkins' brow, saying: "Pop, you are the candy." [Moving Picture World]

The Barbarian Ingomar

34. - **The Barbarian Ingomar** - Ingomar, the Barbarian (USA 1908) [Drama, Romance] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Ernest Thompson Seaton (novel). *Cam:* G.W. Bitzer, Arthur Marvin (Barbarian).
Cast: Charles Inslee (Ingomar), **Harry Solter** (Myron), Florence Lawrence (Parthenia), George Gebhardt (Polydor - the Merchant), Mack Sennett (Barbarian), Linda Arvidson, D.W. Griffith, Wilfred Lucas, Arthur V. Johnson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 800 feet, - silent
Release: October 13, 1908 in USA
Db-Ref: IMDb tt0000706, KinoTV 6822

The Vaquero's Vow

35. - **The Vaquero's Vow** - (USA 1908) [Action, Romance] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Charles Inslee (Renaldo), **Harry Solter** (Gonzales), Arthur V. Johnson (Wedding Party / In Bar), Florence Lawrence (Wedding Party / In Bar), Gladys Egan (Little Girl), George Gebhardt (Wedding Party / Bartender), Mack Sennett (Wedding Party / In Bar), Linda Arvidson, Frank Evans, Wilfred Lucas, Jeanie Macpherson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 800 feet, - silent
Other Titles: Le voeu du Vaquero [FR]
Release: October 16, 1908 in USA
Db-Ref: IMDb tt0000779, KinoTV 6823

Synopsis:

Manuella, a beautiful Mexican girl, is the object of the pure, honest affections of Renaldo, a poor Vaquero, and while she is touched by his tender attentions, she shows a decided preference for Gonzales, a dashing young musician, who, being the beau ideal of the senoritas 'round about, hence Manuella feels immeasurably flattered by his advances. Little does she realize that his attentions are induced by selfishness, for he knows that her father is well provided with earthly possessions, which he hopes to share. Rejecting Renaldo, she marries Gonzales. At the ceremony Renaldo, though an unbidden guest, approaches and, acquainted with the true nature of the musician, warns him to be faithful to his bride or beware. Gonzales treats this with extreme sangfroid, and when the guests have departed insists upon opening the marriage-box, expecting a goodly sum of money, but his rage is unconfined when he finds it yields but a sheet of paper, on which is written: "Her husband's love is the bride's best dowry." Throwing his wife from him, he departs for the wine shop, where he plunges into a whirl of dissipation with his ribald associates. To this place the poor wife comes to beg him to return home, but she is thrown out. Lack of funds sends him home to demand his wife's rings and bracelet, on which to raise money for drink. This she refuses, but is beaten and choked into insensibility and the valuables taken. Back he goes to his despicable companions. Renaldo learns of this, goes to the tavern to remind Gonzales of his warning, and a terrific battle ensues. With rapiers they start, but as the fight progresses these are discarded for more deadly weapons. About the room they struggle, wrecking the place, until at last Gonzales is bested by Renaldo, who, at the intercession of Manuella, spares his life, and leads her from the place. [Moving Picture World]

The Planter's Wife

36. - **The Planter's Wife** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Arthur V. Johnson (John Holland), Claire McDowell (Mrs. John Holland), **Harry Solter** (Tom Roland), Florence Lawrence (Tomboy Nellie), George Gebhardt (Boatman), Linda Arvidson, Charles Inslee.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 800 feet, - silent
Other Titles: La femme du planteur [FR]
Release: October 20, 1908 in USA
Db-Ref: IMDb tt0000741, KinoTV 6824

The Romance of a Jewess

37. - **The Romance of a Jewess** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Florence Lawrence (Ruth Simonson), unknown[Role: Ruths father] (Ruth's Father), George Gebhardt (Simon Bimberg), Gladys Egan (The Daughter), Arthur V. Johnson (In Bookstore / Matchmaker), **Harry Solter** (Customer / Rubinstein), John R. Cumpson (Customer), Mack Sennett (Customer / Doctor / In bookstore), Mabel Stoughton (uncertain or unconfirmed) Customer).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 964 feet, - silent
Other Titles: Le roman d'une juive [FR]
Studio or Location: New York Studio / location not noted
Release: October 23, 1908 in USA
US © October 16, 1908
Status: Prints exist in Library of Congress (Washington) paper print
Db-Ref: IMDb tt0000752, KinoTV 6825

Synopsis:

Ruth Simonson, with her father, is seen kneeling at the bedside of her mother, whose sands of life are rapidly ebbing. Realizing her end near, Mrs. Simonson takes from her neck a chain and locket and places it around the neck of her daughter, Ruth, with the prayerful injunction that she be ever guided in the path of prudence and virtue by this memorial. Commending her to the care of her father, the old lady goes to meet her Master in the Great Beyond. Two years later we find Ruth assisting her old father in his pawnshop. Mr. Simonson, although a money-lender, is benevolent in nature and his many deeds of munificence have endeared him to all who know him. Hence, when the local schatchen appears with Jacob Rubenstein, a wealthy suitor for his daughter's hand, it was his desire for her future happiness that induced him to look with favor on him. Ruth, however, had given her heart to Sol Bimberg, an impecunious bookseller in the neighborhood. While Mr. Simonson has no aversion for Sol, still to wed his daughter is out of the question, as his prospects are very poor. Ruth is determined, and when it comes to choosing between her father and her lover, she accepts the latter. Seven years later the little family, increased by a child, are living happily, when a fall from a ladder causes the death of Sol. Ruth, finding business cares too much for her, is forced to sell out to Rubenstein. The pittance realized from the sale does not last long, and poor Ruth is stricken down with the dread disease that carried off her mother. Reduced to poverty, she is forced to send the little girl to the pawnshop with the locket, on which to raise enough to buy a bit of bread. At the pawnshop, old Simonson recognizes the locket, and his heart at once softens, so he goes with the child to the garret, where he arrives just in time to reconcile his lost one when she breathes her last. Crushed and heartbroken, the old man folds her child, his granddaughter, to his breast, which forms the closing scene of a most touching and heart-stirring film. Several of the scenes arc decidedly interesting in the fact that they were actually taken in the thickly settled Hebrew quarters of New York City. [Moving Picture World]

Bibliography:

- The Griffith Project, N° 57

The Call of the Wild

38. - **The Call of the Wild** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Jack London (novel). *Cam:* Arthur Marvin.
Cast: Charles Inslee (George Redfeather), **Harry Solter** (Lieutenant Penrose), Florence Lawrence (Gladys Penrose), George Gebhardt (Indian Agent / Indian), John R. Cumpson (Chinese Servant), Arthur V. Johnson (Party Guest / Indian), Claire McDowell (Party Guest), Mack Sennett (Party Guest / Indian), Charles Gorman.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: L' appel de la forêt [FR]
Release: October 27, 1908 in USA
Db-Ref: IMDb tt0000654, KinoTV 6826

Synopsis:

george Redfeather, the hero of this subject, returns from Carlisle, where he not only graduated with high honors, but was also the star of the college football team. At a reception given in his honor by Lieut. Penrose, an Indian agent, the civilized brave meets Gladys, the lieutenant's daughter, and falls desperately in love with her. You may be sure he is indignantly repulsed by Gladys and ordered from the house for his presumption by her father. With pique he leaves, and we next find him in his own room, crushed and disappointed, for he realizes the truth: "Good enough as a hero, but not as a husband." What was the use of his struggle? As he reasons, his long suppressed nature asserts itself and he hears the call of the wild: "Out there is your sphere, on the boundless plains, careless and free, among your kind and kin, where all is truth." Here he sits; this nostalgic fever growing more intense every second, until in a fury he tears off the conventional clothes he wears, donning in their stead his suit of leather, with blanket and feathered headgear. Thus garbed, and with a bottle of whiskey, he makes his way back to his former associates in the wilds. He plans vengeance and the opportunity presents itself, when he surprises Gladys out horseback riding. He captures her after a spirited chase and intended holding her captive, but she appeals to him, calling to his mind the presence of the All Powerful Master above, who knows and sees all things, and who is even now calling to him to do right. He listens to the call of this Higher Voice, and helping her to her saddle, sadly watches her ride off homeward. [Moving Picture World]

Concealing a Burglar

39. - **Concealing a Burglar** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Arthur V. Johnson (Mr. Brown), Florence Lawrence (Mrs. Brown), **Harry Solter** (Mr. Wells), George Gebhardt (Dinner Guest), Robert Harron (Valet), Jeanie Macpherson (Dinner Guest), Mack Sennett (The Waiter / A Policeman), Linda Arvidson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 680 feet, - silent
Other Titles: Cacher un voleur [FR]
Release: October 30, 1908 in USA
Db-Ref: IMDb tt0000665, KinoTV 6827

Synopsis:

Mr. and Mrs. Brown are preparing to attend a banquet, and Mrs. Brown takes from the jewel case a beautiful pearl necklace, but in her haste forgets to put it on. She notices its absence while seated at the banquet board and is very much wrought up in consequence, but Mr. Brown assures her that she will find it safe upon their return home. As one of the guests, there is a party named Wells, who, unknown to all, is a gentleman burglar. Hearing of the forgotten necklace, he sees the chance of a rich haul, and feigning illness, leaves the banquet hall, makes his way to the Brown apartments and is just about to decamp with the loot, when the Browns return; so he hides behind the portieres that cover the window, leaving the necklace lying on the dresser. Brown is a bit boozy, and goes out again, ostensibly to procure cigars. While he is gone, Mrs. Brown retires. Wells seizes this opportunity to get out, but hearing the approach of Brown, compels Mrs. Brown to hide him, or he will pretend to her husband that he is her lover. Here is a dilemma. Well, she conceals him in the closet. Brown enters, and taking off his coat goes to the closet to hang it up, and it looks for the moment that a discovery is inevitable, so Wells sneaks from there, and after ineffectually seeking a place of safety for some minutes, is finally caught. He throws suspicion on poor Mrs. Brown, who in vain tries to convince her husband the fellow is a thief. Finally the husband hands her a pistol and commands her to shoot her lover, or thief, whichever he be. This the wife is loath to do, but as Wells raises a gun and is about to shoot her husband, she sends a bullet through his wrist, dropping the gun from his hand. At this moment a couple of policemen, who had heard the skirmish, rush in and secure Wells, in whose pockets are found many articles of value, proving conclusively his true character. Brown now shamefacedly implores the forgiveness of his wife for his suspicious. [Moving Picture World]

After Many Years

40. - **After Many Years** - Enoch Arden (USA 1908) *Dir:* D.W. Griffith. *Scen:* Frank E. Woods. *Based on:* Alfred Tennyson (Poem: Enoch Arden). *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Charles Inslee (John Davis), Florence Lawrence (Mrs. John Davis), **Harry Solter** (Tom Foster), Gladys Egan (The Davis' Daughter), Arthur V. Johnson (Member of the Rescue Rarty), Mack Sennett (Sailor / Member of the Rescue Party), George Gebhardt (Sailor), Linda Arvidson, Edward Dillon, Herbert Prior.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 - silent
Release: November 3, 1908 in USA
Db-Ref: IMDb tt0000629, KinoTV 6828

Synopsis:

John Davis, first mate of the brig "Gifford," is seen bidding his wife and infant child a tearful adieu on the eve of the sailing of his ship. Caught in a terrible storm in the Pacific Ocean, the vessel is wrecked and all on board are supposed to have been drowned, at least so the newspapers chronicled. What a blow this was to the young wife, waiting for her dear one's return. Although the evidence was apparently conclusive, still she could not reconcile herself to the fact that her husband had gone from her forever; something in her heart tells that he still lives, and in truth, for we see the poor shipwrecked mariner cast up by the seething sea on to a desert island in the Western Ocean. Here he spent seven long, weary years, worse off that De Foe's famous hero, "Robinson Crusoe," for he at least enjoyed the companionship of "Friday," but Davis was all alone. Now and then a distant sail, like a tantalizing phantom, would come into view and fade away again from sight, being too far off to see his signals of distress. His only solace was the picture in a locket of her who was waiting, waiting, ever hopeful of his return; praying as, indeed, was he also, their prayers ascending at the same time to the Father Almighty, through whose Grace and Mercy they were both imbued with hope, for although she finds her lot arduous, the care of a child being an exacting responsibility, she has repeatedly rejected the suit of Tom Foster, a good fellow, who would care for her and her little one. But no, that intuition tells her John will return, although it seems at times she hopes in vain. However, John's prayers are at last answered, and a boat is sent from a passing ship to his rescue. Returning home unannounced, the sight that greets him freezes his blood, for there he sees his wife and Foster walking through the garden accompanied by the child. He at once concludes that he has been forgotten and his place taken by his friend. His soul is at first filled with revenge and he is about to strike Foster down, but no, she is happy. She thinks him dead, and why not let it be so? This would be the most kindly, so he slinks hack into the foliage, intending to go away forever. They pass into the house, leaving the little one playing on the lawn. He cannot resist folding the child his child to his heart. From her he learns the truth as the mother returns from the house, and two faithful souls are "once more united never to part." [Moving Picture World]

The Taming of the Shrew

41. - **The Taming of the Shrew** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, **Harry Solter**, Frank E. Woods. *Based on:* William Shakespeare (play). *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Florence Lawrence (Katharina), Arthur V. Johnson (Petruchio), Linda Arvidson (Bianca), **Harry Solter** (Katharina's Father), Charles Inslee (One of Bianca's Suitors), Gene Gauntier (Wedding Party), Charles Avery (Music Teacher), George Gebhardt (One of Bianca's Suitors), Jeanie Macpherson (Wedding Party), Mack Sennett (Petruchio's Servant), William J. Butler, Guy Hedlund, Wilfred Lucas, Charles Moler.
Prod: American Mutoscope & Biograph Co.. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: Der Widerspenstigen Zähmung [DE]; La mégère apprivoisée [FR]
Release: November 10, 1908 in USA
Status: Prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0000770, KinoTV 41666

The Song of the Shirt

42. - **The Song of the Shirt** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Story:* Thomas Hood (poem). *Cam:* G.W. Bitzer.
Cast: Florence Lawrence (Working Woman - 1st Sister), Linda Arvidson (Dying Woman - 2nd Sister), Robert Harron (Stock Boy), Mack Sennett (Foreman / In Office / In Second Restaurant), **Harry Solter** (Employer / In Second Restaurant), Arthur V. Johnson (Waiter), George Gebhardt (In Office / Waiter), Alfred Paget.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 650 feet, - silent
Other Titles: La chanson de la chemise [FR]; Az ing dala [HU]; Песнь о рубашке [RU]
Release: November 17, 1908 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000764, KinoTV 41668

A Woman's way

43. - **A Woman's way** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: George Gebhardt (A Woodsman), **Harry Solter** (A Camper), Linda Arvidson (The Camper's Wife), Mabel Trunnelle (The Woodsman's Daughter (uncertain or unconfirmed), Arthur V. Johnson (Man with Rifle), Florence Lawrence, Dorothy Bernard, Herbert Miles.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 650 feet, - silent
Other Titles: Le chemin d'une femme [FR]
Release: November 24, 1908 in USA
Status: Prints exist in UCLA Film And Television Archive (Los Angeles)
Db-Ref: IMDb tt0000787, KinoTV 41670

Synopsis:

The pretty daughter of a French-Canadian backwoodsman incites the love of a trapper who is so smitten with the beauty of this wood nymph that he purchases her into marriage from her father. The transaction meets with repugnance from the girl. She was entirely contented with conditions, a child of nature, carefree. However, she finds her pleading of no avail, and so pretends to accept the situation. The trapper and Canadian go into the cabin to seal the bargain with a drink, and while inside the girl closes and fastens the door on them and makes her way through the woods to escape. The door fastening proves but a slight handicap, and the trapper is soon in pursuit. The girl comes upon a camping party who give her protection, driving the trapper off at point of gun. The next day, however, the trapper returns and surprising the girl, carries her off in a canoe, beating her into submission. Her cries alarm the campers and the men start off to her rescue. Although armed with guns, they dare not fire for fear of hitting the girl. Finally the trapper, after cuffing and kicking the poor girl, ties her to a tree, intimating that there she will remain until she promises tractability. While in this situation the rescuers approach stealthily and cover the trapper with a pistol, force him off while they release the poor girl. The trapper shows fight and is knocked down and about to be set upon by the men, but the girl seeing her tormentor's plight, at once changes heart, and picking up the pistol turns it on the would-be deliverers, who retire in amazement. The girl then throws herself into the trapper's arms. Woman, lovely woman, you are certainly a peculiar commodity. The scenes of the subject are extremely picturesque, with their beauty enhanced by appropriate tinting. [Moving Picture World]

The Clubman and the Tramp

44. - **The Clubman and the Tramp** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Florence Lawrence (Bridget / Dinner guest / Guest at second dinner), Mack Sennett (Dinner guest / Policeman), Arthur V. Johnson (Dinner guest / Moneylender), Linda Arvidson (Guest at second Dinner), Jeanie Macpherson (Guest at second Dinner), George Gebhardt (Waiter), Robert Harron (Man on Street), **Harry Solter** (Man on Street), John R. Cumpson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 994 feet, - silent
Other Titles: Le clubman et le voleur [FR]
Studio or Location: New York Studio / West 12th Street New York
Release: November 27, 1908 in USA
US © November 21, 1908
Status: in Library of Congress (Washington) paper print
Db-Ref: IMDb tt0000663, KinoTV 41671

Bibliography:

- The Griffith Project, N° 72

The valet's wife

45. - **The valet's wife** - The Valet's Wife, or, Deceiving the Uncle (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Mack Sennett (Reggie Van Twiller), Arthur V. Johnson (Reverend Haddock), Robert Harron (The Valet), Florence Lawrence (Nurse), **Harry Solter** (Postman / Adoption Agent), George Gebhardt (Dinner Guest), Charles Avery (Mr. Tubbs), Mabel Stoughton, Owen Moore, Guy Hedlund.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 508 feet, - silent
Release: December 5, 1908 in USA
US © November 28, 1908
Db-Ref: IMDb tt0000778, KinoTV 41672

Synopsis:

Reggie Van Twiller was the typical New York twentieth century young man, who lived his life free and untrammeled by the mesh of the matrimonial net. He resided luxuriously in bachelor apartments, surrounded by a coterie of agreeable companions. His social duties were that exigent as to prevent his working for a livelihood. Still the money must come from somewhere, so Reggie devised a scheme. His nearest kin and benefactor was an uncle, the Rev. Eben Haddock, who had often, in Reggie's extreme youth, lent a helping hand. The old gentleman was of a benevolent nature and Reggie felt sure of the successful outcome of his plan. Knowing that the old man's most ardent wish was that he, Reggie, should marry and settle down, he writes him that he had at last taken a wife, and of course Reggie's allowance was increased. This, in time, proved inadequate to his mode of living, and a second letter was dispatched that his reverence had been made a grand uncle, and another increase in the allowance was made. For two years everything went well, and Reggie was certainly tearing off the very best this old world affords. Nothing to do but spend Nunky's money. However, there came a jolt one morning, when Reggie receives a letter from his uncle stating he would arrive in New York that day for the sole purpose of seeing the wife and baby. "Good heavens. I must have a wife, but how." Well. Timothy Tubbs, the valet, comes to his rescue, and suggests that Mrs. Tubbs play the wife. "Fine, hut how about the kid?" "We'll have her bring along a baby." The scheme looked good, and Reggie telephones to the valet's wife to come to the apartments at once and bring a baby. Mrs. Tubbs, not unduly bright, thinks he means her own baby, a boy of fourteen. Meanwhile, the Rev. Eben Haddock has arrived and is anxious to see the family, but excuses are made, until at last Mrs. Tubbs dashes in with her boy. She is a sight, still Reggie must make the best of it: but it is out of the question to palm a fourteen-year-old boy off as a two-year-old infant, so Mrs. Tubbs is introduced as Mrs. Reggie Van Twiller and "Buttons," the hallboy, is hustled to the orphan asylum to procure an infant. While uncle is shocked at the sight and manners of the pretended wife, he is annoyingly anxious to see the baby. Excuses are made that it is out with the nurse, and will be hack shortly. At last the word is given that baby is here, for "Buttons" has returned. Reggie at last breathes freely, but his case is of short duration, for the asylum nurse enters with the infant, and uncovering its face, one look was enough: "Great Jupiter, it's a coon!" Likely enough, for the order simply said "a two-year-old infant," with no mention of race or color. Reggie feels that his meal ticket is irretrievably punched, so you may imagine his surprise when he sees that his uncle is not only amused at what he considers a great joke on Reggie, but greatly relieved to know that the awful freak was only a make-believe wife. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

Money Mad

46. - **Money Mad** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Charles Inslee (The Miser), **Harry Solter** (First Villain), George Gebhardt (Second Villain), Arthur V. Johnson (Bank Clerk), Florence Lawrence (Bank Customer / Landlady), Jeanie Macpherson (Bank Customer), Mack Sennett (Man on the Street).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 684 feet, - silent
Other Titles: Из-за денег [RU]
Release: December 4, 1908 in USA
US © November 28, 1908
Status: Prints exist
Db-Ref: IMDb tt0000728, KinoTV 41673

Synopsis:

The central figure is an old miser, who in parsimoniousness is a Harpahon. And, like Fosene, boarded his money in a secret cellar, where he met his death. We first find him begging on the. street, a young girl passes and drops her purse, which the miser picks up. When she returns to regain it he knocks her insensible and makes off. Finding a generous roll of notes in the purse, he goes to the bank to have them exchanged for gold coin. A couple of thugs witness the transaction and are at once infected by the money fever. They follow the miser to his home, the cellar, and while he sleeps they break in and are securing the money when he awakes. They pounce upon him and he is made to pay the penalty of his greed with his life. The thugs go to their own squalid hovel, which is presided over by an old hag. She is sent from the room and they divide the spoils. While the division is equal, each is invidious of the other's share. They retire, both possessed of the same thought, one waiting for the other to fall asleep. One lies with a pistol in hand; the other with a dagger. At length one gets up to stab the other, but receives a bullet in his breast. With a mighty effort he plunges the dagger into the heart of his adversary and both fall over dead. The shot brings in the old hag, who, finding them both dead, seizes their loot and in a frenzy pours it out upon the table. In doing so she knocks the lighted candle to the floor, which ignites the litter of straw and rubbish and the place is soon in flames, incinerating the three. A holocaust upon the altar of Mammon. — [Moving Picture World]

Bibliography:

- Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The Reckoning

47. - **The Reckoning** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, Frank E. Woods, Robert W. Chambers. *Based on:* Robert W. Chambers (novel). *Story:* Dwight Cummings. *Cam:* G.W. Bitzer.
Cast: **Harry Solter** (The Husband), Florence Lawrence (The Wife), Mack Sennett (The Lover), George Gebhardt (The Bartender), Robert Harron (Man in Crowd), Arthur V. Johnson (Policeman), Edward Dillon.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 450 feet, - silent
Release: December 11, 1908 in USA
Db-Ref: IMDb tt0000746, KinoTV 41675

Synopsis:

We find a couple struggling for a livelihood, meager though it needs must be. The husband seemed content in the struggle, working at the factory for the pittance he received, but his love for his wife made the labor light. On the other hand, to the young wife this condition was most odious. In the grind of household duties, having, from force of circumstances, to do them all unassisted, she was like a flower withering for want of sunshine. Hence it was not surprising that she listened avidiously to the flattering platitudes of the unconscionable tempter. In the first scene we see her at the ironing table, while her husband bids her a tender adieu on his departure for work. Hardly has he left the threshold, when the grocer's clerk enters, and is received with an effusiveness most unplatonic. They at once proceed to enjoy a little lunch, the ingredients of which the clerk has brought in a basket. Meanwhile the husband arrives at the factory, only to find it closed down. Retracing his steps he arrives home, and seeing the window down and the shade closed, his suspicions are aroused. Stealthily raising the window and lifting the shade slightly, his fears are confirmed. His action, quiet though it be, startles the lovers, who leave the lunch table and hide behind a sheet hanging across the room. Entering, the husband, with gaze riveted on the sheet, picks up a pistol and sits himself in front of their hiding place, calmly lights his pipe and waits. At length he beckons, "Come out." (This is undoubtedly the most tense situation ever attempted in motion pictures.) The clerk appears first, followed by wife, and the reckoning is paid. [Moving Picture World]

The Feud and the Turkey

48. - **The Feud and the Turkey** - (USA 1908) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: **Harry Solter** (Mr. Caufield), Linda Arvidson (Mrs. Caufield), Arthur V. Johnson (Colonel Wilkinson), Robert Harron (George Wilkinson), George Gebhardt (Bobby Wilkinson als Erwachsener), Marion Leonard (Nellie Caufield als Erwachsene), Florence Lawrence (Nellie Caufields Schwester), Gertrude Robinson (Nellie Caufield als Kind), Charles Inslee (Uncle Daniel), Mack Sennett (A Member of the Wilkinson Clan), Violet Mersereau, Clara T. Bracy, Edward Dillon, Herbert Miles, Owen Moore.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 904 feet, - silent
Release: December 12, 1908
Db-Ref: IMDb tt0000685, KinoTV 41674

Synopsis:

The Wilkinsons and Caulfields, owing to a trivial dispute, had been at loggerheads for years and as time went on the feeling became more bitter, until they even forbade their children playing together. The little ones, however, in their childish innocence, could not appreciate the odium of their elders, and Bobby Wilkinson and Nellie Caulfield became child lovers. This incensed Colonel Wilkinson, who tore the children apart, ordered Bobby never to be seen in her company again. The Colonel's action ignited the ire of the Caulfields and a furious conflict ensued, resulting in the shooting to death of George, the Colonel's youngest son, a boy of fourteen. From that time on the clans kept strictly to themselves. But love knows no clannishness, and, despite family hatred, Bob and Nellie remained lovers. After ten years, driven to desperation by this apparently insurmountable barrier, they elope and are married. Bob decides to brave the storm of his father's anger and present his wife, but the old Colonel drives him from the house, disowning him. Old Aunt Dinah and Uncle Daniel, the colored servants, were so attached to the young folks that they go with them. Two years later we find the little family, now increased by an infant son, having a hard of it. It is Christmas morning and no turkey for dinner. Old Aunt Dinah, believing in the efficacy of prayer, gets down on her knees in the kitchen to ask the good Lord to send them a bird. Uncle Daniel, touched by this demonstration of faith, takes a gun and determines to get a turkey at any hazard. Over the hills he goes, but his journey is hopelessly fruitless until he comes to the rear of the Colonel's house. Tillie, the cook, has just hung a fat turkey on a post outside the kitchen door. When Daniel sees it he can't resist the temptation. Back home he hustles and finds Dinah still at prayer, he lays the fowl on the floor beside her and sneaks out. When Dinah sees it she surely thinks it was due to her prayers. Well, the turkey is cooked and an old-fashioned Christmas anticipated. Meanwhile the Colonel has discovered his loss and tracks the thief to Bob's estate. Entering, a tragedy seems inevitable, but when the old Colonel sees the young one, his grandson, in the cradle, his heart goes out to it and the feud ends then and there. All hands sit down and enjoy a real Merry Christmas dinner. [Moving Picture World]

Bibliography:

Lauritzen- Lundquist, American Film-Index 1908-1915, pg 185

An awful moment

49. - **An awful moment** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: George Gebhardt (Matteo Rettazzi / Policeman), Marion Leonard (Fiammetta, Matteo's Wife, Gypsy), **Harry Solter** (Judge Mowbray), Florence Lawrence (Mrs. Mowbray), Gladys Egan (The Mowbrays' Daughter), Linda Arvidson (The Maid), Mack Sennett (Policeman / Man in Court), Gertrude Robinson (Woman in Court), Charles Gorman, Florence Barker, Dorothy West, Dorothy Bernard, Kate Bruce ().
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 737 feet, - silent
Other Titles: Ужасный момент [RU]
Release: December 18, 1908 in USA
US © December 10, 1908
Status: Prints exist in Silent Hall of Fame Enterprises
Db-Ref: IMDb tt0000640, KinoTV 41678

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The Test of Friendship

50. - **The Test of Friendship** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Arthur V. Johnson (Edward Ross), Florence Lawrence (Jennie Colman), **Harry Solter** (The Butler / Foreman), George Gebhardt (The Valet), Tom Moore (Guest (uncertain or unconfirmed), Marion Leonard (Guest / Woman at Wigmaker's), Mack Sennett (Guest / Man in Fight), Linda Arvidson (Guest / Woman at Wigmaker's), Robert Harron (Man Leaving Factory), Charles Inslee (Employer / Guest), Gertrude Robinson (Guest), Jeanie Macpherson, Violet Mersereau, Herbert Miles.
Dist: American Mutoscope & Biograph Co., American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 775 feet, - silent
Other Titles: Le gage de l'amitié [FR]
Release: December 19, 1908 in USA
Db-Ref: IMDb tt0000772, KinoTV 41676

Synopsis:

Edward Ross, a young millionaire, has always been surrounded by host of fawning friends (?) and he made up his mind to test their sincerity. He arranges a dinner at his mansion in which they are all invited. During the day he wrote a letter to himself to be delivered to him when the entertainment was at its height. This letter, purporting to be from his attorney, tells that he has been reduced to bankruptcy by the failure of his agents. Aha! Now we see who his friends are. He was all right while he had it, but now it is different, and they all leave him to his apparent fate, "So this is what they call friendship. Well, it is as false as sin. But there is true friendship to be found, and I'll find it." So saying, he leaves behind his life of ease and enlists in the army of the low born. Securing a position as porter in a factory, he sees the other side of life: how those poor devils have to struggle for a livelihood, and yet how honest and open-hearted. None of that cringing deceit of his own set. At the factory there are employed a number of girls. Jennie Coleman, one of the prettiest, is offered an insult by the overseer, and Ross knocks him down for the affront. Jennie's heart went out at once to her protector, and from that time on they were friends, yes, friends, for true friendship is love refined, and purged from all its dross. They were often seen together, and little did Jennie dream of the real being of the man she put her trust in. It was not long before the arduous duties of the factory told on Ross, and he was at last thrown on his back by severe illness. In a poorly furnished room he lies, without those necessities so essential to his recovery. Here he is visited by faithful Jennie, who, finding him without food and other comforts, and penniless, she leaves him and repairs to a hairdressing establishment where she sells her wealth of blond hair, her crown of beauty of which she was pardonably proud, and with the proceeds purchases food and medicine. When Ross sees the terrible sacrifice the girl has made he deeply regrets going so far, and prays for life and strength to return materially this friendship. He is granted his wish, for they are married, and at the conclusion of the ceremony she is transported into what to her seems fairyland, clothed in gorgeous raiment and bedecked with jewels, with lackeys and servants in attendance. "True friendship is one soul inhabiting two bodies." [Moving Picture World]

Bibliography:

Lauritzen- Lundquist, American Film-Index 1908-1915, pg 601

The Christmas Burglars

51. - **The Christmas Burglars** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Florence Lawrence (Mrs. Martin), Adele de Garde (Margie - Mrs. Martin's Daughter), Charles Inslee (Mike McLaren), Arthur V. Johnson (One of Mike's Assistants), Tom Moore (Customer), Mack Sennett (One of Mike's Assistants), Marion Leonard (Customer), George Gebhardt (One of Mike's Assistants), Jeanie Macpherson (Customer), **Harry Solter** (One of Mike's Assistants), John R. Cumpson, Charles West, Gladys Egan.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 679 feet, - silent
Release: December 22, 1908 in usa
US © December 17, 1908
Db-Ref: IMDb tt0000660, KinoTV 41679

Synopsis:

it is Christmas Eve. Mrs. Martin, the poor widowed mother of a seven-year-old child, returns to her cheerless apartment, after a long day's tramp in search of work, and all in vain. The little one asks her mother if Santa Clans is coming, to which the poor, almost heartbroken woman is unable to answer. The baby then says, "I'll write him a letter to be sure to come." And so she writes on a scrap of paper, "Dear Santa, please don't forget little Margie. Me and mamma ain't got no food even. Little Margie, 114 Broome St., top floor." This she shows her mother who is unable to control her emotion. Baby then hangs up her stocking, putting the letter in it. When the little one is asleep, the mother takes the note, and reading it, is driven almost mad with helplessness. With the child's missive clutched in her hand, she takes up her cloak and hurries to the pawnshop, which is presided over by Mike McLaren, an Irish pawnbroker. Mike's reputation as a philanthropist is not very pronounced. On the contrary as we see him he appears to be a cruel, pitiless Hibernian, without a grain of charity in his makeup. Ah! but who can reckon the power of the Christmas spirit. Mrs. Martin enters Mike's place and proffers her cloak as a pledge for a few cents, but Mike throws the cloak back at her with an invective. It is worth nothing to him, so he will allow her nothing. In her mental agony she absent-mindedly drops the baby's letter on the floor. Mike picks this up alter she leaves. What a change comes over him as he reads the child's innocent appeal. Hustling his clerks about, he bids them buy a Christmas tree, ornaments, toys and provisions. This done, he enlists the service of a couple of burglars, who burglarize Mrs. Martin's apartment, slightly chloroforming her and her child, so as to be sure of their not waking while they are at work. In comes the clerk with the tree and presents, which Mike arranges, and when finished, he goes out into the hall to watch the effect. He hasn't long to wait, and he dances around like a child at the view he gets through the keyhole, hurrying off before the inmates learn from whence their blessing came. The little one attributes it to her letter to Santa, and in truth it was, but they never knew the real Santa. "To dry up a single tear has more of honest fame than shedding seas of gore." [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

Mr. Jones at the Ball

52. - **Mr. Jones at the Ball** - (USA 1908) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: John R. Cumpson (Mr. Jones), Florence Lawrence (Mrs. Jones), Mack Sennett (Butler / Policeman), George Gebhardt (Man in Blackface / Guest at Ball), Charles Inslee (Guest at Ball), Jeanie Macpherson (Guest at Ball), Arthur V. Johnson (Guest), **Harry Solter** (Guest at Ball), Marion Sunshine (Guest).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent
Release: December 25, 1908 in USA
Db-Ref: IMDb tt0000730, KinoTV 41680

The Helping Hand

53. - **The Helping Hand** - (USA 1908) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: Flora Finch (Mrs. Harcourt), Linda Arvidson (Daisy Harcourt), Anita Hendrie (Jessie Marshall), **Harry Solter** (Bill Wolfe), Arthur V. Johnson (Mr. Miller), Florence Lawrence (At Brothel / Wedding Guest), Charles Avery (At Brothel), George Gebhardt (The Man with the Letter / At Brothel / Wedding Guest), Robert Harron (Messenger), Charles Inslee (At Brothel), Marion Leonard (Wedding Guest), David Miles (At Brothel), Tom Moore (Man in Office / Wedding Guest), Mack Sennett (At Brothel / Wedding Guest), Herbert Miles, Dorothy Sunshine.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 850 feet, - silent
Other Titles: La main secourable [FR]
Release: December 29, 1908 in USA
Db-Ref: IMDb tt0000699, KinoTV 41665

The Guerrilla

54. - **The Guerrilla** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Arthur V. Johnson (Jack Stanford), Dorothy West (Dorothy), George Gebhardt (Confederate Soldier), Charles Inslee (Servant), Mack Sennett (Confederate Soldier / Union Soldier), **Harry Solter** (Confederate Soldier / Union Soldier), Owen Moore, Barry O'Moore (as Herbert Yost).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 900 feet, - silent
Release: November 13, 1908 in USA
Db-Ref: IMDb tt0000697, KinoTV 84790

One Touch of Nature

55. - **One Touch of Nature** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* Stanner E.V. Taylor. *Cam:* Arthur Marvin.
Cast: Arthur V. Johnson (John Murray), Florence Lawrence (Mrs. John Murray), Marion Leonard (Sicilian Woman), Charles Inslee (Sicilian Woman's Accomplice), **Harry Solter** (Doctor), Linda Arvidson (Nurse), Adele de Garde (Child), Gladys Egan (Child), George Gebhardt (Man at Stage Door), Jeanie Macpherson (First Couple), Gertrude Robinson (Girl on Street), Mack Sennett (Second Couple), Dorothy West (Second Couple), Kate Bruce.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 700 feet, - silent
Release: January 1, 1909 in USA
Db-Ref: IMDb tt0000995, KinoTV 82477

Synopsis:

Policeman John Murray is the proud father of a little girl and the happy husband of a dutiful wife. Both father's and mother's whole life is centered in their little one, and the little family are as happy as can be until death tears the baby from them. As the child's soul leaves its body, so the poor heart-broken mother's reason leaves her. What an awful blow to Murray. The loss of his child was indeed hard to bear, but his dear wife hurled into a living death was worse. A trained nurse must be her constant companion, and the poor woman spent her time fondling the dolls and playthings of her lost one. Murray's beat lay in the tenderloin section of the city, and many curious characters came under his notice. In the cellar under a junk shop there lived, or rather existed, a Sicilian couple of the very lowest type, who eked an existence by begging and theft. A little orphan girl fell into their keeping and they forced her to beg on the street for them, beating her into submission if she refused, which the child's proud spirit inclined her to do. Out in the snow storm, thinly clad, the poor child was made to stand at the stage doors of the theaters or in front of saloons to work upon the sympathy of the generous-hearted habitués. She was always accompanied by the Sicilian woman, who took good care that she didn't escape. Murray, on his rounds, runs into them and his suspicions are aroused, so he follows them and enters their hovel just in time to see the poor creature receiving a frightful beating. With a terrific blow he sends the man reeling to the floor and hurling the woman on top of him he seizes the child in his arms. At this moment a couple of his squad, in answer to his whistle, enter and take the Sicilians in charge. An idea dawns on him. He takes the little one home and presents her to his poor demented wife. The presence of the child at once restores her reason, so the clouds of sorrow are dissipated and happiness reigns. The picture presents a moral showing the singular working of God's justice in taking to Himself an unsullied soul that another might be saved. [Moving Picture World]

The Maniac Cook

56. - **The Maniac Cook** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.

Cast: Anita Hendrie (Margie - the Cook), **Harry Solter** (Mr. Holland), Marion Leonard (Mrs. Holland), George Gebhardt (Policeman), Mack Sennett (Policeman), Clara T. Bracy, David Miles.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent
Other Titles: Die Wahnsinnige Köchin [DE]
Release: January 4, 1909 in USA
Db-Ref: Early-German 15694, IMDb tt0000956, KinoTV 41681

Mrs. Jones entertains

57. - **Mrs. Jones entertains** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, Frank E. Woods. *Cam:* G.W. Bitzer.
Cast: John R. Cumpson (Mr. Jones), Florence Lawrence (Mrs. Jones), Jeanie Macpherson (The Maid), Flora Finch (Leader of Temperance League), **Harry Solter** (Delivery Man), Anthony O'Sullivan, Mary Pickford (as Dorothy Nicholson), Linda Arvidson, Mack Sennett, Dorothy Bernard.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: January 9, 1909 in USA
Db-Ref: IMDb tt0000731, KinoTV 41684

Production Notes:

Film debut of Mary Pickford. (IMDb)

The Honor of Thieves

58. - **The Honor of Thieves** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Florence Lawrence (Rachel Einstein), **Harry Solter** (Mr. Einstein), Owen Moore (Ned Grattan), Arthur V. Johnson (Customer / Musician), George Gebhardt (Musician / Policeman), Anita Hendrie (At Dance), David Miles (At Dance), Mack Sennett (At Dance / Policeman), Wilfred Lucas, Frank Powell.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 650 feet, - silent
Release: January 11, 1909 in USA
Db-Ref: IMDb tt0000903, KinoTV 41682

Synopsis:

Ned Grattan and Mike Murphy are a couple of crooks, who have looked with longing on the extravagant display of valuables in Einstein's loan office. They figure that if one could only gain an entrance, a rich haul would be the reward. Many plans were devised and discarded, until Grattan, who is a handsome chap, resolved to perpetrate his evil design by way of the daughter, Rachel's heart. Rachel falls an easy victim to the flattering Ned, and accompanying him to a dance, consents to his proposal that they elope the following evening. Ned arrives at the pawnshop after closing time, and is admitted by Rachel. While she is upstairs getting her things, Ned admits Murphy. Poor trusting Rachel descends to be knocked on the head, gagged and bound to the newel post of the stairway. Mr. Einstein, missing his daughter, comes down into the shop only to receive a like treatment. The crooks then pile a lot of rubbish in front of Rachel and saturate it with kerosene. On top of this they place a lighted candle, so that when the dip burns down it will set fire to the rubbish, incinerating the pair, at the same time allowing them to make good their escape, a slow fuse as it were. Up the stairs they dash and rifle the money safe in Einstein's room. Meanwhile, Rachel has worked herself down until her hands come in contact with the candle's flame, with which she burns the binding of her wrists. Her hands free, she releases herself from the post, and rushing back of the counter, takes up two revolvers, holding up the two crooks as they descend into the store, commanding them to put down their loot and forcing Grattan himself to telephone for the police, who arrive immediately, taking the thieves in charge, much to the satisfaction of Einstein, who is released and revived. [Moving Picture World]

Love finds a way

59. - **Love finds a way** - (USA 1909) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Anita Hendrie (The Duchess), Arthur V. Johnson (The Duke), Marion Leonard (Their Daughter), **Harry Solter** (One of the Daughter's Suitors), Charles Inslee (One of the Daughter's Suitors), David Miles (Minister), Linda Arvidson (Lady-in-Waiting), Charles Avery (Plotter), John R. Cumpson (Footman), George Gebhardt (Plotter), Mack Sennett (Footman), Charles West, Dorothy West (Lady-in-Waiting), Florence Lawrence (Among the Wedding Guests).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 300 feet, - silent
Release: January 11, 1909 in USA
Db-Ref: IMDb tt0000943, KinoTV 41683

Synopsis:

A comedy drama of mediaeval days, when Cupid was obliged to work overtime, and be an inventive genius of subtle powers, resorting to artifice and cunning to work his felicitous plans. In this Biograph story the Duke's daughter is loved by a gallant knight, which love she reciprocates. The Duke, however, favors another and would force her to wed the man of his choice. Preparations are made for the wedding, and it looks as if the poor girl will be made a party of an odious match, but the lover becomes fearless and resorts to trick. With the aid of friends, he seizes the bridegroom that is to be, and assisted by the court barber, makes up to look exactly like him, and thus takes his place at the altar, is married before the deception is discovered. This is one of the most elaborately staged and costumed productions ever made. [Moving Picture World]

The Sacrifice

60. - **The Sacrifice** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* O. Henry (story 'The Gift of the Magi'). *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: **Harry Solter** (Mr. Hardluck), Florence Lawrence (Mrs. Hardluck), Arthur V. Johnson (At Wigmaker's), Mack Sennett (At Wigmaker's / At Jeweler's / At Pawnshop), Marion Leonard (At Wigmaker's), Linda Arvidson (At Wigmaker's), John R. Cumpson (At Jeweler's), George Gebhardt (At Jeweler's / At Pawnshop), Owen Moore.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 438 feet, - silent
Release: January 14, 1909 in USA
US © January 14, 1909
Db-Ref: IMDb tt0001027, KinoTV 41686

Synopsis:

Oh, the woe of simultaneous birthdays, as were Mr. and Mrs. Hardlucks', and both being of a generous nature, were seized with an insatiable desire to make on this anniversary of their nativity suitable gifts, each to the other, Hardluck has a watch, but no fob. Mrs. Hardluck has a wealth of hair, but no decorative comb for her hair. What is worse, finances are low, or rather exhausted. An idea strikes Hardluck. He will pawn his watch and buy a comb; thus surprising her. Mrs. Hardluck's mind is also illumined by a bright thought. She will sacrifice her hair, and with the money buy him a fob. This they do, of course, unknown to each other. Well, here's the situation: He had no fob for his watch, and she no comb for her hair; but now he has no watch for his fob, and she has no hair for her comb. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

A Rural Elopement

61. - **A Rural Elopement** - (USA 1909) [Romance, Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Linda Arvidson (Cynthia Stebbins), George Gebhardt (Hank Hopkins), **Harry Solter** (Hungry Henry), David Miles (Dad Stebbins), Mack Sennett (In Crowd), John R. Cumpson (In Crowd), Marion Leonard (In Crowd), Owen Moore (In Crowd), Guy Hedlund.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent
Release: January 14, 1909 in USA
Db-Ref: IMDb tt0001025, KinoTV 41685

Synopsis:

"Be sure you are right, then go ahead," is a pretty good rule to follow, and had the heroine of this subject cognized this fact she would have prevented a lot of anxiety, worry and trouble. Hank Hopkins and Cynthia Stebbins were ardent lovers, matrimonially inclined, and while Hank was a proper sort of a chap, old Dad Stebbins looked with disfavor upon his suit for the hand of Cynth. Their clandestine meetings were nearly always interrupted by ubiquitous Dad, until, in desperation, they resolve to elope. The momentous evening arrives and Hank signals to fair Cynthia, who is waiting In her room, dressed and ready to fly with her hero Hank. Although of a romantic turn, they have not selected Spring as the season to enact the episode, the weather being decidedly hibernal, and so Hank arrives clothed in a heavy hat and long ulster. Hungry Henry, the hobo, butts in on the scene at this moment, and from a distance casts covetous glances at the aforesaid ulster, and when Hank goes to procure a ladder he follows and with one fell swoop knocks out Hank, taking his ulster and hat, leaving him bound and gagged. Back he goes to complete the romance, which had begun so beautifully that it would be a shame not to consummate. Wrapped up in the ulster, with hat pulled over his face, the hobo might easily be taken for Hank by one less nervous than Cynthia, so she descends the ladder and makes off. They haven't gone far when she discovers her error, but the tramp drags her along by force. Meanwhile, poor Hank, reviving from the effects of the blow, rolls over and over until he reaches Stebbins' porch steps. Disarranging the gag he calls and brings to his aid Dad Stebbins and the rest of the household, who, after a hurried explanation from Hank, start after the human gorilla in whose clutches they realize poor Cynthia must be. After a spirited chase, serious in agonizing earnestness, and comical in ruralistic details, they come up with the miscreant, and the poor trembling Cynthia is handed over to her dad, who in turn hands her to the brave hero Hank, at which there is general rejoicing. [Moving Picture World]

The Criminal Hypnotist

62. - **The Criminal Hypnotist** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Owen Moore (The Man), Marion Leonard (The Man's Fiancee), Arthur V. Johnson (The Criminal Hypnotist), David Miles (The Robbery Victim / Party Guest), Charles Inslee (The Professor / Party Guest), George Gebhardt (The Professor's Assistant / A Policeman / Party Guest), Florence Lawrence (The Maid), **Harry Solter** (The Doctor), Linda Arvidson (Party Guest), Anita Hendrie (Party Guest), Jeanie Macpherson (Party Guest), Tom Moore (Party Guest (uncertain or unconfirmed), Barry O'Moore (Party Guest (as Herbert Yost), Mack Sennett (Party Guest).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: January 18, 1909 in USA
Db-Ref: IMDb tt0000837, KinoTV 41687

Synopsis:

To a reception there is invited a celebrated professor of hypnotism, and during the evening he obliges with an exhibition of his wonderful powers. Several of the guests are put under the influence and made to perform most ridiculous antics, to their embarrassment upon reviving. The daughter of the host is the last to be subjected to the professor's power, and she proves to be such a good subject that the professor at once resolves to make her his unconscious agent in a dastardly plot he at once evolves. Opportunity serves him most graciously, for he meets the lady on the street and, hypnotizing her, suggests she return to her home and rob her father's desk of a large sum of money. The scheme seems to work, but it is an acknowledged fact that a person of good morals cannot be made to commit a crime, by hypnotism, and so, although the girl goes to the house, and even opens the drawer in which the money is placed, she returns without it. On her way back she is followed by her sweetheart, who assails the professor, but is worsted, gagged and bound. Back the professor sends the girl, he following, and at the home she somnambulistically leads him to the desk. He takes the money and leaves her under his hypnotic power. In this condition her father finds her, and failing to arouse her, calls the family physician, who at once suggests a celebrated mind specialist. He is hurriedly called, and using his powers of suggestion on her she is induced to retrace her steps, followed by her father and the doctors. Meanwhile the professor has arrived at his rooms and is hastily packing his effects preparatory to skipping; when the girl and her father, followed by the doctors and a couple of policemen, enter. The professor is overpowered, and made to resuscitate the girl, and taken into custody by the policemen. [Moving Picture World]

Mr. Jones Has a Card Party

63. - **Mr. Jones Has a Card Party** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith, Frank E. Woods. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: John R. Cumpson (Mr. Jones), Florence Lawrence (Mrs. Jones), Linda Arvidson (The Maid), Robert Harron (The Messenger), Flora Finch (Guest), Jeanie Macpherson (Guest), Anita Hendrie (Guest), **Harry Solter** (Guest), Mack Sennett (Guest), Arthur V. Johnson (Guest).
Prod: Biograph Company. *Dist:* American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: January 21, 1909 in USA
Status: Prints exist in Silent Hall of Fame Enterprises
Db-Ref: IMDb tt0000974, KinoTV 41689

Synopsis:

Mr. Jones, since his last escapade, had made strenuous efforts to amend the reputation he had gained in the eyes of the ladies of the Temperance League. But Oh! the ordeal, for such it was, was telling on him, and his pent-up spirits were threatening ebullition, when at last the chance comes. The league arranges to attend a three-days' convention out of town, and when Mrs. Jones departs, Jones sends a note to Smith, telling him to bring the gang, and they would have a "Prayer Meeting," enjoining him not to forget the "fixings." Well, the gang are not long in putting in an appearance, for they feel that every minute's delay is a chunk lost from a golden opportunity for fun. Of "fixing" there is much, and it isn't long before they are in the "Wild Indian" stage of inebriety. During this time the feminine nemesis of Rum, the League has arrived at the station just in time to see the train pull out. Madder than wet hens, they

decide to pass the night with Mrs. Jones. "Oh, horror! Oh horror! a couple of times." Does not your sympathetic heart go out to poor unsuspecting Jones who in the meantime has gotten into a glorious condition, and the gang dress him in one of his wife's gowns, paint his face, carry him to the bedroom and throw him into bed, covering him up with the bedclothes. At this moment the prohibition party are seen approaching the house. The men hide as best they can the "fixings," and are sitting reading books entitled "Down with Rum" when the ladies enter. They of course are delighted at this sight, and the absence of Jones is explained by a faked note calling him to attend a sick friend, noble Jones. The ladies go to the bedroom to remove their wraps, and their intrusion arouses Jones, who, not recognizing them, makes a dash for them, at which they all rush wildly into the drawing room, screaming that there is a madman in the bedroom. The men then rush in and while pretending to annihilate the imagined maniac they tidy up Jones and slip him through the window, that he may go around and enter the front door. The fright attending this episode has somewhat sobered him and everything would have been well had not Mrs. J. got a whiff of his breath. Even this would have passed, but Sister Anderson spies the bottles. Well, it's all off. It looks bad for Jones until the gang step forward and claim all the blame, as Jones was not even present. Here Jones makes the bluff and exclaims majestically. "Madam, nimium de crede colori!" or, in other words, "Trust not to appearances." and the bluff goes. [Moving Picture World]

The Fascinating Mrs. Francis

64. - **The Fascinating Mrs. Francis** - (USA 1909) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Marion Leonard (Mrs. Francis), Barry O'Moore (Young Man (as Herbert Yost), Anita Hendrie (Young Man's Mother), **Harry Solter** (Young Man's Father), Gertrude Robinson (The Maid / Party Guest), Arthur V. Johnson (Party Guest), John R. Cumpson (Party Guest), George Gebhardt (Party Guest), Guy Hedlund (Party Guest), Charles Inslee (Party Guest), Florence Lawrence (Visitor), Mack Sennett (Party Guest), Linda Arvidson, Mary Pickford, Charles West.

Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 400 feet, - silent
Release: January 21, 1909 in USA
Db-Ref: IMDb tt0000864, KinoTV 82478

The welcome burglar

65. - **The welcome burglar** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Marion Leonard (Alice Pierce), **Harry Solter** (Ben Harris), Charles Inslee (Employer / Husband), David Miles (In Office / In Bar), Mack Sennett (The Butler / In Office / In Bar), Owen Moore (In Office / In Bar), Robert Harron (Messenger), Anita Hendrie (In Office), Arthur V. Johnson (In Office / In Bar), George Gebhardt (In Office / Burglar), Linda Arvidson (The Maid), Edward Dillon, Edwin August.
Prod: American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 800 feet, - silent
Release: January 25, 1909 in USA
Db-Ref: IMDb tt0001090, KinoTV 41691

Synopsis:

Alice Pierce, an innocent country girl, as the sweetheart of Ben Harris, a heartless wretch, and in the impetuosity of her trusting nature she consents to elope. It is the old story: he soon tires of her and cruelly deserts her. Poor Alice is then forced to fight her own way, as to return home she dare not. In this she succeeds so well that at her place of employment, where she fills the position of typist, she inspires in the manager a kindly interest by her modest demeanor, which feeling ripens into love culminating in their marriage. While out walking she is seen and recognized by her first husband, who turns up after being supposed dead. He has sunk into the depths of debauchery and he at once resolves to force his presence upon her. Sending a bogus telegram to her husband he decoys him away from home at night, and then makes his way to their home. Just previous to his arrival, a burglar breaks into the house, leaving the window open behind. Through this he crawls and the burglar hearing his intrusion conceals himself behind the portières. Alice hearing a noise, goes to learn the cause and when she sees Harris is dumbfounded. He locks the door and seizes the poor frightened woman and in the struggle backs against the burglar who fires and kills him. At this moment the husband returns and finding the door locked is at once suspicious. The position of Alice is indeed compromising until an idea strikes her. She bids the burglar decamp leaving his tools behind, which escape he is glad to make, and when the husband bursts into the room she stands over the prostrate form of her former spouse, with the pistol in her hand and pretends the lifeless body is that of a burglar whom she has shot. [Moving Picture World]

The cord of life

66. - **The cord of life** - (USA 1909) [Crime, Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: Charles Inslee (Galora), Marion Leonard (Galora's Wife), George Gebhardt (Antonine), Guy Hedlund, Florence Lawrence (Woman in Tenement), Dorothy West (Woman in Tenement), **Harry Solter** (Man on Street), Mack Sennett (Policeman), Gertrude Robinson (Woman on Street), David Miles (Man in Tenement), Anita Hendrie (Woman In Tenement), Linda Arvidson (Woman in Tenement), John R. Cumpson (In Tenement), Arthur V. Johnson (Policeman), Charles Gorman, Charles K. French, Adolphe Lestina, Clara T. Bracy, Dorothy Bernard.
Producer: Edwin S. Porter. *Prod:* American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co.. *Format* 35 mm, 1:1,33 1 reel, 850 feet, - silent
Release: January 28, 1909 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000831, KinoTV 41693

Synopsis:

Antonine, a worthless, good-for-nothing scoundrel, demands money of his cousin Galora, an energetic, provident husband and father. His demands are met with a positive rebuff, and when he becomes insistent be is forcibly ejected by Galora. As he leaves the tenement he vows to get even, and lies in wait until Galora has gone out on business. Climbing to the fifth floor, on which the Galoras live, he watches his chance, which comes when Mrs. Galora goes for an instant to visit a neighbor on the same floor. Darting into the apartment and raising the

window he perceives the awful result of a drop to the ground, five stories below, and so evolves a plan that is dastardly in the extreme. Taking the infant child from the cradle, and placing it in a basket he lets it out with a short rope, the end of which he secures by letting the sash down on it, so that to raise the window would precipitate the baby to destruction. Not content with this he follows Galora and would have killed him were it not for the timely arrival of a policeman, who arrests him. Here he boasts of what he did at the home, and Galora makes a mad race to save his child, who is still dangling five stories from the ground; several times Mrs. Galora has approached the window to hang out clothes, etc., but was always called away by some fortuitous happening, until Galora bursts in followed by two policemen, who have given chase, thinking him crazy. They are now in a quandary as to how to rescue the child, for to raise the window meant certain death. At last Galora suggests they let down the top sash and he is held by the feet as head down he lifts the baby from its perilous position into the room. While the subject is intensely thrilling, it is totally devoid of gruesomeness. [Moving Picture World]

The Girls and Daddy

67. - **The Girls and Daddy** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: David Miles (Dr. Payson), Florence Lawrence (Dr. Payson's First Daughter), Dorothy West (Dr. Payson's Second Daughter), Charles Inslee (Burglar), Anita Hendrie (In Post Office), Robert Harron (Messenger), D.W. Griffith (At Black & Tan Ball), John R. Cumpson (At Black & Tan Ball), Arthur V. Johnson (At Black & Tan Ball / Policeman), Mack Sennett (At Black & Tan Ball / Policeman), Marion Leonard (At Black & Tan Ball), Gertrude Robinson (On Street), Florence Barker, Dorothy Bernard, Clara T. Bracy, Gladys Egan (), Charles Gorman (), **Harry Solter**, Wilfred Lucas.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Studio or Location: Fort Lee, New Jersey, USA
Release: February 1, 1909 in USA
Db-Ref: IMDb tt0000880, KinoTV 41694

Synopsis:

Old Dr. Payson, a widower and father of two girl children, who is ever playing the role of the good Samaritan, giving his professional services in charity rather than for pay, as his patients are very poor, is in dire straits and has appealed to his old-time friend for assistance in his present difficulties. His friend, with profound sorrow is forced to disappoint him owing to his own lucklessness. The doctor would have despaired but for the love of his two little daughters who buoyed him up. The little ones realize their Daddy's condition and write a letter to their Grandma, apprising her of the fact, to which she answers with material aid. To the post office they go and find a registered letter containing a generous sum of money. So elated are they over the affair that they loudly promulgate their good fortune, "Now Daddy can have a new hat, a pair of gloves, and, well we can make him happy." This is all heard by a crook who is lounging about the post office, and also by a low-down negro, who plans to rob them when he finds that they will be alone owing to the doctor's being called away by the illness of one of his patients. The girls are asleep when the crook, who has also coveted their money, enters the room, but on seeing those two innocent children locked in each other's arms, his heart softens, and he leaves by way of the roof, and goes into the next house. The negro, however, has no such scruples, and when he appears he means business. He, of course, is ignorant of the crooks advent. The girls are aroused by the noise of his awkward entrance and they run through the house followed by him until they reach the garret, where they try to bar the door by piling furniture against it. This, however, proves small resistance, and one of the girls climbs to the roof, where she meets the crook, who is just coming from the next house, and at her entreaty he leaps through the scuttle just as the negro bursts in upon the girl. After a terrific conflict the brute is laid out, when Daddy appears in company with two policemen, who take the negro in charge. During the skirmish the crook slips out. - The Moving Picture World, January 30, 1909

Bibliography:

- The Moving Picture World, January 30, 1909

The Brahma Diamond

68. - **The Brahma Diamond** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: **Harry Solter** (A Tourist), George Gebhardt (A Guard), Florence Lawrence (The Guard's Sweetheart), David Miles (The Guard's Sweetheart's Father), Charles Inslee (An Unscrupulous Hindu), Arthur V. Johnson (Executioner), John R. Cumpson (Tourist), Anita Hendrie (Tourist), Marion Leonard (Dancer (uncertain or unconfirmed), Mack Sennett (A Guard / A Servant / Hotel Manager), Dorothy West (Tourist), Owen Moore, Edward Dillon, Barry O'Moore (Tourist (as Herbert Yost).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 4, 1909 in USA
Festivals: * 1998 Pordenone
Status: Incomplete prints exist
Db-Ref: IMDb tt0000815, KinoTV 41695

Synopsis:

It was at the City of Cawnpore on a feast day that the faithful assembled in the temple to worship at the shrine of Brahma, the first person of the Hindu triune God, comprising Brahma, Vishnu and Siva, sometimes called the Brahmin Trinity. In this Hindu pantheon there gathered natives of the Ganges Valley of all castes, with the priests, their wives, and houris; also a generous sprinkling of Western tourists, they being drawn thither by their thirst for sight-seeing. Most kaleidoscopic was the scene as out of its midst towered the stately idol Brahma. In the forehead of the idol there was embedded a mammoth diamond of fabulous value. This was termed the "Light of the World." Among the tourists there is one who, a stranger in a strange land, finds himself in a depleted condition as regards finances. Extravagant and improvident, he is piling up a bill at the Cawnpore Hotel without funds to meet it. The sight of this diamond at once arouses his cupidity and he determines to secure it at any hazard. A visit to the temple shows that the Brahma is attended by one veiled guard. He also learns that this guard has a sweetheart who visits him during his lonely vigil. Enlisting the services of an unscrupulous Hindu they follow the girl to her home where they force her and her father to go with them to the temple, where under threat of her father's murder she gives drugged wine to her lover, the guard. He immediately falls into a stupor, and binding the father and girl, the tourist seizes the diamond and makes his way back to the hotel. Recovering his senses, the guard gives alarm, and he and the girl are taken to prison where he is doomed to die at the end of three days for the desecration of Brahma. The girl, however, offers to remain hostage if her lover be allowed to search for the diamond. This noble offer is accepted and the girl is chained to the floor of the dungeon, while the guard, humiliated by the confiscation of his royal turban, according to the law, is set free to bring back if he can the diamond. Should he not succeed in the allotted time, three days, the girl will pay the penalty with her life. He first rushes to the Yogi, the royal seer, who shows him on the mystic mirror the face of the robber. The guard at once recognizes him as the tourist who had visited the temple, and sets out to find him, which he does at the hotel, just after the tourist has sewed the diamond up in the handle of his suit case. He contrives to engage himself as a servant and as such makes a fruitless search of the tourist's effects, He is on the point of despairing when the tourist is called upon by a diamond merchant. Effecting his presence in the room by hypnotic power, the guard manages to secure the diamond and dashing madly back to the dungeon arrives just in time to stay the uplifted scimitar from the neck of the faithful girl. [Moving Picture World]

A Wreath in Time

69. - **A Wreath in Time** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Mack Sennett (John Goodhusband), Florence Lawrence (Mrs. John Goodhusband), Arthur V. Johnson (In Bar / Actor on Stage / Waiter), Linda Arvidson (At Stage Door), Charles Avery (At Stage Door), Flora Finch (Actress on Stage), George Gebhardt (In Bar / Actor on Stage), Robert Harron (Messenger), Anita Hendrie (Actress on Stage / At Stage Door), Charles Inslee (In Bar), Jeanie Macpherson (At Stage Door), David Miles (In Bar), **Harry Solter** (Drinking Partner), Marion Leonard.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 560 feet, - silent
Release: February 8, 1909 in USA
Db-Ref: IMDb tt0001099, KinoTV 41696

Synopsis:

A few of us have had the chance to read our own obituary notice, but it fell to the lot of John Goodhusband the rare privilege of viewing his own elegiac cinerary floral offerings, and at the time John was anything but a "dead one." It happened thusly: John, after office hours, meets a couple of his erstwhile chums, who prevail upon him to go with them to the show and make a jolly old-time bachelorhood night of it. Now John is fully alive to his duties as a benedict, but it is hard to resist the temptation, so he yields and sends Mrs. Goodhusband a telegram that he had left on the Red Eagle Express for Freeport on business, and will return in the morning. The trio then repair to the Empire Theater, where the Burlesque Company is playing, of which La Tunita, the Queen of the Orient, is the bright peculiar star. To say they enjoy the show is putting it mildly, and after the performance they play the role of stage door Johnnies, inducing several of the show girls to join them in several cold bottles and hot birds at a neighboring lobster palace. Meanwhile, an "extra" evening paper is handed Mrs. Goodhusband, which contains the alarming news that the Red Eagle Express has been "wrecked and all on board killed." Sorry her lot; a widow so early in the game. Well, she dons the weeds and hies herself to the florist and orders a suitable floral tribute, a large wreath of roses, with the word "R-E-S-T" worked in violets. All this time John is having a rip-roaring good time piling up an iridescent souse, arriving in the gray of morning to a house of mourning, where he is met by his own widow. Shown the newspaper, he feels some eclaircissement is due the lachrymose Mrs. Goodhusband, so he sets to work his fabricating faculties, and in lucid terms tells how he, the lone survivor of the calamity, at the risk of his own life endeavored to save others, dragging them from the wreck. He plays the noble hero in the eyes of Mrs. G. until the maid enters with the morning paper, which states that the account of the wreck was all a mistake; it never happened. Poor John is now up against it for fair, and he certainly would have come out badly but for the arrival at this moment of the wreath, which presents to the Mrs. the thought of what might have been, hence she weakens, with a promise from John that to his bachelor traits he exclaim "requiescat in pace." [Moving Picture World]

Tragic Love

70. - **Tragic Love** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: Arthur V. Johnson (Bob Spaulding), David Miles (Mr. Rankin), Linda Arvidson (Mrs. Rankin), Florence Lawrence (The Maid / In Factory), **Harry Solter** (In Factory), Mack Sennett (Bartender / Policeman / In Factory), Marion Leonard (In Factory), Charles Inslee (Second Thief), Anita Hendrie (The Landlady / The Thieves' Accomplice / In Factory), Raymond Hatton (A Detective / In Factory (uncertain or unconfirmed), Robert Harron (Paper Boy), George Gebhardt (First Thief / In Factory), Charles Avery (In Factory), John R. Cumpson (Bartender), Clara T. Bracy, Jeanie Macpherson, Herbert Miles.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 900 feet, - silent
Release: February 11, 1909 in USA
Db-Ref: IMDb tt0001071, KinoTV 41698

Synopsis:

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

The Curtain Pole

71. - **The Curtain Pole** - (USA 1909) *Dir:* D.W. Griffith, Mack Sennett (uncredited). *Scen:* D.W. Griffith, Mack Sennett. *Story:* G.W. Bitzer. *Cam:* Billy Bitzer.
Cast: Mack Sennett (Monsieur Dupont), **Harry Solter** (Mr. Edwards), Florence Lawrence (Mrs. Edwards), Linda Arvidson (Party Planner / Woman on Street), Arthur V. Johnson (Man in Bar / Vegetable Vendor / Party guest), Jeanie Macpherson (Party Planner / Nurse with Buggy), George Gebhardt, Clara T. Bracy.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 765 feet, - silent
Other Titles: Карниз для штор [RU]
Release: February 15, 1909 in USA
US © January 2, 1909
Status: Prints exist in Flicker Alley
Db-Ref: IMDb tt0000840, KinoTV 41699

Synopsis:

At the Edwards' home there is to be a house party, and unfortunately Mr. E. has an attack of gout which incapacitates him so as to throw the burden of the arrangements on the women folks. Everything is in readiness when the guests begin to arrive except the hanging of a pair of portieres, which Monsieur Du Pont, an ingratiating Frenchman, insists upon doing. In the attempt the chair slips and he falls, breaking the pole. He, of course, insists upon procuring a new pole, but Edwards tries to persuade him not to, but he says: "Oui! Oui! I bring you ze one grand pole, if I have to get ze North Pole." Away he goes, and is but a short distance when he meets a friend, who invites him to sip a couple of absinthe frappes, after which he is more intensely charged with the phlogistic determination to get that pole. Arriving at the store, a pole is selected, but not remembering the width of the door, he takes the whole length, 18 or 20 feet. Back he starts, Gee, Whiz! the limit! The absinthe vapors arising to his brain make him a bit wobbly, and the pole in his hands becomes an instrument of destruction. After a series of indescribable incidents he enlists the services of a cab, the driver of which is extremely boozy. Away goes this Pegasus, driven by a crapulous Eos, with a wild, vertiginous Frenchman as fare, holding the devastating pole across his lap with 5 feet protruding from each side, mowing down everything within its reach, lampposts, fruit stands, market stalls, carriages, etc., all fall, until at last the home of Edwards is reached, where in the meantime a pole has been placed in position and the Frenchman forgotten. He is a wreck as he enters with the pole, and no one pays the slightest attention to him, which makes him furious. "Sacrebleu! Zis is ze ingratitude!" And in a rage he bites the pole in two. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The Joneses have Amateur Theatricals

72. - **The Joneses have Amateur Theatricals** - (USA 1909) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: John R. Cumpson (Mr. Jones), Florence Lawrence (Mrs. Jones), Linda Arvidson (The Maid), Mack Sennett (Theatre Man), George Gebhardt (Theatre Man), Anita Hendrie (Theatre Woman), Marion Leonard (Mrs. Trouble), David Miles (Theatre Man), Owen Moore (Theatre Man), Herbert Prior (Theatre Man), Clara T. Bracy, **Harry Solter**.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 400 feet, - silent
Other Titles: Джонсы устраивают любительские спектакли [RU]
Release: February 18, 1909 in USA
Status: Prints exist
Db-Ref: IMDb tt0000922, KinoTV 41702

Synopsis:

Well, here we pay another visit to the Jones' domicile, with the same amusing results, for Jones cannot help being funny, and we feel sure that his obituary, not that we are in a hurry to write it, will read like "Pickings from Puck." Mr. and Mrs. J. seem to be in for a dull evening, when the amateur dramatic club is announced, and then the fun begins. Jones had never been considered even a "near-actor," but when he is selected to play the lover to Mrs. Trouble he is a brilliant success: so much so that Mrs. Jones insists upon playing the part. With this change, Jones' histrionic ability deserts him, and he is a "frost." Well, things move along at a pretty rapid pace with the party, until Jones, in a jealous rage, ejects the bunch. The film is really one of the funniest of the Jones series. [Moving Picture World]

The Hindoo Dagger

73. - **The Hindoo Dagger** - (USA 1909) [Drama, Mystery] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: **Harry Solter** (Jack Windom), Marion Leonard (The Woman), Arthur V. Johnson (Tom), George Gebhardt (The Woman's Second Lover), John R. Cumpson (The Doctor), Robert Harron (Messenger).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 580 feet, - silent
Release: February 18, 1909 in USA
Db-Ref: IMDb tt0000896, KinoTV 41701

Synopsis:

Jack Windom experiences a sensation of awe at the reception of the Hindoo dagger from his old chum, Tom, who was traveling in India. Hanging the dagger on the wall. Jack goes out. For some time Jack has discerned a coolness in his wife, and his jealous misgivings were verified when he returned and found her in company with a stranger. Seizing the dagger from the wall he chases the recreant lover from the house and then follows the wife to the bathroom, wither she has flown in terror. Mercilessly he plunges the dagger and flies the place. The lover in hiding sees him leave and returns, and calling aid succeeds in reviving the wife, who afterwards with careful treatment recovers and marries her paramour. However, either from the baneful influence of this diabolical dagger, or the woman's capricious nature, just one year later the second husband enacts the same scene, but with fatal results. He leaves the place, and has hardly disappeared when the first husband, who was thought to be dead, is drawn by an irresistible power back to view what to him seems to be the scene he left one year before, for there on the bathroom floor is the woman just as he apparently left her, with the dagger beside her. The sight drives him mad and the dagger is made to perform the final act of its mission. [Moving Picture World]

At the Altar

74. - **At the Altar** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Marion Leonard (Minnie - the Daughter), Charles Inslee (Grigo - the Suitor), Barry O'Moore (Giuseppe Cassella (as Herbert Yost), David Miles (The Father), Anita Hendrie (The Mother), Dorothy West (Minnie's Friend / Dinner Guest), Herbert Prior (The Priest), **Harry Solter** (Man on Street), George Gebhardt (Dinner Guest), Robert Harron (Boy on Street), John R. Cumpson (Dinner Guest), Mack Sennett (Policeman / Dinner Guest), Florence Lawrence (Girl at Wedding), Arthur V. Johnson (Policeman), Clara T. Bracy, Kate Bruce, Charles Gorman, D.W. Griffith, James Kirkwood, Charles Hill Mailes, Linda Arvidson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 972 feet, - silent
Release: February 25, 1909 in USA
US © February 26, 1909
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000797, KinoTV 41705

Synopsis:

At the Italian boarding house the male boarders were all smitten with the charms of Minnie, the landlady's pretty daughter, but she was of a poetic turn of mind and her soul soared above plebeianism and her aspirations were romantic. Most persistent among her suitors was Grigo,

a coarse Sicilian, whose advances were odiously repulsive. The arrival at the boarding house from the old country of Giuseppe Cassella, the violinist, filled the void in her yearning heart. Romantic, poetic and a talented musician, Giuseppe was indeed a desirable husband for Minnie. All this, of course, filled Grigo with bitter hatred and he vows vengeance, which you may be sure he will work with extreme subtlety. All preparations are made for the wedding, and when the day arrives Grigo is ready for it. He has contrived an infernal machine with a pistol so arranged that its explosion means death to anyone standing in front of it. The little church is decorated in honor of the affair and Grigo, with subterfuge, gets the sexton out, leaving the place to himself. Sawing a hole in front of the altar step, he places his weapon in such a position that one step forward by the priest would mean death to the bride kneeling in front. Grigo rushes hack to his room, arriving just as the wedding party is leaving for the church. Here he becomes a victim of the frenzy of his mind, and appreciating the fact that the awful deed will he laid to him and his apprehension will be inevitable, he writes a gloating note and then takes poison. His fall is heard by the housemaid, who, discovering the note, gives it to a policeman, who rushes madly to the church. Fate, however, seems to conspire, and the officer falls, breaking his ankle, just outside the church. A newsboy, seeing his plight, runs up, and the policeman directs him hurriedly to the church, where he arrives just in time to save the couple, who start back at his yell, for the priest had just made the step which fires the gun, but with no harm done. The priest gives thanks to God for their deliverance and proceeds with the wedding. [Moving Picture World]

Reviews:

A strong story of love and jealousy told by the Biograph people. The scene is laid in a boarding house where apparently a Sicilian had been encouraged in his attentions by one of the ladies until a musician appears on the scene. An engagement and preparations for a wedding follow. The jealous lover is sent away and goes to his room vowing vengeance. He makes an infernal machine which he conceals under the platform in such a way that when the priest steps upon a certain spot a revolver will be discharged in such a way that the bride will be killed. He goes back to his room, writes what he has done, drinks poison and falls dead. The paper is discovered and a policeman starts for the church. Alternate scenes are shown, the wedding party at the church, then the policeman running, falling and laming himself and finally going down perfectly unable to go any farther. A boy takes the message from his hands and rushes on. Meanwhile the wedding party has got to the point where the fatal step will be the next, when the boy rushes in and the bride is saved. The audience have their interest aroused to the highest pitch as these alternate pictures are shown, and there is a noticeable relaxing of nerves when the pistol is discharged and the bride is unhurt. The weakest scene is the last, where the wedding is consummated with very little apparent perturbation after such a narrow escape from death. There is no question about the intense interest this film excites, but there is no applause. - The Moving Picture World, March 6, 1909

Bibliography:

- The Moving Picture World, March 6, 1909
- Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The Prussian Spy

75. - **The Prussian Spy** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.

Cast: Marion Leonard (Lady Florence), **Harry Solter** (Count Lopes), Owen Moore (The Spy), Florence Lawrence (The Maid), Arthur V. Johnson (Soldier), David Miles (Soldier), Mack Sennett (Soldier).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 450 feet, - silent
Other Titles: L' Espion [FR]; Den prøjsiske Spion [DK]
Release: March 1, 1909 in USA
Db-Ref: IMDb tt0001011, KinoTV 41707

Synopsis:

A dramatic episode during the Franco-Prussian war. Lady Florence is enamored of a young Prussian soldier. Count Lopes, an officer in the French army, also loves her, but is rejected. He suspects she loves another, and watches to find out who his rival may be. A Prussian spy has been tracked to the mansion, and the Count has reason to believe that he is the favored one, as he sees him enter her window. Following, the Prussian is hidden by Lady Florence in a closet, when the Count enters. He accuses her; she denies even on oath; but the Count detects her anxious look toward the closet. Considering it undignified to search, he plans a more subtle means. Calling two of his lieutenants, he pretends to test a new revolver, using a panel of the closet as a target, still giving her Ladyship a chance to present her lover; but she is obdurate and denies his accusation. Her Ladyship dispatches her maid to the upper floor to remove the trap door above the closet, but too late, for the shots are fired, and when the closet door is opened the sad truth is revealed. This is a subject most beautifully staged and acted with convincing discretion, as well as photographically perfect. [Moving Picture World]

Reviews:

The Biograph people have given to the public a well-photographed picture in which love and intrigue form important parts. A girl rejects one suitor and drives him away. The favored one enters shortly after, but hearing someone coming she hides him in a closet. The rejected one returns, discovers the fact that some one has entered, suspects he is hidden in the closet. He places a target against the closet door and fires a revolver five times at the target. When the door is opened the lover is found dead. The last scene is strong where the girl waves aside the rejected suitor and holds the head of the dead lover on her lap. Just why it is given the name of "The Prussian Spy" doesn't appear from the picture. It might as well have been any other spy. - The Moving Picture World, March 6, 1909

Bibliography:

- The Moving Picture World, March 6, 1909

A Fool's Revenge

76. - **A Fool's Revenge** - Rigoletto (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Giuseppe Verdi (Rigoletto), Victor Hugo (novel). *Cam:* G.W. Bitzer.
Cast: Owen Moore (The Duke), Charles Inslee (The Fool), Marion Leonard (The Daughter), Linda Arvidson (At Court), Arthur V. Johnson (At Court), Dorothy West (At Court), John R. Cumpson (At Court), Raymond Hatton (At Court (uncertain or unconfirmed), Anita Hendrie (Fool's Accomplice), David Miles (At Court), Herbert Prior (Fool's Accomplice (uncertain or unconfirmed), Mack Sennett (Minstrel / Servant), **Harry Solter** (At Court), Florence Lawrence, Fred Mace, Vivian Prescott.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: Kongen morer sig [DK]
Release: March 4, 1909 in USa
Db-Ref: IMDb tt0000870, KinoTV 41708

Synopsis:

A free adaptation of the story of Rigoletto. The Biograph here holds up to your pity a court-fool, whose inordinate love for his child prompted him to plan vengeance which reverted upon himself. The Duke suffers from melancholia and his courtiers are at wits' end to dissipate his ennui. Diversion of all sorts are brought, but without success, until at last they decide to abduct the pretty daughter of the fool and bring her to the Duke. This is effected, and when the Duke sees her he falls deeply in love with her, but her pure innocence instills in him a higher, holier devotion than he was accustomed to experience, so he harkens to her plea, and throwing his cloak about her, sees her safely home. This is witnessed by the fool, who is in hiding, and misjudging the Duke's attitude, vows vengeance. To this end he enlists the services of a nomad couple who are dwelling in a hut not far off. He bargains with them that to kill the man he shall point out he will pay them five hundred louis. The pact is made, and the Duke is pointed out to them by the fool as he strolls in the gardens with the girl. As the Duke leaves the girl she espies the trio skulking on the grounds and follows them to the hut, where she overhears the plan. She at once decides to save the Duke, but how? To tell him would incriminate her old father. Nothing seems feasible but self-sacrifice, which she bravely determines to do. Going to her house, she dons male attire and with the cloak the Duke had loaned her thrown over her shoulders she bids adieu to her home and life and like a soldier goes bravely unto death. Entering the hut, her face hidden, she receives the blow intended for another and dies before the horror-stricken gypsy couple, who discover their mistake. They, however, put her body in a sack, and when the fool appears, collect their promised fee and flee. The fool is now in a state of fiendish exultation over the seeming success of his vengeance, and after dancing gleefully around the sack, determines to make away with it, but upon picking it up is startled by the litheness of the form enclosed. Ripping open the sack, the sight that greets him fairly freezes his blood, for there lies his own daughter, cold in death, a victim of his own dastardly plot. This final scene is without doubt the most intense bit of work ever done in motion pictures. [Moving Picture World]

The Roue's Heart

77. - **The Roue's Heart** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: **Harry Solter** (Monsieur Flamant), Marion Leonard (The Blind Sculptress), Linda Arvidson (Noblewoman / Sculptress's Friend), Adele de Garde (Sculptress's Model), Dorothy West (Sculptress's Friend), Arthur V. Johnson (Nobleman / Servant), Florence Lawrence (Noblewoman), Owen Moore (Nobleman), John R. Cumpson (Nobleman), Gladys Egan (Child), Anita Hendrie (Noblewoman), Charles Inslee (Nobleman), David Miles (Nobleman (uncertain or unconfirmed), Barry O'Moore (Nobleman (as Herbert Yost), Mack Sennett (Servant).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 750 feet, - silent
Release: March 8, 1909 in USA
Db-Ref: IMDb tt0001023, KinoTV 41709

Synopsis:

Mons. Flamant, a typical roué of the French nobility, is surrounded by all the pleasures and pastimes his fabulous wealth can procure, but still at times he suffers extreme weariness and disgust for the toadying sycophants about him, so in quest of diversion he visits the art rooms, just as a young girl enters with a magnificent piece of sculpture and places it on sale. The roué is so impressed with the work and the girl that he purchases it at once and follows her to the atelier, where he learns that she is the maid of the sculptress, whom he sees and at once falls passionately in love with her as only a man of his type can, but when he learns that she is totally blind, his feelings change to one of deepest pity, which is, we know, the kindling of pure love. He arranges with her to sit for a bust of himself and when it is finished he declares his love for her but she realizes her condition and rejects it, although she has by intuition come to love him deeply. As he leaves the studio crestfallen she sinks down and for the first time feels the enormity of her affliction, sobbing she cries: "Oh! God, how I love him, and yet it must not be." A little child model, who is employed by the sculptress, hears this and trips from the place and makes her way to the roué's palace, where she tells him the empyrean truth. Taking up the little one in his arms he rushes back to the studio to set aside the sculptress' compunction and claim her as his own. [Moving Picture World]

The Salvation Army Lass

78. - **The Salvation Army Lass** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Edward Sheldon (play). *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Florence Lawrence (Mary Wilson), Mack Sennett (Salvation Army / Outside Factory), Dorothy West (Salvation Army), **Harry Solter** (Bob Walton), Charles Inslee (Harry Brown), Charles Avery (In First Bar / In Factory), John R. Cumpson (Salvation Army / In First Bar / In Factory), Herbert Prior (Outside Factory), Linda Arvidson (In First Bar / In Factory), Owen Moore (Salvation Army / Outside Factory), David Miles (Medical Orderly / Shoplifter), Marion Leonard (Landlady / Shoplifter), Anita Hendrie (Salvation Army / In Factory), Dell Henderson (), Guy Hedlund (In Second Bar), Robert Harron (In Street Crowds), George Gebhardt (In Second Bar / In Street Crowds), Edward Dillon (), Adele de Garde (In Street Crowds), Arthur V. Johnson (In First Bar / Shoplifter's Companion / In Second Bar / In Street Crowds), Florence Barker, Florence LaBadie.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 1000 feet, 16 fps, - silent
Studio or Location: Fort Lee, New Jersey, USA
Release: March 11, 1909 in USA
Db-Ref: IMDb tt0001029, KinoTV 41711

Synopsis:

Mary Wilson, a neglected child of the slums, falls in with Bob Walton, a tough denizen of the lower east side, and loves him with a pure, honest affection that his low nature cannot appreciate. He forces her to enter a saloon where she is insulted by Harry Brown, which is resented by Bob. They quarrel, come to blows, and Brown draws a gun as Bob closes in on him, forcing the muzzle against Brown's breast as it explodes, thereby causing him to shoot himself, dying almost instantly. But Walton is arrested and sentenced to one year in Sing Sing. The morning papers appear with an account of the affair and as Mary's name is put into prominence in the account she is grievously hounded by misfortune, evicted from her boarding place and also discharged from the factory where she works, she falls into the hands of a professional woman shoplifter, who is anxious to enlist her services as an accomplice. The girl soon discovers the character of her would-be benefactor, and rushes from the place, running into the arms of the Salvation Army, which offers her peace and rest. Taking her to the barracks she is enrolled a soldier, and one soul is lifted from the darkness into the light. With the Army, Mary has won the affection of all for her humility and goodness. Working as she does, in the slums a year later she comes face to face with Bob, who has just been released from prison, having served his time. He is on the point of becoming a party to a burglary, but she prevents, even with almost fatal results for herself. But she will not give him up, and after a series of touching episodes finally moves him to appreciate the strength of that holy invitation "Come unto me all ye that labor and are heavy laden and I will give thee rest." so in the final scene we see Bob kneel in devout humility to receive God's healing grace from His ministers, A strong point in this subject is that it depicts real life and real people. [Moving Picture World]

Reviews:

This is a record film as well as a picture which holds the audience from the beginning to the end in almost breathless emotion. Because of a drunken brawl a girl is turned first from her boarding house and then from the store where she is employed. While wandering alone she meets a shoplifter who sympathizes with her and takes her to a den of thieves. There she is shown what the sympathizing woman wants of her. She breaks away and runs into the arms of

a Salvation Army lass, from whom she had been previously taken by the shoplifter. She joins the army and in going back into the saloon where the drunken row occurred, which cost her so much, she finds her lover, who has been discharged from prison. She undertakes to convert him, but he merely laughs at her. She finds him on the street and begs him to leave his evil ways, but he refuses and strikes her to the ground. But after various vicissitudes he is also reclaimed and they go away together with happiness beaming from both their faces. This is a Biograph film, worked out with all the attention to detail that characterizes the work of that house. The scenes showing the Salvation Army are absolutely correct, showing their services exactly as they occur. The interior scene is inside the Bowery mission and is true as well as the others. This film could be used with profit by religious organizations, even though they may not altogether approve of the work of the Salvation Army. It is one of the best the Biograph people have produced. The Moving Picture World, March 20, 1909

Bibliography:

- The Moving Picture World, March 20, 1909

The Lure of the Gown

79. - **The Lure of the Gown** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Marion Leonard (Isabelle), **Harry Solter** (Enrico), Florence Lawrence (Veronica), Anita Hendrie (Veronica's Partner), Charles Inslee (Second Suitor), Owen Moore (Rich Man), Linda Arvidson (Rich Woman), Arthur V. Johnson (At Dance), John R. Cumpson (Man on Street / At Dance), David Miles (Butler / Man on Street), Adele de Garde (Child on Street), Herbert Prior (Man on Street), Mack Sennett (At Dance), Dorothy West (At Dance), Edwin August, Vivian Prescott.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 520 feet, - silent
Other Titles: Приманка из платья [RU]
Release: March 15, 1909 in USA
Db-Ref: IMDb tt0000946, KinoTV 41712

Synopsis:

"Fine feathers make fine birds.'' and handsome gowns make handsome women, and a handsome woman is the most fascinating thing extant. Hence it is when Isabelle appears on the scene clad in a gown that is a masterpiece of the dressmaker's art she easily fascinates the male contingent, among whom is Enrico, the sweetheart of Veronica, a street singer. Enrico is so enraptured at the sight of Isabelle in her resplendent attire that he becomes her abject slave, casting aside the poor, peasant-clad little Italian street singer, who has loved him devotedly. Crushed almost beyond endurance the poor girl stands sobbing at the entrance of the park where the inconsistent lever left her. Her tears attract the attention of a wealthy young couple who happen to pass. In answer to their queries she tells them how contemptibly her sweetheart acted, and all because of the fascinating influence of a gown. The lady is moved to commiseration and offers her aid in the gift of the most beautiful gown Veronica has ever seen. Her opportunity for revenge has turned her love to hate, and as she appears at the

Italian Benevolent Association ball, she is the star of the event, for she looks like a queen as she promenades the ball room. She at once becomes the "Mrs. Trouble" of the evening, for the men all desert their partners and flock around her, beseeching but a smile. All this elicits from the women folk delicate little bon-mots such as "Hussy." "Temptress." "Cat," "False hair." "Paints." Oh, well, you know how it is. Enrico is thrown into a rage that runs the entire gamut of emotions, love, jealousy, hate, disappointment and a few others, too numerous to mention here. He begs forgiveness, declaring undying love, but she tells him it is the gown that has attracted him and not her, but on his knees he swears. Still she will not trust him and turns to a poor good-hearted Italian who has persistently loved her despite her coldness. [Moving Picture World]

The Deception

80. - **The Deception** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Barry O'Moore (Harvey Colton (as Herbert Yost), Florence Lawrence (Mabel Colton), **Harry Solter** (Harvey's Friend), Owen Moore (The Rich Patron), Arthur V. Johnson (The Rich Patron's Secretary / Man in Top Hat), Mack Sennett (The Doctor), Charles Inslee (The Landlord), Adele de Garde (At Laundry), Anita Hendrie (At Laundry), Min Johnson (At Laundry), David Miles (At Laundry / At Conservatory), Dorothy West (At Laundry), Linda Arvidson.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: March 22, 1909 in USA
Db-Ref: IMDb tt0000845, KinoTV 82479

Synopsis:

Of all the agonies of life, that which is most harrowing is the conviction that we have been deceived where we placed all the trust of love, and this is most apparent to Harry Colton, a young artist in the action of his wife, Mabel. It has been an arduous struggle for fame with poor Harry and when poverty's wolf is howling at their threshold he resolves to go out and seek employment which may not be as congenial as art, but will prove decidedly more remunerative. But his wife will not allow it. She pleads with him to hope on, work at his painting while she goes to seek a position as teacher of piano at the Conservatory, His ambitious spirit is compelling and he allows her to go. Piano lessons, indeed. The brave girl gets a job in the laundry at the washtubs. However, she has grit and with her first day's pay, one dollar, she drags her sore body homeward, stopping on the way to buy a few provisions. Dauntless, she goes the next day to give "piano lessons" at the washboard, and while away an art collector calls on Colton and purchases his masterpiece tor a goodly sum, with a promise or more purchases to come. His joy is boundless and he cannot wait until evening to tell Mabel the good news, so he rushes to the Conservatory, and, of course, does not find her. She has never been there: they don't know her. He stands for a moment paralyzed. "My God! She has been deceiving me. I shall cast her off forever." And rushing home he is writing a farewell note, when the door opens and poor Mabel is carried in a sorry sight to behold. She had fallen into one of the tubs of boiling suds and her arms are scalded from hands to shoulders. Harry, when he realizes the awful sacrifice of the girl, and all for him, is about to gather her in his arms, but she cries with pain, and he can only kiss the tip of her finger. The subject is a beautiful story of a woman's self-sacrificing love. [Moving Picture World]

A Burglar's Mistake

81. - **A Burglar's Mistake** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: **Harry Solter** (Henry Newman), Charles Inslee (Dick Folsom), Marion Leonard (Mrs. Newman), Arthur V. Johnson (Policeman), Adele de Garde (One of the Children), Robert Harron (The Messenger), Raymond Hatton (At Folsom's / Secretary (uncertain or unconfirmed), David Miles (At Folsom's), Owen Moore (At Folsom's), Herbert Prior (Policeman), Gertrude Robinson (One of the Children), Mack Sennett (At Folsom's / Policeman), Dorothy West (One of the Children).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 950 feet, - silent
Release: March 25, 1909 in USA
Db-Ref: IMDb tt0000819, KinoTV 41716

Synopsis:

A thrilling story of an attempt at blackmail. How many of us are wont to look back and wish that we might blot out from our memory the ever recurring specter of the follies of our youth. Such was the experience of Henry J. Newman, a wealthy banker, who, in the flippant Spring of his life was guilty of a slight indiscretion which now in the sober Autumn of his existence seems so iniquitous that he fain would forget it, and above all keep it from knowledge of his family, not that it was enormous, for it was not, as Newman was a man whose standard of morals was high. However, this one false step was known of by Dick Folson, an unconscionable wretch, who, knowing Newman's sensitive nature, sees in the episode an elegant chance for graft, or rather blackmail, which he proceeds to take advantage of. He writes a letter to Newman telling him he has convincing proof of the affair and asking if it is worth to him $300 a month to keep mum. If not Mrs. Newman will be apprised of all. The letter arrives at a most opportune time to lend success to Folson's design, for Newman is surrounded by his little family, enjoying to the extreme mellifluous domesticity. He goes to his office and sends an answer to Folson saying that his demand is unreasonable and begging him to have pity. Folson writes an answer, but on second thought goes to Newman's office himself and to Newman's entreaties simply replies that it is either $300 a month, the first payment at once, or he will expose him to his wife. Newman at length yields and Folson goes away satisfied for the month at least. The money does not last long under the strain of Folson's dissipations and a week later finds him broke again. In this condition he is visited by one of his companions, who is setting out on a burglaring expedition and wants his assistance. In his present frame of mind he is ready for anything, and so readily consents, not even bothering to inquire where the job is to he pulled off. Arriving at the house they effect an entrance, and get to work gathering in the articles of value. It is not long before they are surprised by someone coming, and start to beat a hasty retreat. One of them gets out, but Folson stumbles and falls and the man of the house is on him, with revolver in hand. Folson scrambles to his feet and finds himself face to face with Newman. For a moment he feels easy, as he assumes he is safe, hut the awful reality dawns on him when Newman tells him he can now without compunction put him out of the way forever, for is he not a burglar? And is it not perfectly reasonable for him to shoot him as such? Well yon may he sure that Newman does not let slip this opportunity of assuring himself and his family peace of mind from now on, so when the police carry off the inanimate form of the intruder. [Moving Picture World]

A Drunkard's Reformation

82. - **A Drunkard's Reformation** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Billy Bitzer.
Cast: Arthur V. Johnson (John Wharton), Linda Arvidson (Mrs. John Wharton), Adele de Garde (The Wharton Daughter), **Harry Solter** (Man In the Play), Charles Avery (Man In the Play), David Miles (Man In the Play), Marion Leonard (Woman In the Play), Florence Lawrence (Woman In the Play), Owen Moore (Man In the Play), Mack Sennett (Man In the Play / Man In the Orchestra / In the Bar), John R. Cumpson (In the Orchestra / In the Bar), Robert Harron (Theatre Usher), Anita Hendrie (Woman In the Play / Woman In the Audience), Tom Moore (Man In the Audience), Herbert Prior (Man In the Bar), Barry O'Moore (as Herbert Yost), Gladys Egan.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 783 feet, - silent
Other Titles: Le remord de l'alcoolique [FR]
Release: April 1, 1909 in USA
US © March 31, 1909
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0000852, KinoTV 41719

Synopsis:

The story told is a simple one, and grips from the very start. John Wharton, the husband of a true and trusting wife and father of an eight-year-old girl, through the association of rakish companions becomes addicted to the drink habit, and while the demon rum has not fastened its tentacles firmly, yet there is no question that given free rein the inevitable would culminate in time. Arriving home one afternoon in a wine besotted condition, he is indeed a terrifying spectacle to his little family. Later, after he has slept off the effects to some extent, while at supper, the little girl shows him two tickets for the theater, begging him to take her. After some persuasion he consents to go. The play is a dramatization of Emile Zola's "L'Assommoir," which shows how short a journey it is from peace and happiness to woe and despair by the road of rum. Here the picture shows both the action and the play and the psychological influence it has on the audience, Wharton especially. Here is shown a most clever piece of motion picture producing, portraying the downward path of the young man who was induced to take his first drink: how it finally became an unconquerable habit, causing poverty and suffering for his wife and child and death for himself, while.at the same time presenting a sermon to Wharton in front, sinking deeper and deeper into his heart, until at the final curtain he is a changed man, going homeward with a firm determination that he will drink no more, which he promises his wife upon his return. Two years later we find the little family seated, happy and peaceful, at their fireside and we know that the promise has been kept. [Moving Picture World]

Bibliography:

- Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The winning coat

83. - **The winning coat** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.

Cast: Owen Moore (Courtier), Marion Leonard (Noblewoman), **Harry Solter** (Duke), Florence Lawrence (Lady-in-Waiting), John R. Cumpson (Innkeeper), Mack Sennett (Servant), Linda Arvidson (Servant), Anita Hendrie (Servant), Jeanie Macpherson (Page (uncertain or unconfirmed), Arthur V. Johnson (Extra), David Miles (Extra).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 750 feet, - silent
Release: April 12, 1909 in USA
Db-Ref: IMDb tt0001094, KinoTV 41724

Synopsis:

It is said that the coat does not make the man, but it must be admitted that it goes a long way toward working out his destiny. So it was that the aforementioned article of wearing apparel brought about justice on the one hand and future happiness on the other for the young courtier upon whose shoulders it hung. This gallant youth, handsome, ambitious and brave, mild in manner, but quick to resent an insult, engages in a duel with another of the court, and is surprised by the King, who has issued a strong edict against dueling. For the offense he is arrested but paroled. Now, the young fellow is deeply enamored of one of the ladies of the court, to meet whom he breaks his parole. He is caught, stripped of his regalia and banished from court. There is among the courtiers a party of conspirators who have plotted to abduct the Queen and hold her hostage for ransom. At the tavern, the leader is given a letter setting forth their plans, which he cautiously reads and thrusts into his coat pocket, and sits down to while away the time gambling. Our hero enters and being despondent wishes to forget his woe by entering the game, but he has only his hat and plume to wager, still this is accepted. The fates are with him: he wins again and again until he has the party cleaned, the conspirator even of his sword and coat. Putting on the coat, he feels the letter in the pocket, and reading it learns "climb to the balcony hall at midnight. We seize the Queen then." He decides at once to save the Queen and hurries to the balcony hall through the window and has barely time to hide in a large clock when three conspirators enter. At this moment the Queen appears on the way to her apartments, and the conspirators creep out to perpetrate their foul design, when our hero leaps to the fore, and taking them so by surprise he manages to hold them at bay until assistance comes, for this deed he is not only released from his parole, but is given the hand of his sweetheart and dubbed Knight. So much for the Winning Coat. [Moving Picture World]

Reviews:

This is an elaborate film from the Biograph studio. The story is that a young man is disciplined for some real or fancied wrong to the king. While meditating over it he picks up the wrong coat and in the pocket finds a letter telling of a plot to kidnap the queen and hold her for ransom. He goes to the designated place at the hour named, secretes himself, and, as the plot is about to be carried out, manages to hold the kidnappers at bay until help arrives. The king forgives him, makes him a knight and gives him the sweetheart he wanted, who was one of the queen's ladies-in-waiting. It is a simple enough story, but the staging and costuming are superb. And in the hands of the capable actors employed by the Biograph people the play becomes decidedly distinctive. The photography is excellent and in every particular the

picture is pleasing. It deserves a longer run than one day. The toning might be mentioned as adding especially to this picture, though it doesn't always do so. - The Moving Picture World, April 17, 1909

Bibliography:

- The Moving Picture World, April 17, 1909

A Troublesome Satchel

84. - **A Troublesome Satchel** - (USA 1909) [Comedy] *Dir:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: John R. Cumpson (The Man with the Satchel), Arthur V. Johnson (First Thief), Robert Harron (In Crowd), Anita Hendrie (In Crowd), Florence Lawrence (In Crowd), Owen Moore (Policeman), Barry O'Moore (Pharmacist (as Herbert Yost), Herbert Prior (Second Thief), Mack Sennett (In Crowd), Clara T. Bracy, W. Chrystie Miller, **Harry Solter**.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 180 feet, - silent
Release: April 19, 1909 in USA
Db-Ref: IMDb tt0001075, KinoTV 82482

Synopsis:

This comedy demonstrates the old maxim "a bad penny is always turning up," for it seems impossible' for our friend Brown to get rid of the odious handbag. At a sale of unclaimed express packages the satchel looks good to Brown and he purchases it. Upon opening it he finds it contains a full set of burglar's tools. Well, here is a fine predicament for an honest man so he endeavors to get rid of it, leaving it behind him at several places, but it is always returned to him by some kindly disposed and well-meaning person. In desperation he seeks a secluded spot in the park intending to deposit it in the shrubbery. On the way he is followed by a couple of crooks who hold him up just as he is about to drop his "elephant." They take his money and valuables and also the satchel, which they open at once and learning its contents, immediately return his valuables and money, shaking his hand, with the expression. "Why, one of the Brotherhood." [Moving Picture World]

Lucky Jim

85. - **Lucky Jim** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* Stanner E.V. Taylor. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: Marion Leonard (Gertrude), Mack Sennett (Jack), Barry O'Moore (Jim, the First Husband (as Herbert Yost), Anita Hendrie (The Mother), David Miles (The Father), **Harry Solter** (Jim's Friend), John R. Cumpson (Wedding Guest), Owen Moore (Wedding Guest), Arthur V. Johnson (Wedding Guest), Linda Arvidson (Wedding Guest), Charles Inslee (Wedding Guest), Herbert Prior (The Minister), Vivian Prescott (The Maid), Anthony O'Sullivan (Wedding Guest), Francis J. Grandon, Grace Henderson, G.W. Bitzer.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 502 feet, 16 fps, - silent
Release: April 26, 1909 in USA
Festivals: * 2017 Pordenone
Status: Incomplete prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0000945, KinoTV 41728

Synopsis:

Jim and Jack were desperately in love with Gertrude, but Gertie showed a decided preference for Jim, so Jim wins out and marries Gertie; lucky Jim! Poor Jack is a miserable spectator at the wedding. Jim and his bride have ensconced in their little flat, and are enjoying their first meal. Sad to say, Gertie's education in the art of cooking has been woefully neglected and the result of her first attempt is simply awful. It is so bad that Jim kicks, and in return for his vehement vituperation he receives the little delicate attentions that Xanthippe bestowed upon Socrates. Numerous articles of tableware at his head, sweet-tempered Gertie, lucky Jim. Meanwhile unlucky Jack is at home repining before a portrait of Gertie. Time goes on and poor Jack is still repining, when a notice in the newspaper is shown him which chronicles the intelligence that Jim has shuffled, a victim of acute indigestion, and his head is now adorned with a halo instead of the rim of a dishpan. Jack feels that here is his chance, and Gertie is more interesting than before from the fact of being a widow, so he makes his appeal and is accepted. Jack is in the seventh heaven of delight when he returns with the sweet angel Gertie from the marriage ceremony. But wait: that first meal is to transpire. Well, it comes in due time, and Jack gets a chance to sample a bit of Gertrude's cooking, and if the road to the heart is through the stomach in Jack's case the roadbed is pretty rocky. He positively refuses to drink her coffee, and. of course, his repellency meets with the same reward meted Jim, to wit: china tableware bounced from his cerebrum shell. Gertie, having demonstrated her ability as a discobolus thrower, leaves the room in a rage. Jack turns and seeing the mourning-draped picture of his predecessor, sighs, "Oh, lucky Jim, how I envy him." [Moving Picture World]

Tis an Ill Wind That Blows No Good

86. - **Tis an Ill Wind That Blows No Good** - 'Tis an Ill Wind (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, American Mutoscope & Biograph Co., Arthur Marvin.
Cast: Herbert Prior (Tim Noonan), Florence Lawrence (Mary Flinn), Arthur V. Johnson (Policeman), Marion Leonard (Landlady), Anthony O'Sullivan (Factory Superintendent / In Police Station / Superintendent), Charles Inslee (Husband), Anita Hendrie (Wife), John R. Cumpson (At Factory / In Crowd), **Harry Solter** (In Crowd), Owen Moore (In Crowd / At Police Station), Linda Arvidson (In Crowd), Charles Avery (At Factory), Adele de Garde (Child), Robert Harron (In Crowd), David Miles (At Factory / In Restaurant), Barry O'Moore (In Restaurant (as Herbert Yost), Mack Sennett (At Factory / In Restaurant), Clara T. Bracy.
Prod: American Mutoscope & Biograph Co.. *Format* 35 mm 1 reel, 800 feet, - silent
Release: April 29, 1909 in USA
Db-Ref: IMDb tt0001065, KinoTV 41730

Synopsis:

Tim Noonan and Mary Flinn were sweethearts and both were employed at the paper box factory. Jack Dunn rudely jostles against Mary, which arouses the ire of Tim, who lays Jack out with a powerful blow, for Tim is somewhat of a pugilist. The confusion brings the boss, a bantam, on the scene, who scolds, yes, actually scolds Tim, and Tim picks the boss up bodily, spanks him and quits. For some time he wanders about looking for work, but without success, until he is finally evicted from his boarding house. Discouraged and hungry he passes a restaurant. The sight of the viands in the window emphasizes his already famished condition, so he enters and begs for a bite to eat. The proprietor coldly waves him away with a refusal, and in abject desperation he seizes a piece of pie and runs, overturning everybody who attempts to hinder him. Out of the place he rushes followed by a mob. A policeman joins the pursuers and Tim finding them gaining on him rushes into a vacant house and ascends the stairs. In dashes the copper with such force that he stumbles and drops his gun. Tim seizes this and compels the guardian of the peace to divest himself of his cap and coat, which he puts on. Locking the policeman in the room, he rushes past the mob at the door, who think him the cop. He makes them believe the thief has escaped by the window and sends them one way while he goes the other. Free, he hides in one of the side streets to get his breath. While there an Italian woman rushes up and calls for help, as her husband is at home drunk and threatening to kill them all. Here is trouble. He tries to back out, but the woman insists he being a cop it is his duty to protect her. He goes and with one punch lays the wild Italian out stiff. He then drags him to the station house and receives the praise of the chief for bagging a dangerous and much sought for criminal. He tries to sneak, when in comes the real policeman, who denounces him. The chief, at first enraged, but later, considering his daring deed, appoints him on the force as a full-fledged copper. His star is now in its ascendency, so he visits the factory, calls for Mary and proposes marriage, which she coyly accepts. [Moving Picture World]

The Eavesdropper

87. - **The Eavesdropper** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: Charles Inslee (Hidalgo), David Miles (Manuella), Marion Leonard (Mercedes), Linda Arvidson (Mercedes' Friend), Barry O'Moore (Carlos (as Herbert Yost), Owen Moore (Man), Florence Lawrence, **Harry Solter**.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: May 3, 1909 in USA
Db-Ref: IMDb tt0000853, KinoTV 6804

Synopsis:

The inevitable result of eavesdropping is at best a pseudo-gratification, for the listener rarely hears anything of a pleasant nature. An old Spanish Hidalgo becomes deeply involved in financial reverses and Manuella, a wealthy ranchero, helps him out. However, things have gone from bad to worse, and the old man finds himself at the mercy of Manuella, who, while not of the Draconian nature, of course expects his money or the security. He calls to apprise the old man that his notes are overdue, and insists upon a settlement, which the poor old fellow is unable to do. While there he meets Mercedes, the old man's beautiful daughter, and falls deeply in love with her, and offers to cancel the obligations for the daughter's hand in marriage. Now Mercedes is enamored of Carlos, a poor peon of the village, whom she loves in return and when the suggestion of the ranchero is broached she indignantly repulses it. However, upon realizing her poor father's condition she decides to make the sacrifice and consents. She then bids Carlos call to see her to break the unpleasant intelligence to him and part company. The lover calls and is almost heartbroken when Mercedes tells him the sad news. While they are engaged in the act of separating, the ranchero enters the adjoining room and through the half open door hears the sorrowful word of the last farewell between the young couple. He is so touched by the pure, self-sacrificing love of the lovers, that he softens and feels he is worthy of bitter reproach for being the instrument of tearing asunder two trusting hearts such as these, so he makes up his mind that such shall not be. He then enters the room, and bidding the young ones to be of good heart, he not only joins their hands in bonds of true love, but makes them a present of the promissory notes which he had threateningly held over her father's head but a few moments before. This is one case of where eavesdropping was attended by ecstatic results. [Moving Picture World]

One Busy Hour

88. - **One Busy Hour** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: John R. Cumpson (Jim Smith), Herbert Prior (Hiram Greengage), **Harry Solter** (In Store / Customer), Anthony O'Sullivan (Customer), Florence Lawrence (Customer), Mack Sennett (In Store), Violet Mersereau (Customer), Charles Avery (In Store), Robert Harron (Customer), Anita Hendrie (Customer), Charles Inslee (Customer), David Miles (Customer), Owen Moore (Customer), George Nichols (Customer), Edward Dillon.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 250 feet, - silent
Release: May 6, 1909 in USA
Db-Ref: IMDb tt0000993, KinoTV 41734

Synopsis:

Jim Smith kept a grocery store and business got so quiet that his hardest work was to keep his clerks awake. He at length decided to sell out and inserted an advertisement in the paper to that effect. Well Old Hiram Greengage sees the "ad" and calls on Smith at his residence and promises to look the store over. Jim gets busy and gathering his friends together gives each a dollar note with which to come to the store and make purchases while Hiram is there. Well, you would think a cyclone had struck the place. Mobs of customers are clamoring to be waited on and the efforts of Jim and the clerks are taxed to the limit. Things certainly do look rosy for Jim, when Hiram leaves apparently satisfied saying he will let him know in an hour. Later Jim receives a note: "Dear Mr. Smith: Your store has all the business you claim, but I am too old to take charge of such a rushing business. Yours. Hiram Greengage." Now wouldn't it jar you? [Moving Picture World]

The French Duel

89. - **The French Duel** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: John R. Cumpson (Leon Martinel), Arthur V. Johnson (Gaston Tortoni), Charles Avery (Alphonse de Signoles), Anita Hendrie (Nurse), Charles Inslee (At Duel), Florence Lawrence (Nurse), David Miles (In Club), Owen Moore (At Duel), Mack Sennett (In Club), **Harry Solter** (At Duel), Linda Arvidson, Herbert Prior, Barry O'Moore (as Herbert Yost).
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 400 feet, - silent
Release: May 10, 1909 in USA
Db-Ref: IMDb tt0000874, KinoTV 41736

Synopsis:

Extreme tranquility hovered over the Salon Litteraire of the Club Montmartre, and the members seemed to be in a state of ennui, the silence being broken only by the ticking of that horometrical instrument, the clock. when Mons. Leon Martinel enters in company with Mons. Gaston Tortoni, whom be introduces to Mons. Alphonse de Signoles. Alphonse orders le garçon bring a round of cocktails, and he puts an olive in each. This Tortoni objects to, but Alphonse insists, "Oui! Oui!" Tortoni then with thumb and forefinger extracts the olive from the cocktail, and hurls it, yes hurls it in the face of Alphonse. Consternation! The members stand aghast until Alphonse retaliates in like manner. Amazement! The feud is on, honor must be satisfied; a duel is inevitable, and speculation keen, as Alphonse is in the bantam class, while Tortoni is a replica of the Eiffel Tower. On the field of honor, beside the ruins of the old Conciergerie, they meet. A corps of trained nurses, doctors and undertakers arrive, and the seconds prepare the weapons, while the undertakers measure the contestants for their prospective receptacles. Muskets are first selected, but one of them accidentally discharges and throws the party into hysterics, so they are discarded. Rapiers are finally resorted to and a most furious combat is precipitated, which would have resulted fatally for Tortoni had he not had a tin tray concealed beneath his vest as a shield, and so the duel finishes to the entire satisfaction of everybody but the undertakers. [Moving Picture World]

Jones and the Lady Book Agent

90. - **Jones and the Lady Book Agent** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin.
Cast: John R. Cumpson (Edward Jones), Florence Lawrence (Mrs. Jones), Mack Sennett (Dick Smith), Flora Finch (The Lady Book Agent), George Gebhardt (n Office), **Harry Solter** (In Office), Robert Harron (Messenger), Owen Moore (In Office), Gertrude Robinson (Maid), Linda Arvidson.
Prod: American Mutoscope & Biograph Co. (1). *Dist:* American Mutoscope & Biograph Co..
Format 35 mm, 1:1,33 1 reel, 570 feet, - silent
Release: May 10, 1909 in USA
Db-Ref: IMDb tt0000921, KinoTV 41735

Synopsis:

There is no question that the good natured man is always made the "Patsy," and so it is that poor Jones, who is benignity personified, is always getting into hot water. His latest episode is an experience with a female book agent, who tried to sell him a book entitled. "How to Be Happy, Tho' Wedded." The work does not appeal to affable Edward, and he with gentlemanly firmness ejects her from his office, as his friend Dick Smith enters, to whom he mimics the ludicrous antics of his visitor. All this is witnessed by this modern Clio, who is peeking through the keyhole. She vows to be revenged, and seeing a box of gloves which Jones has bought for his wife, she substitutes her corsets for the gloves, writes a note which she puts in his overcoat pocket, asking him to return her corsets, and finally sends a letter to Mrs. Jones warning her of her husband's perfidy and to search his pockets for proof. Does the scheme work? Well there seems to a certainty a case of "Jones vs. Jones" appearing on the calendar of the divorce court in the near future, but the book agent becomes conscience stricken and sends a letter of contrition to Mr. and Mrs. Jones, explaining everything. Peace again reigns and Jones receives the osculatory balm on his throbbing forehead. [Moving Picture World]

A Baby's shoe

91. - **A Baby's shoe** - Threads of Fate (Reissue title) (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Florence Lawrence (The Poor Mother), Owen Moore (The Son), Linda Arvidson (The Daughter), George Nichols (The Priest), Anita Hendrie (The Adoptive Mother), **Harry Solter** (The Adoptive Father), Arthur V. Johnson (The Doctor), David Miles (The Second Priest), Mack Sennett (A Butler), Anthony O'Sullivan (The Rectory Doorman), Herbert Prior (A Butler), Clara T. Bracy, Kate Bruce, W. Chrystie Miller, Kate Toncray.
Prod: American Mutoscope & Biograph Co.. *Dist:* American Mutoscope & Biograph Co., Unicorn Film Service Corporation (1916) (USA) (re-release). *Format* 35 mm, 1:1,33 1 reel, 999 feet, - silent
Release: May 13, 1909 in USA
US © May 10, 1909
Status: Prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0000801, KinoTV 41737

Synopsis:

The story tells of the young widowed mother of two children who is forced by extreme poverty to part with one of her children, a baby girl, by placing it in a basket on the door steps of a wealthy banker. Before leaving the baby the poor mother takes one of its little shoes to keep as a memento. Returning to her cheerless home she is seized with a paroxysm and falls lifeless in a chair, with her little boy at her side. A neighbor hearing her cries runs for the parish priest, who finds the poor woman beyond human aid. Her soul has departed into eternity. She still clutches the little shoe which mutely tells the woman's sad story. The good priest takes the boy as well as his sister's shoe. Meanwhile the baby has been found by the banker and his wife and they decide to adopt it. Fifteen years elapse and we find the girl grown up in blissful ignorance of her origin, of course imagining the banker and his wife her parents, while the boy has gone through his collegiate course preparatory to Holy Orders. One afternoon while walking in the park the boy's attention is attracted by a runaway, and leaping to the roadway he seizes the bridle of a wild fractious horse and brings it to a standstill. Assisting the young lady occupant of the vehicle to a taxicab he escorts her to her home. A strong friendship between the two young people ripens later to love and the boy is seen struggling between the all-important questions as to his future, whether it be religious or secular. His love for the girl is so strong, so pure, that he determines to gain the old priest's consent to his marrying instead of entering the priesthood. What a blow it is to the good old father, but he feels it may be for the best and consents even to marry them. Now the banker's wife thinks it only just to the young people to reveal the truth about the girl, telling how she found her fifteen years before, and that one of her little shoes was missing. At this intelligence the old priest is staggered, for he sees at once that the marriage cannot take place; they are brother and sister. He raises his head in thanksgiving for the grace of God that brought about this timely revelation. However, brother and sister find "The peace that passeth all understanding." She becomes a nun and he goes to his ordination into the priesthood, giving their future lives up to the honor and glory of the Divine Master whose guiding hand showed the better way. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

The Jilt

92. - **The Jilt** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Arthur Marvin, G.W. Bitzer.
Cast: Arthur V. Johnson (John Hale), Owen Moore (Frank Allison), Florence Lawrence (Mary Allison - Frank's Sister), Marion Leonard (Dorothy Kirk), Mack Sennett (Dorothy's First Suitor / Bartender / At Stock Exchange), Violet Mersereau (Wedding Guest), Linda Arvidson (Wedding Guest), Charles Avery (At College), Anita Hendrie (Wedding Guest), David Miles (The Man in the Park / At Stock Exchange / Wedding Guest), George Nichols (Mover / Second Thief / Wedding Guest), Barry O'Moore (At College (as Herbert Yost), Anthony O'Sullivan (Bartender / First Thief / Butler / At Stock Exchange), Herbert Prior (Mover / At Stock Exchange / Wedding Guest / At College), **Harry Solter** (At Stock Exchange).
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 17, 1909 in USA
Db-Ref: IMDb tt0000919, KinoTV 41738

Synopsis:

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

Production Notes:

This film marks the changeover from "American Mutoscope and Biograph Company" to simply "Biograph Company" as production credit. (IMDb)

The Cricket on the Hearth

93. - **The Cricket on the Hearth** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* Frank E. Woods. *Based on:* Charles Dickens. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Owen Moore (Edward Plummer), Violet Mersereau (May Fielding), Linda Arvidson (Sister Dorothy), Dorothy West (Sister Bertha (uncertain or unconfirmed), David Miles (Caleb Plummer), George Nichols (Mr. Fielding), Anita Hendrie (Mrs. Fielding), Herbert Prior (John Peerybingle), Mack Sennett (Merry Andrew), **Harry Solter** (Tackleton), John R. Cumpson (Innkeeper), Arthur V. Johnson (The Minister), Dorothy Bernard, Charles Inslee.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 985 feet, - silent
Other Titles: Каминный сверчок [RU]
Release: May 22, 1909
US © May 26, 1909
Status: Prints exist
Db-Ref: IMDb tt0000835, KinoTV 41742

Synopsis:

Opening in the home of Caleb Plummer, the old toymaker, we see his son, Edward, departing for the sea. A tender farewell to father and blind sister. Bertha, takes him to the road where he bids adieu to his sweetheart, May Fielding. There is then a lapse of three years and we find honest John Perrybingle, the husband of Dot. Mrs. Fielding has gotten into moderate straits and consents to the marriage of Old Tackleton, the grouch, to May. Of course this is

repugnant to May whose heart is for Edward. Edward returning stops on the way at the inn where he learns of the approaching nuptials of Tackleton and May. Buying a disguise from a strolling Merry Andrew, he goes in the garb of an old wayfarer on John's cart to see Dot and find out the truth. John, prompted by Tackleton, watches the pair and not recognizing Edward, assumes he is a lover and the first cloud shrouds the little home. Edward upon learning from Dot how inimical the match is to May resolves to carry off May, which he does with the assistance of Dot. They are married in the roadway just as the much perturbed Tackleton appears. Well. John discovers what a fool he has been in doubting Dot. Tackleton realizes what an unpopular grouch he has been and decides to change, while Bertha and Old Caleb are overjoyed at the return of Edward. It goes without saving that the happiest couple in the village are Edward and May who are now Mr. and Mrs. Edward Plummer, if you please. [Moving Picture World]

Reviews:

It has come to be well understood among patrons of motion picture theaters that when the Biograph Company undertakes the reproduction of some well-known story it will be excellently done. "The Cricket on the Hearth," adapted from the favorite story of Dickens, is no exception. In this reproduction the characters seem to live again the story before one's eyes and all the hopes and wishes, the disappointments and the heartaches are made so plain that one lives them with the characters and appreciates more than ever before the wondrous beauties of Dickens' tale. It is unnecessary to enter into a detailed description of the play. It is too well known to require that. Nor can any one actor be singled out as doing his part better than any other. The company is too well balanced for that. The love of Edward and May engages the bulk of the attention of the audience, and when Tackleton gives them his blessing the audience applauds. John's acting when he is deciding whether he will enter the room and shoot the old man or not is exceptionally good, and a sigh of relief goes up when he tosses the pistol away. Technically the film is almost beyond criticism. The Biograph pictures are all plain and clear black and white. There is no attempt in this to introduce delicate tones, but the picture is clear and the movement of the characters is so smooth and even that there is no blurring. The picture is good and deserves a long run. The most critical audiences will be pleased with it. - The Moving Picture World, June 5, 1909

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- he Moving Picture World, June 5, 1909
- Lauritzen- Lundquist, American Film-Index 1908-1915, pg 119;
- Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974
- Cinema Ritrovato Bologna 2009, Katalog pg 122f

What drink did

94. - **What drink did** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: David Miles (Alfred Lucas), Florence Lawrence (Mrs. Alfred Lucas), Gladys Egan (Lucas' Child), Adele de Garde (Lucas' Child), Mack Sennett (Workman), Charles Avery (Workman), John R. Cumpson (Bartender), Arthur V. Johnson (Bartender), Owen Moore (Workman), George Nichols (Workman), Anthony O'Sullivan (Workman), Herbert Prior (Workman), **Harry Solter** (The Boss), Flora Finch, Anita Hendrie (Extra), Mary Pickford.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: К чему приводит пьянство [RU]
Release: June 3, 1909 in USA
Status: Prints exist
Db-Ref: IMDb tt0001091, KinoTV 41744

Synopsis:

Alfred Lucas, an industrious wood carver, is a dutiful husband and loving father. The happy little family of father, mother and two girl children, one six and the other eight, are seen enjoying their morning meal prior to his departure for work. A fond adieu, and Lucas is on his way. Assiduously working at his bench he strongly contrasts the drones, whose faces are noticeably seared with the lines of dissipation. At noontime luncheon is served, and kettles of beer are brought in by some. Lucas becomes a butt of ridicule on account of his refusal to

imbibe, and after a deal of persuasion is prevailed upon to take just one drink. This was his undoing, for he likes the taste, and when work is over it takes but mild encouraging to make him yield to the invitation to go to the saloon. Several drinks make him forgetful of the family, anxiously waiting for him at home, into whose presence he finally reels in an awful state of intoxication. Oh, what an awful sight the scene presents. The amazed and almost heartbroken wife, with her frightened children. Well, the seed is planted, and the noxious weed, nurtured by drink, thrives. The blight of rum changes the stamp of nature, turning the heretofore good-tempered man into a veritable demon. Night after night he comes home more the beast than human, until one evening he is later than usual and the older of the two girls goes in search of him. From tavern to tavern she goes until at last she finds him, but her pleading is in vain, and she is driven out by the drunken father. However, she returns and makes her last plea, for the father crazed by drink hurls her aside, and the poor little child falls against the bar. This arouses the sympathy of the waiter, who reproaches the father for his brutal assault. The father resents his interference with a blow, and the waiter retaliates with a pistol, Bring it just as the little one arises and runs to her father, receiving the bullet in the head and dropping lifeless to the floor. For an instant the father doesn't seem to realize the horrible enormity of the affair, but soon the awful truth is clear to him and he becomes a raving maniac. What a lesson is here depicted. Shortly after we find him back at his work, a changed man. He is cured of the awful disease, but the scar is still perceptible. He has resolved to live his life for the welfare and peace of his faithful wife and remaining child. [Moving Picture World]

The violin maker of Cremona

95. - **The violin maker of Cremona** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* Frank E. Woods. *Story:* François Coppée. *Cam:* G.W. Bitzer.
Cast: Herbert Prior (Taddeo Ferrari), Mary Pickford (Giannina, Taddeos Tochter (as Dorothy Nicholson), Owen Moore (Sandro), David Miles (Filippo, der Krüppel), **Harry Solter** (The Judge), Marion Leonard (The Judge's Companion), Violet Mersereau (In Crowd), Arthur V. Johnson (In Crowd), Mack Sennett (In Crowd), Anthony O'Sullivan (Worker), John R. Cumpson (In Crowd), Clara T. Bracy.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 963 feet, - silent
Other Titles: Der Geigenbauer aus Cremona [DE]; Le luthier de Crémone [FR]; Скрипичный мастер из Кремоны [RU]; Instrumentmageren fra Cremona [DK]
Release: June 7, 1909 in USA
US © June 9, 1909
Status: Prints exist
Db-Ref: IMDb tt0001083, KinoTV 41745

Synopsis:

In the little Italian city of Cremona there dwelt Taddeo Ferrari, a violin maker and student of Andrea Amati, the most famous of the craft. Ferrari's pretty daughter, Giannina, was beloved by one of his apprentices, Sandro. Filippo, a crippled youth and the best violin maker in

Cremona, also loved the girl with a pure, holy affection that is more spiritual than material, but realizing his unattractiveness through his deformity, suffers his hopelessness with resignation. Yearly there is a prize of a precious chain of gold awarded to the maker of the best violin, and all the apprentices strive to win it. On this occasion, however, the hand of Giannina is to be bestowed upon the most proficient craftsman, and this induces the young men to make extra efforts to win. Sandro fully appreciates the rare talent of Filippo and feels sure his wonderful skill will win his sweetheart from him. Crushed and despairing he seeks out Giannina and tells her his fears, she tearfully acknowledging the strength of his reasoning. While thus occupied they are overheard by Filippo, who sees what woe his success would mean for her, and thinking only of her happiness, through his great love for her he makes a great sacrifice. Going to his room he takes his instrument and goes and places it in Sandro's box, taking Sandro's violin and putting it in his own. Sandro, however, thwarts the good intention of Filippo by exchanging the instruments, not knowing what Filippo had done, thereby upsetting the planned munificence of the cripple. When the instruments are placed in competition, and the prizes are about to be awarded, Sandro's conscience pricks him, and calling the cripple aside, confesses his deed. Filippo bursts into taunting laughter, telling him what he, himself, had done, and now he spoiled it all. Judgment is passed and Filippo is, of course, the victor. The chain is placed about his neck, and the hand of Giannina placed in his. But also, he feels she recoils, and thinking only of her happiness he crashes his violin over his knee, thereby putting himself out of the contest and making Sandro the winner. He then places the chain about Sandro's neck, and handing the girl over to him he rushes from the hall. We finally leave him alone in his room, crushed and dejected, yet contented in the thought that he had made her happy. [Moving Picture World]

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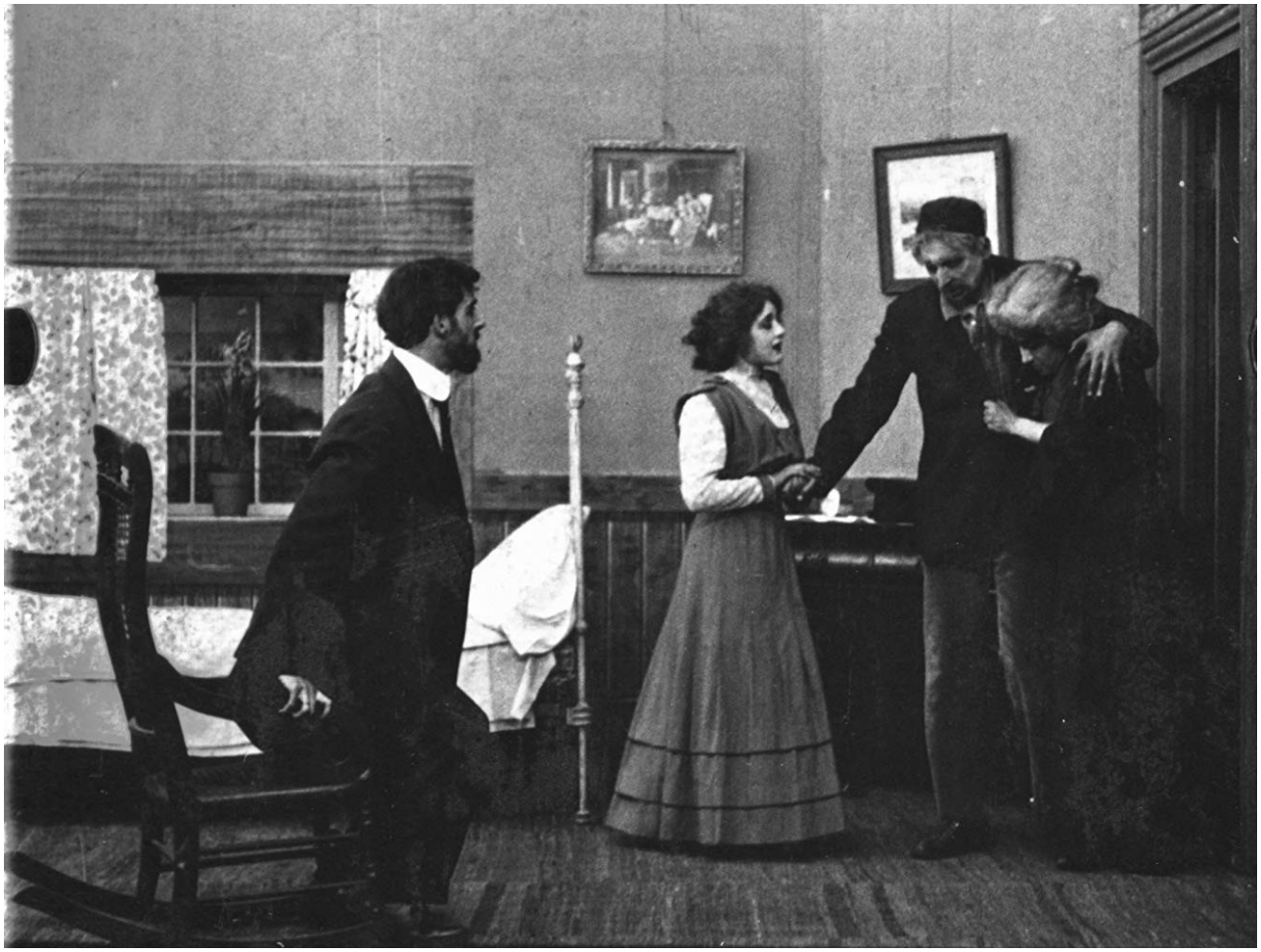
The Son's return



96. - **The Son's return** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Based on:* Guy de Maupassant (novel). *Cam:* Arthur Marvin.
Cast: G.W. Bitzer, Charles West (Will Sanderson - The Son), Herbert Prior (The Father), Anita Hendrie (The Mother), Mary Pickford (Mary Clark), **Harry Solter** (The Employer), Arthur V. Johnson (On Stairs / In Bank), David Miles (Neighbor), Owen Moore (On Stairs / In Bank), Anthony O'Sullivan (Creditor), Frank Powell (In Bank), Mack Sennett (Creditor / Neighbor), Edwin August, Charles Avery (Extra), Clara T. Bracy, Billy Quirk.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: Возвращение сына [RU]
Release: June 14, 1909 in USA
Db-Ref: IMDb tt0001044, KinoTV 41837

Synopsis:

Will Sanderson's father kept the village inn, but Will being deeply enamored of pretty Mary Clark had aspirations above the plebeian and rather impecunious calling of village boniface, and so decided to go to the big city and fight for fortune, having read the glowing lines of the biographers of great men who invariably start them on their career as poor country lads. Bidding his sweetheart Mary a fond, but tearful farewell, he then takes his leave of his dear old parents, his mother presenting him with a miniature of herself, as a memento to guide him

along the path of righteousness. He is not long in the metropolis when his bright, alert manner appeals to the manager of a banking house and he obtains employment. He had resolved not to return home until he has made a name for himself, and five years later we find him holding a position of responsibility with good salary in the concern. His appearance has somewhat changed, owing to his growing a beard, and one day, taking his mother's picture from his pocket he decides to pay them a visit. The decision is coincident with a letter he receives later during the day. It is from his sweetheart Mary and tells him of his parents' dire straits, which they, through pride, have kept from him. But as they are on the eve of eviction she asks that he help them. Back he goes with his savings, ample to relieve their difficulties, and to surprise them enters the inn and engages a room incog. He has displayed his well-filled wallet in their presence, and their extreme desperation makes them covetous. When the boy lies down for a nap the old father cannot resist, and in securing the wallet arouses the boy, and is forced to knock him on the head. Thinking he had killed his guest, he takes his inert body out and deposits him in the field under the bushes, where he is found later by Mary, who, calling help, assists him to her home nearby, he recovering from the blow on the way. Meanwhile the old couple have gone back to the inn and upon opening the wallet what a revelation: "My God, we have murdered our own boy." They find therein the mother's picture. They are paralyzed with fear and sorrow, so in an almost maniacal condition they go to Mary's home to confess their awful deed. You may imagine their feelings when they are brought face to face with their boy, and dropping on their knees in humble contrition they thank God for the deliverance. [Moving Picture World]

Reviews:

The latest release of the Biograph Company would seem to point to the fact that their scene of operations has been shifted from Fourteenth Street to the country. Presumably, when this picture was made, the staff had not settled down to its work, for the result can hardly be said to be equal to the very high standard to which the Biograph Company have recently accustomed us. Some of the earlier scenes of the film are, we think, idyllic. The meeting of a girl and her lover amongst the fruit blossoms, for example. The remainder of the film, however, is far below this in merit. The main thread of the story is simple, it is true, but to our minds hardly an agreeable one. Of course, the story is exceedingly improbable. It is inconceivable that after a lapse of five years a man and a woman in full possession of their faculties could fail to recognize their own son, especially when he was asleep, and even though he wore a beard. On the other hand, if it is conceivable, it is straining the probabilities too far. The whole story is unpleasant, and we regret that the Biograph Company should have had their very high reputation jeopardized by such work. It is obvious that there has been a lapse somewhere. The photography of the piece is not up to the Biograph level, nor is the acting. We have not the smallest doubt that very speedy efforts will be made to efface the indifferent impression created by Monday's release. - The Moving Picture World, June 19, 1909

Bibliography:

- The Moving Picture World, June 19, 1909

Her first biscuits

97. - **Her first biscuits** - (USA 1909) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Billy Bitzer.
Cast: Florence Lawrence (Mrs. Jones), John R. Cumpson (Mr. Jones), George Nichols (as George O'Nicholls) Policeman), Anthony O'Sullivan (workman), Jeanie Macpherson (secretary), Owen Moore (biscuit victim), Violet Mersereau (Biscuit Victim), Herbert Prior (Biscuit Victim), Anita Hendrie (biscuit victim), Arthur V. Johnson (biscuit victim), Mack Sennett (biscuit victim), David Miles (biscuit victim), Charles Avery (biscuit victim), Violet Mersereau (biscuit victim), Mary Pickford (biscuit victim), Marion Leonard (biscuit victim), Flora Finch (biscuit victim (uncertain or unconfirmed), Linda Arvidson (biscuit victim (uncertain or unconfirmed), Mrs. Herbert Miles, Guy Hedlund, Charles Craig, Clara T. Bracy, Dorothy Bernard, Marion Sunshine, **Harry Solter**.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 514 feet, - silent
Release: June 17, 1909 in USA
Festivals: * 2017 Pordenone
Status: Incomplete prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0000892, KinoTV 41845

Synopsis:

Mrs. Jones with effusive enthusiasm felt that Eddie dear would appreciate her endeavors to prepare for him a batch of biscuits. That she followed the rules and directions set down in her text books is not questioned, but one bite from the lead-like disks was enough, and getting the

dear little creature from the table by subterfuge he throws a full dozen of them through the window, pretending to have eaten them upon her return. Of course she is delighted at his apparent appreciation and when he has departed for the office she puts up a package of them and takes them there, placing them on his desk. Jones is not present at the time, he being in the adjoining room in the throes of indigestion. Visitors to his office, he being a theatrical agent and they hungry actors, espy the inviting looking dough boulders and partake greedily. In a short time the assemblage is a writhing, struggling, screaming mob. Meanwhile, at the Jones domicile the iceman, a housebreaker and the cop who trailed him all fall victims. Well, for a time it looked as if Mrs. Emma Jones was guilty of wholesale manslaughter. The trouble subsides, however, the victims convalesce and peace is restored when Mr. J. hurls, though with reluctance, the pernicious pabulum into the street. [Moving Picture World]

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- Catalogo del Cinema Muto, Pordenone 2017, pg 65

Was Justice Served?

98. - **Was Justice Served?** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: James Kirkwood (George Wallace), Gladys Egan (George Wallace's Daughter), Owen Moore (On Street), **Harry Solter** (Judge), Arthur V. Johnson (Juror), John R. Cumpson (Juror), Charles Avery (Juror), Raymond Hatton (Juror (uncertain or unconfirmed), David Miles (Prosecutor), Anthony O'Sullivan (Juror), Frank Powell (Man Who Finds Wallet), Herbert Prior (Policeman / Bailiff), Billy Quirk (Juror), Mack Sennett (Guard / On Street / In Court), Verner Clarges, Dorothy West.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: June 21, 1909 in USA
Db-Ref: IMDb tt0001086, KinoTV 41847

Synopsis:

George Wallace has just finished a term in prison, and, discarding the stripes for a civilian suit, he hurries to his home to be greeted by his wife, child and old mother. The meeting is most touching, the poor wife having, during his incarceration, eked a living for them by manual labor. Wallace decides to start a new life and leaves home in search of work. Armed with a newspaper, he looks up the employment offices advertised therein. During the course of his journey be brushes into a man who is returning to his pocket a well-filled wallet. The pocketbook falls to the ground and the parties pass on, ignorant of the occurrence. A moment later a chap passes the spot and grabbing up the wallet hurries from the scene taking a byway into another neighborhood. Reaching a lonely section of the street, he examines the find, takes the money and throws the wallet away. Now by a cruel trick of fate Wallace passes this way, picks up the purse and is examining it when the owner who has discovered his loss and remembers now of being bumped into by Wallace, comes up, and the evidence certainly looks verifying, so Wallace is arrested. The case is brought to trial before a jury and by a singular fortuity the finder of the money is impaled on the jury. This would seem another subtle trick of derisive fate, for the man himself is not cognizant of the nature of the case upon which he is to sit. You may imagine his amazement when he hears the testimony and is banded with the others the incriminating wallet. To anyone with the most meager powers of discernment the ease looks clearly a case of theft against Wallace. What could be more convincing, his brushing against the plaintiff while in the act of returning the money to his pocket, and then being found with the wallet in his hand: worse still is the fact of his being an ex-convict. The retiring of the jury to their room seemed but as a matter of form, so you may imagine their surprise when the ballot results in eleven to convict and one to acquit. It is easy to guess who cast the one dissenting vote, the real offender. Arguments, entreaties, threats are all in vain; he stubbornly refuses to change his opinion. Well, they at length decide to give up the hope of agreeing, and are about to return to court, when the man calls them back, and under their promise of secrecy restores the money to the purse. They then file into court and to the surprise of all render a verdict of "not guilty." The wallet, with its contents, is secretly returned to the owner. [Moving Picture World]

The Cardinal's conspiracy

99. - **The Cardinal's conspiracy** - Richelieu or the Cardinal's Conspiracy (USA 1909) *Dir:* Frank Powell (uncertain or unconfirmed), D.W. Griffith (uncertain or unconfirmed). *Cam:* Arthur Marvin.
Cast: James Kirkwood (The Cardinal), Florence Lawrence (Princess Angela), Frank Powell (The Prince), Owen Moore (A Member of the Court), Arthur V. Johnson (Comic Cutthroat), John R. Cumpson (Comic Cutthroat / A Member of the Court), Mack Sennett (Comic Cutthroat), Billy Quirk (The Barber / A Member of the Court (as William A. Quirk), Charles Avery (A Member of the Court), Rose King (A Member of the Court), Barry O'Moore (The King (as Herbert Yost) (uncertain or unconfirmed), Anthony O'Sullivan (Comic Cutthroat), Lottie Pickford (Princess Angela), Mary Pickford (Princess Angela's Disguised Servant), Edwin August, **Harry Solter**, Kate Bruce, Linda Arvidson, Thomas H. Ince.
Producer: D.W. Griffith. *Prod:* Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 12, 1909 in USA
Status: Prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0000821, KinoTV 14541

Synopsis:

Princess Angela's father, the King, had been so indiscreet as to select for her a husband in the person of a Prince of the neighboring domain, which alliance the King ardently wished, as it meant relief in his present impecuniosity. Well, it was the old story, the arrangement was, of course, repugnant, inasmuch as she desires to make her own choice, hence she will not even deign to look at the Prince, and no amount of persuasion or threats will induce her to change her mien. The condition is most discouraging to the King, whose affairs would have been immeasurably improved by the match. The Cardinal, however, understanding the whims and foibles of womankind, hits upon a scheme to bring about a successful issue in spite of the Princess' stubbornness. He induces the Prince, with the aid of his barber, to change his facial appearance, although it was hardly necessary, as the Princess had not even glanced at his face. He is then disguised as a guard, and enlists the services of three cut-throats that he may play the hero in this wise: while the Princess is strolling in the gardens, the thugs seize her with the ostensible intention of carrying her off, but the disguised Prince rushes to her rescue, and pretends to slay them all, thereby making himself a gallant hero in her eyes. She is at once smitten with the brave guard, and allows him to escort her to the palace, where he is at once seized and thrown into prison for presuming to accompany her Royal Highness. And so it goes, the more they forbid her associating with her hero lover, the more she is determined, until at length she dons the garb of a maid to elope with her simple swain. This move is thwarted by the Cardinal, who is carefully watching the working out of his plot. The recalcitrant Princess with her lover is brought before the King, where she defiantly avows she will marry her hero, when the identity of the guard is announced. He is a Prince, yet she had her way. The subject is, as you perceive, along high class comedy lines, beautifully acted, with setting seldom, if ever, equaled. [Moving Picture World]

The renunciation

100. - **The renunciation** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Mary Pickford (Kittie Ryan), Anthony O'Sullivan (Steve Ryan - Kittie's Uncle), James Kirkwood (Joe Fielding), **Harry Solter** (Sam Walters), Billy Quirk (Kittie's Fiancé (as William A. Quirk), Arthur V. Johnson, Edwin August, Wilfred Lucas, W. Chrystie Miller.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 19, 1909 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0001014, KinoTV 41841

Synopsis:

The appearance of pretty little Kittie Ryan played havoc at Yellow Hill Mining Camp. Joe Fielding and Sam Walters were boyhood chums, and becoming obsessed with the gold fever came out to Yellow Hill as partners. Both sturdy, honorable chaps, they found congeniality in each other's company. They worked together, shared the fruits of their toil, and, in fact, seemed a monumental typification of true friendship. We see them sitting on the rocks smoking and talking over old times, no doubt repeating the lines of Byron: "Ah! happy years! once more, who would not be a boy." But, lo! A cloud. The heart-high disturber appears in the person of Kittie, the pretty niece of old Steve Ryan, on a visit from the East. Joe and Sam are immediately smitten with the little one, whose lustrous orbs pierce their very soul. Both make

up their minds to win her, as does every other fellow in the camp. However, Joe seems to hold high cards, and so the erstwhile chums are now bitter rivals. They quarrel over the precious bit of femininity, and a challenge to a duel with pistols is the outcome. Joe is a dead shot, while Sam's aim is uncertain. Upon returning to his cabin, Joe's eye alights on a photograph of the boyhood chums, and his heart softens. He realizes the duel can only result in the death of his chum, so he decides it shall not take place, and he writes a note, renouncing claim to the girl's attentions, and will leave the place at sunrise; in conclusion, hoping that Sam and Kittie will be happy. Relieved and happy at his self-sacrifice, he lies on his cot and sleeps. Meanwhile Sam is in his cabin in a state of nervous perturbation, knowing well that it would be fatal to face Joe's unerring gun, hence he plans assassination with a knife. Kittie learns his intention and follows him to Joe's cabin. Here a fierce conflict with bowie knives ensues, Joe having been taunted by Sam into participation. At a most crucial moment, Kittie rushes in and parts them, thereby intercepting a calamity. When she finds she is the cause of their conflict, she pretends amazement, and introduces to their notice as her favored Strephon the most effeminate, namby-pamby dude one has ever gazed upon. The contrast between the big, rugged miners and the weak apology for a human being is indeed superlative. One look is enough, and the chums in unison exclaim: "Well, I'll be." but there were ladies present. [Moving Picture World]

Reviews:

A Biograph comedy which has much of interest in it and holds the closest attention of the audience from beginning to end. It is a Western mining camp, with a love story, rivals and a duel with bowie knives over a girl which both men, long chums, wanted. She discovers the difficulty and parts the fighters, and as a climax introduces her intended in the shape of one of the most effeminate dudes the sun ever shone on. The rough miners present such a strong contrast that there is no describing the difference. They both mutter something unprintable and leave the pair. The acting of the company and the photographic quality go to make this film unusually interesting and the audience is sure to be pleased with it. The staging is managed with fidelity and there is a snap to it which is irresistible, while the dramatic climaxes are all sufficiently interesting to hold the attention unabated. – The Moving Picture World, July 24, 1909

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- The Moving Picture World, July 24, 1909

A convict's sacrifice

101. - **A convict's sacrifice** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: James Kirkwood (The Convict), Henry B. Walthall (The Convict's Friend), Stephanie Longfellow (The Convict's Friend's Wife), Gladys Egan (The Child), Anthony O'Sullivan (The Workman Who is Killed), **Harry Solter** (The Foreman), Owen Moore (Workman / Guard / Loiterer), Mack Sennett (Workman / Guard), Arthur V. Johnson (Guard / Convict), Billy Quirk (In Prison Office (as William A. Quirk), Linda Arvidson, Dorothy Bernard.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 26, 1909 in USA
Db-Ref: IMDb tt0000829, KinoTV 41855

Synopsis:

After serving a long time in the penitentiary the convict is released and sent out into the world again; but, like many others, with the brand of Cain still on him. With crushed spirit, bitter against the world he makes his way through the streets, apparently shunned by all; in fact a social leper. However, there is one man who befriends him, and uses his influence to have him employed as a laborer on street construction work. He now begins to feel that life is worthwhile, but the very next day fate's treachery demonstrates itself and hopes are blighted. It occurs in this way: he is forced, through no fault of his own, into a bitter quarrel with one of the workmen, and in self-protection lands a fatal blow with his fist, and he is again seen in the terrible grind of prison life. Clad in stripes he toils at breaking stone, cuffed and dogged by despotic guards until his pent-up fury at last bursts forth and he makes a dash for liberty. Crawling and creeping like a serpent, and hunted like a rat, be finally comes upon a scarecrow in the field and dons the tattered garments in lieu of his stripes. Thus garbed his flight is more promising, when he espies a notice of the reward of $100 for his capture. Tearing the odious announcement from the post, which action was observed by a country boy, he wanders on, only to find he is still pursued by the armed guards, who had been informed by the yokel. Rushing madly on he finally comes upon a dilapidated cottage, which he deems a rather safe haven. Entering, he is astounded to find that by a strange designing of fate it is the home of the one man who had been his friend when he was released from prison. Desperate poverty together with the illness of one of his children, has shrouded the poor home with sorrow. As the fugitive stands and views the woe-stricken family his flinty heart softens. He remembers that the man was a friend indeed, when he himself was most in need. Here was his chance to reciprocate, and calling the guards who are lurking around outside forces the man to accept the reward for his capture. As he leaves the house the self-sacrificing convict falls a fatal victim to one of the vengeful guard's guns. [Moving Picture World]

The Slave

102. - **The Slave** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: Florence Lawrence (Nerada), James Kirkwood (Alachus - Nerada's Husband), **Harry Solter** (Deletius - the Patrician Rival), Henry B. Walthall (Alachus' Friend), Frank Powell (Deletius' Slave Master), Mack Sennett (A Barbarian), William J. Butler (A Patrician), Mary Pickford (A Young Girl at Court), Owen Moore (A Greek), Kate Bruce (A Woman in Black), Gladys Egan (A Child), Arthur V. Johnson (A Greek), George Siegmann (A Soldier), Alfred Paget (A Barbarian), Lottie Pickford (A Dancer), Marion Sunshine.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 998 feet, - silent
Release: July 29, 1909 in USA
US © June 20, 1909
Status: Prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0001041, KinoTV 41843

Synopsis:

The noble sacrifice of a devoted wife and mother. The pages of Roman history do not chronicle a more noble deed of self-sacrifice than that set forth in this Biograph story, which shows how a devoted Roman wife and mother went to the very extreme of mental, moral and manual endurance for the sake of her beloved ones. Nerada, a beautiful Roman girl, was much sought by lovers, among whom was Deletius, a wealthy patrician, but she clings to the white rose of purity, rejects the nobleman's gifts and proposals to accept one of her own honest caste, the poor young sculptor, Alachus, whom she marries. Some years later we visit the atelier of Alachus to find that bitter poverty is the lot of the little Roman family, now increased by a child, who is lying ill unto death. The poor sculptor enters, returning from a tiresome, fruitless journey trying to sell his statues, but the very gods seem to conspire, and he is now face to face with that wolverine specter, starvation. Footsore and weak from hunger he sinks down upon the couch fainting. Brave little Nerada, in sore distress, realizes that their life's blood is slowly but surely ebbing for want of nourishment. In desperation she decides to make the sacrifice, though appalling, odious and heart-breaking it may be, by going to the slave mart and sold as a slave that the lives of her husband and child may be saved by the proceeds thereof. Meanwhile, during all these years, Deletius has suffered keenly, for he truly and honestly loved the girl Nerada, and since the time of her rejection of his love, which he then thought, like on many other occasions, was but a fleeting fancy, life was dull, he appears bored and annoyed. The fawning of his slaves and attendant seemed hollow mockery. Nothing seemed possible to lift him out of the slough of ennui, until his secretary conceived the idea of attending the slave mart in the hope of obtaining a new face that might interest him. Entering about the time the slave master puts Nerada on the stand, he is at once determined to procure the beautiful girl feeling sure that here is a means of dissipating the lethargy of his master, Deletius. After spirited bidding, Nerada is sold to the secretary, and is about to be taken to the palace of his master, when Alachus rushes in, having learned of his wife's action. But it is too late; she is another's by right of purchase, so he returns heart-broken to his studio to receive another and more severe blow, his child is dead. Assisted by his friend and neighbor he carries out the precious faded flower for burial. When Nerada is ushered into the presence of her new master, the amazement is mutual. Deletius, at first, is inclined to gloat, but when he hears the desperate, heart-rending appeal of the noble girl, he realizes what a precious jewel true, self-sacrificing love is, so the white rose of purity remains unsullied, and he decides to hand her back to her beloved ones. Repairing to the home of Alachus, what a

pitiable scene greets them. Grief has shattered the reason of the poor sculptor, but at the sight of Nerada the veil of darkness slowly fades and the dawn appears. [Moving Picture World]

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Mrs. Jones's Burglar

103. - **Mrs. Jones's Burglar** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Billy Bitzer.
Cast: John R. Cumpson (Mr. Jones), James Kirkwood, Jeanie Macpherson, Owen Moore, **Harry Solter**, Mack Sennett.
Prod: Biograph Company. *Format* 35 mm, 1:1,33 - silent
Release: August 9, 1909 in USA
Db-Ref: IMDb tt0000975, KinoTV 41858

Synopsis:

Everything on this old mundane sphere has its use. Even the burglar's visit, strange as it may seem, may prove a blessing, as this Biograph comedy will verify. Jones has an insatiable longing to go to the club for a little game, so as a subterfuge tells his wife he is called away on business. Mrs. J. by this time has become cruelly incredulous and declares she will wait up for him. At the club Jonesy breaks the bank, things come his way, but when he leaves for home he anticipates that on his return things may continue to come, but not so felicitously. However, luck is still with him, for he finds a burglar trying to gain entrance into his home. Aha! an idea. The burglar is a coward, and he forces him to break in and so plays the hero, thereby softening his wife's anger by apparently apprehending him. [Moving Picture World]

Mr. Jones' Burglar

104. - **Mr. Jones' Burglar** - (USA 1909) [Comedy] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: John R. Cumpson (Mr. Jones), Florence Lawrence (Mrs. Jones), Mack Sennett (The Burglar), William J. Butler (At Club), Arthur V. Johnson (At Club), Owen Moore (At Club), Anthony O'Sullivan (At Club), Frank Powell (At Club), **Harry Solter**.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 400 feet, - silent
Release: August 9, 1909 in USA
Status: Prints exist in Silent Hall of Fame Enterprises
Db-Ref: IMDb tt0000975, KinoTV 91255

They would Elope

105. - **They would Elope** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* Stanner E.V. Taylor. *Cam:* G.W. Bitzer, Percy Higginson.
Cast: Billy Quirk (Harry (as William A. Quirk), Mary Pickford (Bessie), James Kirkwood (The Father), Kate Bruce (The Mother), Owen Moore (In Car), Arthur V. Johnson (The Preacher), Mack Sennett (Man with Wheelbarrow), William J. Butler (In Group), John R. Cumpson (In Group), Gladys Egan (In Group), Robert Harron (At Stable), Anthony O'Sullivan (The Butler), Gertrude Robinson (In Group), **Harry Solter** (At Stable), Henry B. Walthall (In Group).
Prod: Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 572 feet, - silent
Release: August 9, 1909 in USA
US © August 10, 1909
Db-Ref: IMDb tt0001061, KinoTV 41857

Synopsis:

Love has ever laughed at locksmiths, but on this particular occasion the laugh is on Cupid, for that chubby archer certainly miscalculated in arranging the programme of the romance of Harry and Bessie. Harry and Bessie loved each other with all the impetuosity of youth and during one of the many occasions when they pledge undying affection, are surprised by Papa, who, in the spirit of jest, pretends to be highly enraged at their presumption, apparently treating them as mere kids. Papa out of the way, they resent being treated as children and plan to elope. Leaving a note to this effect, they decamp, and engaged the services of a horse and carriage which appears to be an 1850 model, to put them beyond apprehension until the knot is tied, but the pursuers cometh not. They haven't gone far when the vehicle breaks down, and in a panic they scamper along the road until they meet an automobile, and as all the world loves a lover, they easily enlist the chauffeur's aid, but the pursuers cometh not. Everything is going fine, and they are hitting only the high places in the road when, Bang!-s-s-s-l-l, meaning something's "busted," auto out of business. Again they are forced to skedaddle until poor little Bessie drops exhausted. Harry secures a wheelbarrow and does the strong man act, and pushes the precious freight to the lakeside where they jump into a canoe and are soon skimming the placid aqua, yet the pursuers cometh not. Smoothly and swiftly they glide until over goes the craft, and the cool water has a chilling effect on Bessie, who, struggling to the bank, refuses to go any further, but turns homeward. Furthermore, what's the use of eloping when you're not pursued? Here's the reason: When Papa read the note, he at once gets everybody busy at preparing a feast and decorating the place in manner fitting their return as bride and groom. It is in upon this scene of gayety they burst bedraggled, wet and muddy, to inform the folks that despite the adventure they are still unmarried. However, Rev. Mr. Wiffles is present and does the deed, so the feast is not wasted. [Moving Picture World]

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Mrs. Jones' Lover; or, 'I Want My Hat'

106. - **Mrs. Jones' Lover; or, 'I Want My Hat'** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Billy Bitzer.
Cast: John R. Cumpson (Mr. Jones), Linda Arvidson, Flora Finch, Dell Henderson, Owen Moore, **Harry Solter**, Mack Sennett.
Prod: Biograph Company. *Format* 35 mm, 1:1,33 - silent
Release: August 19, 1909 in USA
Db-Ref: IMDb tt0000976, KinoTV 42097

Synopsis:

We are all cognizant of the fact that our friend Jones is of a jealous disposition, for the little episode at the rehearsal of the Amateur Dramatic Club is still fresh in our minds, but Jones in vindication claims there is no true love without jealousy. Well, here is another incident where the verdure-eyed makes its appearance. A lady friend of Emma calls and leaves a very pretty bouquet of roses, and when Eddie arrives he wants to know where they came from. Mrs. J., incensed at his insinuating question, refuses to enlighten him. Her actions seem convincing, which situation is intensified by the finding of a strange hat in the hallway. As furious as an Othello he rushes about the house, with a sword in hand, to annihilate the perfidious traducer of his home. Mrs. Jones is now alarmed and would have explained if she could, but she was unable to account for the hat or the owner, who is subsequently found. The maid, however, holds the key to the mystery. She had broken a handsome vase and secretly brought in this workman to repair it. Hence the tragedy did not occur. [Moving Picture World]

The mills of the Gods

107. - **The mills of the Gods** - (USA 1909) *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Billy Bitzer.
Cast: John R. Cumpson (Delivery Man), Verner Clarges, Linda Arvidson, Arthur V. Johnson, **Harry Solter**.
Prod: Biograph Company. *Format* 35 mm, 1:1,33 - silent
Release: August 30, 1909 in USA
Db-Ref: IMDb tt0000967, KinoTV 42101

Synopsis:

Henry Woodson, a struggling author, has experienced the usual discouraging indifference on the part of magazine editors, who have returned his literary efforts unread, for being unknown to them, they deem it a waste of valuable time to read them. Desperate beyond expression, he realizes that if something don't turn up he will be turned out of his boarding house by the mercenary landlady, whose daughter Nellie he is in love with, which love is returned. Hulda, the Swedish maid, is deeply smitten with the young writer, and is grieved at his misfortune. An idea seizes her. She has saved some money, so she takes his rejected manuscript to the publisher and begs that he accept it and pay for it with her money. This the editor indignantly refuses to do, but her sincere, simple manner appeals to him, so he at length consents to consider it sufficiently as to read it. It is a surprise to him, being possessed of such rare merit, that he sends a check to Woodson, with word that he will be glad to consider anything else he may write. Woodson is at a loss to know what caused their change of attitude, until the editor tells him of the Swedish girl's visit. He also realizes who had left financial assistance on his table anonymously, for which he gave the landlady's daughter credit. Hulda's action was induced by her love for him, but his heart is given to Nellie so the poor girl yields to the protestations of Ole, who loves her to distraction. His devotion for her really wins her heart, and makes her happy and forget the indifference of Woodson. [Moving Picture World]

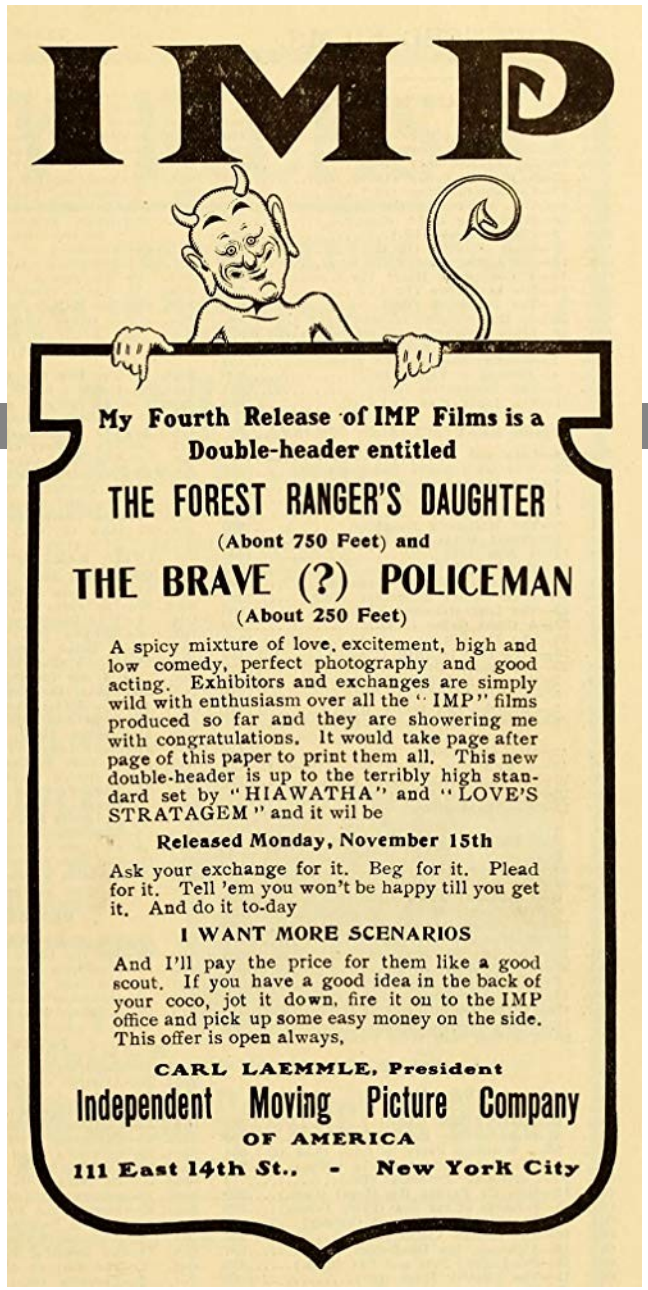
Love's Stratagem

108. - **Love's Stratagem** - (USA 1909)
Dir: **Harry Solter**.
Cast: William V. Ranous (The Father), Florence Lawrence (The Girl), King Baggot (The Boy).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 954 feet, - silent
Release: November 1, 1909 in USA
Db-Ref: IMDb tt0200822, KinoTV 76851

The Restoration

109. - **The Restoration** - (USA 1909) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: James Kirkwood (Mr. Morley), Marion Leonard (Mrs. Morley), Owen Moore (Jack), Mary Pickford (Alice Ashford), George Nichols (The Doctor), Kate Bruce (Servant), Frank Evans (Servant), Ruth Hart (Servant), Guy Hedlund (Servant), Linda Arvidson, Gertrude Robinson, **Harry Solter**.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 11, 1909 in USA
Db-Ref: IMDb tt0001015, KinoTV 42239

The Forest Ranger's Daughter



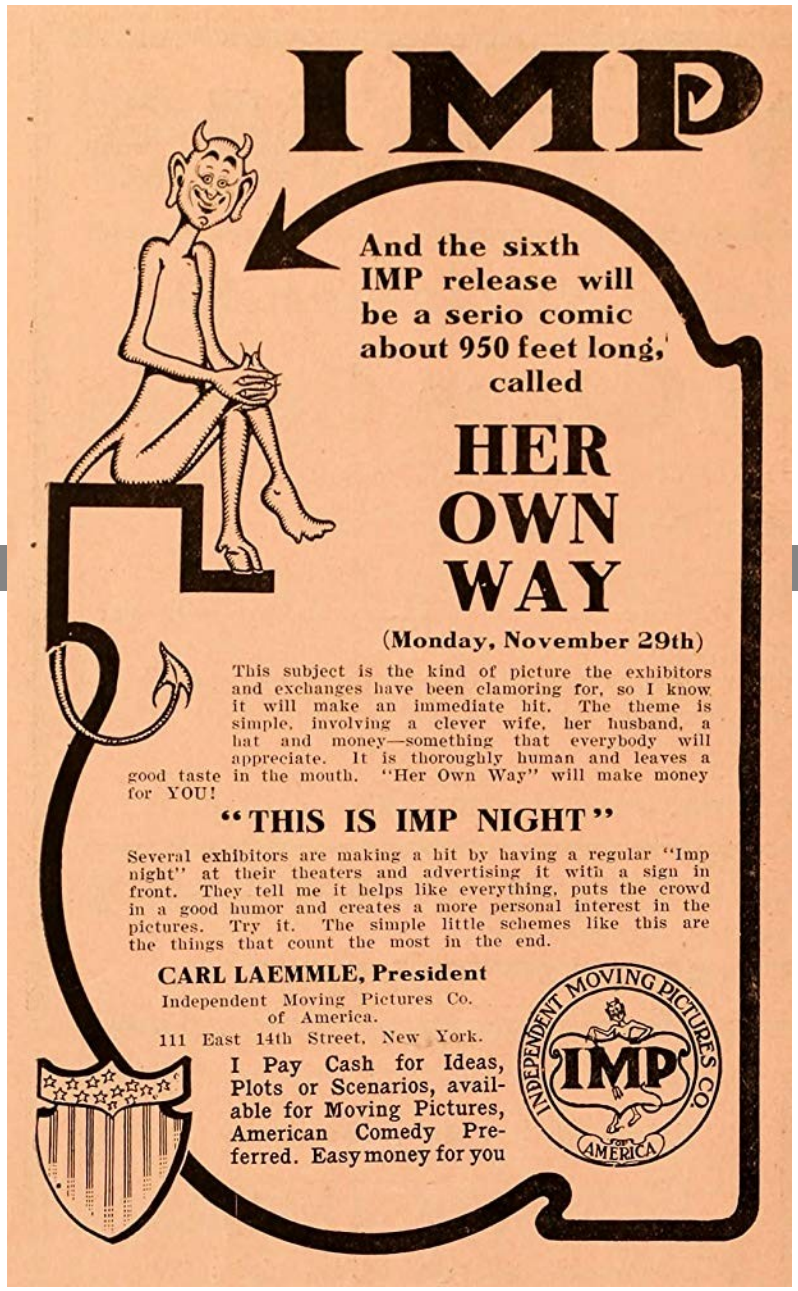
110. - **The Forest Ranger's Daughter** - (USA 1909) [Romance] *Dir:* **Harry Solter**. *Cast*: Florence Lawrence (The Forest Ranger's Daughter).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 750 feet, - silent
Release: November 15, 1909 in USA
Db-Ref: IMDb tt0200645, KinoTV 91222

Synopsis:

The old game warden in this picture is swearing in a deputy, a bright-faced, athletic young chap, and he is equipped with placards announcing the hunters' game limit. Among the penalties it reads that for killing a doe (young deer) the fine is $200. The old man has a most winsome daughter, and soon we see her going out for a lark in the woods, gun in hand, riding at the side of the new deputy. In the course of their rambles, he tries to talk love to her but she evades the issue, dashes away on her horse, and he just cannot catch up with her. Away, out in a thicket, she sights some game, raises her rifle, and puff! she has brought down a doe! Running to the spot, she is just bending over the animal, when the deputy appears. Now, of course, he loves her dearly, but then isn't he a deputy, and mustn't he do his duty? The ranger's daughter cannot help him out, and when she finally extends her hands to be handcuffed by him, he loses his nerve and lets her go. Here is a puzzle fit for Solomon, for he simply must do his duty as a deputy game warden. But while he stands there thinking the girl's father, his chief, appears on the scene. He discovers the dead doe, and wants to know about it: but the young man takes all the blame on himself, shielding the girl. "You're a fine deputy," says the forest ranger, "and I'm going to make you pay the $200 fine for killing this doe." He strips him of his recently acquired badge of authority, and marches him back to headquarters. Here he is just upbraiding him for his negligence and contempt of the rules, when the daughter catches on to the sacrifice about to be made. And very promptly and sweetly she interferes, telling her father that she shot the doe herself. The old man is now in a predicament. He surely wants to be law abiding, and what can he do but let it cost him a $200 fine on his daughter's account? That's tough, but be gets an idea. Handcuffing them together (and handcuffs easily allow of their holding hands) he marches them off to a pretty spot in the woods and leaves them sitting on a tree stump. While he is gone they fall asleep. The father soon returns with a minister! The couple is gently awakened, and in confusion

prepare for their last rites. But no, the father is not going to execute them: he is going to marry them. The shackles are removed, the young man's own ring serves the purpose, the clergyman's hands are raised, and they are made one. Now, explains papa, the law says that a husband is responsible for his wife's debts, and she certainly owes the State $200 for shooting the doe. The new husband promptly pays up, and papa and the clergyman leave him as he is taking back $200 from his little wife, in kisses. [Moving Picture World]

Her Generous Way



111. - **Her Generous Way** - Her Own Way (USA 1909) [Comedy] *Dir:* **Harry Solter**. *Cast*: Florence Lawrence. *Producer:* Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 29, 1909 in USA
Db-Ref: IMDb tt0200693, KinoTV 91223

Reviews:

Charity carried to excess might develop into something like the generosity illustrated in this film. Here is a woman who actually gives away the money obtained from her husband for a new hat. Seems incredible, doesn't it? Yet this is done so naturally that no one seems to take it amiss or think it is anything extraordinary. And her extreme generosity develops such a series of amusing incidents that the audience is kept in good humor throughout the entire thousand feet of the full reel. It is a dangerous experiment, by the way. to undertake to stretch a comedy like that, but in this instance it has been done with success. The photography is improved, as compared with previous films from this house, and the entire picture keeps the audience in laughing humor from start to finish. - The Moving Picture World, December 11, 1909

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- The Moving Picture World, December 11, 1909

Lest We Forget

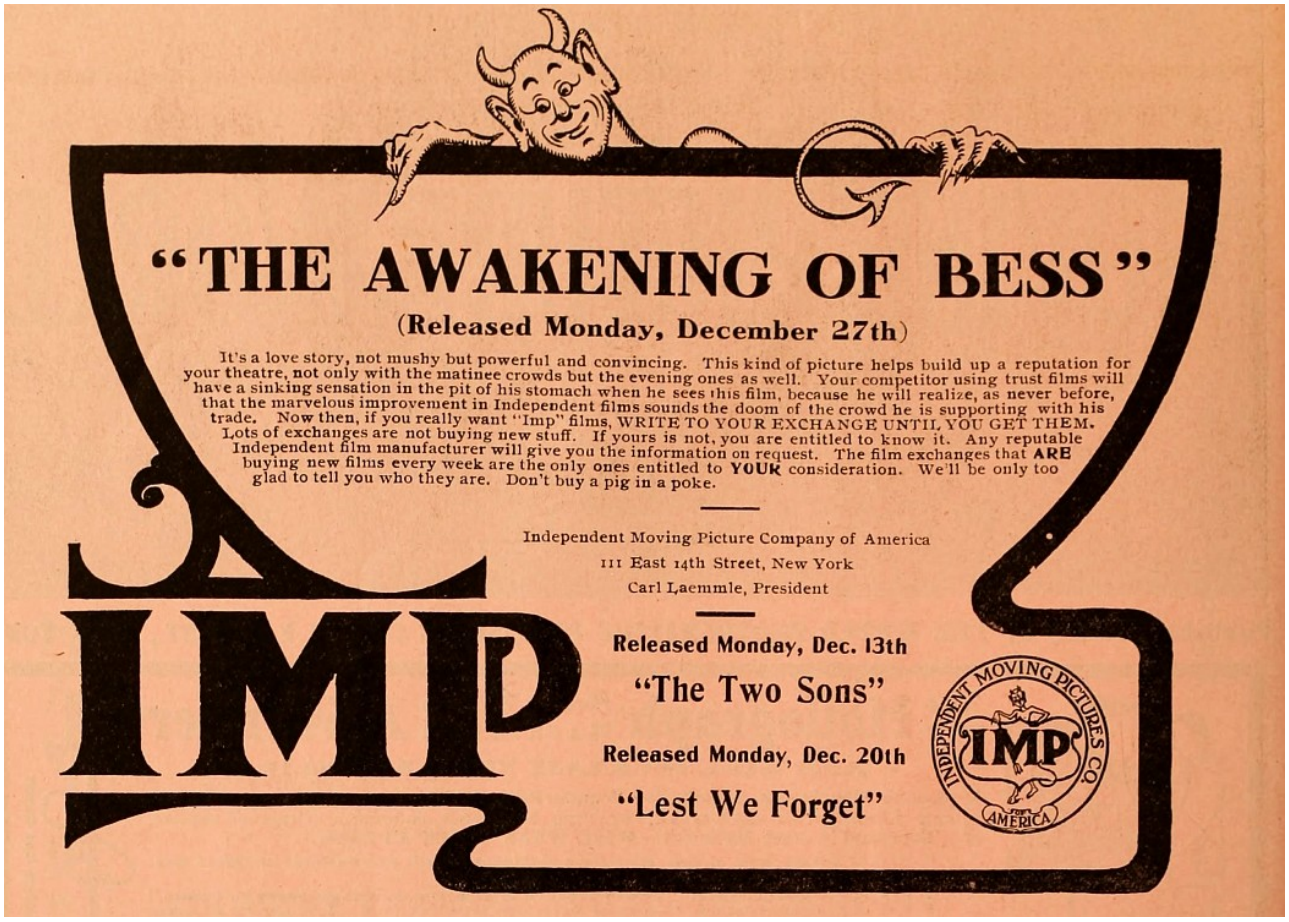
112. - **Lest We Forget** - (USA 1909) [Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 900 feet, - silent
Release: December 20, 1909 in USA
Db-Ref: IMDb tt0200801, KinoTV 91224

Synopsis:

It is Christmas Eve, and an impoverished mother and child are shivering, hungry, in their cheerless home. Too weak to go herself, the mother writes a note, and the little girl goes on with it in the hope of obtaining relief. She is seated on the doorstep of a fine mansion as an auto races up and a finely dressed child of her own age alights; the poor waif just hands her the note, when the mother sees them; she promptly summons the butler, who orders the child away, and they enter the house. Inside the line home, we see a nurse putting the little girl to bed; but she has written her note to Santa Claus, and when she is deep in slumberland fond parents, butler and servants stealthily carry a great array of toys up to the room, her usual Christmas treat. But the poor, ragged child, she has gone home empty-handed and to bed supperless. The broken-hearted mother sees the piteous scrawled note to Kris Kringle, and resolves to do something to cheer the little innocent heart; but her constitution is too weak from want; she reels back from the door and falls to the hard floor. Meanwhile the wealthy child has dreamed that she herself was poor, and she sees herself and mother living in the barren little room; a big, live French doll takes her there, and she and mamma go out begging on the streets; and she is cold and hungry and suddenly awakens. Her cries arouse the household, parents and servants soon fill the room, and she tells them of her dream; and as she tells them of it she remembers the little girl who gave her the note yesterday, which she had put in her coat pocket. Mother takes it out now, reads it and in a jiffy all arc getting up a relief expedition. With a big basket of good cheer, they go to the address given in the note,

and the sight that greets their eyes melts their hearts; tenderly they lift the poor young mother from the floor, where she had fallen, and to their fine home they take her and the child. It is Christmas morn, and we see the forlorn souls being gladdened by the blessed Yuletide sunshine that lights up the hearts of men. [Moving Picture World]

The Awakening of Bess



113. - **The Awakening of Bess** - (USA 1909) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Bess), King Baggot, George Loane Tucker (The Heavy).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 950 feet, - silent
Release: December 27, 1909 in USA
Db-Ref: IMDb tt0200458, KinoTV 80659

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- The Billboard, January 1, 1910, pg 17
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 177

The Rocky Road

114. - **The Rocky Road** - (USA 1910) [Drama] *Dir:* D.W. Griffith. *Scen:* D.W. Griffith. *Cam:* Billy Bitzer, Arthur Marvin.
Cast: Frank Powell (Ben Cook), Stephanie Longfellow (Mrs. Ben Cook), George Nichols (The Farmer), Edith Haldeman (The Daughter - as a Child), Blanche Sweet (The Daughter - at Eighteen), James Kirkwood (The Best Man), W. Chrystie Miller (The Minister), Kate Bruce (The Maid), Charles Craig (A Farmhand / At Church), Henry Lehrman (Outside Bar), Frank Evans (In Bar), Gladys Egan (At Church), Dorothy West (At Church (uncertain or unconfirmed), J. Waltham (In Bar), Anthony O'Sullivan (In Bar), Adele de Garde (A Child), Owen Moore, **Harry Solter**, Wilfred Lucas, Marion Leonard, Linda Arvidson.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 990 feet, - silent
Other Titles: Felsige Pfade [DE]; Destin tragique [FR]
Release: January 3, 1910 in USA
US © J.136775 January 6, 1910
Status: Prints exist in UCLA Film And Television Archive (Los Angeles), Library of Congress (Washington) (Paper Print)
Db-Ref: AFI 40126, Early-German 4074, IMDb tt0001385, KinoTV 45401

Synopsis:

The truth of the expression, 'It is a long lane that has no turning,' has often been verified, but in this instance the road terminates in a cloud, the darkness of which is impenetrable. The story shows the relentlessness of justice and the cryptic prepollence of Providence. Coincident as the episodes may appear, they are evolved with a convincing consistency rarely found in dramatic stories of this type, making it, on the whole, one of the most heart-stirring and thrilling productions ever made by the Biograph.

Ben Cook had been a man of intelligent energy, but meeting with reverses, went the way of so many others, that is, became addicted to drink. Falling lower and lower, we first see him a drunken loafer. In return for his wife's tearful entreaties he gives abuse, and finally desertion; leaving his native town for parts unknown. Landing in a strange village, he seeks and obtains employment in a sawmill, where he resolves to brace up. Meanwhile, his poor wife, learning from her husband's companions of his flight, becomes unbalanced in mind, and taking up her little three-year-old child, starts out in search of him. On she wanders, cold and hungry, meeting a kindhearted Italian on the way, who compassionately gives her an old shawl to wrap about the child. Further on she falls exhausted beside a haystack. Here the hallucination of hearing her husband's voice calling seizes her and she leaves the child to go in answer to the imagined call. The child is found later by an old farmer, who adopts it. The poor woman staggers on until she falls helpless in the road. She is found by a benevolent couple who take her in and care for her, she performing light housework in return for their kindness. Years later Cook, through his close application to work, has become manager of the mill, and is enjoying the best of fortune. A search for his deserted wife has proved fruitless, hence he assumed her dead. One day while out in his auto, it becomes temporarily disabled, and he rests up at a farmhouse, where they are celebrating their daughter's eighteenth birthday. The meeting with the daughter incurs mutual love at first sight. Later they are betrothed and the wedding day set. It is now the day of the wedding and Cook is speeding to the house to meet the wedding party when his machine passes the place where his wife has lived all these years. She recognizes him and dashes after him, but, of course, is far distanced. Continuing, she comes to the house shortly after the party, of which she knows nothing, has left. She asks for a drink, and while waiting sees her husband's picture in a frame on the table. To her queries the maid tells her in detail about the little foundling, the adoption, the birthday party, and

now of the wedding, which may at this moment be taking place. It is for her the awakening. She realizes the horror of the situation, and asking the direction to the church dashes madly out, hailing a passing wagon, begs the man to drive in haste to it. The ceremony has just begun when she rushes in. Oh God! What a terrible revelation. She has just strength enough to make the truth clear when she falls into her husband's arms dead. Thus, in a flash he is made to feel the weight of the hand of Divine Justice in the horror and mortification of the situation. [Moving Picture World]

Reviews:

"A strongly dramatic film, representing what may occur through overindulgence in drink. The woman's departure into the world with her little girl, the subsequent separation of the two and the child's adoption by a farmer who discovered her by the roadside, the love-making of her own father and the beginning of the wedding, with the appearance of the mother in time to prevent it and her tragic death in her husband's arms, are all strongly dramatic and are acted with strength and fidelity, but the ending is not happy, nor is it satisfactory. Justice may be, and probably is, inexorable in real life, but to have the picture end with the mother's death just as the family is reunited is too tragic for an attractive motion picture, and this one would be improved for the average audience if the ending were changed. One doesn't like to appear to find fault with the excellent work of the Biograph Company, but in this instance the picture would be vastly improved for the average audience by the suggested change, while the dramatic force would not be injured. Perhaps its lesson, that life is indeed a rocky road for the transgressor, is impressed with sufficient strength to make it worth while." (The Moving Picture World, January 15, 1910)

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- The Moving Picture World, January 15, 1910, pg 57
- Moving Picture World, 8 January 1910, pg 25ts, 26ta, 36tl.
- The New York Dramatic Mirror, 8 January 1910, pg 18ta.
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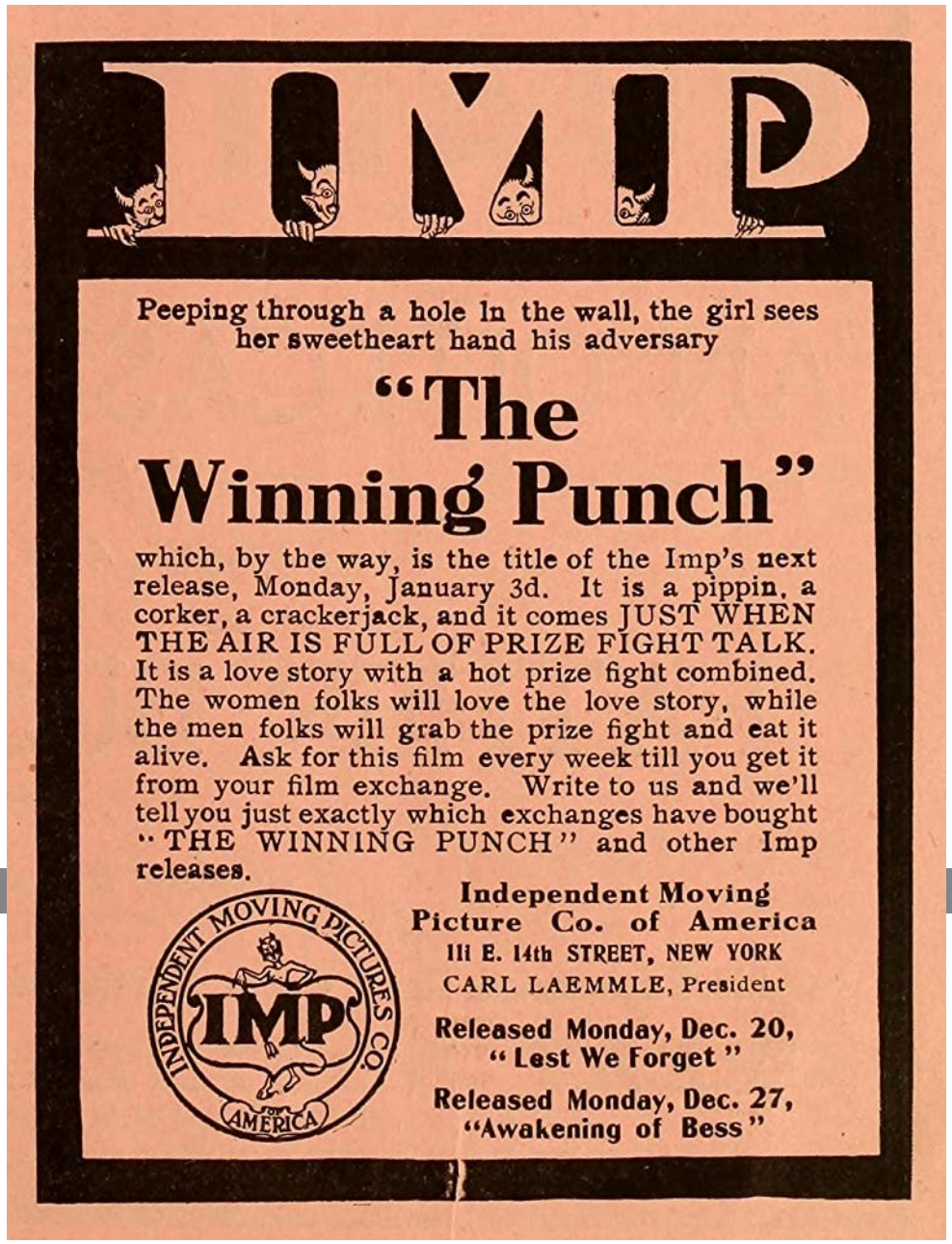
The Winning Punch



115. - **The Winning Punch** - (USA 1910) [Romance] *Dir:* **Harry Solter**. *Cast*: Florence Lawrence, King Baggot. *Producer:* Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 950 feet, - silent *Release:* January 3, 1910 in USA *Db-Ref:* IMDb tt0201335, KinoTV 91227

Synopsis:

It's pretty hard for an American girl to make up her mind to marry a daintily rigged French count under ordinary circumstances, especially when she's a good scout herself and in love with a college youth, a typical "rah-rah" boy, who even holds a medal for two years' boxing championship at the college. Then, to think that father actually objects to him, preferring the count. She has long ago made up her mind what to do, however, and so persistently does she snub the count, that finally father says she can have her college boy lover if he shows himself able enough to earn, well, about $1,000 a week. Innocently, not knowing what that amount means, she tells her sweetheart of it, and so confident is she that it is a real "cinch" for him, that she almost makes him believe he can do it. Together with a pal of his, we see him bemoaning his ill luck, when they come to an athletic club, where a big boxing bout is scheduled for a purse of $1,000. And as they stand looking at the big announcement, the manager is seen to throw his cigar and hat down to the ground in disgust as he reads a telegram. They soon learn that one of the principals in the main bout cannot show up. It takes only a minute for the athletic lover to convince the manager that he can put up a good fight, and the deal is on. He lets the girl know about it quickly, and she comes to

the club. The manager bores a hole in the wall between the dressing room and the ring and she just glues her eyes to it. The fight is on! Round after round goes the battle, the girl behind the wall seeing her lover now being beaten, now the aggressor. Every blow he receives strikes her heart, too, and at every rally she becomes hysterical with joy. Twice he is beaten to the ground, only to arise and sail into a furious sally. Suddenly he gathers his energies for a last attempt. And just when it seems that the strain is too much for his sweetheart he lands one terrific uppercut, and victory is his, so is the thousand dollars, earned just as stipulated by father. Of course he wins the girl. But does it not add joy when the pair learn that both father and the count each had a little bet on the winner? [Moving Picture World]

The Right of Love

116. - **The Right of Love** - By Right of Love (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: January 10, 1910 in USA
Db-Ref: IMDb tt0201019, KinoTV 91228

The Tide of Fortune

117. - **The Tide of Fortune** - (USA 1910) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: January 17, 1910 in USA
Db-Ref: IMDb tt0329684, KinoTV 91230

Synopsis:

The indolent, thriftless black sheep of the family, the good-for-nothing son of a rich banker, this is the young man we see bothering his busy brother, who is disgusted with the doings of the drunken ne'er-do-well, and leaves him alone in the room. Notwithstanding the entreaties of his two pretty sisters, he fills himself with liquor from a flask and stumbles out to meet his cronies. They all imbibe freely at a fashionable café, and the young man starts home at dawn. He fumbles at the lock, and when he finally gets into the library he surprises two burglars at work. There is a quick scuffle, after which the cracksmen escape, leaving the stupefied young man alone. The commotion has awakened the family, and the black sheep stands before them with all the circumstances pointing to him as a thief in the family. This is the last straw to the suffering father and brother, and they bid him leave the house forever. He bows to the inevitable, kisses his sisters good-bye, and goes forth with heavy step. Fate has ordained that men be not the masters of their destinies, and the fortunes of the father, in the course of years, turn unfavorably. The stock market has taken his all: his home is sold over his head, and in a last effort to recoup he appeals to his good son. Whether it is "the iniquities of the father" we cannot say, but the son he had so lovingly reared turns against him at the crucial moment, and he returns to his now squalid home and his hard-working daughters. Meanwhile the fortunes of the black sheep have taken him to the golden west and in years of labor he has struck it rich. We now see him selling his claim, and he comes home. To his great surprise his father's house holds a new tenant, and he hears of the ill-fortune that befell him. Very unhappy, he begins to walk toward another section of the city, when a little girl selling newspapers accosts him. No, he doesn't want a paper, but he pities her, and reaching down for some change, takes one look at the face, it's his own little sister! It is better that we should not try to tell in words of how he met his other sister, too: prepared a new home for father, without his knowledge, and conspiring with his sisters had the little family evicted, only to bring them to the new home, where the father, bewildered, learns for the first time of the happy return and regeneration of his son. [Moving Picture World]

Never Again

118. - **Never Again** - (USA 1910) *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 615 feet, - silent
Release: January 24, 1910 in USA
Db-Ref: IMDb tt0399401, KinoTV 91160

Synopsis:

When an anti-drink crusader gets a real, human "jag" on, her sister agitators usually do things about it. Well, that's just exactly what happens here, when the militant Mrs. Henpecker faints in her husband's office because she saw her husband take a drink. While she is unconscious everybody in the place concludes that whiskey ought to revive her, and without the knowledge of the others, the clerks, office boys, stenographer and even a visiting salesman, each administer whiskey. When the doctor arrives, he certainly prescribes the same stuff, and forces a liberal draught down her throat. The result of it all is that when she revives she is well soused; and what can one expect to happen when the members of her church and temperance society see her? It all happens. [Moving Picture World]

An anti-drink crusader gets on a real, human "jag." Mrs. Henpecker faints in her husband's office because she sees her husband take a drink. While she is unconscious, everybody in the place concludes that whisky ought to revive her, and each one, without the knowledge that the others have administered the same remedy, applies that restorative. The doctor, who has arrived, forces a liberal draught down her throat. The result of it all is that when she revives she is well soused. Then, what the members of her church and temperance society do to her is next shown. [Billboard]

Bibliography:

- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 177

The Coquette's Suitors

119. - **The Coquette's Suitors** - (USA 1910) [Romance, Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed), Owen Moore (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 650 feet, - silent
Release: January 31, 1910 in USA
Db-Ref: IMDb tt0361472, KinoTV 91232

Synopsis:

The coquette is an exceedingly pretty girl, consequently she has admirers a-plenty. Now we see her maid handing her a book, an offering from Percival, who has called and is waiting in the parlor. She admires the book and places Percy's photo before her. Another admirer, a majestic-looking Count, sends her flowers. Percy's picture is soon replaced by that of the Count. Both Percy and the Count are seen sitting opposite each other in the outer room. Next ensues a dapper little business like fellow. His box of sweets is accepted and he takes his seat outside. Then his photo gets the place of honor. Last of all we see a fine young chap enter. He sends the coquette a fine little ring, and well he wins out, while the other three suitors file out serenely. [Billboard]

Justice in the Far North

120. - **Justice in the Far North** - (USA 1910) [Drama, Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 950 feet, - silent
Release: February 7, 1910 in USA
Db-Ref: IMDb tt0200756, KinoTV 91234

Synopsis:

There is really nothing in her life worth, living for: young, pretty, she is the wife of a vicious old gold prospector on the God-forsaken wastes of the frozen North: her life is one long session of suffering and drudgery, her existence with the prospector nothing but a series of abuses and unjustified violences. In this first scene, in fact, he is hurling at her the victuals, which she has placed before him, and which do not please him. And this even though a friend, a young man, is in the cabin visiting. When the brute leaves the cabin the visitor cannot help but tell her of his sympathy, and with no pretense at loving her, tells her that she can find relief if she will flee with him: it is not the proposition of a lover, but of a man. She feels that she needs the protection he offers, and, after gathering up her belongings, they both set out over the bleak, desolate snows, dragging a sled after them. They come to the cabin of an Indian and prepare to rest for the night. The runaway wife, on stepping outside, is astounded to behold the figure of her husband, dragging a sled after him, plodding along on the trail. Anxiously she waits, and is relieved to see him enter a deserted cabin close at hand. She makes a resolve. She knows that if he sees her first it means her death, and sneaking back into the cabin, she takes the gun from her companion, who is in his bunk, the Indian sleeping on the floor to allow her the other bunk. Straight to the deserted shack she goes, climbing in through a window. Her nemesis is on the floor: he draws, both fire: his hand is shattered; another exchange, he is hit again. She goes back to the cabin, but her companion sees her and she tearfully tells him all about it, the Indian listening. Her husband, meanwhile, yelling for help, arouses some men, who are soon listening to his accusation of his wife's friend. The woman, summoned, protests, but the accused insists on shouldering the blame, and is marched off to be hanged. But before the noose is tightened the grim old Indian tells what he knows. The man is liberated, given a "running chance" for life, and the sturdy settlers of the Northland count the incident closed. The wife, returning to the cabin, realizes that life is worthless to her, and is about to end it all when the husband enters. The sight of the pistol at her temple awakens his better self, and the great light that is in all men's hearts, but burns only in some, flickers, brightens, then bursts into full flame. [Moving Picture World]

Reviews:

A melodramatic picture chiefly interesting because it reproduces far Northern scenery, representing possibilities of suffering which are unknown here. The story itself, a repetition of the familiar one of a wife abused by a husband who does not, or will not, understand her and treat her decently, and his realization of her value after he has received his lesson. This is not novel, perhaps, but it is interesting and is told in a convincing way that exerts an irresistible power upon the audience. No one pities him when he is shot and severely wounded by his wife, but there is some ground for sympathy for the man who befriended her and almost loses his life for doing it. The picture is, photographically, an improvement on some that have gone before and the acting is in harmony with the subject. - The Moving Picture World, February 19, 1910

Bibliography:

- The Moving Picture World, February 19, 1910

The Blind Man's Tact

121. - **The Blind Man's Tact** - (USA 1910) [Crime] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 500 feet, Split-reel, - silent
Release: February 14, 1910 in USA
Db-Ref: IMDb tt0200495, KinoTV 91235

Production Notes:

Five days more! Only five more days says the physician, and the man who has for so long a time been totally blind will be able to take off the bandage, and have the great, light world before him! He is sitting at home, his pretty daughter reading to him, and he is contemplating the glories of the earth and when he will be able to gaze upon them. Soon she leaves him for a moment, and, overcome by curiosity, he dares to raise the bandage a tiny, tiny little. He is amazed! He claps his hands in joy! He can see! But in this happy hour he remembers the admonishment of the doctor, not to remove the bandage for five days, and he replaces it. It happens that about this time a burglar singles the house out for his attentions, and has just entered the parlor when he hears the sound of approaching footsteps and conceals himself. It is the blind man's daughter. She is not sure that she has heard somebody moving about, but enters the room fearlessly, chiding herself that it is only her imagination. The hidden man springs out, and at the point of a pistol she gives him all her valuables, begging him to go. But the blind father has heard some sounds and now enters the room. Here ensues a marvelous effort on the part of the girl to keep her father ignorant of the burglar's presence, and the latter gentleman gets much loot. Then he wants the safe opened. At the request of his daughter the blind man directs her at the combination, but now the key for the inner door is needed. The father turns to a drawer to get it, but instead of the key there is a flash, and the burglar drops his gun, wounded. The man before him had seen everything, and had awaited his opportunity. Moving Picture World synopsis

Jane and the Stranger

122. - **Jane and the Stranger** - (USA 1910) *Dir:* **Harry Solter**.
Cast: King Baggot (Jane), Florence Lawrence (The Stranger).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 900 feet, - silent
Release: February 21, 1910 in USA
Db-Ref: KinoTV 91161

Synopsis:

After a year of married life a young mother learns the real metal of her mate, a coward who, fearful of the strife of the world, deserts her and the child. It is a terrible blow, and she feels that she cannot survive it. She summons her brother to her deathbed and into his hands she delivers her written accusation of the cur and with her last breath charges him with the duty, vengeance. Such a character as the brother's needs no charge to bring the villain to justice, and, armed with his photograph, he starts west, whither the deserter has fled. We now see him, after a long search, entering a barroom for refreshment. He is a stranger in a strange land, and the frontiersmen eye him askance. He is scanning their faces, too, but they do not know it. Suddenly a new figure appears; he cannot believe it, looks at the photo again; it is the man he is looking for! The new arrival invites The Stranger to a drink. The latter accepts, then just as sociably, asks his man out for a walk. They are both out on a snow-clad load, and suddenly The Stranger confronts the Other with his photo and the letter. He is right, the coward acknowledges, but suddenly makes for his gun. He is just a second too slow, and the avenging brother covers him with his own in addition. Instead of killing him as he deserves, he gives him a chance by throwing both pistols in opposite directions, each to run for his. The Stranger is quicker, and his aim is deadly. His sister is avenged. Jane, a backwoods girl, has seen the strange duel, and summons "the boys," who go out on the trail to find the murderer, while Jane goes home. All day the man hunt is on, and Jane is about to retire when The Stranger enters through a window. Circumstances force her to be quiet, he waits his chance, then steps out right into the hands of the vigilantes! Her evidence is against him. He is bound to a horse, and is about to be hanged when a well-directed bullet severs the rope. The horse dashes off and a few shots follow the fleeing animal. It was Jane's bullet. Almost without knowing it, she has fallen in love with The Stranger and in trying secretly to save him is wounded. The next day Jane sees for the first time that The Stranger has dropped his sister's letter in her room. She realizes his nobility of character, also why he killed the man. She tells the boys. They go out, lasso him, bind his eyes, lead him back to Jane, and hide. When she comes in and sees him there is a pretty love scene, and what do the indulgent boys do but surprise the cooing couple by leaping out from under bed, chairs, and every corner of the room! [Moving Picture World]

Reviews:

A story of an unfaithful father who deserts the girl he has wronged and migrates to the West, where he is discovered by the girl's brother. The wrong is revenged in a highly dramatic manner, which introduces Jane, the pet of the Western ranchmen. She innocently causes the arrest of the brother who took the law in his own hands, but saves his life in a truly dramatic manner when she learns through a letter that his crime was justifiable. A fine bit of acting and by-play follows when she lets the ranchmen into the secret and they plan a pleasant surprise

for the man who expected to get it in the neck. There is a strength, and go to this picture throughout its entire length which will gladden the exhibitor. - The Moving Picture World, February 26, 1910

Bibliography:

- The Moving Picture World, February 26, 1910
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 177

The Final Settlement

123. - **The Final Settlement** - (USA 1910) [Drama] *Dir:* D.W. Griffith. *Scen:* Stanner E.V. Taylor. *Cam:* G.W. Bitzer, Arthur Marvin.
Cast: James Kirkwood (Jim - 1st Woodsman), Dorothy Bernard (Ruth - Jim's Sweetheart), Arthur V. Johnson (John - 2nd Woodsman), Edith Haldeman (The Child), Anthony O'Sullivan (Another Woodsman), **Harry Solter**.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 981 feet, - silent
Other Titles: O Ajuste Final [PG]
Release: February 28, 1910 in USA
US © J.138843 March 3, 1910
Db-Ref: AFI 38794, IMDb tt0001216, KinoTV 45868

Synopsis:

The despicable habit of drink has directly wrecked more lives than any other weakness that flesh is heir to, and so fascinating are its effects that it is almost impossible to resist when once acquired. In this Biograph subject is shown a man who not only surrendered the prosperity and happiness of his future for it, but indirectly cut short that future.

Jim and John, two woodsmen, are rivals for the hand of Ruth. John is an honest, unobtrusive fellow, and lets Jim lead in their suit, hence, Jim and Ruth are betrothed. Ruth truly loves Jim, having assumed that John's little attentions were merely expressions of friendship, so John retires. After the betrothal Jim and Ruth are more in each other's company and consequently she learns his true character. She is amazed to find that he is a slave to drink, and realizing her hopes of future happiness with him in vain, she dismisses him. She is crushed beyond measure, but is thankful that she escaped before too late. John learning of the broken engagement, renews his suit and is accepted by Ruth, for she now sees the difference in the two natures. They are married, and we find them five years later happy in their little cabin, a child having blessed their union. Off John goes for his work in the woods felling timber. Jim has meanwhile become in a measure a renegade. He whiles his time hunting, looting and in fact, anything that will bring him drink to his insatiable thirst. He does not know what became of Ruth, nor does he seem to care. It is lunch time in the lumber camp when Jim staggers along to come face to face with John. John good naturedly offers Jim a share of his lunch. This Jim refuses and, furthermore, picks a quarrel with John, for the meeting has revived the old enmity. Friends interpose, but a challenge to fight later is passed, the meeting to take place the same evening. Jim, appreciating his talent as a sure shot, doesn't worry, but goes along with his friend to see where he can raise money for drink. They come to a cabin and break in, not knowing nor caring who the occupant is. You may imagine his amazement at finding himself in the presence of Ruth, whom he learns for the first time is married to John. He leaves the cabin and at first is elated at the extent of the revenge he is about to wreak, but later he realizes what disaster it would work for poor Ruth and her little one. These thoughts arouse his better self, so long benumbed by drink, and he resolves to refuse to fight, for his love for her is stronger than his thirst for revenge. But no. That would not do. To refuse to fight would mean to be driven from the woods as a coward. He must make a sacrifice. Taking the shells from his gun he extracts the bullets, so he meets John on the field of honor with a weapon charged with blank cartridges. [Moving Picture World]

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- Moving Picture News, 5 March 1910, pg 15tl.
- Moving Picture World, 5 March 1910, pg 347tl, 348ta, 349ts, 356tl.
- Moving Picture World, 12 March 1910, pg 382tr.
- The Daily Worker, pg 74.
- Catalog of Copyright Entries, Motion Pictures 1912-1939, Washington 1951, nº J.138843

The Governor's Pardon

124. - **The Governor's Pardon** - (USA 1910) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (The Man (uncertain or unconfirmed), John R. Cumpson (The Governor (unconfirmed).
Prod: Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 28, 1910 in USA
Db-Ref: IMDb tt0200673, KinoTV 84838

Synopsis:

She is alone in the world, and on her deathbed; can human misfortune be more terrible? We say alone; her husband is alive, but he is a convict in prison under a life sentence, and the anguish of being unable to see him is hastening her end. A kindly physician is comforting her in her last moments, when suddenly with a supreme effort she sits up and asks for the minister. The doctor hastens on the errand, and soon reaches the parson's little home, where the latter is enjoying a quiet evening with his wife and little daughter. The good man promptly answers the call of the sufferer and goes to the squalid home. After administering to her she asks for a paper, and with the little strength yet left, writes a note begging the Governor to allow her last wish before meeting her Maker, to release her husband for an hour. The parson hurries off and gains an audience with the Governor, but the request is gently but firmly denied; it cannot be done. To the bedside he goes and tells her to be comforted for hope is not lost, and right here he decides upon a daring ruse in the name of mercy. Surely the prison authorities will not deny a minister the privilege of visiting a convict. He is right, they do not; and in a moment he is alone with the prisoner. Now for the trick: They quickly change clothing and on the convict's mere promise to return, the parson remains in the cell, while the other easily passes the keepers. He reaches his wife's bedside just in time. Her last wish has been answered; she smiles bravely, and breathes her last. He stands the shock and, gathering himself together, starts back to prison. But he is still a stranger to sunlight from his long incarceration, and as he attempts to cross a broad roadway he is struck by an automobile and instantly killed. We are now taken back to the cell, where the minister is wondering whether the convict will keep his word; he is gone so long. Another scene shows us his wife and daughter at home very much worried about his absence. In his striped suit, he is anxiously waiting when a passing guard gets a glimpse of his face and discovers the substitution. He is marched into the office and while he tells his story the clerk sees a headline in the newspaper just out, telling of the death by auto of "an unknown man in prison garb." The wife at home, too, reads of it, and she is prostrated. The prison officials realize the situation and the Governor is communicated with. He visits the prison, sees the minister and, congratulating him on his noble sacrifice, frees him. The good man goes home, where glad hearts greet him; it's all in the day's work, together in one grand panorama, and the magnitude of the changeless beauty of old nature, and the glories and picturesque, yet transient splendor of the handiwork of man. [Moving Picture World]

Reviews:

A novel subject, worked out in an intensely dramatic way. A good man takes a condemned convict's place in prison so the latter can go to see his dying wife. On his way back he is killed by an automobile. If the guard had not recognized the good man he would have been executed in the convict's place. Fortunately it all comes out right and the difficulties are swept away. The picture is strongly dramatic and the players have worked out the situations with a full appreciation of the possibilities. The acting is alive, with a comprehension of the possibilities

in such a complication. The photography shows improvement over some previous films put out by this house and marks steady improvement in technical excellence. - The Moving Picture World, March 12, 1910

Bibliography:

- The Moving Picture World, March 12, 1910

The New Minister

125. - **The New Minister** - (USA 1910) [Drama] *Dir:* **Harry Solter** (uncertain or unconfirmed).
Cast: Florence Lawrence (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 940 feet, - silent
Release: March 3, 1910 in USA
Db-Ref: IMDb tt0870174, KinoTV 91233

Reviews:

The subject offers a clue to the picture, but, of course, it does not disclose the many interesting details. Very much of human nature is depicted in this film, and it is so well done that practically everyone who sees it is ready to applaud vigorously. Like all Imp films, it has an element which appeals strongly to the alert mind, representing the peculiarities of humanity in a very graphic way. The acting is lively; perhaps, in some scenes, too lively. The photography is clear, and good tonal qualities are reproduced in the film. The pictures sent out by this house are improving steadily. That they are popular admits of no doubt. The intensely human, and therefore satisfying subjects, appeal to a large number of theatergoers and insure interested audiences wherever they are shown. The firm is to be congratulated upon the increasing popularity of its output. - The Moving Picture World, March 19, 1910

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- Moving Picture World, 5 March 1910, pg 325ta, 355tl.
- Moving Picture World, 12 March 1910, pg 400tl[EMP].
- Moving Picture World, 19 March 1910, pg 427tr.

Mother Love

126. - **Mother Love** - (USA 1910) [Family, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Mother), King Baggot (The Husband (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 7, 1910 in USA
Db-Ref: IMDb tt0200873, KinoTV 91231

Synopsis:

A happy young couple are entertaining a houseful of visitors; it is the christening of their first baby. The child falls ill and the parents become anxious when the heroic measures of the physician show no results. The child sinks, sinks, sinks, until at last, with the couple standing over the little bed, the babe steps softly into the domain of angels, closing its eyes in the slumber that knows no awakening. The mother is stupefied when the doctor drops his hand significantly, and does not seem to realize her bereavement. Her hands grip the air tensely, spasmodically. Her eyes bulge in their sockets; she swoons; and when she is revived the horrible truth is only too evident; her mentality has collapsed. She shrinks in terror from her husband, whom she falls utterly to recognize. He pleads with her, but the mystic forces, shattered, will not respond. He has suddenly become a stranger to her! She is not a violent maniac; she seems entirely rational only in that she fails to remember that the man who is trying to thrust himself upon her is her husband, and that she resents his advances in disdain; he, heartbroken, realizes that he is wooing his wife a second time as ardently as he did before their marriage. She has entirely forgotten her husband, and shows a decided preference for a mutual friend. But the friend tries in every way, on behalf of the husband, to bring her to a realization; it is useless, for as soon as she sees her husband her manner becomes cold, formal, imperious. The physician who is attending her happens to have a patient, a pauper woman, who dies leaving a babe that strongly resembles the child whose death wrecked the mother's mind. He brings the husband to the squalid home; she takes the wee survivor in his arms. True, there is a striking resemblance! The physician unfolds a plan. We next see the home of the couple being decorated exactly as it was when their baby was christened. The other baby is placed in a crib where the bereaved mother sees it and her disordered mentality conforms itself to the deception. She is asked to prepare for the christening and she gaily dresses the child accordingly. Then the ceremony is again enacted, exact in every detail and incident as in the original ceremony. All watch her intently. The change comes gradually, slowly, steadily, surely. She looks about her, seems dazed, seems to understand, her mind begins to remember; she looks about her, gazes on her sorrowing husband; he holds out his arms and whispers, "My wife!" It is complete. Her mental faculties reorganize themselves; she controls them; her brain clears, and as she falls into her husband's arms, the pseudo christening marks the restoration. [Moving Picture World]

Reviews:

If the "Imp" continues to give us pictures of the kind and quality of "Mother Love" the independent exhibitors will not lack headliners for their programs. While the theme is not new. it is one which presents the opportunity for powerful dramatic effect and calls for the best efforts of the actors. And in all fairness to the "Imp'' performers it must be said that they have made the most of their opportunity. "Mother Love" is a film that brings honor to the producer and it will bring dollars to the exhibitor. Seldom, if ever, have we seen a similar

subject better handled. A young mother loses her reason through the death of her child and regains it when her husband replaces it with an adopted baby of strong resemblance. The attending circumstances are skillfully worked out and the film received the breathless attention and applause of the house in which we saw it. - The Moving Picture World, March 12, 1910

Bibliography:

- The Moving Picture World, March 12, 1910

The Broken Oath

127. - **The Broken Oath** - (USA 1910) [Crime, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 14, 1910 in USA
Db-Ref: IMDb tt0200505, KinoTV 91229

Synopsis:

A young Neapolitan, full of the romance and adventuresome blood of his native heath, joins a secret society, and we witness his initiation. Later the leading lights of the organization undertake to blackmail a merchant, but they fail and resolve to bring about his demise. The band returns to headquarters, and the drawing of balls from a black bag decides who shall commit the deed. They all pull forth black balls until the young man's turn comes, and his fingers are holding a white ball! It is the fateful one. He is the chosen assassin, and the members of the band withdraw from the room. He hastens to the home of his sweetheart and tells her what has occurred; he must keep his pledge by turning murderer. She pleads, entreats, and her parents join her, and they finally induce him to break his oath. He promises them that he will. But this scene has been witnessed by two members of the society, and they take the news back to their chief. From that moment on the society plots to put him out of the way. In their first effort they entice him away on the pretext of treating him, and get him into a deserted house. As soon as he is in he realizes his peril, but too late. He is bound and suspended before a clock-like contrivance that is rigged with a pistol, and he must gaze as the hands go round to the fateful hour, eight, when the pistol, aimed at him, will shoot. Luckily, his sweetheart learns of the trick, and following various clues, reaches the house, and none too soon: for as she pushes the clock over, the pistol explodes. She was just in time. By this time the plotters are more anxious to be rid of him, and they try again. They pounce on him as he walks on the street, and throw him into a closed carriage. They take him to a hut, and all preparations are made to blow it up with him. A small boy who knows him has seen this, however, and has ridden with them, concealed on the rear axle of the vehicle. He runs back home, tells the girl of it, and after a daring and perilous adventure she manages again to rescue her lover, the house being blown to bits together with the chief of the band. [Moving Picture World]

Production Notes:

This apparently ordinary short (18 minute) melodrama is important in movie history for one very important distinction: it was the movie that inaugurated the star system in Hollywood (and elsewhere). Up to that time, actors' names were never displayed in the credits of movies (with the rare exception of big stage stars, like Sarah Bernhardt, who ventured tentatively into the medium). This was deliberate: the star system already existed in the American theater, and film producers did not want the headache of having to pay high salaries for star actors as theatrical producers already did. Also, stage actors, for a number of complicated reasons, were wary of publicly revealing their work in films. However, one actress, Florence Lawrence became popular with audiences as the anonymous "Biograph Girl." She left Biograph and went to work for an new studio, IMP (Independent Moving Pictures Company), run by a German immigrant named Carl Laemmle. In 1910, IMP launched a publicity stunt by spreading the false rumor that Miss Lawrence had been killed in New York by a streetcar. They then created and distributed a poster with the header "We Nailed a Lie" (even though it

was the studio's own lie), and announcing that Lawrence, whose photo was displayed, was alive and well and appearing in the IMP production "The Broken Oath" (amusingly misspelled "The Broken Bath"). Thus, Lawrence became history's first movie star: that is, the first performer, not already famous in another medium, whose name and likeness were used in the publicity materials of a motion picture to sell tickets. Lawrence did indeed become a star, but she later fell into poverty and obscurity and committed suicide. Carl Laemmle later co-founded and served as first president of Universal Studios. (IMDb)

Reviews:

A powerful melodrama which deals in a graphic way with a young man, his sweetheart and a secret society in which he held membership. The action is so strong that it keeps one interested and guessing as long as the film runs. To break a secret society oath requires a good deal of nerve, and there are certain situations connected with a sweetheart which also require nerve. Where these two come together it is quite likely to be doubly interesting. Then, too, there arc the Imp actors to perform their parts so sympathetically that one takes pleasure in watching them intently to follow all the little details. This picture is certain to prove popular, and everyone will appreciate its merits after the picture has been seen. The photography is an improvement on some previous Imp releases, but it could be be made better in some places now. - The Moving Picture World, March 26, 1910

Bibliography:

- The Moving Picture World, March 26, 1910

The Time-Lock Safe

128. - **The Time-Lock Safe** - (USA 1910) *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Mother), King Baggot (The Father), Owen Moore (The Friend), J. Farrell MacDonald (Office Worker (uncredited), Hayward Mack (Office Worker (uncredited).

Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 960 feet, - silent
Release: March 17, 1910 in USA
Status: Prints exist in UCLA Film And Television Archive (Los Angeles)
Db-Ref: IMDb tt0274970, KinoTV 91162

Synopsis:

A mother arranges to go to a matinee with a friend; and the plan is that she is to leave her little daughter at her husband's office. She takes the little one down, but her husband is not in. With a feeling of safety (why not?) she entrusts the child to the care of the office boy, who promises to turn the child over to the father as soon as the latter returns. The boy plays with the child, and we incidentally witness the routine of the office, one feature of which is the appearance of the man who changes the supply of towels at the employees' washstand. Soon after this the boy is sent out on an errand, and he is gone a long time. Before his return the mother and her friend return from the theater, and very soon thereafter the father comes in from his business errand. He greets his wife affectionately, and she asks him about their little girl. He pleads ignorance and she thinks he is joshing; but soon both realize that something is amiss, and they begin to search the office. They fail to find the child, when the father thinks of the safe. The clerks are preparing to leave, and the safe is locked; it is a time lock safe, that cannot be opened until the morning! He finds the little girl's hat near it! The parents are frantic, horror-stricken! A policeman is summoned, but he can do nothing. Finally he gets an idea. He takes the father to the abode of a famous burglar, and the cracksman is entreated and paid an enormous sum to come to the office and exercise his art for the sake of the parents. He goes, but insists on being alone in the private office while he does the job. The parents and policeman step outside. He sits down to sharpen a tool, when he sees something. Those waiting outside are horrified to hear thunderous laughter from the burglar inside; in a little while he steps out and they all rush in anxiously, while the burglar exits. There, in the little basket that the towel man left, lies the child, fast asleep, covered by two towels! [Moving Picture World]

Bibliography:

- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 177

His Sick Friend

129. - **His Sick Friend** - (USA 1910) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 700 feet, - silent
Release: March 21, 1910 in USA
Status: Prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0200705, KinoTV 91226

Synopsis:

A young husband gets a note from some of his friends saying that a little game of poker is on, and his presence will add joy to the occasion. He springs the story of the poor sick friend on his wife, and gets away in good order, telephoning down that a seat at the séance be reserved for him. It is, but he forgot the note on the table when he used the 'phone, and his little wife discovers the missive. So! Now, what? She'll fix him. The first stage of the fixing process consists in telling her best friend all about it, and the friend advises her. She loans her a man's hat and coat, which the wife places on a chair by her dining-room table, and then proceeds to make the table look as if she and a good friend had been having a fine old time in the house while hubby is gone. She strews wine bottles around, upset, lights a few cigarettes to make butts, and fumbles things around in great shape. Her husband has been playing pretty long, and decides to go home, taking with him one of his companions at the game, who is unable to make his way alone, too many highballs. When they come into the house the husband begins to look for his wife, while the friend crawls under the table. She comes on the scene defiant, but the storm of accusation that greets her is too much, and she turns timid. He points to the cigarettes, the wine, the hat, the coat, and then, to her surprise, lifts the table cover and reveals his chum, whom she does not know. It is now up to her to clear herself, and she tells him how she fixed that table up on purpose. Sure he forgives her for the presence of the man! [Moving Picture World]

The Stage Note

130. - **The Stage Note** - (USA 1910) [Crime] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 700 feet, - silent
Release: March 24, 1910 in USA
Db-Ref: IMDb tt0201168, KinoTV 91225

Synopsis:

A young lady is interested in amateur theatricals, and she is preparing to receive the members of her society, who are going to conduct their rehearsal at her home. The dramatic professor arrives, the actors soon follow, and we see them going through a tur-r-ible "drammer,'' in which an effeminate chap plays a wicked burglar, ties a girl with a cord, and is about to chastise her when her lover, real hero that he is, enters. He picks up the note the victim has dropped, reading: "There are burglars in the house," and then deliberately walks over to the burglar and gives him an awful slap right on the wrist. Oh, it's an awful slap, and the burglar falls down on the floor and the hero embraces the gir-r-rl. The rehearsal is soon all over, and the actors go home. That night the young lady of the house is in her bedroom, when she hears the sound of footsteps, in the dining-room. She timidly goes there, when two masked men spring on her before she can make an outcry, gag her, and bind her in a chair; she is helpless, but when they leave her there to ransack the rest of the house, she gets an idea. Throwing herself from the chair, she wriggles across the floor where is lying the same note that had been used during the rehearsal in the afternoon, reading "There are burglars in the house!" With a painful effort she drops it out of the window and then, with her teeth, pulls down the lever of the telegraph call box. This done, she struggles bravely back to the chair. The burglars have by this time overpowered the servants, and when a messenger boy answers the call one of the thieves, in the butler's coat, tells him that it is a mistake. On his way back the boy stoops to pick up a cigarette butt that he had bunked, and finds the note. He rushes away a little faster than messenger boys usually do, and returns with two policemen, who capture the burglars and march them away. Then the bashful kid is subjected to a kissing at the hands (lips, rather) of the rescued young miss that makes up for the biggest money reward he could have won. [Moving Picture World]

Transfusion

131. - **Transfusion** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 960 feet, - silent
Release: March 28, 1910 in USA
Db-Ref: IMDb tt0201268, KinoTV 91163

Synopsis:

A girl who takes her fine little mare to the blacksmith's for new footwear, does not know that the strapping, sinewy smithy has a warm spot in his heart for her; nor does she find out until long after he has learned to just bear the heart-pang as though it were part of his daily life. The girl has a lover, a fine, elegant young chap of her own station in life, who takes his horse to the same smith for attention. This fine morning the young couple are seen meeting at the blacksmith's shop, and later they canter out on the boulevard together. A little love-making adds to the pleasure of the ride, and soon we see the lovers part; the girl rides up a beautiful boulevard and suddenly her mount rears, runs away and finally throws her onto the ground at the side of the road. The riderless horse then turns about and runs straight to the blacksmith shop; the smith knows the mare and looks out expectantly for the owner, but he is greatly surprised when she does not appear and becomes alarmed. He mounts the horse and, riding back to the driveway, discovers her lying on the ground painfully hurt. In his strong arms she is carefully borne home, and the smithy runs for the doctor. The girl's lover also comes on the scene and. with an important air, puts aside the blacksmith's attentions, not even allowing him to go into the sick room. The physician in attendance announces that the girl is seriously hurt and requests that another doctor be called in consultation. The girl's parents and her sweetheart are gathered round the bed when the second doctor, a specialist, tells them that the girl, having been greatly weakened by the loss of blood, her system must be reinforced by the transfusion of the blood of another. Naturally, he turns to her lover as the most likely candidate for the sacrifice, but the latter shows his displeasure at the idea plainly; thinking to redeem himself, however, he suggests that he will procure a substitute. Going out of the house, he soon returns with the blacksmith. The latter is only too glad to make the sacrifice, and in a little while we see the operation being performed. After the antiseptic cleaning and the application of the local anesthetic, the forearms of both the girl and the blacksmith are cut at the arteries and a tube inserted between the two incisions, and the strong, healthy blood of the blacksmith flows in a steady stream into the system of the suffering girl. The operation is successful, and we now see the young lady convalescing, with her sweetheart beside her. It is the first time he has seen her since the operation and she thanks him for the sacrifice that she thinks he has made. Knowing that she will eventually learn the truth, he tells her that it was the blacksmith who gave his blood as a contribution to her health. She is amazed, astounded, bewildered. Leaving her lover abruptly, she hurries straight to the shop, and what transpires there shows very plainly that the blacksmith has not made his sacrifice in vain. [Moving Picture World]

Bibliography:

- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 178

The Miser's Daughter

132. - **The Miser's Daughter** - (USA 1910) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 980 feet, - silent
Release: April 4, 1910 in USA
Db-Ref: IMDb tt0200868, KinoTV 91164

Synopsis:

Scrumpy old dad wants his sweet little daughter to marry a rotund old bachelor just because said "bach" will deliver some coin to dad for the favor. The young miss is telling her sweetheart all about the wish of her miserly father, and Romeo is raising an awful row about it, when dad and he beats an ignominious retreat, while the daughter goes into the house. Pretty soon she has the pleasure (!) of meeting the old skate her father wants her to marry, and doesn't she just jolly the life out of him! And the antique fool thinks he's getting a lovely reception, too. But the girl decides that she might just as well have some fun out of it, and she fastens onto him the unlovely domestic, who pesters him with her attentions until he is frantic. This keeps up for a while, but papa needs the money and wants the marriage of his daughter to come off soon. So the daughter decides to get off a prize stunt. She fixes it up that her sweetheart should masquerade as a clergyman. And officiate at her wedding! Bless you, no! That's all arranged. She tells the old gent that she's going to get dressed for the wedding, and soon he walks out smiling, a veiled lady on his arm. Straight toward the city they go, but, strange to say, they meet a minister as they are crossing a meadow. Sure he marries them right away; just when he places the ring on the bride's finger dad appears and receives his bundle of boodle, as per agreement. Then our newly married friend, in order to kiss the bride, lifts her veil, and to his consternation the ugly servant girl, dressed in her mistress' suit, is beaming coquettishly at him. He immediately realizes that he is tricked, and attempts a getaway. But the homely damsel considers her luck too good to lose, and with arms like flails she seals his fate for him in no uncertain way. [Moving Picture World]

Bibliography:

- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 178

His Second Wife

133. - **His Second Wife** - (USA 1910) *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 970 feet, - silent
Release: April 7, 1910 in USA
Db-Ref: IMDb tt0200704, KinoTV 91165

Synopsis:

He is just the kind of a young man you would expect a lot of girls to love, but at this ball we see him dividing his attentions between two. They both seem to adore him, but finally, after a most diplomatic maneuver, he gets a cozy corner with one and, to her surprise and delight, places a ring on her finger. The other girl sees the ring later, and resignedly congratulates both. Yes, she even attends the wedding, but one easily sees that she would not mind changing places with the bride. A few years now pass. We see the erstwhile bride, now the mother of a pretty little girl, at home. But all has not been as happy as the wedding bells, for the mother's frail frame is being racked by coughs at frequent intervals; aye, it is that hacking, hollow cough which one immediately recognizes as the accompaniment of the great white plague. The father is distracted, but there is no recall from its grip, and we soon see the young mother abed; but before she closes her eyes she places the hand of her husband in that of her rival of former days, and admonishes the latter to care for her child. Then she sinks back, gone to her Maker. The man has followed the wish with no qualms of conscience, for he likes his second wife well and all would be happy but for the fact that the child continually asks for her mother, talks of her, wants her, and is herself her living image. This makes it hard for the stepmother, who finally, unable to endure it, gets to hate the little one; and one day in a fit of passion she chokes the little one savagely. The child is old enough to understand, and writes a note, telling of the cruelty, and prepares to leave the shelter of her father's roof. But before she can do so, a dizziness overpowers her, she feels ill, and falls in a swoon. It is smallpox. We now see her in bed, a doctor and nurse in attendance. The note she has written, however, has brought the stepmother to a great realization, and the mother instinct in every woman asserts itself to such an extent that she defies contagion to nurse the child through her illness. Her sacrifice is rewarded, the little girl recovers, and with the father, the household is once again bathed in sunshine and happiness. [Moving Picture World]

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- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 178

The Rosary

134. - **The Rosary** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 11, 1910 in USA
Db-Ref: IMDb tt0329554, KinoTV 91221

Synopsis:

A pretty model, two rival art students (her father's pupils) in love with her, a situation not at all surprising considering how alluring she looks in the garb of a nun, posing for their canvas. One of the young men, Edouard, is of comfortable circumstances, while Jean is a struggler in the clutches of want. But as Georgette watches them paint she observes that Jean is not even casting a glance at his model, but the ecstatic expression on his face shows that pure inspiration guides his brush. When at last the artists have finished their tasks, Edouard is so aggravated by the superiority of his rival's canvas that he seizes an opportunity, when alone, to mutilate the painting with a knife, cutting and ripping it beyond restoration. Great is the sorrow of Jean when he discovers it, and Georgette is sympathetically embracing him when her father discovers them. In anger he orders his pupil from the house. Joan sorrowfully goes to his attic room and hanging a rosary Georgette has given him on one corner of his easel, he proceeds to paint her with the headpiece for incentive. He finishes his task, and a marvelous work it is. With a loving caress of the easel, he saunters out into the fresh air. While he is gone the villainous Edouard enters, ostensibly to visit Jean. To his astonished gaze is revealed the actual painting. He quickly realizes the significance of the fact that no model posed for it; choking with rage, hatred, jealousy, the emotions render him almost insane. He draws a knife, cuts the canvas from its frame, and takes it away with him. Poor Jean soon returns, and imagine his pain when he discovers what has occurred. But suddenly the divine inspiration that has given the world its Rembrandt, its Angelo and its Chopin seizes his soul, and with the rosary before his enraptured eyes, he draws his brush over his canvas again. It is the hand of the master, and soon we see an even more beautiful likeness of Georgette as a nun. And as he sits there, lost in contemplation, the marvelous eyes of the figure playing havoc with his aesthetic self, the door slowly opens and in steps Georgette. The surprise of both is unspeakable, his at her presence, hers at the wonderful painting, done without a model. She understands and asks him to bring the painting to her home. A wealthy art collector has been asked by Georgette's father to inspect Edouard's painting, and we now see a party in the studio of the home. The curtain is raised and the connoisseur is examining it when Georgette steps forward and unfolds the story of Edouard's ignoble deeds. Aye, from under his own picture on the same easel she takes the mutilated work of Jean, and finally leads Jean himself from concealment. Modestly he acknowledges his last painting while Georgette tells how it was done; the collector buys the painting and Jean gets, well, he gets Georgette! [Moving Picture World]

The Maelstrom

135. - **The Maelstrom** - (USA 1910) [Romance, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Independent Moving Pictures Co. of America (IMP). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 21, 1910 in USA
Db-Ref: IMDb tt0200825, KinoTV 91220

Synopsis:

A marriage against her will, to a man she does not love, a fate abhorrent to any free-born girl. True, he is wealthy, but what is money when one's heart is unhappy? On her wedding day, in fact, the man whom she does love is beseeching her to turn, but she dare not, and is married to the financier. He is a peculiar man, a puzzle to her. She sees that he loves her, but he does not seem the least perturbed at the fact that his love is not returned. He is always smiling. Oh, if he would only talk to her of her coldness, plead with her as a lover should, open his silent heart to her, do or say something that may perchance affect her, but he does not. He is one of those men who study, cold and calculating. Has he a heart at all? The answer comes to her suddenly one day, when he appears with a traveling bag, saying that he must go out of town, business calls him. Before he leaves the room, however, a message comes from the stock exchange: there is a panic! The market is going against him! He dashes out, dropping his coat and handbag. She picks it up, opens it, and finds, only a revolver! Like a flash the truth strikes her; she has misunderstood him all the time; he really loves, and her indifference has almost had a terrible effect! We now follow him to the exchange floor. There is a scene of awful pandemonium. On all sides frantic men are begging him to sell, sell, sell, or it means ruin. With the same enigmatic smile, he is standing stoically 'mid the scene of ruin and disaster; he is cornered, but is bravely trying to bluff the market and save himself from being wiped out. Up in the spectator's balcony a scene of wonderful import is being enacted. His wife knows of what was impending. Her love for him is now a raging flame. Did he not, on the very eve of disaster, calmly present her with a beautiful necklace of jewels? Now it is her sacrifice. She sends a messenger out with a box containing all of her costly jewels, and soon he brings to her in the balcony a certified check. The amount is sufficient. She sends it to her battling lion on the floor, and in a moment the avalanche of ruin is shattered into harmlessness. The victor, his work done, carries that inexplicable smile home, to the little wife whose love, craved by a lion, meant naught to her because she had never known lions! [Moving Picture World]

Reviews:

This picture will exert a strange fascination upon many who see it. Others will see it and fail to understand. Passing over the first part, which is a repetition of the oft-told story of a girl marrying a man whom she did not love because she was forced to do it, and looking at the second part, where the couple suddenly realize what they are to each other, an intensely dramatic series of views is presented. They are simple enough, yet they contain elemental human passion, and because they do contain it will appeal to many hearts. One of the most striking features is the emphasized fact that the lion among men needs love quite as much, more, perhaps, than the weakling. Often some little woman is quite as necessary to the daily life of this lion as are other of his essentials. The woman's mistake in this was the same as women make in everyday life—they do not understand lions; and so they drift apart, and not always do stock panics come just in time to overcome the evil and tell them how to heal their

differences. The scene in the stock exchange is realistic, but nothing can overshadow the dramatic qualities inherent in the last part of the picture. - The Moving Picture World, May 7, 1910

Bibliography:

- The Moving Picture World, May 7, 1910

The New Shawl

136. - **The New Shawl** - (USA 1910) [Drama, Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Marie), King Baggot (Jacques).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 28, 1910 in USA
Db-Ref: IMDb tt0200901, KinoTV 91219

Synopsis:

Out in the Canadian northwest a pretty girl is bound to have a goodly supply of admirers. Marie is one, and she likes Jacques very much; even now she is writing a note telling him to meet her at their favorite trysting-place. Jacques gets it, but in walking through the woods, a bear trap suddenly snaps closed, and his foot is caught. In pain, he halloos for help, and who should come along but Victor, his rival for the hand of Marie. Does Victor release him? Oh, no! Instead, he seizes Marie's note which Jacques has been fondly reading, and off he goes to meet her. Marie borrowed a pretty shawl from her friend Annette, who got it from her husband. When she arrives at the appointed place and sees Victor instead of Jacques she flees, dropping the shawl. Innocent Annette's husband has gone to the aid of Jacques in the bear-trap, and accompanying him to the scene, has been just in time to see the fleeing figure, and the shawl on the ground. Of course, he jumps at the quickest solution (the wrong one) and his wife cannot convince him that it was not she who met Victor; neither can Victor himself tide the awful storm of the maddened husband, until finally, when Jacques' fellow-trappers come to the cabin to make Victor explain the mean advantage of Jacques in the bear-trap. Nothing makes a man feel more sheepish than to find that he had been following the wrong track, especially when he's a big, northwestern trapper. [Moving Picture World]

Two Men

137. - **Two Men** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Orphan), King Baggot (The Tenderfoot), John R. Cumpson (The Miner).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 2, 1910 in USA
Db-Ref: IMDb tt0201279, KinoTV 84837

Synopsis:

A female derelict in a little mining town comes to a realization of her low station and, in a fit of despondency caused by seeing her child after an orgy, deserts the little one, leaving her to the care of Bill Fenton, a miner. When he learns of the legacy he objects to the charge, but the boys fix it up and he becomes a regular daddy to the kid. Sixteen years pass. The little one has grown into beautiful womanhood, and as the ward of Bill Fenton, has the admiration and respect of the little community. One day a silk-hatted tenderfoot hits the town and Fenton meanders into the barroom just as the stranger is vigorously defending himself from the pernicious sport of the miners. Something about the stranger's makeup and dash attract Fenton, and it is not long before they are not only firm friends, but business partners, and the new arrival is the welcome guest of Fenton. The sweet girl takes to the stranger, Ward Birch, and in her refreshingly innocent way makes him perfectly at home. It is not long, however, before Birch falls deeply in love with her, and seizes the opportunity, when they are out for a ramble, to plant on her lips a soulful, heartfelt kiss. To the childish, carefully bred girl it opens a new order of things and when she returns to the cabin, and Bill kisses her as he always did, she tells him that a guardian must kiss his ward on the forehead, not on the lips. Bill is stunned, for in his great heart he loves her madly, but he tried never to show it. But he must have shown it, for Birch knows the truth. His nobility of character, however, tells him what to do, and leaving a note to Bill that he knows he is an interloper, he stifles his great passion of love, and with a heart full of anguish, he departs. Bill Fenton gets the note, and the shock is great. He says nothing, but observes the girl closely. He sees that she is pining; aye, her young heart is suffering, so he puts on his hat and goes out. After a long search out by the canyon, he comes on Ward. "Ward," says he, "come back to the cabin." Ward refuses, can't do it, it's all right, he's willing to sacrifice. Bill insists, Ward is stubborn, and suddenly Bill strikes him squarely on the chin, rendering him unconscious. Then with his huge arms, he slings the form over his shoulder and carries him to the cabin. Of course, when he comes to, he realizes the motive of the knockout blow; but neither he nor the girl of his heart, safe in his arms, know of how big Bill Fenton, after he made the sacrifice, had to go to a lonely spot out among the hills, so that nobody could see him battling to keep down that big, funny lump that just kept coming up in his throat. [Moving Picture World]

The Doctor's Perfidy

138. - **The Doctor's Perfidy** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot, Owen Moore (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 16, 1910 in USA
Db-Ref: IMDb tt0200582, KinoTV 91218

Synopsis:

When, after years of hard labor, a medical student is finally awarded his degree and diploma, it becomes his sworn duty to save a patient no matter what malice or enmity he may harbor. Medical practice in this way is saved the indignity of being turned into a tool for the vengeful or villainous designs of men. Out story deals with a violation of this solemn oath. A girl already received the coveted ring from her sweetheart and is enjoying that sublime period of life when one expects to enter into matrimony. But hasty action has been known to spoil many good things, and in this case it follows when she happens by the railroad depot and sees her fiancé kissing another girl. She does not know that he is greeting his visiting sister, nor does she wait to find out, but with that foolishly romantic turn of mind inherent in some people, goes off and becomes a nurse in a hospital. For a long time the young man searches for her, but without avail. A long time elapses, she is now a full-fledged nurse, but an interne, a young surgeon, is making life miserable for her with his attentions. We see one of the incidents, where he tries to embrace her but she avoids him. On this particular day a new patient has been brought in, a victim of reckless auto driving, and she goes into the ward to administer to him. She lifts the patient's head, when suddenly she starts back; it is her fiancé. As his condition is not precarious one can easily imagine that explanations are eventually forthcoming, and the nurse realizes her haste and folly, and the old love surfaces into renewed flame. The surgeon is not slow to see this condition of affairs, though he does not know the attending circumstances. His jealousy becomes his overwhelming passion and the fiend in him asserts itself. Unseen, he drops some liquid from a vial into the patient's medicine as the latter sleeps and soon the nurse comes in to administer it. But a boy invalid on the next cot has seen the doctor's act, and crawling from his bed, he stays her arm and tells her what he saw. In another moment she has gone to the head superintendent of the hospital, who promptly analyzes the ingredient in the medicine as poison. The perfidious doctor is summoned to the office, and by the testimony of the boy and the vial in his pocket is given into the hands of the police. The nurse goes back to her patient, and she certainly takes no chances on her sweetheart's medicine thereafter. [Moving Picture World]

The Eternal Triangle

139. - **The Eternal Triangle** - (USA 1910) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Wife), King Baggot (The Dashing Young Count), John R. Cumpson (The Husband), **Harry Solter**.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 950 feet, - silent
Release: May 23, 1910 in USA
Db-Ref: IMDb tt0200620, KinoTV 84836

Synopsis:

The romance and adventure of the world, when not founded on man's wanderlust, is nearly always based on his infatuation for woman. And since it would not be exciting enough for us mortals unless there were some element of difficulty in the knight's courtship, our voracity is usually appeased with a third party in the case, and here we have the eternal triangle, the ever present three, be either two men in the pursuit of one woman or vice versa. Our particular story tells us of a game warden, a middle-aged man, who is guilty of the heinous crime of having a wife a good deal younger than himself and loving her dearly. And perhaps it is that the old man is even too attentive that she is so easily won by a young count, who comes to hunt on the estate. The affable old warden gives this noble the freedom of his home, and the young man promptly takes advantage of every chance to make love to his host's wife. The warden would never know of their clandestine walks in the woods were it not for poacher, who, to escape the wrath of the warden, takes him to the spot where the count and wife are cooing. With a heart full of anguish he raises the rifle and aims at them, but his feelings overcome him, and he defers his vengeance. His chance comes. Smilingly be Informs the count one day that he has seen the tracks which mean big game, and the latter accompanies him. As soon as they get on a great rock overlooking a canyon the warden pours out his aching heart, and call the count to defend his life. The wife has divined what may have happened, and, following the two men, comes upon them as they are locked in mortal combat, the warden hanging over the brink, the count desperately struggling to break his grip. Just as the wife comes on the scene he succeeds, and the warden's form goes hurtling into the chasm below. She faces the survivor of the awful struggle for a moment, then seems to realize how the man she case aside did really love her. And slowly, deliberately, she walks to the edge of the cliff, raises her eyes to heaven, and in another second walks into space, her body shooting down the canyon to join the man who deserved her most alive. [Moving Picture World]

Reviews:

The old story of two men and one woman, or two women and one man. It has been told over and over again since the beginning of time. It will probably be told as long as time shall last. In this instance it is an old man and a young wife, with a young man who comes into the scene and makes violent love to her. It results in the death of the old man at the hands of the younger one, and then the wife, realizing what has occurred, and her part in it, deliberately walks off the cliff to her death, joining her husband in his last sleep in the chasm below. The unfortunate thing about this film is that it is much too true to life. Possibly not all such stories end in death, but they are productive of ruined lives and broken hearts, and often develop conditions which become almost intolerable as the years go on. And in a majority of instances those most interested are in nowise to blame. The eternal triangle holds them fast, and try as they will, escape is impossible. - The Moving Picture World, June 4, 1910

Bibliography:

- The Moving Picture World, June 4, 1910
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 178

The Nichols on Vacation

140. - **The Nichols on Vacation** - (USA 1910) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mrs. Nichols), John R. Cumpson (Mr. Nichols).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 30, 1910 in USA
Db-Ref: IMDb tt0200902, KinoTV 84834

Synopsis:

No matter how happy a married man claims to be, every other married man smiles if he boasts of personal freedom. Old man Nichols is a mere married man, that's all; but he's the whole family in himself, and this by virtue of his wife's fine disposition. When she discharges the maid poor Nichols is forced to substitute, and his life would probably be miserable to the grave, if he did not at one time make a sudden resolve to get some fun out of his existence. Well, he gets it good and plenty. Using the old reliable excuse about being called away on business, he makes a date with a lady at a restaurant, but the dear girl, like all women, is late. He waits and waits, but it is like waiting for either head or tail of Halley's Comet, and he goes to the handy 'phone. While there his wife and daughter enter for a little gastronomic pleasure, and brother, Nichols does a stunt much unto the proverbial streak of greased lightning. To complicate matters still more, his lady friend arrives after he has made his hasty exit, and very sweetly and unconsciously, not being acquainted with Nichols' family, sits down at a table to wait. Enter now, very swagger and gallant, the man who is engaged to Nichols' daughter. He does not know that both his amorita and his mother-in-law-to-be are within eyeshot, so he takes a seat near Nick's affinity. To be sure, she is a peach, and what can mere unmarried mortal do but endeavor to work himself into her good graces. Flirt? Yes, that's the word. And flirt he does, under the critical third-rail gaze of the two ladies at the other table. [Moving Picture World]

Reviews:

Here is a comical mixup that is an excellent antidote for a fit of the blues. Nichols has an affinity, but when he made a date with her at a restaurant he did not anticipate the arrival of his wife and daughter at the same restaurant. It is probably quite needless to remark that Nichols left little more than a suggestion of corporeal existence so extremely rapid were his movements. Of course the affinity did her share of waiting, without knowing the two ladies regaling themselves beyond. Now enter the young man engaged to Miss Nichols, without knowing of her presence, and proceeds to flirt desperately with the affinity. The picture doesn't show just what happened to him, but one may be permitted to infer that he receive some extremely vigorous lessons. One must be indeed fastidious to want anything worse mixed than that. It is hard to say who deserves the most sympathy, Nichols or the affinity. - The Moving Picture World, June 18, 1910

Bibliography:

- The Moving Picture World, June 18, 1910

A Reno Romance

141. - **A Reno Romance** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Grace), King Baggot (Jack).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 30, 1910 in USA
Db-Ref: IMDb tt0187451, KinoTV 91217

Synopsis:

Made famous the world over for its convenient divorce laws, the city of Reno, Nev. is truly a haven for married folk who have experienced changes of heart. But it has never before been known to be instrumental in a romance that meant wedding bells instead of divorce. In this picture it happens. Jack can only get that $20,000 left him in a will if he marries Grace, whom he never saw, and Grace is left money on the same condition, she never laid eyes on Jack. Neither of them likes the idea at all, and Grace sets about to change her pretty face and clothing into something ugly. Jack gets a similar idea, and as a result, it's a typical tough that meets a stupid-looking Sis Hopkins at the lawyer's office next day. They are completely nauseated with each other, but the money stares them in the face, and to their mutual disgust, they are married. Jack gets home and decides to go to Reno for a divorce. Grace decides ditto. Result, they go to Reno separately. They do not recognize each other, of course, and Jack, stopping at the same hotel, starts a flirtation. After a while she responds. They seem to be pretty much pleased with each other, and soon become rather chummy. One day they meet at their lawyer's office, and each confesses to the other the object of their visit, to get a divorce, of course. Prospects are rosy, and they are good pals, never suspecting that they are each anxious to divorce one another. A few months pass, and while the pair are sitting in the hotel lobby one day, Grace's lawyer prances joyfully on the scene with her divorce papers all signed and sealed! Just as joyfully does she seize them and show them to Jack. With a pleased expression he slowly scans the documents most coveted in Reno, when his eye falls on the name of the "party of the second part." Why! It's his name! Bingo! "And who are you?" She tells him. He can hardly believe it; hardly can she. When they finally understand each other, however, they find that they love each other even more, and he claims her for his wife. But they have just been divorced! Well, what would you do if you were in his place? That's just what he does. [Moving Picture World]

A Discontented Woman

142. - **A Discontented Woman** - (USA 1910) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (uncertain or unconfirmed).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, 16 fps, - silent
Release: June 9, 1910 in USA
Db-Ref: IMDb tt0361513, KinoTV 47664

Synopsis:

In those days when women are prone to take on the causes of modern society with militant energy, it is not at all surprising to learn that in many cases they leave neglected households as monuments of their good purposes. Mrs. Smith evidently considers the cares of a household a burden, for she spends most of her time at the Suffragette's Club. It may be all right for a woman to do this when she is neglecting nothing more than a mere husband, but when two fine little children are included in the case it alters the aspect of things. Mr. Smith himself is a patient suffering mortal, and for a while voices no very strenuous objections to his wife's political activities. He is accustomed to finding no supper on getting home from the office and a huge stack of unwashed dishes has ceased to be an eyesore to him. A man's brain cannot work on an empty stomach and, therefore, Smith, in the course of time, begins to realize his plight, and beginning at first with little pleadings he is finally aroused to a spirit of full-fledged rebellion. When he sees that his arguments are of no avail, he determines on a bold course. One fine morning he collects all of the unwashed pots, pans, plates and other eating utensils and piling them into a wheelbarrow conveys the whole outfit around to the Club where his wife is engaged in an active discussion on some economic questions. Without any ceremony he dumps the entire burden at his wife's feet and leaves her to draw conclusions. But even this masterstroke of independence does no good in his case. Some men have found by study and others by experience that as truly as the way to a man's heart lies through his stomach, so does the way to a woman's brain lie through her heart. Smith determines to play upon her feelings. He engages a maid, who besides having the qualifications of a thrifty domestic is also ravishingly pretty. He gives her full charge of the domain his wife deserted and awaits developments. Needless to say, in a short while the wrecked home presents a picture of system and neatness, the children are better cared for, Smith finds his meals always waiting for him and every little thing in the house is in its rightful place. For some time Mrs. Smith considers the engagement of the girl a great convenience to her personal self and she views with satisfaction the restoration of her home to its former happy condition, but ere long the woman in her comes to the fore and by degrees she becomes jealous of the maid. Slowly at first, but nevertheless surely, she begins to realize that her home is something which a woman should value even higher than civic motive; womanlike she is reluctant to concede the success of her husband's plan but her emotions are beyond her control and she finally pours out to her husband what his actions have placed in her heart and he, magnanimous, but secretly thankful, graciously restores her to the old place in their home. [Moving Picture World]

Reviews:

Whether or not all disturbances incident to club life, or the cultivation of some particularly engaging ism could be quelled as easily and as quickly as this one is a question which it might be unwise to attempt to solve in the same way. But unquestionably the way to a woman's heart is through her affections, and in this instance when she sees another installed in her

place she realizes that after all her home is the important thing, and tells her husband so. It is needless to point out how ready he is to restore her to her rightful place in the home. Intended for a comedy this film is really a subtle study of life and the influences which may be invoked to change the apparently uncontrollable currents. - The Moving Picture World, June 25, 1910

Bibliography:

- The Moving Picture World, June 25, 1910

A Self-Made Hero

143. - **A Self-Made Hero** - (USA 1910) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot, William V. Ranous (The Girl's Father).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: June 23, 1910 in USA
Db-Ref: IMDb tt0201076, KinoTV 76850

Synopsis:

What's a fellow going to do when the girl he loves is head over heels in love with him and all that stands in the way of their happiness is the girl's father who thinks more of his money than he does of her future? Frank's proposals seem to do no more good than veiled ones and the young fellow is at his wits' end. Still, there is no use in leaving matters at a perfect standstill so he hits upon a scheme. Impressing a friendly policeman into the plot he fixes up a real sure enough robbery. With a home-made mask, and the policeman's revolver, he steals into the house and goes to the chest where his sweetheart's dad keeps his hoard. The old man comes upon him and throws him in, locks the chest and runs out for help, but as soon as he is gone the daughter liberates him and they both go out of the house. They manage to come upon the old man as he is begging the friendly policeman's aid and feigning surprise all three accompany him. The young fellow makes a brave show of daring in opening the chest to confront the burglar. Of course, nobody is there, and he courageously starts a chase after the culprit. He and the girl keep the bluecoat and father on a continual run until both the latter are exhausted and drop by the roadside. Then in the seclusion of a clump of bushes he cuts his clothes up with a knife and musses his hair, and daubs his face with red paint so that he looks for all the world as if he just came out of a terrible struggle. In this condition he staggers into the presence of the girl's father with the money which he himself had taken out of the chest. Needless to say he is hailed as a hero and unblushingly not only accepts these false honors but also the fervid thanks of the old man, who, beside himself with joy, accepts him as a son-in-law. [Moving Picture World]

A Game for Two

144. - **A Game for Two** - (USA 1910) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mrs. Henderson), Owen Moore (Mr. Henderson), King Baggot (Clark).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 970 feet, - silent
Release: June 30, 1910 in USA
Db-Ref: IMDb tt0200651, KinoTV 91166

Synopsis:

It is very flattering for a man to know that his wife loves him dearly, but there are times when affection makes trouble. Henderson has a wife who is as much in love with him as any courting lover could be. So when his old college pal, Clark, comes to visit them, wifey does her best to make things pleasant. One thing does not please her and that is that the two old chums are together too much, and she is being robbed of her husband's time. The idea is strong within her, and soon she gets so jealous that, just like a woman, she consults her best friend about it. The friend advises her that by making love to Clark she can get rid of him. She follows the tip, and is soon making things miserable for poor Clark. He is an honorable chap who wouldn't go and tell his chum all about it, so he decides to clear out. And he would, too, if he didn't find that note the friend wrote Mrs. Henderson. Seeing how matters stand, he decides instead to return her attentions. To her great surprise then, she suddenly finds Clark doing the Romeo stunt to perfection, and to her husband's surprise he enters one day while the act is on. Of course, he goes plumb off the handle, but as Clark thinks he was in on the joke he doesn't mind, until his old pal starts some really uncomfortable shooting around the place. Here he calls a halt, and by springing the letter he found he clears himself, the wife and sort of reclaims old by Henderson's love and affection. [Moving Picture World]

Reviews:

Whether or not a woman could reasonably be jealous of a husband's male friend is a question which might have to be left to circumstances. However, the mix-up here shown is rendered first humorous because the wife becomes jealous, and next serious when she begins bestowing unwelcome attentions upon the friend for the purpose of driving him away. Unfortunately, the husband is not particularly enamored of the Romeo stunt of his friend and begins some uncomfortable shooting about the place. But, happily, the tangles arc all unraveled and peace once more folds her wings and rests within the household. It is very exciting while it lasts, however, and promises in some phases to result in a disagreeable disturbance. - The Moving Picture World, July 16, 1910

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- The Moving Picture World, July 16, 1910
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 179

The Call of the Circus

145. - **The Call of the Circus** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 7, 1910 in USA
Db-Ref: IMDb tt0200512, KinoTV 91216

Synopsis:

A bad fall lays up Marie, the bareback rider, in the home of Rev. Strong, the parson in the little western town. The quiet little sick room sees visitors such as never were there before: clowns, riders, ring-masters, etc. Marie cannot recover in time to accompany the show out, and they leave her at Strong's house. Strong takes a keen and kindly interest in her, and soon Marie recovers, she cannot yet join the show, so Strong helps her enjoy the quiet rural life. In doing so, however, he excites the gossip of a very circumspect element which takes wrong view of his relations with Marie, and the affair culminates in a request that he either send Marie from the town, or leave it himself. He determines to stand by her, but she believes that he will sacrifice his career in so doing, so she awaits her chances, and when a traveling circus comes to town, the call of the tan-bark arena is strong. She steals out of the house and wanders out to the white tents. But Strong, missing her, guessed at her whereabouts and, following her quickly, not only finds her, but begs her to come with him to a place where none will point the finger of suspicion that springs only from evil minds. And she goes. [Moving Picture World]

Old Heads and Young Hearts

146. - **Old Heads and Young Hearts** - (USA 1910) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 11, 1910 in USA
Db-Ref: IMDb tt0200919, KinoTV 91215

Synopsis:

A combination like that which our title suggests is a pretty hard one to keep together, that is, with any degree of peace in the family. Two old gentlemen who have been pals from boyhood decide that their children ought to marry. This intention is a commendable one, to be sure, and what is more, their son and daughter like each other pretty well, still more, the wish of the parents would have been automatically done if the old men only had sense enough to remember the adage about the cooks and the broth. Their continued interference so completely disgusts the couple that for no reason of ill feeling toward each other they come to the conclusion that they had better part. Their father are panic-stricken when they learn of this and are at their wits' end as to how to repair the damage they now realize they have done. But a friend of theirs arrives and he helps them out of the situation. He so arranges things that the son and daughter come on the scene one day while their parents are apparently having a furious fight. They learn that the two men now object to the marriage of their children, and since they really look as if they have been banging each other around, the children follow tradition. Experience has taught the world that a sure way to have young people do your wish is to object to it; they are always contrary. The ruse works. The dads go to the limit in their apparent objections, and the children finally elope and get married. The two wise men then go out for a celebration. [Moving Picture World]

The Mistake

147. - **The Mistake** - (USA 1910) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 21, 1910 in USA
Db-Ref: IMDb tt0200870, KinoTV 91214

Synopsis:

Somehow or other fathers are more likely to take to business men than artists as suitors for the hands of daughters. This father does the same thing, and it is an awfully hard thing for the daughter to remain obedient, because of the great love that keeps calling her heart the other way. Nevertheless, she takes the step eventually and is marries to a man she just about likes, and that's all. Things go well after she leaves her father's farm, and she lives in luxury in the bag city. But one day she reads in the newspapers that her friend of other days, the artist, is to be the social lion at a ball which she is even now preparing to attend that night. She dreads it, but it is too late to plead indisposition. The result of the meeting is that he does not go from the city after the ball, but begins to shower her with attentions, advocating her abandonment of the sacred vows because of a greater love. But she is steadfast, and great is her torture as she struggles to prevent him from doing rash things that would acquaint her husband finds out that she has seen the artist, and after a stormy scene in which he voices his suspicions she leaves the house and goes back to her father's farm. But truth will out, and before the artist breathes his last, some time later, the husband has the satisfaction of hearing form his own lips the words that cause him to follow his wife to the farm, and craving her gracious pardon and forgiveness he takes her back to a home o'er which no shadow of the past shall linger. [Moving Picture World]

Bear Ye One Another's Burdens

148. - **Bear Ye One Another's Burdens** - (USA 1910) [Romance, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mrs. Rand), King Baggot (George Rand).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 975 feet, - silent
Release: July 29, 1910 in USA
Status: Prints exist in Library of Congress (Washington)
Db-Ref: KinoTV 91167

Synopsis:

George Rand is overcome by a stroke of paralysis in the office of his broker, and after being brought around goes to his home, where he has a second attack, after which he is practically helpless. He is unable even to move about, and his wife decides to take over his business cares and responsibilities. She goes to his broker with certain bonds to arrange a business transaction, but the broker makes it appear that the papers are worthless. Convinced that their fortune is swept away, saddened at the prospect of a bleak and destitute future, but determined to keep the information from her husband, she returns to her home. Soon they are reduced to straightened circumstances, and the wife establishes a little workroom adjacent to the one in which the invalid is confined, and which is so carefully screened from his view that he cannot see the misery and squalor so near to the garnished and glided trimmings of his own room. When near and about him, Mrs. Rand wears the costly clothes of former days, but in her own little workshop she is content with the cheapest, most coarse apparel, which she keeps in a trunk in the room. Then it happens. One night the child, their child, of whom much is not seen heretofore, reaches out a little baby hand from under the bed-cover, stretches it far and still a little further, until it comes in contact with the cover on a nearby table, and with a little, sturdy tug, the cover is off the table, and the lamp off the cover and on the floor. Rand sees the danger, but is unable to check the child. Soon the room is ablaze, and the flame is crawling and creeping. Rand realizes that the lives of the child and himself are imperiled and the knowledge acts like an electric shock upon his palsied limbs. The dormant strength of him comes strongly to the fore, the sluggish blood pulsates and throbs through his veins, and with a supreme effort he springs up. The lust of his new-found strength for a moment staggers him, but the next second he has the child in his arms and is carrying it to safety. He then returns and fights the flames, and after strenuous labor extinguishes them. Then, for the first time in long, dreary months he looks about the apartment, explores nooks and corners, opens doors and closets, and discovers the little sewing room, with its grim, mute tale. He sees the shabby clothing, concealed from him to spare him the pang and heartache of their misery. His wife's sacrifice dawns upon him, and he sobs in the way that strong men do. The last chapter is a reunion and a new incarnation. [Moving Picture World]

Reviews:

Here is a story that goes to the heart in a way that would be difficult to explain, yet it is easily understood when the picture is seen. The wife bears her burden uncomplainingly and the palsied invalid in the next room doesn't know the difference in their circumstances. But it comes about in a dramatic way that he learns and life comes back to his palsied limbs, and the picture closes with a reunion and change which brings happiness to the three. Those who criticize the moving picture should see this one; they should carefully study the lesson it

teaches and perhaps they would agree that some good can come out of a motion picture after all. It is one of the strongest of the week and should prove popular with any audience. - The Moving Picture World, August 13, 1910

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- The Moving Picture World, August 13, 1910
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 179

The Irony of Fate

149. - **The Irony of Fate** - (USA 1910) *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot, Owen Moore.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 995 feet, - silent
Release: August 1, 1910 in USA
Db-Ref: KinoTV 91168

Synopsis:

An author whose sole thought is his books, and who is a veritable bookworm, has a beautiful young wife, and as he leaves her alone continually she is forced to seek her own amusement. A friend of his comes to pay them a visit and the husband turns him over to his wife, saying they must entertain one another, as he is too busy with his books. The friend is rather reluctant to accept this arrangement, but under the circumstances is obliged to do so, as the husband insists on it. After an elapse of a couple of weeks, the wife and friend realize that they are falling in love with each other. The friend, not wishing to be a party to any wrongdoing, decides to leave, but is prevented by the husband, who has been suddenly called to the City, and he wishes his friend to stay and protect his wife while he is away. While the husband is in the city he has an attack of sunstroke and is carried home in a very serious condition, and after the doctor's visit is told to keep very quiet, as any undue excitement would be liable to cause his death. The friend and wife meet in the library; he confesses his love for her and tells her he must leave her home. The husband gets up to work on his books and in walking through the library discovers his wife and friend in serious conversation, and thinking that his wife is untrue to him he gets into such a rage he falls in a faint. The doctor is immediately sent for, who injects morphine to install his heart to a normal condition. The doctor leaves his morphine and syringe by mistake and it is picked up by the wife, who shows it to the friend, who suspects her of having given it to her husband. The wife, upon re-entering the husband's bedroom, has a fierce argument with him, which causes his death (by excitement). The friend steps in, picks up the morphine bottle and hides it to protect the wife from being accused of murder; but upon the doctor's visit she is exonerated, as he gave the morphine to the husband and the sunstroke was the real cause of his death. The friend, feeling as though he was a partial cause of the death, decides to go west and be heard of no more, and writes telling the wife so. [Moving Picture World]

Reviews:

A story of illicit love which seems to be one of those dispensations of some overruling power that makes individuals helpless to stay the current of events. In this film there is a difference from many pictures of a similar character in that the man who wins the wife's love leaves her alone after the death of the husband. Just what the author tried to show here is a question somewhat difficult to decide. Possibly that was the irony of fate to which the title refers. Perhaps not. It must be confessed, however, that the story is not quite clear upon that point. Moreover, the outcome of the film is not natural and as it disappears one has a dissatisfied feeling which seems rather to increase as one thinks of the pictures. It is too subtle to be described, yet it is strong enough to make itself painfully apparent. - The Moving Picture World, August 13, 1910

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- The Moving Picture World, August 13, 1910
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 179

Once Upon a Time

150. - **Once Upon a Time** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: King Baggot, Florence Lawrence.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 8, 1910 in USA
Db-Ref: IMDb tt0200924, KinoTV 91213

Synopsis:

She is a rustic maid, five feet three, of romance and sentiment. She is wooed by a very unromantic farm variety Romeo. Her time is whiled away with reading tales of plumed knights and doughty encounters in the lists, all of which hold no hidden charm or glamor for her suitor. One day an itinerant hypnotist passes through the town, and encounters the imaginative damsel, and is tempted to experiment with her as a subject. He gets her under his mesmeric power, and transplants her to the olden days of chivalry and knight-errantry, when there was no betwixt and between, when one was either bold and valiant, or a blue-livered craven. Suddenly, she looks about her and notices that her father and sweetheart have been transformed into seventeenth century squires, with armor and helmet and the rest of the gaudy paraphernalia. She is convinced that the characters have walked out of the pages of her book, and sees in her sweetheart her own particular Prince Charming. At the happy and unexpected realization she falls, right into his inviting arms, and no knight of the olden day could press a damsel fair and sweet to his heart as does our hero the elusive bit of femininity that now is all his own. [Moving Picture World]

A Among the Roses

151. - **A Among the Roses** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot (Jim Hazleton).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 15, 1910 in USA
Db-Ref: IMDb tt0200432, KinoTV 91212

Synopsis:

Roses have often led one to the path of love, but sometimes they take a roundabout course. Certain it is that few people have sought a thief and found a sweetheart by the aid of roses. But that is what Jim Hazleton, a man of wealth and position, does. He makes a specialty of raising roses, and all through the spacious mansion in which he resides, everywhere, are roses and peace, until he suddenly notices that the flowers have become less in number daily, and he learns from his foreman that they are being stolen. In order to catch the thief he disguises himself as a gardener and works on his own estate. One day, just as the last shadow of twilight are becoming night, he detects someone among the rose bushes, and after watching intently sees the form of a young girl plucking the flowers. She turns her face to him and in the dim light he is struck with the charm and beauty of her. He approaches her, and taken aback, she starts forward, but after a word of encouragement from him, she draws near. She tells him that she did not realize the value of the roses and has been giving them to the poor and sick. She points out to him that there are thorns as well as roses in the world, and he is so struck with her charitable disposition that he falls in love with her, and thereafter there are fewer roses in the home, but more peace and much love. [Moving Picture World]

The Senator's Double

152. - **The Senator's Double** - (USA 1910) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 18, 1910 in USA
Db-Ref: IMDb tt0201077, KinoTV 91205

Synopsis:

Senator Dickenson is addicted to the morphine habit. He is preparing a speech to be presented in the Senate. He meets a man from his own state who is his exact double, and they both are struck at the resemblance to each other. Before he is ready to make the speech in the Senate, the morphine disables him, and he begs his friend to take his place, on the pretext that he is ill and cannot undergo the strain incidental to delivering the address. After much persuasion, the friend consents, and proceeds on his way to the Senate. When the time comes for the speech to be delivered, the bogus senator arises, goes through to the end, and makes his way from the Senate chamber. Of course, the entire body understands that Senator Dickenson had made the speech, and has not the faintest idea that he is at home writhing under the influence of the deadly narcotic. The friend returns to the Senator's home and finds him dead. He sympathizes with the grief-stricken sister of the senator, and in the course of consoling her, falls ardently in love with her. The last chapter is far away from the chamber of death, grief and pain have vanished, and their hearts are filled with the tender love that only the dart of Cupid can instill. [Moving Picture World]

The Taming of Jane

153. - **The Taming of Jane** - (USA 1910) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Jane), King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 960 feet, 16 fps, - silent
Release: August 22, 1910 in USA
Festivals: * 2017 Pordenone
Status: Incomplete prints exist in Library of Congress (Washington)
Db-Ref: IMDb tt0201225, KinoTV 86866

Synopsis:

The path to love and its bitter-sweet fruits is often a path of thorns. But he who would dare the bramble and brier for the blossom that lies beyond, is brave and bold enough to be deserving of the fair. A westerner's daughter, full of the vigor and vim of the west, a tomboy in parlor parlance, out of pure mischief and with no thought of malice, finds a lot of satisfaction in forever discouraging the young man who is trying to make love to her. Finally she drives him to desperation, and he decides to lasso her and force her to come to terms. He catches her and takes her to the license office, but just as they are about to be married, she grasps the license and runs away. Again he catches her and ties her to a tree; her father comes along and unties her, gives her an empty pistol and tells her to shoot the boy for his cruelty. But underneath the rugged, wild surface of her being flares the flame of womanly tenderness. She has no more intention of hurting her lover than she has of pointing the pistol at herself and pulling the trigger. She points the pistol at the boy in make-believe, just when her father shoots his pistol. The girl thinks she has shot her lover. She succumbs in a wild abandon of grief, rants at herself, decides to turn over a new leaf, when the father brings in the minister, who marries them on the spot. [Moving Picture World]

Reviews:

Of The Taming of Jane, Moving Picture World quipped: "If men understood women, which they never will, this film would possess no interest." Cowgirl Jane (Florence Lawrence) is presented as a free-roaming animal who responds badly to her sweetheart's efforts to rope and tie her down. Inspired by the white couple's antics, an indigenous woman mounts her own campaign to lasso and bind her resisting beau. Only when Jane's father tricks her into thinking she's accidentally shot her sweetheart does Jane relent and allow herself to be bound by choice. The film's racist double standard is typical of American Westerns: young white women with a masculine sense of independence are admirable, while indigenous women with similar qualities are the subject of ridicule. (Laura Horak, Giornate del Cinema Muto Pordenone 2017)

Bibliography:

- Catalogo del Cinema Muto, Pordenone 2017

The Widow

154. - **The Widow** - (USA 1910) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Widow), King Baggot (Percy), Owen Moore (Gerald).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 29, 1910 in USA
Status: Prints exist in UCLA Film And Television Archive (Los Angeles)
Db-Ref: IMDb tt0201331, KinoTV 91204

Synopsis:

The lure of the widow is over all mankind, with the accent on the man. Wherever she goeth, if she be a young, attractive wid., there will be a retinue of masculine followers always in her wake, and sometimes even when she is not awake. Two young men of that type whose thoughts in spring always turn lightly to thoughts of unplatonic affection, and in the fall to breach of promise suits, hear that an old friend of theirs is now a widow and is stopping at the seaside hotel, and they decide to go down there and see whether a renewed friendship cannot, under the glare of the old moon, ripen into something more exciting and enervating, They arrive and simultaneously start their amorous campaigns, But, alas! women were deceivers ever, and men were receivers ever, receivers of flattering, ego-tickling, sugar-coated deceptions that make each of our sentimental swains believe that he is the favorite, while in reality she does not care for either. One of them, who has his own idea of a hero, steals her child with the intention of returning it and becoming one in her eyes, but the other inconveniently happens on the scene, transfers the hero's role to himself, and wins the goddess's good graces. She banishes the would-be thief and allows the other one to escort her to her city home. There he comes to visit her, and in order to obtain refreshments she leaves him in the parlor. The luckless suitor, who, albeit, is plucky enough to call around and make an attempt at explaining things somewhat, rings the bell, and on seeing him she quickly dons her maid's apron and cap, opens the door, and, posing as the maid, invites him into the kitchen. She makes him put on the butler's clothes and asks him to serve the company in the parlor. He ambles into the room with a tray filled with drinks and on seeing his friend there, well, there are all kinds of riots, but the one that follows the meeting between the Romeos is in a bin all by itself. The woman becomes frightened and calls in the big, burly iceman, who throws them out bodily. When they finally arise from the spot of their abrupt destination, they return to their hall-room and nurse their black eyes, their bruises and a strong desire for vengeance. [Moving Picture World]

The Right Girl

155. - **The Right Girl** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, Owen Moore.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 1, 1910 in USA
Db-Ref: IMDb tt0201018, KinoTV 91197

Synopsis:

There is always a right girl for all of us; sometime, somewhere, somehow we find her. But often the discovery leads through strange channels and peculiar by-ways. A young heiress, discouraged by fruitless efforts to secure a suitable husband at the seashore and fashionable summer resorts, decides to go to visit her old nurse, to recuperate and forget the ills and occasioned by man and his fickleness during the past summer. She does not want the town people to know she is an heiress, so she changes places with the nurse's daughter. In the same town there is living, or trying to live, a youth who is pretty much "down and out" and he receives a letter from a city friend saying that this heiress is in town. The friend sends him some of the cold lucre that is essential toward his winning her good graces, advising him to board at the house at which she is staying. He follows out his friend's instructions, goes to the house with the intention of courting the heiress, but instead of falling in love with the one he believes is she, he falls in love with the supposed nurse's daughter. While he is out with her one day they are playing the game that started simultaneously with the first bright day of creation, he shows her the letter he received from his friend about the heiress, and she feigns anger. As he attempts to leave her she calls him back and reveals her identity and, it's just the same old story, and he kisses her quite in the same old way. [Moving Picture World]

Debt

156. - **Debt** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 19, 1910 in USA
Db-Ref: IMDb tt0200568, KinoTV 91196

Synopsis:

The love for the gildings and trimmings of life, the desire for things that are fair and that that wear the brand of costliness, induce the wife of a poor laborer to burden himself with the added expense of bills for goods bought on the installment plan, One day the husband returns home and, brought to an unpleasant frame of mind from contemplation of his unhappy lot and the irony of his mismanagement, he decides to return all the knick-knacks that his wife's vanity had suggested. After a heated discussion they both go their own ways, the wife taking along the little baby girl. The husband goes far away in the north, and by dint of perseverance and the struggle and strife that is part of it, he amasses a fortune. He yearns for his wife and daughter, and advertises in countless ways for them to return to him. At last his daughter, who has become a concert singer, sees outside of the concert hall the placard in which he appeals to his wife and daughter to come; she gets in touch with her mother, and they return to him to forgive and forget all their woes and their follies, and to live in the manner described in fairy books after the strife of hearts is over. [Moving Picture World]

A Summer Tragedy

157. - **A Summer Tragedy** - (USA 1910) [Comedy] *Dir:* Frank Powell. *Scen:* Stanner E.V. Taylor, John Peter Toohey. *Based on:* O. Henry (: Transients in Arcadia). *Cam:* Arthur Marvin. *Cast*: Mack Sennett (Clarence Topfloor), Florence Barker (Mabel), Gertrude Robinson (Mabel), William Beaudine (Hotel Staff (unconfirmed), William J. Butler (Manager of Soda Shop), Charles Craig (At Hotel), Edward Dillon (At Hotel), Gladys Egan (In Soda Shop), Grace Henderson (Cafe Hostess), Mary Pickford (unconfirmed), **Harry Solter** ( ), Charles West, Mabel Van Buren (Cafe Customer).
Producer: D.W. Griffith. *Prod:* Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: En Sommertragedie [DK]
Release: September 19, 1910 in USA
Db-Ref: IMDb tt0001406, KinoTV 84785

Synopsis:

Clarence Topfloor is given his week's vacation with pay, and makes great preparations for his stay at the seashore. In pressing his trousers, he badly scorches them, but thanks to a long coat he is able to hide the damage, so off he starts to give the seaside belles a treat, Adonis II. While Clarence is making these preparations, Mabel is starting off on her vacation. They are, of course, unknown to each other. Mabel vows that she will return from her sojourn with an engagement ring. So you see here are two romantic souls starting out chock-full of determination. Fate is going to be busy. Fortuitously Wavecrest-by-the-Sea Hotel is the destination of both, Mabel arriving first. She is in her room when Clarence arrives. He conceives the idea of playing the part of a millionaire for the week just to see what happens, hence he registers as Reginald Vandergould, Fifth Avenue, New York. Well, maybe he don't stir things. Everybody in the hotel is at attention. Here the "pipe-dream" begins. Mabel and Clarence meet, and, as she is also fostering an iridescent bluff, that of being an heiress, each thinks the other the real article. Down at the shore he points to a steam yacht at anchor as his, but as things aboard are in such confusion, owing to the crew being at work overhauling the "log-book," he is forced to deny her the pleasure of a visit thereon. He doesn't get it on her for an instant, for pointing to a mansion that graces the distant shore as her summer home, she gives as a reason for stopping at the hotel, the servants being house-cleaning, she so disliked the taste of dust. Well, as they look good to each other, he proposes and she accepts. At this point in the romance two things happen, Clarence's time limit is up and his finances are down, so he must tear himself away, but parting is such sweet sorrow, and they leave each other vowing eternal constancy. Once outside the land of Utopia, they awaken. Mabel visits the city drug store to quaff a refreshing flagon of cream soda, when, "discovered!" Who should dole it out but Reginald Vandergould, Fifth Avenue, alias Clarence Topfloor. Another case of Cupid working overtime. At lunchtime Clarence hies himself to a neighboring "Ham and" emporium to have the festive coffee and sinkers served by the fair hands of Mabel; discovery no. 2. Their bluffs punctured, they both make the best of the worst of it, shake and become friends at least. [Moving Picture World]

Reviews:

Where people are accustomed to going on vacations and watching the bluffs at the different summer hotels this film will appear for exactly what it is, an excellent bit of humor; but in those parts of the country where vacations are unknown it will be a good deal like a Greek play, the acting will seem pretty, but it will scarcely be intelligible. The so- called bluffs are unknown to a vast proportion of motion picture patrons and the principal point of the story

will be lost. However this may be, the story, the picture and the acting constitute a consummate bit of work which contains a plentiful proportion of genuine humor. - The Moving Picture World, October 1, 1910

Bibliography:

- The Moving Picture World, October 1, 1910

Pressed Roses

158. - **Pressed Roses** - (USA 1910) *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 987 feet, - silent
Release: September 26, 1910 in USA
Db-Ref: KinoTV 91169

Synopsis:

Roses and trousers have little in common and pressed roses presage something wrong in the scheme of things. When roses are pressed instead of a pair of trousers, chaos and confusion should be the result, and is the result, until in the end the mystery is unraveled and doubt, vanquished, vanishes. A young man pawns his time-piece in order to obtain money with which to procure flowers and ticket for the theater for his girl. He sends for a messenger to deliver the flowers with a note, at the same time sending his trousers to be pressed. The messenger boy confuses both boxes, and as a result, chaos ensues. The young man, after patiently waiting for the return of his unreturning trousers, decides to go in search of them. Arriving at the tailor shop, he finds the tailor pressing the roses, and when the shock is over and he feels better, he realizes the mistake. Immediately he rushes to his lady friend's home, and finds her with his trousers in her hands, reading the note intended to accompany the roses. "Wear These To-night." Long and hard he attempts to straighten out the unfortunate coll of blunder and mishap, but the girl is obdurate and will not listen to his explanation or heed his entreaties. At last, despairing of the task, he is leaving the house when the girl's sister calls him back, and he enters the house and discovers the girl pressing the misdirected mischief-causing trousers. Then, of course, they kiss and make up. [Moving Picture World]

Bibliography:

- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 179

The Iconoclast

159. - **The Iconoclast** - (USA 1910) [Drama] *Dir:* D.W. Griffith. *Scen:* Bernardine R. Leist. *Cam:* G.W. Bitzer.
Cast: Henry B. Walthall (The Worker), Claire McDowell (The Worker's Wife), Edith Haldeman (The Worker's Daughter), George Nichols (The Worker's Employer), Gladys Egan (The Worker), **Harry Solter**, Guy Hedlund (The Worker's Friend), Alfred Paget (The Butler), Kate Bruce (The Maid), Frank Evans (In Office), W.C. Robinson (In Office), Jack Pickford (In Office), Anthony O'Sullivan (In Office), J. Jiquel Lanoe (In Office), Grace Henderson (Employer's Friend), Francis J. Grandon (A Doctor), John T. Dillon (In Office (as Jack Dillon), Dorothy Davenport (Employer's Friend), Charles Craig (Employer's Friend), Verner Clarges (A Doctor), William J. Butler (Employer's Friend), Adele de Garde, Henry Lehrman, Jeanie Macpherson, Owen Moore, Mary Pickford, Mack Sennett, Charles West.
Prod: Biograph Company. *Dist:* Biograph Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 3, 1910 in USA
Db-Ref: IMDb tt0001259, KinoTV 91254

Synopsis:

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

Reviews:

A helpful picture. Not alone is it good dramatically, but it teaches the dissatisfied that wealth does not bring all that may be wanted. Often the dissatisfied working man has what the man of wealth would give all he has to possess. The difficulty is to make the dissatisfied iconoclast understand this. If the poor man could be made to understand the griefs and heartaches and sorrows which often surround the wealthy the way this man found it, anarchism and the worst forms of socialism would cease. A picture which does so much to clear up a misunderstanding has a reason for existence far beyond the mere matter of amusement. The man entered the house to murder. He left it with a chastened spirit and a clearer comprehension of the heartaches that trouble the rich. And he went back to his home and his work, convinced that his lot was not bad and that he might make it better if he would. It is a sermon in ethics and it deserves wide circulation so its teaching may reach to the confines of the country. - The Moving Picture World, October 15, 1910

Bibliography:

- The Moving Picture World, October 15, 1910

All the World's a Stage

160. - **All the World's a Stage** - (USA 1910) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, King Baggot, Owen Moore.
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 3, 1910 in USA
Db-Ref: IMDb tt0200424, KinoTV 91195

Synopsis:

An actor may love with all the pulse and ardor of one not as much accustomed to being caught in the mesh, and often the mess, of Cupid. And often the amorous appeal he is called upon to make upon the stage holds more than a grain of sincerity and candor in it, a note that those behind the footlights fail to detect. And just as often the other man, the one who does not kiss the particular "her" in the play, emits his curses with more depth and feeling than the audience can fathom. An actor and his wife live happily, contented with each other and fate, until a second friend intrudes, very much in the usual way. The three people appear in the same production, and the husband realizes that the love scene between his wife and his friend is un-artificial enough to satisfy the most censorious of dramatic critics. The husband is inclined to do bodily harm to his traitorous friend, and is restrained by a mutual chum. The director realizes the situation, and arranges to have the husband play the part of the lover. In the love scene the husband acquits himself very creditably, doing far than the director expected of him. After the rehearsal he takes husband and wife into his private office, and utter a good, sound lecture they depart, sweethearts once more. [Moving Picture World]

The Count of Montebello

161. - **The Count of Montebello** - (USA 1910) *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Heiress), King Baggot (Percy), Owen Moore (Gerald).
Producer: Carl Laemmle. *Prod:* Independent Moving Pictures Co. of America (IMP). *Dist:* Motion Picture Distributors and Sales Company. *Format* 35 mm, 1:1,33 1 reel, 994 feet, - silent
Release: October 24, 1910 in USA
Db-Ref: IMDb tt0200548, KinoTV 91170

Synopsis:

Gerald and Percy, whose ardent friendship and bitter rivalry caused all the trouble in "Fruit and Flowers" and "The Widow," are found where they were left at the conclusion of the latter picture, in their hall room, Percy endeavoring to nurse a damaged optic back to health by means of a raw pork chop, and Gerald preparing to fill his empty stomach by cooking the chop that fell to his share. A letter is brought in announcing the pleasing fact that Percy has inherited a tidy sum of money and, a la Damon and Pythias, they proceed to enjoy it together and move into luxurious bachelor quarters where they are skillfully waited upon by a well-trained valet. They next are seen on a tennis court, where they arc the center of attraction to a group of eligible summer girls, but Gerald and Percy are not to be caught again, not they. But alas! the heiress appear and, well, they forget their good resolutions and open another impetuous amatorial campaign and are once more deadly rivals. They each propose and are both rejected. Retiring to their expensive apartments, they are plotting vengeance upon the fair but haughty one, when the strains of a grind organ smite upon their ears. Both seized by the same idea, they dash forth, drag the Italian musician into their room and engage him for their dark plot. They purchase for him costly raiment, and discovering that an afternoon reception is being held at the home of their inamorata, they seize him and forcing their way past the sour-visaged footmen, present him as the Count of Montebello to their unwilling hosts. Their base plan works, however, and although he makes many blunders, he is received with great eclat. Now, he is supposed to make love to the haughty heiress and marry her, so that the two conspirators may hand her a hearty laugh, but, alack! he falls in love with the chic French maid and upsets their plans. Their plot is discovered and a counterplot is secretly put into action by the clever heiress, who proceeds to announce her engagement to the Count, much to the joy of Gerald and Percy. The wedding day arrives and the ceremony is performed. Then the two plotters denounce the Count as an organ-grinder and begin to laugh. But the laugh is quite a brief one, for the bride's veil is raised, exposing the face of the petite maid, and a seeming old maid aunt removes her disguise and stands revealed as the heiress. Again our young friends are thrown into the street and returning sorrowfully to their bachelor quarters they are relieved of their last dollar by the Italian bridegroom who collects his fee. The landlord then orders them out for non-payment of rent and back to the hall room they wander, where they relieve their hunger by devouring bologna sausage and dry bread donated by the sympathetic little slavey. [Moving Picture World]

Reviews:

Another humorous adventure of Gerald and Percy, quite as rich in its way as the others which have preceded it, like "The Widow" and "Fruits and Flowers." They are suddenly transported to considerable financial heights by the receipt of a legacy and they proceed to enjoy it in quite the usual way for a time. But they come to grief through following another heiress, which they had vowed not to do. In the end the laugh is on them, even though they spend their last dollar to catch her in a trap. Back they go to their hall room and eat bologna and dry

bread supplied by the friendly slavey. The comedy in this is lively and quite comprehensible, consequently the film will be popular. There is a hearty laugh in its different scenes and the denouement is exciting in its surprise to the two young men. - The Moving Picture World, November 5, 1910

Bibliography:

- The Moving Picture World, November 5, 1910
- Sally A. Dumaux, King Baggot, A Biography and Filmography of the First King of the Movies, Jefferson and London 2002, pg 180

The Two Paths

162. - **The Two Paths** - (USA 1911) [Drama] *Dir:* D.W. Griffith. *Cam:* G.W. Bitzer.
Cast: Dorothy Bernard (Florence), Wilfred Lucas (Nellie's Husband), Adolphe Lestina (Temptor), Grace Henderson (Temptor's Companion), Dell Henderson (Worker), Henry Lehrman (At Party), Jeanie Macpherson (At Party), Lottie Pickford (At Party), Vivian Prescott (At Party), John T. Dillon (At Party (as Jack Dillon), Harry Hyde (At Party), Frank Evans (Footman), W.C. Robinson (Footman), Donald Crisp (Footman), Alfred Paget (Footman), Edith Haldeman (One of the Children), Florence Barker, Linda Arvidson, Marion Leonard, **Harry Solter**, Blanche Sweet, Charles West, Dorothy West, Florence LaBadie, Gertrude Robinson.
Prod: Biograph Company. *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 992 feet, - silent
Release: January 2, 1911 in USA
US © January 4, 1911
Status: Prints exist
Db-Ref: IMDb tt0001949, KinoTV 61625

Synopsis:

Florence and Nellie are dressmakers, sewing to eke an existence. A wealthy woman calls for a gown they have just finished. She is accompanied by an unconscionable profligate, who, tempting the girls in turn, points out the "easy way." Nellie spurns him but Florence hearkens to his persuasions and accompanies him to where all is pleasure. He brings her to his mansion, a palace of pleasure during a Bacchanal orgy. She at once becomes obsessed with the spirit of revelry and it swept on to the inevitable goal, the morass of moral indifference. Nellie, however, is content in the house of toil and "She layeth her hands to the spindle, and her hands hold the distaff," marrying her honest, manly sweetheart, receiving as the years roll on the greatest of God's blessings, a family of three children. How terrible is the one's fate in contrast with the other's. Steeped in the toxin of gaiety she goes down, down until there is no chance for retreat. She, up to now, the toy of the tempter, grows unattractive to him and he unceremoniously discards her, putting her out to shift as best she can. An outcast, she now realizes the reward of worldliness. "For her home inclineth unto death and her path unto the dead." Hence, in the squalor of her hovel death comes and she has reached the inevitable. Nellie has been guided by the Proverb, "The path of the just is as a shining light, that shineth more and more unto the perfect day." We realize the result of this as we leave the happy little family sitting by their fireside. [Moving Picture World]

Bibliography:

Kemp R. Niver, D.W. Griffith, His Biograph Films in Retrospective, Los Angeles 1974

His Bogus Uncle

163. - **His Bogus Uncle** - (USA 1911) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Object of Their Affection), Howard M. Mitchell (The First Suitor), Harry Myers (The Second Suitor - Albert White (as Harry C. Myers), Arthur V. Johnson (uncertain or unconfirmed).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: January 30, 1911 in USA
Db-Ref: IMDb tt0200701, KinoTV 82418

Synopsis:

John Burns and Byron Jones were rivals for the hand of Mary Smith. John was merry and frank while Byron was gloomy and taciturn. Now Mary believed in having as many strings to her bow as possible, so she didn't seem to favor either one. Byron thought she might favor him more if he had a rich relative, so he decided to get one. In a sailors' boarding house, he found a jolly-looking, old "Tar." Money quickly persuaded the old "Tar" to play the part of Byron's wealthy uncle. In due time, Byron introduced him to Mary and told her of his fine prospects. The old "Tar" acted the part to perfection, on Byron's money. The time came when the money was all gone and then Byron insisted that the sailor make a will in his favor and disappear. But the sailor had taken such a liking to John that he made out this bogus will leaving his supposed money, half to each of the boys. He was gone before Byron discovered the mistake and then Mary and her family congratulated John on his good fortune. Mary and John were married the next day. Byron wasn't even best man. [Moving Picture World]

Bibliography:

- The Film Index, February 4, 1911, pg 16

Age Versus Youth

164. - **Age Versus Youth** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Harry Myers (Jack Norton), Florence Lawrence (Nora Blake).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 2, 1911 in USA
Db-Ref: IMDb tt0200414, KinoTV 91198

Synopsis:

A.T. Stewart had died, leaving his son in charge of his business. The young man immediately discharged a number of the old employees, including his father's faithful secretary. The old secretary didn't know where to turn to make a living, when he was notified that his employer had left him $20,000. He immediately started business of his own, which was quite successful. At a ball his daughter met young Stewart. She invited him to call and introduced him to her father who refused to shake hands. The girl, in duty to her father, declined any further attentions from the young man. Soon afterward the young man attempted to "buck" the stock market by selling "short" while the old man was buying "long." Prices went up, with the result that Stewart was ruined. The old man rushed home to tell his daughter of his good fortune, but she reminded him of the fact that young Stewart's father, by leaving him the $20,000, had made all his success possible. Then the old man relented. He dropped a line to Stewart, stating that he had a good position for a young man in his office and that his daughter sent him her best wishes. So the young man "beat it" to his sweetheart's home and everybody was happy. [Moving Picture World]

Bibliography:

- The Film Index, February 4, 1911, pg cover, 6-17ts

A Show Girl's Stratagem

165. - **A Show Girl's Stratagem** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Ethel Lane), Harry Myers (John Lane), Albert McGovern (The Artist), Dorothy Gibson (The Show-Girl).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 13, 1911 in USA
Db-Ref: IMDb tt0201119, KinoTV 91199

Synopsis:

Ethel Lane, finding her husband more interested in his books than in herself, sought diversion in the studio of a young artist who was painting her portrait. Her husband's cousin, who was a New York show-girl, arrived to visit them. She was coldly receive by both the Lanes. Being a very "wise" girl, she soon discovered rather more than a friendly relations existing between the artist and Mrs. Lane. Then one day, John Lane found a note from the artist, asking Mrs. Lane to dine with him in the studio. Instantly he was converted into a mad man. He loaded his revolver and prepared to follow his wife. The show-girl was all this, rushed from the house, arrived at the studio, warned Mrs. Lane, helped her to leave by a back door and remained in her place. When John Lane arrived, he found the artist and the show-girl sitting down to dinner. Of course, he believed that he had suspected his wife unjustly. He denounced the show-girl for her escapade and left the studio. Arriving home he begged his wife to forgive him for his suspicions and has past neglect. The show-girl entered later and Lane in righteous

wrath ordered her from the house. As she was going, Mrs. Lane tried to thank her, but the show-girl merely smiled, shrugged her shoulders and left the home where she was an unrecognized heroine. [Moving Picture World]

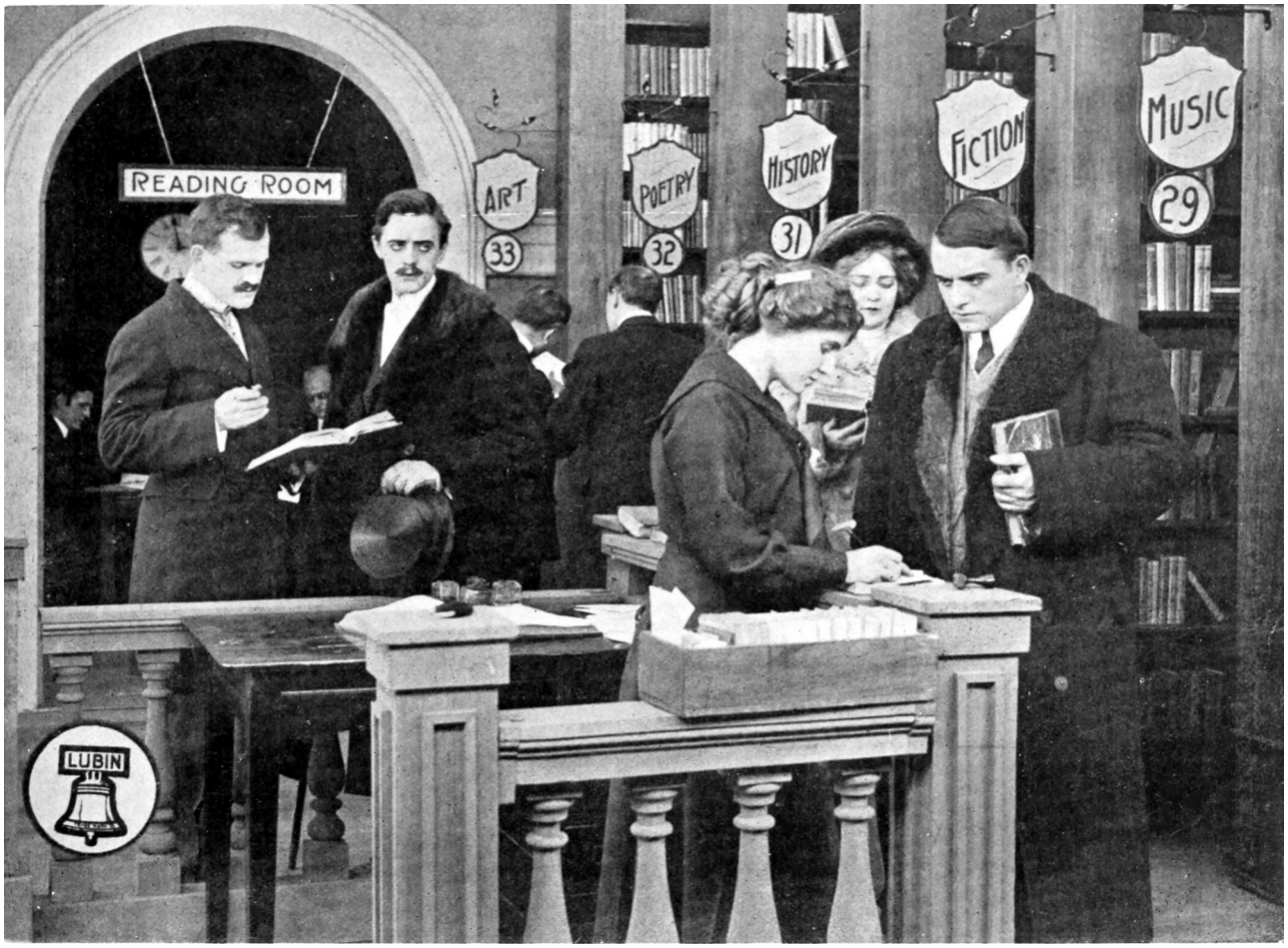
Production Notes:

Intense dramatic strength is a feature of this story. The self-sacrifice of the "show girl" to avert trouble between a man and his wife particularly strikes the universal human chord. The wife, neglected by her husband, who is a "book worm," has gone to have dinner with an artist in his studio. The husband finds this out and follows her with a revolver. The show girl gets there first, helps the wife to escape and remains in her place. (Lubin AD in The Film Index, February 11, 1911, pg 2)

Bibliography:

- The Film Index, February 11, 1911, pg 2ta
- The Film Index, February 18, 1911, pg 16ts

The Test



166. - **The Test** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Miss Gillman), Albert McGovern (Miss Gillman's Sweetheart), Harry Myers (Harry Thorne - the Rival), Julia Stuart (Miss Gillman's Mother).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 20, 1911 in USA
Db-Ref: IMDb tt0201247, KinoTV 91200

Synopsis:

Flo was an assistant in a fashionable library, receiving a small salary which she devoted to the support of herself and her mother and to small charities. She had two devoted admirers, Harry and Dick whom she had met at the library. Neither of them knew where she lived as she was afraid they might despise her humble home. One day, her mother came to the library with the aged father of one of Flo's charity charges, an invalid girl. The girl was in need of medicine and as Flo's mother had no money, she had brought the man to the library. Flo went to ask in advance from the librarian. As she was returning, she saw Dick, who took the old people for beggars, ordering them from the place. Flo immediately came to their rescue and informed Dick that one of the supposed beggars was her own mother. As the two old folks were leaving the library, Harry, seeing that they were in great trouble, offered his assistance. He sent a doctor to the invalid girl and in other ways did all he could for Flo's charges. When Flo discovered what Harry had done, she changed her attitude toward him and allowed him to

call at her home. She soon found that her humble surroundings had no effect whatever on his admiration and love for her. They soon became engaged. Harry insisted that she resign from the library and he had the pleasure of showing her resignation and announcing their engagement to Dick when that young man called to apologize to Flo for his words to her mother. [Moving Picture World]

Bibliography:

- The Film Index, February 18, 1911, pg 34

Nan's Diplomacy

167. - **Nan's Diplomacy** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Nan), Harry Myers ('Cousin Harry'), Albert McGovern (Nan's Husband).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: February 27, 1911 in USA
Db-Ref: IMDb tt0200889, KinoTV 91201

Synopsis:

Ralph Thurston liked excitement. His wife liked to stay at home, so Ralph was very much delighted when he received a letter from a former sweetheart of his, Mae Sharp, announcing that she was going to pay them a visit. Mae was an accomplished pianist and a brilliant conversationalist and Ralph anticipated a glorious time. All went well after Mae came until Nan became angry at being neglected and playing "second fiddle" as it were. Then Nan's cousin, Bob Jones arrives to pay them a visit. Between them Bob and Nan hatched a plot to get rid of Mae. Nan feigned insanity and proceeded to turn the house upside down. The doctor came and Bob took him into the plot. The doctor told Ralph that his wife must have complete rest, so Nan went to bed. Then it was up to Mae to do the housework and a terrible mess she made of it. Mae couldn't even boil potatoes and in this emergency Ralph didn't find much comfort in the fact that she could play the piano and converse brilliantly. Nan seemed to get worse. She would chase her husband out of the room with every appearance of wild frenzy.

Finally Nan, in one of her wild fits, chased Mae from the house. Then Ralph sought means to restore her sanity. He brought her knitting to her, something of which she had always been very fond. It had a wonderful effect. Nan was restored to sanity. Ralph was overjoyed and they lived happily ever after. [Moving Picture World]

"NAN'S DIPLOMACY" A Domestic Comedy Drama by Lubin NOTABLE film and one which demonstrates X the growing excellence of the Lubin Eastern company is ''Nan's Diplomacy,' scheduled for an early release. It is a domestic comedy-drama, illustrating the fact that a good housekeeper is more to be desired than a wife who is merely a brilliant conversationalist.

Ralph Thurston and his wife, Nan, were a young couple who seemed to have everything in the world to make them happy, yet they were like Jack Sprat and his wife. Jack could eat no fat, his wife could eat no lean. Likewise, Ralph didn't like to stay at home, his wife didn't like to go out. His wife particularly loved to knit. She was always knitting, Knitting, knitting, until this occupation of hers got on Ralph's nerves and he begged her to quit it and play the piano or do anything to liven things up.

Then, one day, came a letter from a former sweetheart of Ralph's, Mae Sharp, announcing that she was going to pay them a visit. Ralph was delighted for he remembered that Mae was an accomplished pianist and that she could talk by the hour. His anticipations of a glorious time were fully realized when Mae arrived, until Nan became angry at being neglected and playing 'second fiddle."

In this emergency, Nan's cousin, Bob James, arrived to pay them a visit. He became very angry about Ralph's neglect of his wife, so angry indeed that he was about to punch Ralph's head when Nan interfered.

Nan and Bob put their heads together to right things and between them they decided that Nan should pretend to be insane. So Nan proceeded to have a fit. A doctor was summoned and Bob, on the quiet, explained the situation to him and fixed things up. So the Doctor told Ralph that his wife must have perfect quiet and must not leave her bed.

Now the housework all fell on Mae and a terrible mess she made of it. She might have been able to boil water if someone had put it in the kettle for her, but her domestic accomplishments did not go much beyond that. And Ralph didn't find much comfort at this time in the fact that Mae could play ragtime and converse so brilliantly.

In the meantime, Bob was taking food to Nan's room and on one occasion as she was having some tea and toast, Ralph entered. He was very angry at seeing Bob in his wife's room and started to make trouble, but Nan, in her role of "insane woman," sprang from bed and chased him out. This terrible '"fit"' did not pass off until she had chased Mae from the house.

Then Ralph thought of Nan's knitting, in which she had always taken such pleasure. He took it to her room and timidly gave it to her. It worked a wonderful cure almost at once. Nan was sane again and Ralph was overjoyed. Not only did he not object to her knitting, but he even persuaded her to teach him to knit. So, after that, they went happily knitting through life together. (The Film Index, February 18, 1911, pg 24)

Production Notes:

Another delightful comedy showing how a husband discovered the excellent qualities of his wife. The neglected wife, her cousin and the doctor framed up a clever plot which resulted in many amusing happenings in which hubby was the victim. Finally, after his "insane" wife had driven both him and her rival from the house in a paroxysm of madness, she was "cured."

This is a scream from start to finish. (The Film Index, February 25, 1911, pg 2t)

Bibliography:

- The Film Index, February 18, 1911, pg 24tn
- The Film Index, February 25, 1911, pg 2ta

Vanity and Its Cure

168. - **Vanity and Its Cure** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Effie Hart), Harry Myers (John Hart).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 6, 1911 in USA
Db-Ref: IMDb tt0201298, KinoTV 91202

Synopsis:

john Hart and his wife Effie, were a fairly happy young couple. However, Effie was somewhat peevish and extravagant. These qualities finally led to a quarrel which resulted in Effie going home to her mother, Mrs. Jenkins, to whom she told her troubles. Now Mrs. Jenkins realized that there are always two sides to a question, so she called on her son-in-law and asked to have his side explained. After hearing it all, her sympathy was with John. She decided to cure her daughter. She told Effie that she could remain home as long as she liked. Then she discharged her hired girl and told Effie to do the work to pay for her board. The result to Effie was weariness of body and soul and blistered hands. She finally telegraphed her husband to come and get her, but John wanted the cure to be complete and wired back that he was "too busy." Effie's mother had concealed her good clothing, but by this time she was so desperate that she determined to return to her husband anyway. From an old teapot, she got the necessary railroad fare and made the trip in her old clothes. John received her with a joy which he tried hard to conceal and she was again reinstated as mistress of his house and heart. [Moving Picture World]

"VANITY AND ITS CURE." — John Hart and his wife Effie were a fairly happy young couple. However, Effie was somewhat peevish and extravagant.

These qualities finally led to a quarrel which resulted in Effie going home to her mother, Mrs. Jenkins, to whom she told her troubles. Now, Mrs. Jenkins realized that there are always two sides to a question, so she called on her son-in-law and asked to have his side explained. After hearing it all, her sympathy was with John. She decided to cure her daughter.

She told Effie that she could remain home as long as she liked. Then she discharged her hired girl and | told Effie to do the work to pay for her board. The result to Effie was weariness of body and soul and blistered hands. She finally telegraphed to her husband to come and get her, but John wanted the cure to be complete and wired back that he was "too busy." Effie's mother had concealed her good clothing, but by this time she was so desperate that she determined to return to her-husband any way. From an old teapot, she got the necessary railroad fare and made the 'rip in her old clothes. John received her with a joy which he tried hard to conceal and she was again reinstated as mistress of his house and heart. (The Film Index, March 11, 1911, pg 15)

Production Notes:

Hurrah ! here's a story with mother-in-law playing the part of a heroine. A very pretty domestic drama it is, with a young married couple taking the leading parts. The young folks had a quarrel and mother-in-law restored peace and happiness. Considerable humor here, as well. (Lubin Ad in The Film Index, March 4, 1911, 1911, pg 35)

*"***VANITY AND ITS CURE"** *- A Lubin Picture With a Good Mother in Law*

MOTHERS-IN-LAW have suffered long and uncomplainingly in spite of the jokesmiths, funny men, alleged funny men and near-funny men who have pictured them as fault-finding, selfish, uncompromising and generally undesirable, and they have gone right on calmly and patiently bestowing their lovely daughters upon unappreciative men.

The time has come when mothers-in-law should get their dues, when their good points should be held up for the admiration of the world, and this is precisely what is done in a charming film soon to be released by the Lubin Manufacturing Company.

It is called "*Vanity and Its Cure,*'' a title which conceals the good mother-in-law who is the heroine and Dove of Peace in the story.

John Hart and his wife, Effie, were a fairly happy, young married couple. Unfortunately Effie was not the paragon of all the virtues that most young wives are, She was inclined to be peevish, egotistical and she had extravagant tastes.

John presumed to express a mild disapproval of some points in his wife's disposition and by his disapproval he aroused her anger. She proceeded to pronounce a tirade against penurious husbands. This, naturally, led to a scene after which Effie packed her trunk and returned to her mother.

So far, everything looks like chaos, sudden death, disaster and divorce court. But, enter the Dove of Peace, mother-in-law, the estimable and sensible Mrs. Jenkins.

Effie on arriving home told her mother the cause of her disagreement with John and, of course, the way Effie told it, John was altogether to blame and Effie was a suffering lamb.

But Mrs. Jenkins did not advise her daughter to see a lawyer immediately. Instead, she went to see her son-in-law and to ask for his side of the question, which he cheerfully gave her.

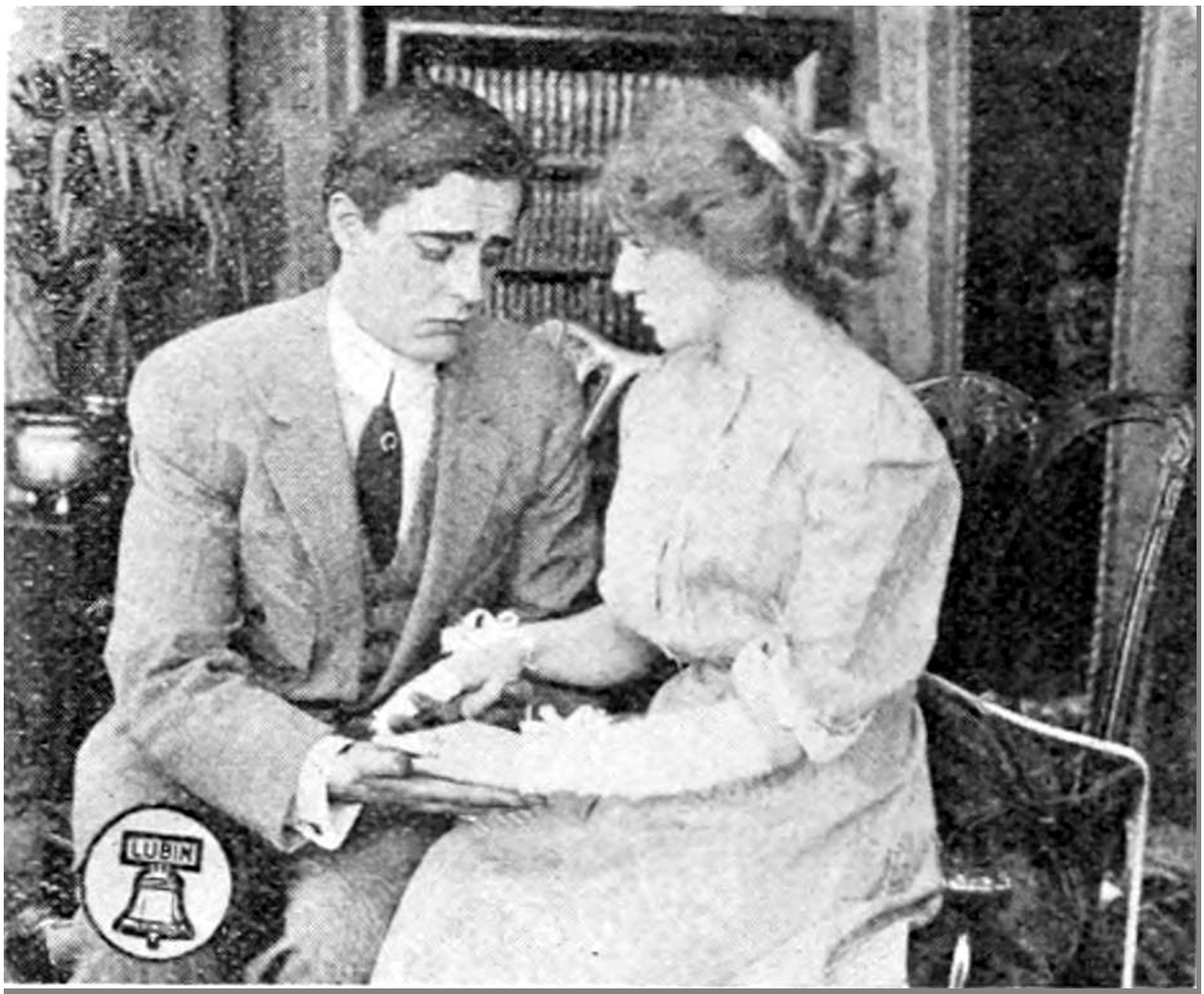
Mrs. Jenkins saw at once that her daughter was largely in the wrong. So she spread her wings once more and flew home, determined upon a cure. The first thing she did was to discharge the hired girl, after which she ordered her daughter to take the hired girl's place in order to pay for her board.

Effie began her arduous duties, not cheerfully, but of necessity. All day long she washed dishes, swept, made beds, did the family wash. Her mother grimly watched over her and zealously kept her nose to the grindstone.

Poor Effie! It wasn't long before she wished that she was back in her own home. She began to see things more as they were, instead of as she imagined them to be. Finally, she became desperate. She telegraphed to her husband to come and take her home, but John wasn't as easy as he looked and he wired back that '"'he was very sorry, but that he was too busy to come."

Effie's mother had hidden her best clothes and she had nothing to wear except that gown which is always in style, called the "Mother Hubbard.'' But by this time she was so desperate that she determined to return anyway.

Out of an old teapot she secured Some money of her mother's — enough to pay her railroad fare —and in due time she arrived home where her husband received her with a joy which he tried to conceal and made her once more mistress of his home and heart. And we can imagine dear old mother-in-law smiling wisely and happily to herself. (The Film Index, February 25, 1911, pg 12)



Bibliography:

- The Film Index, February 25, 1911, pg 12tn
- The Film Index, March 4, 1911, 1911, pg 35ta
- The Film Index, March 11, 1911, 1911, pg 15ts

His Friend, the Burglar

169. - **His Friend, the Burglar** - (USA 1911) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mrs. Tom Dayton - The Wife), Arthur V. Johnson (Tom Dayton - The Husband).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 9, 1911 in USA
Db-Ref: IMDb tt0200703, KinoTV 82422

Synopsis:

"HIS FRIEND THE BURGLAR." Ah, what will not poor man do to escape cruel woman's despotism! Tom Dayton was very anxious to get away to the club, but Mrs. Tom Dayton refused to let him go out that night. He sent a note to his friends at the club, telling them how he was held a prisoner, by his better-half and asking them to maneuver in some way to secure his release. It so happened that shortly after the arrival of this note, a burglar was caught in one of the club rooms. He pleaded hard not to be arrested and then one of the members thought of a plan for securing Dayton's release. In accordance with this plan, one of the clubmen dressed up in the burglar's clothes, masked and armed with a jimmy, repaired to the Dayton home, where he climbed in the window and gave a secret club signal that Dayton recognized at once. Dayton was not slow to 'catch on.'"' He sneaked into the room, put a large-cut glass vase full of flowers into the burglars' arms and told him to beat it. Then he proceeded to do the ''hero"' act, yelling 'Stop thief!" 'Halt, or I fire!' and similar commands. He ran after the thief with great courage and absolute fearlessness. Mrs. Dayton screamed and calling after her husband the wise injunction not to let the burglar kill him, she

telephoned to the police. The burglar led his pursuer quickly to the clubhouse. When the detectives took up the trail, they had no difficulty in following them thither, where the joke was explained to them and the anxious Mrs. Dayton was notified that her intrepid husband had captured the burglar. There's plenty of fun in this one. (The Film Index, March 11, 1911, pp 15-16)

Production Notes:

This story is full of a droll absurdity that will keep an audience laughing from first to last. It has to do with the adventures of a man who couldn't go to the club because "his wife wouldn't let him." But by a clever plan he escapes the vigilance of his better half and joins his jovial comrades. (Lubin Ad in The Film Index, March 11, pg 19)

Bibliography:

- The Film Index, March 11, 1911, pp 15-16ts
- The Film Index, March 11, pg 19ta

The Actress and the Singer

170. - **The Actress and the Singer** - (USA 1911) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Actress), Arthur V. Johnson (The Singer), Harry Myers (The Artist (as Harry C. Myers).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 13, 1911 in USA
Db-Ref: IMDb tt0200406, KinoTV 82423

Synopsis:

A young tenor and his friend, a music director, were very "hard up." One day the tenor went and sang for a phonograph concern in order to get money to pay board. A celebrated prima donna happened to be in the next room and heard him sing and fell in love with his voice. She got a glimpse of him as he left the place and her good opinion became even better. He had forgotten a piece of music which she found and took home with her. The prima donna was not able to forget the young tenor, and finally she and her woman companion secured apartments at the house where the tenor and his friend lived. The young men's finances were growing worse and worse. One morning they had nothing with which to buy breakfast. The two girls that morning had ordered breakfast brought to their rooms, but the waiter by mistake took it

to the apartments of the young men. Of course, the young man pounced upon the breakfast and fairly devoured it. The waiter, who had discovered his mistake, pounded in vain upon their door. Before long the prima donna heard what had become of her breakfast. She suspected that the young men were very poor and longed more than ever to help them. She notified her manager that she had discovered a man for the leading tenor role in her new opera. There was rejoicing when the young man received a letter asking him to call on the great manager. There he met the prima donna and she confessed everything to him. There he signed a contract not only to join his voice with hers in opera, but to join his heart with hers in life. [Moving Picture World]

Her Artistic Temperament

171. - **Her Artistic Temperament** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Arthur V. Johnson.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: March 20, 1911 in USA
Db-Ref: IMDb tt0200690, KinoTV 82424

Synopsis:

Flo was a country girl ambitious to become an artist. Her work was greatly admitted by her mother and father and a young man of the village, who admired Flo as well as her work. So Flo decided to go away to the city much to the regret of her parents and lover. Success did not come, but pride died hard, and she kept writing encouraging letters home. Her lover,

fancying that the breach between then was widening, wrote that he was coming to visit her in the city. The girl shrank from having him see her poverty after the glowing letters which she had written. She took one of her pictures to a second-hand store and tried to exchange it for a dress. It happened that the proprietor of this store was an accomplice of a woman shoplifter and this woman had just come in. The police were on her trail and she gave the unsuspecting Flo the gown in exchange for the picture. When Flo arrived at her room she found her lover waiting for her. The police, led by this false clue, arrived almost at the same time. Then Flo confessed that she had not made a great success at painting and her lover took her back to home and happiness. [Moving Picture World]

Production Notes:

“**HER ARTISTIC TEMPERAMENT”** *A Lubin Comedy-Drama*

"HOME-KEEPING hearts are happiest,” says the old proverb. Those who pass their days in the homely and “homey” surroundings of a country town or city, where they know everybody and are known by everybody, have much happiness that is unknown to the wanderers.

This is beautifully and interestingly illustrated in a film soon to be released by the Lubin Manufacturing Company, entitled "Her Artistic Temperament.”

Flo Herbert was much admired in her native village for her good looks and talents. The latter ran particularly to painting, and at her humble home she spent all her spare time in art. John Burton was one of Flo’s admirers, but John admired Flo more than he did her painting. Some day he hoped to make her his wife.

But Flo decided she must go to the city in order to better bring her talents to the attention of the world. She bid her aged parents and friends good-bye and took the train. John was left in a very unhappy state of mind. If fame came to her he feared she would forget him and he knew no one could ever take her place in his heart.

The letters that came back from the city indicated that success was fairly flying to Flo and this made John more disheartened than ever. It seemed to be widening the breach between them.

But desperate ills require desperate remedies and one day John made up his mind to visit his sweetheart in the city. When Flo received his letter announcing that he was coming she was thrown into great confusion for success had not come to her in spite of the letters that had been received in the village. It was a hard struggle with poverty that she had made and she was living in a small, poorly furnished room. The very thought of receiving John there was alarming to her. Suddenly she had an idea. She would try to exchange one of her paintings for a gown in which to make some sort of a showing when John arrived.

Now strange circumstances were at work, for it so happened that the second-hand clothing store at which she chanced to present herself was “crooked.’’ The proprietor made a practice of receiving stolen goods, and just a moment before Flo arrived a woman had come in with a handsome gown which she had stolen and the police were hot on her track. This woman had disappeared through a trap door in the ceiling, but it still remained for the proprietor to get rid of the handsome gown and thus free himself of all suspicion.

So he quickly gave the gown to the unsuspecting Flo taking her picture in exchange just for the sake of appearance. Delighted at the way in which she had gotten out of her quandary Flo returned to her room. John had arrived while she was gone and it did not take him long to see how things stood. Besides, the landlady had proved to be a great talker and had not failed to inform him of Flo’s straightened circumstances.

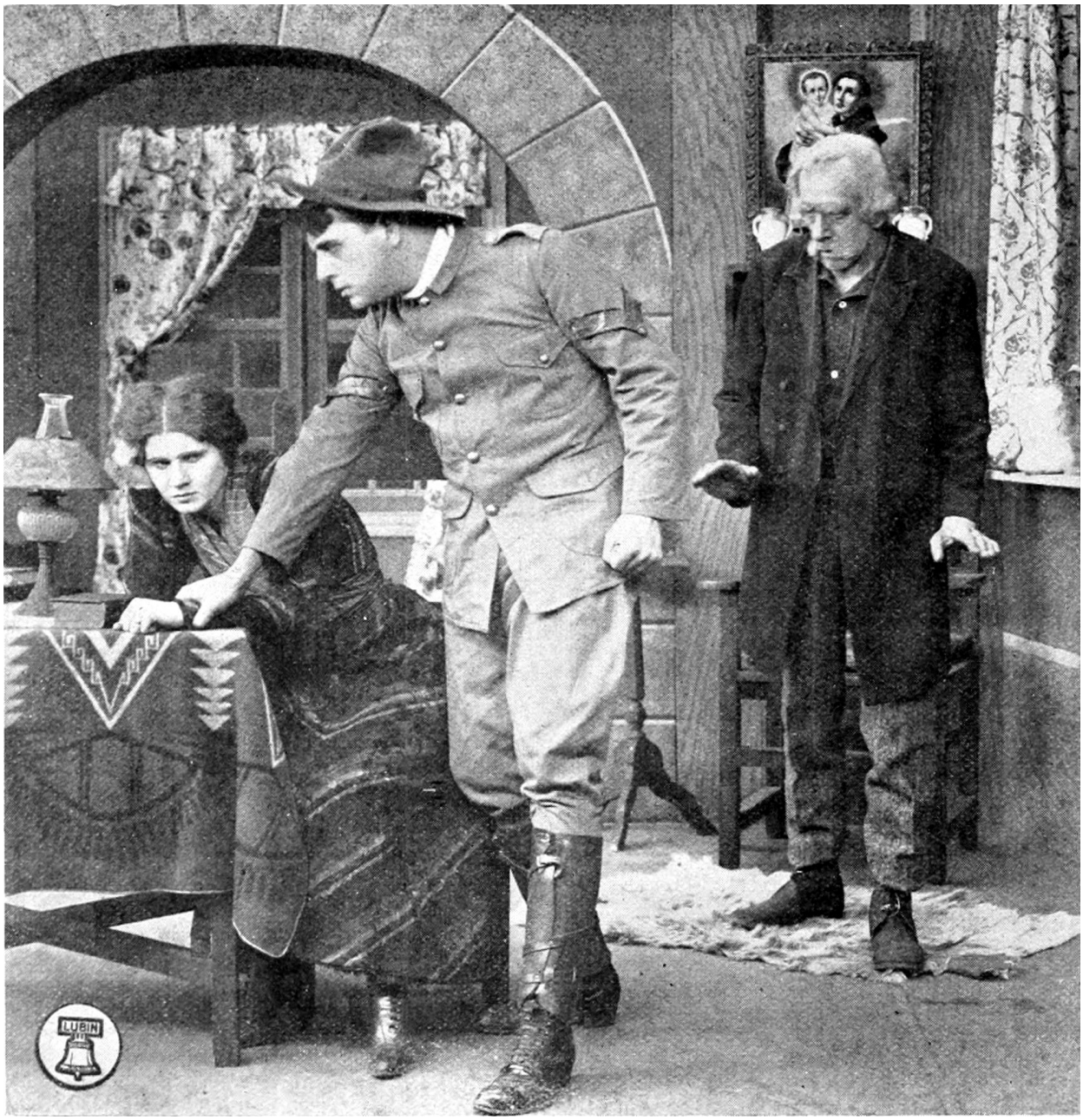
John’s heart was filled with pity for Flo and with joy for himself for he realized that she was not as far from him as she would have been had she met with great success in her profession. Flo might have carried off the little deception of the gown had not the police arrived at her

room soon after she did. Then it became necessary to explain where and how she had come in possession of the gown. The police exonerated her and then she and John had a little confession and forgiveness to make themselves and shortly afterwards John bought two tickets back to the village. (The Film Index, March 11, 1911, pg 9)

Bibliography:

- The Film Index, March 11, 1911, pg 9tn

Her Child's Honor



172. - **Her Child's Honor** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Mother), Arthur V. Johnson (The Second Husband), Albert McGovern (The First Husband).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Other Titles: De Eer van haar Kind [NL]
Release: March 27, 1911 in USA
Status: Prints exist in EYE Filmmuseum (Amsterdam)
Db-Ref: IMDb tt0200691, KinoTV 82425

Synopsis:

Unable to bear the abuse of her drunken soldier husband, the wife left her home and went to the city, where she became a nurse in a hospital. Her husband, recovering from a spree, treated his wife's disappearance as a joke and soon went with his company to the Philippines. Meantime a doctor at the hospital had fallen in love with the young wife and when news came from the Philippines that her husband had been killed she married him. They were very happy and a child was born to them. To a friend in her old home she sent a photograph of herself and family. Then her soldier husband returned for he had not been killed. During a reception at her new home he appeared on the scene. A dancer was to be there, but being unable to keep the engagement, the wife had prepared to perform the dance herself. The appearance of her soldier husband greatly excited her for it made her second marriage illegal. She thought of her baby who was playing innocently in his little bed, but she determined to go on with the dance. It was a weird, Oriental dance and the dancer held in her hand a dagger. Though you see nothing of this in the picture, the end finds her cruel soldier husband and herself mortally wounded. Then with her last breath she was married again to the doctor and died happy, knowing that her child's honor was saved. [Moving Picture World]

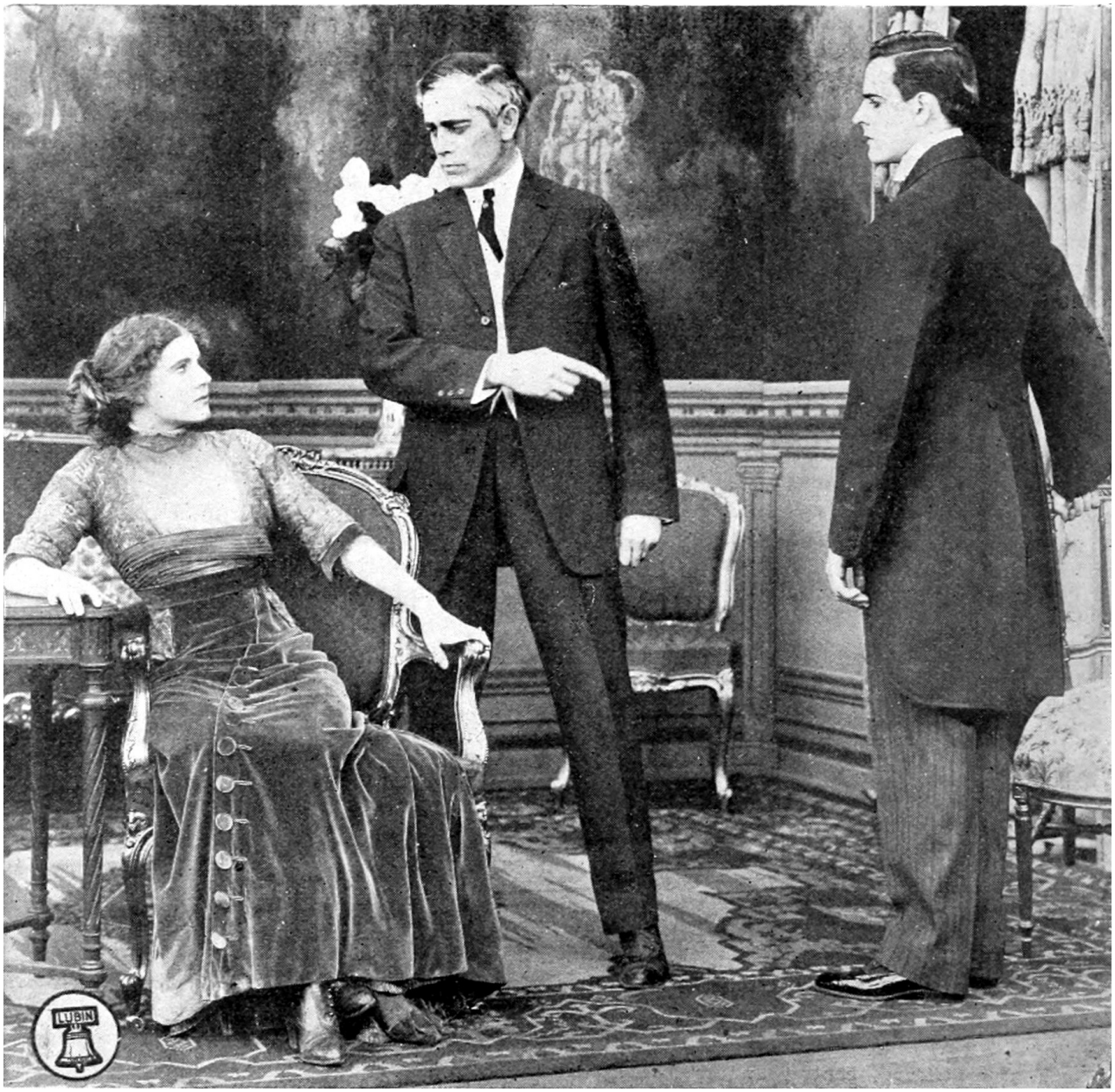
Production Notes:

The dramatic story of a woman who, by a cruel joke of Fate, found herself married to two men. How she righted the wrong and kept the name of her child untarnished by sacrificing herself. A feast of clever acting and a unique plot. (The Film Index, March 25, 1911, pg 7)

Bibliography:

- The Film Index, March 18, 1911, pg 12tn
- The Film Index, March 25, 1911, pg 7ta

The Wife's Awakening



173. - **The Wife's Awakening** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Wife), Harry Myers (The Wife's Former Suitor), Arthur V. Johnson (The Husband).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 3, 1911 in USA
Db-Ref: IMDb tt0201332, KinoTV 82426

Synopsis:

"THE WIFE'S AWAKENING." — Mr. Brown was a wealthy man who had married a wife about fifteen years his junior. She had formerly had an affair with a young man-about-town, but had promptly broken it off when she discovered his secret leaning toward chorus girls, cocktails and cigarettes.

Mr. Brown felt that he was never quite able to gain the entire affection of his young wife. One day on returning home he found her former lover in the house. He had heard of him, and now he felt that his entire happiness was shattered. Still he was not angry at her. He asked whether she loved this young man. Insulted at the question, she refused to answer and left the room. Mr. Brown then asked the young man if he loved Mrs. Brown. The young man said he did. And then the husband decided to bring them together at the sacrifice of himself.

He left home, after sending word to his wife that she was free to secure a divorce. When she received this note the awakening took place in her heart, and when her former lover asked her to become his wife she ordered him from the house.

Six months later Mr. Brown returned to the city. At his club he learned that his wife was still undivorced. That very same evening his fellow clubman, Dr. Elliott, received a hurried call from Mrs. Brown's house. He invited Mr. Brown to go with him. They were greeted by the old butler with an air of mystery. The doctor went upstairs, and when he came down he whispered in Mr. Brown's ear, "It's a boy!" (The Film Index, April 8, 1911, pg 16)

Production Notes:

“**THE WIFE’S AWAKENING.”** *A Problem In Love by Lubin Players.*

An extremely interesting plot, well worked out, superbly mounted and cleverly acted, is that of the ‘‘Wife’s Awakening,”’ which will be released at an early date, by the Lubin Manufacturing Company. It demonstrates the fact, among other things, that first love is by no means always true love, but is very apt to be merely a temporary infatuation, or perhaps only love of love.

Florence in her very young days found herself much sought after by Harry Jones, and in due course of time they might possibly have married each other. But Harry was not quite “on the level.” He had a considerable leaning towards chorus-girls, cocktails and cigarettes, but of course he didn’t tell Florence about all these things.

That the course of false love does not always run smooth was proved in Marry’s case, One b of his chorus-girl friends had a quarrel with him and in her anger she sent a note to Florence stating that Harry belonged to her and that Florence certainly would never marry him. Florence thought her heart was broken, and in order to heal it she proceeded to marry a rich man nearly twice as old as herself.

This marriage was not entirely a success. Her husband felt it himself. He knew in his heart that he did not possess all his wife's love. One day at the club he overheard Florence's name coupled with that of Harry. He returned home and found the young man there. Though he was fairly mad with jealously, he determined to do what he thought was right. He controlled his voice enough to ask his wife whether she loved Harry. The insult was too much for her; she refused to answer and left the room. Then her husband asked Harry whether he loved his wife. The young man said he did. Then the husband determined to sacrifice himself to bring happiness to his wife. He wrote a note in which he poured out all his heart's love for her, a love which was so great that he was willing to give her up if it would make her happy. He closed the note by saying that he was going away, and that she could secure a divorce from him. Then he left his home.

When his wife returned to the room the young man was still there and he called her attention to the note. She read it. Harry pointed out that there was now no obstacle to their marriage after she had secured a divorce. But in that moment a great awakening had taken place in her heart. She saw that she had never loved Harry, and that all her love had been for her husband. His question was certainly inopportune. She ordered him from the house at once.

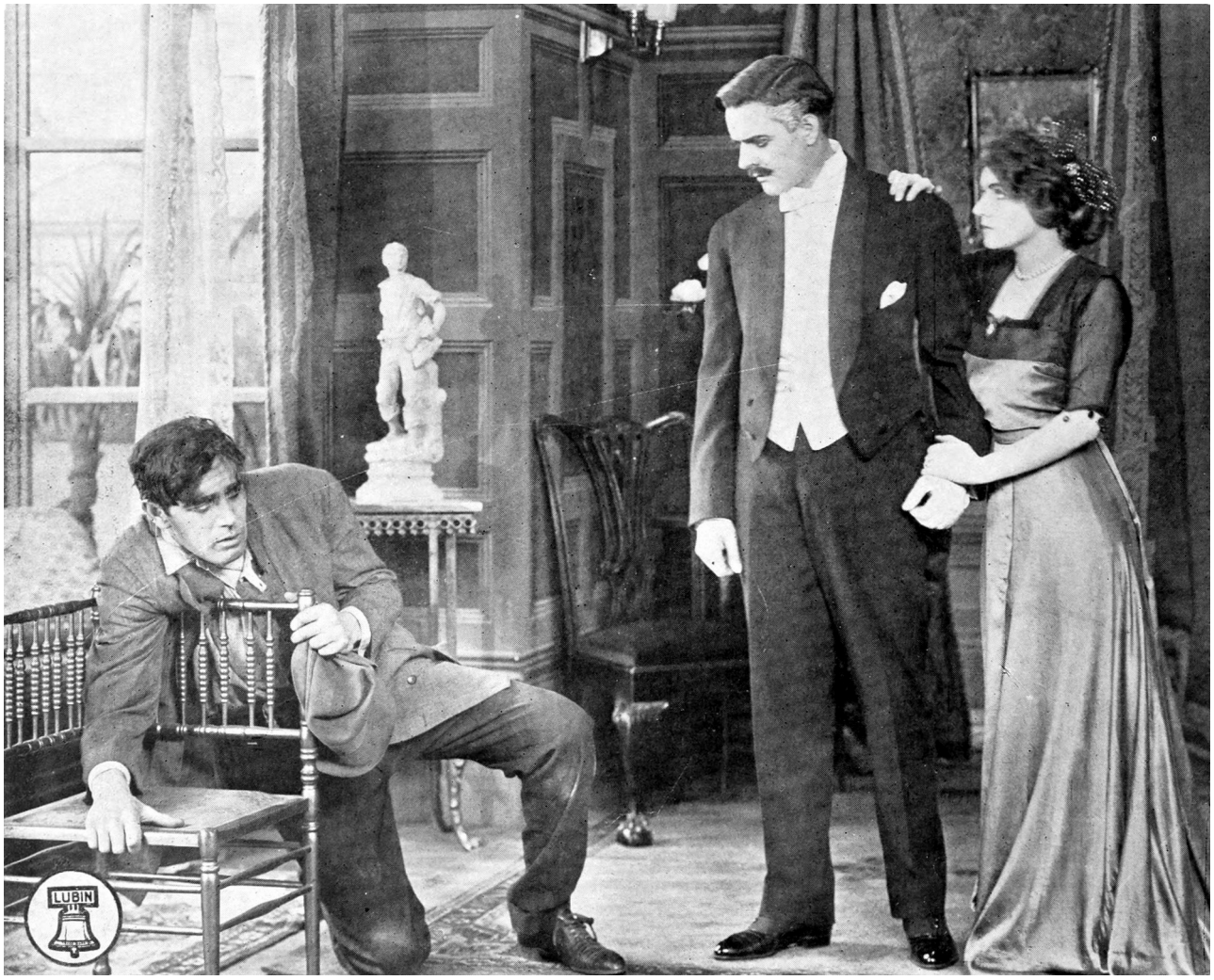
Six months passed. The husband, weary of travel, returned to the city. At his club he learned to his surprise that his wife was still undivorced. Soon after he arrived there one of his old friends, a physician, received a hurry call from Florence's home. After six months' absence the husband was rather anxious to see the old place again and he promptly accepted the doctor's invitation to go along. They were met at the door by the old butler who wore an air of great mystery. He bade his former master not to go upstairs with the doctor; so he waited below. He had not very long to wait, and when the doctor came he whispered in his ear just three words, "It's a boy." (The Film Index, April 1, 1911, pg 4)

A drama of deep heart interest presented in best Lubin style. A young- woman marries a wealthy man much older than herself and learns what true love is when he offers to sacrifice himself because he thinks she is in love with a younger man. (Lubin Ad in The Film Index, April 1, 1911, pg 34)

Bibliography:

- The Film Index, April 1, 1911, pg 4tn, pg 34ta
- The Film Index, April 8, 1911, pg 16ts

Opportunity and the Man



174. - **Opportunity and the Man** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flora Hamilton), Arthur V. Johnson (Arthur Bradley), Harry Myers (Ramsey - former tramp).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 10, 1911 in USA
Db-Ref: IMDb tt0200931, KinoTV 82427

Synopsis:

Arthur Bradley was a rich man, with plenty of egotism and self-sufficiency. He was courting Flora Hamilton. One day while they were walking through the park she lost her chatelaine. It was found and returned by a derelict, who was rewarded for his honesty with a $5 bill. Starting with this he got on his feet and before a great while had secured a position. He rose rapidly, until he was known as one of the successful men of the city. Meanwhile, misfortune had overtaken Bradly. He tries to "bull" a falling stock market and was utterly ruined. Unable to bear up he took to drink and went rapidly from bad to worse. Now Ramsey, the former tramp, became the suitor of Miss Hamilton. She had never cared much for Bradley, but she did care a great deal for Ramsey, even before fortune came to him. They were married and Ramsey bought Bradley's former palatial home and presented it to his wife as a wedding gift.

One evening a burglar broke into their home. He was discovered and proved to be Arthur Bradley. Though Mr. and Mrs. Ramsey wanted to let him go the police arrives on the scene and prevented this charitable object, and the fates on their high mountain probably laughed heartily. [Moving Picture World]

Production Notes:

"**OPPORTUNITY AND THE MAN"** - *A Drama of Fickle Fortune*

A FASCINATING story involving the rise of a tramp to success and happiness, and the descent of a wealthy man to the condition of a bum and criminal, is pictured in the Lubin Film "Opportunity and the Man,' which will be released at an early date.

The old Chinese philosopher said, ''The wheel of fortune turns round incessantly and who can say to himself 'I shall to-day be uppermost?.' "'

Necessarily there is an abundance of action in "Opportunity and the Man," because of the wide difference in the fortunes of the two principal characters. Of course, there is a third character to make up the triangle — a fair lady.

The story opens with Arthur Bradley at the height of human success — rich, honored and on a fair way to wed the beautiful Flora Hamilton. The two were walking through the park one day when Flora lost her chatelaine. Observe upon what small incidents great events depend. The dropping of this chatelaine was the tiny spark which set off a magazine of events that raised

one man from the depths of poverty to the heights of wealth and happiness. The lost chatelaine was found and returned by a human derelict — Harry Ramsey; a derelict he was rather because of an untoward Fate than because of any bad habits in himself. !

When he returned the chatelaine, Bradley rewarded him for his honesty with a $5 bill, expecting him cynically to spend it in the nearest thirst parlor. But Ramsey spent the first half dollar in the barber shop, and with the rest he contrived to make himself presentable. Then he secured a position — an humble one — and applied himself so conscientiously and ably to the business that he rose rapidly. At an early date during his period of regeneration, he had the opportunity of meeting Miss Hamilton, and it seems to be a case of love at first sight between them, although she had the assiduous attentions of the wealthy Bradley.

Meanwhile Bradley's fortunes had turned. He lost heavily in his business and finally ruined himself utterly in a wild attempt to " bull' a falling stock market. He lacked the moral stamina to bear up under his misfortunes, took to drink and finally became a member of the " down-and-out" club.

Ramsey during this time had risen with remarkable rapidity, and was ranked among the wealthy men of the city. Then to cap-the climax of success he married Miss Hamilton. On the day of their wedding he presented her with the former palatial home of Bradley, which he had bought.

One night their home was broken into by a burglar. Young Ramsey discovered the intruder and captured him, only to be astounded to find that the thief was Arthur Bradley. Feelings of generosity prompted him to let the unfortunate man go, but the police arrived too soon and Arthur Bradley was led away to a felon's cell.

Thus was the saying of the great Confucius illustrated.

"Opportunity and the Man" is splendidly mounted and cleverly acted by the Lubin company. It is a film that is sure to interest any audience. (The Film Index, April 1, 1911, pg 4)

A story showing how quickly the Wheel of Fortune may turn, raising- the unfortunate and ruining those at the height of success. A hobo becomes rich and marries a charming girl, while the former lover drops from wealth and position to poverty and disgrace. Full of human interest. (Lubin Ab in The Film Index, April 8, 1911, pg 2)

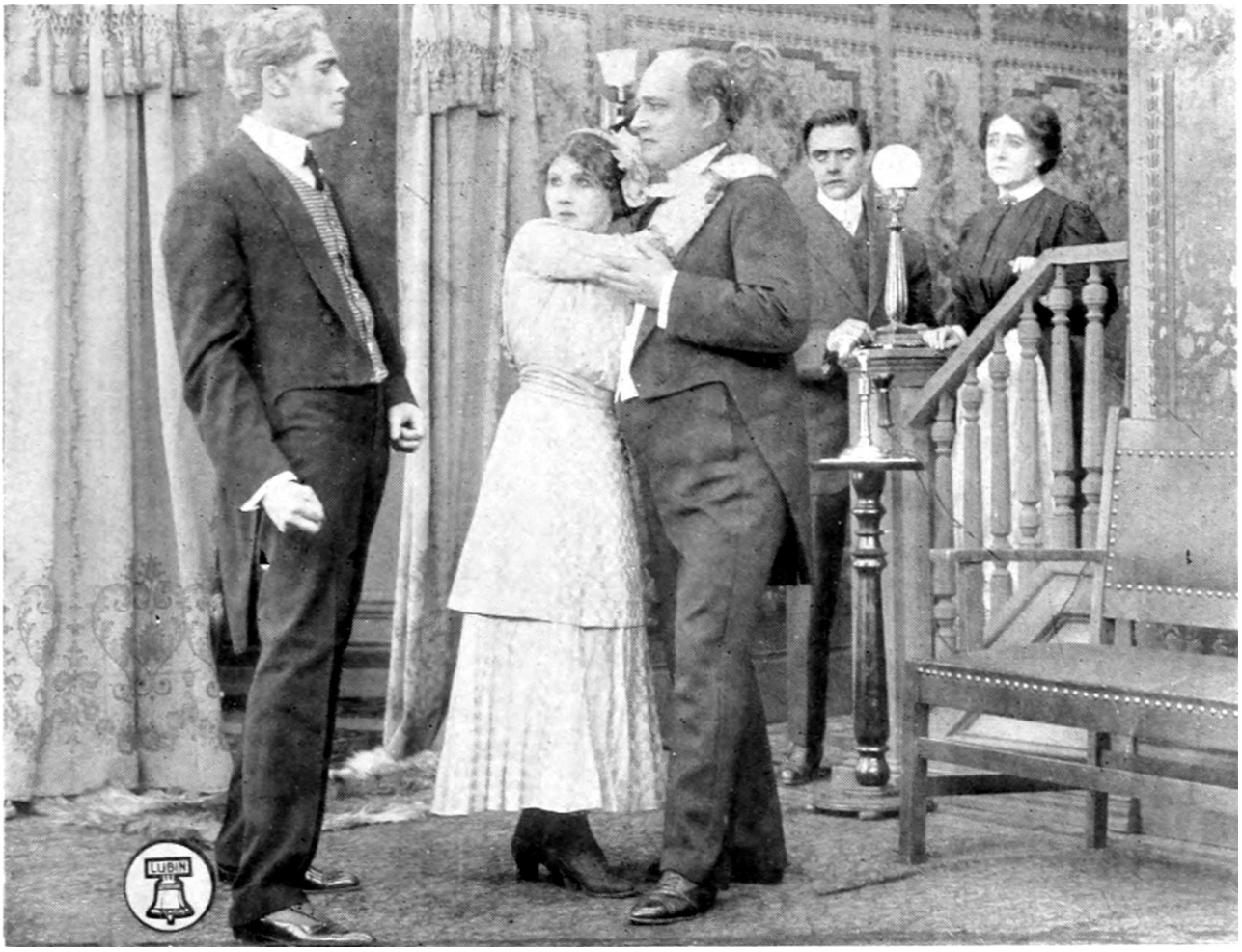
Reviews:

This film presents a graphic presentation of what the fates may do for us. One man falls from his high estate, and, becoming a common burglar, is taken away by the police. The other, a derelict, presented with a chance $5 bill, makes it the basis of fame and fortune and ultimately marries the former wealthy man's sweetheart and buys his palatial house. Putting the men thus in conjunction emphasizes the difference in human characteristics, but the situations are by no means exaggerated. The same things are going on in the great workaday world all the time. The interest is so strongly human that there can be no question of its success with the audiences - The Moving Picture World, April 22, 1911

Bibliography:

- The Film Index, April 1, 1911, pg 4tn
- The Film Index, April 8, 1911, pg 2ta
- The Moving Picture World, April 22, 1911

The Two Fathers



175. - **The Two Fathers** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Gladys), Arthur V. Johnson (The Real Father), Harry Myers (The Adopted Father).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 17, 1911 in USA
Db-Ref: IMDb tt0001429, KinoTV 82428

Synopsis:

Fred Gearhart was in destitute circumstances. He had a baby girl and in his extremity he yielded to the request of John Foster, a wealthy man, to adopt the child. Eighteen years later Florence is a charming young lady, and very much in love with Harry Jordan. Her wealthy foster father suddenly met with deep reverses. He saw a way to recoup his lost fortunes if Florence would marry a certain wealthy suitor, Howard Lacey. Her own father, longing to see his daughter again secured a position in the Foster household as butler. He overheard Foster asking Flo to marry Lacey and he saw her broken-hearted consenting. Then father love asserted itself. He told them who he was and sternly forbade the marriage. But Foster showed that he had the papers of adoption and that therefore Florence must bide by his wishes. Gearhart left the house in despair, although his daughter had plainly shown her love for her

real father. But the loveless marriage was not to take place. Fortunate circumstances prevented it, and in the end Florence married Harry Jordan, and the two fathers were brought together in a firm bond of friendship. [Moving Picture World]

The Hoyden

176. - **The Hoyden** - (USA 1911) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Gladys Weston), Arthur V. Johnson (Lt. Arthur Desman), Ethel Elder.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 24, 1911 in USA
Db-Ref: IMDb tt0200721, KinoTV 82429

Synopsis:

"THE HOYDEN" (April 24. 1911). — Peter Desman was the guardian of Gladys Weston. By a series of unlucky speculations he had lost the fortune of his ward. Then weeing that he was ill with an incurable disease, and that death could not be far off, he wrote a letter to his nephew, Lieutenant Arthur Desman, in which he expressed the wish that the lieutenant marry Miss Weston, and thus save her from being left penniless.

The lieutenant answered the letter in person and met Gladys. Now Gladys was little more than a child and she was full of life and vivacity. It has been said that "boys will be boys." In the case of Gladys, it was true that "girls sometimes will be tom-boys."

Gladys did not meet the lieutenant with downcast eyes and blushes. On the contrary he thought her rather too boisterous and after she had played several tom-boy tricks on him and his opinion was very materially strengthened. He did not look forward with pleasure to a life time spent with a wife who might be continually amusing herself at his expense.

However, he yielded to the entreaties of his uncle and consented to an engagement to Gladys. After he had placed the ring on her finger, he left for duty in the Philippines. There he remained for three years.

While he was gone Gladys passed through those years of development in which she turned from the noisy girl into a charming young woman. The lieutenant soon after his return attended a ball. There he met Gladys and did not recognize her. However, he fell in love with her at once. Remembering his previous engagement he wrote a note and addressed it to Gladys Weston, telling her that he had met another young woman and wished to be released. Then the identity of the two girls was revealed to him and of course the wedding bells ring. (The Film Index, April 22, 1911, pg 24)

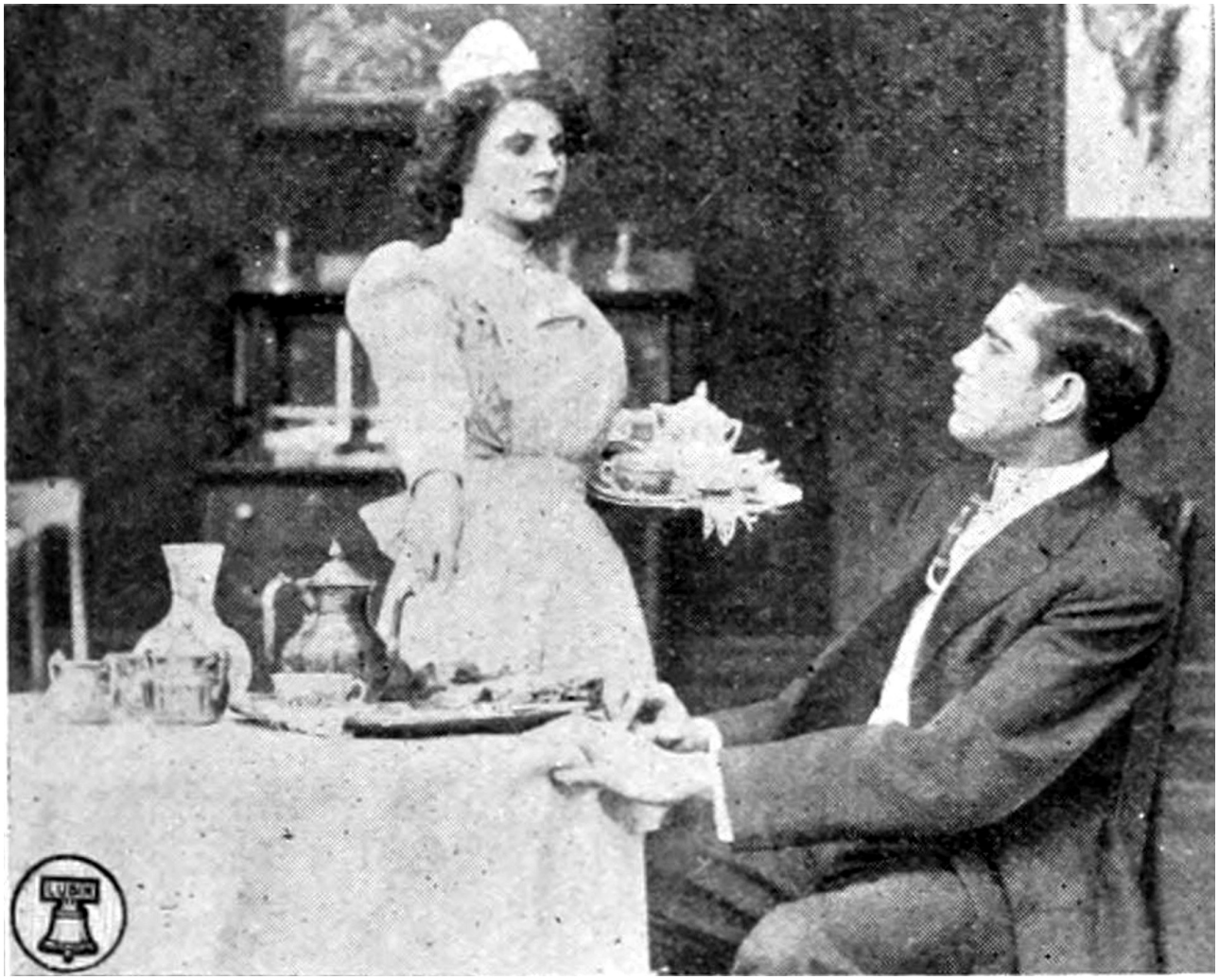
Production Notes:

How the moth became a butterfly. In other words, how a boisterous, tomboy girl developed into a charming, fascinating, love-compelling young woman, all in the short space of three years. There's a young lieutenant in the plot who promise 5 ; his dying uncle to wed the girl — though he doesn't love her — and then falls deeply in love with her three years later, without knowing it is she. Splendidly acted. A film tlm will stick in people's minds. (Lubin Ad in The Film Index, April 22, 1911, pg 33)

Bibliography:

- The Film Index, April 22, 1911, pg 24ts, pg 33ta

The Sheriff and the Man



177. - **The Sheriff and the Man** - (USA 1911) [Drama, Western] *Dir:* **Harry Solter**.
Cast: Arthur V. Johnson (The Sheriff), Florence Lawrence.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: April 27, 1911 in USA
Db-Ref: IMDb tt0201108, KinoTV 82430

Synopsis:

"THE SHERIFF AND THE MAN" (April 27, 1911).— Jack Weston left home and went west where he descended from bad to worse. His mother worried over him so much that it broke her health and her other son, Tom, decided to bring his brother back if possible.

When he found his brother in the west, the sheriff was looking for him. Tom took on his own shoulders the responsibility for Jack's crime and gave himself up to the sheriff.

That night the sheriff and his prisoner stopped in a cowboy camp where Jack happened to be. He selected Jack to guard his prisoner. During the night Jack contrived to allow his brother to escape; then after Tom has been on the way several hours, he gave the alarm. The sheriff set off across the desert in pursuit. Losing his horse, he was in danger of being overcome by the burning sun, when Tom, who had also lost his way, galloped past on his horse. Then it was a

question whether Tom should rescue the sheriff or leave his enemy to perish. He determined to save him. He dismounted and put his canteen of water to the sheriff's lips. When the sheriff was revived he was amazed to see his former prisoner before him. He held out his hand and said, "I came into the desert to find a horse thief and I have found a man." They both mounted the horse and when they arrived at the railroad, they parted in friendship, Tom taking the train for the east.

The closing scene shows the two boys and their mother, reunited. (The Film Index, April 22, 1911, pp 24-25)

Bibliography:

- The Film Index, April 22, 1911, pp 24-25ts

A Fascinating Bachelor

178. - **A Fascinating Bachelor** - (USA 1911) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Nurse), Arthur V. Johnson (Arthur Herrick - a Fascinating Bachelor), Julia Stuart (The Mother).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 1, 1911 in USA
Db-Ref: IMDb tt0200632, KinoTV 82431

Synopsis:

Arthur Herrick, a wealthy bachelor, was extremely popular in the village. His good looks, charming manner and bank account, made him the object of the affections of the young women and widows under sixty in the town. One day an old lady was injured in an automobile accident near his home and was carried into his house by the servant. Arthur arrived and ordered the patient to be made comfortable. Then he employed a nurse. The women of the village used the patient as a pretext to call at the house, until poor Arthur was almost distracted. The nurse was equal to the situation, however, and forbade the women into the house. Did the nurse care for Arthur? Bless you, no. She never even looked at him. Did Arthur care for the nurse? Ah, that's a different question. Arthur sat and looked at her by the hour. He wished the old lady would never get well. However, in due time she recovered and then the nurse left. Of course Arthur was lonely, so he went and found an old and decrepit man, brought him in his house, put him to bed and then hired the nurse again. The young nurse

soon saw through the trick. She became angry and was about to leave the house, when Arthur resorted to more subterfuge; he suddenly felt sick himself. Then the nurse took pity on him. She consented to nurse him back to health and later on consented to remain with him all her life. [Moving Picture World]

Production Notes:

Looks, manners and money made Arthur Herrick much sought after among the ladies. They never let him alone. An accident brought a trained nurse into his home. Then it was all over with the bachelor, for he fell in love with her. This is a love comedy, exceptionally well presented by the Lubin players. (Lubin Ad in The Film Index, April 29, 1911, pg 2)

Bibliography:

- The Film Index, April 22, 1911, pg 15tn
- The Film Index, April 29, 1911, pg 2ta

That Awful Brother

179. - **That Awful Brother** - (USA 1911) [Comedy] *Dir:* **Harry Solter**.
Cast: Arthur V. Johnson (The Awful Brother), Florence Lawrence (Florence), Albert McGovern (Florence's Beau - The Good Brother), Jennie Nelson (The Maid).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 8, 1911 in USA
Db-Ref: IMDb tt0200459, KinoTV 82432

Synopsis:

To Phil Harris and his mother in their cozy home came a telegram from Brother John, stating that he had been "fired" again, and was coming home by special train, riding in a "side-door Pullman." John arrived considerably soiled and with more than "three sheets in the wind." Just as he was greeting his mother and brother, the latter's sweetheart, with her mother called. Phil quickly got rid of John by giving him some money. Then, while the two mothers went for an automobile ride, Phil and his sweetheart took a walk, Phil leaving Alice to go to his office. In the meantime, John had invested his money at a saloon and shortly after leaving the saloon, he encountered Alice. She was frightened and ran, dropping her gloves, a bag and a box of candy. John picked them up and staggered after her and tried to return them. Alice ran for Phil's home with John close at her heel. Into the house she went and she and a maid ran upstairs and hid behind a bed. John tried to find them. He opened a closet door to look in

when the girls quickly pushed him in and locked the door. Then they telephoned to Phil that a burglar was in the house. Phil hurried home and with drawn revolver entered the bedroom and cautiously opened the closet door, where they found John sleeping peacefully on the floor. [Moving Picture World]

Production Notes:

John, the family ne'er-do-well, arrived home from one of his tours in a side-door Pullman." He had about three sheets in the wind and the excitement he caused around the eminently respectable neighborhood makes one of the fun- niest film stories you've ever seen. Don't fail to book this one. (Lubin Ad in The Film Index, May 6, 1911, pg 34)

Bibliography:

- The Film Index, May 6, 1911, pg 34ta

Her Humble Ministry

180. - **Her Humble Ministry** - (USA 1911) [Drama] *Dir:* **Harry Solter** (as Harry Salter).
Cast: Arthur V. Johnson (The 1st Petty Thief (as Arthur Johnson), Florence Lawrence (The Reformed Woman), Albert McGovern (The 2nd Petty Thief), Spottiswoode Aitken (The Father), Ethel Elder (The Mother).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 18, 1911 in USA
Db-Ref: IMDb tt0200694, KinoTV 82433

Synopsis:

"HER HUMBLE MINISTRY" (May 18, 1911); length, 1,000 feet. — Fanny was a child of poverty, brought up in surroundings of vice and sin. She was finally committed to the House of Reform, where she was taught the divine truth, and determined to lead a better life.

She secured a position in a restaurant.

Soon after this, Jim Sparks was released from one of his numerous jail terms, and rejoined his companions, who were engaged in working out the fine points of a prospective burglary. Jim was hungry, but he had no money. So he went to a restaurantit happened to be the one where Fanny worked. He ate heartily and was walking out when Fanny called him back. ''Well," said Jim, "I ain't got no money. What are you going to do about it?'

Fanny only smiled patiently. She took the price of his meal from her own slender pocketbook and rang it up on the cash register. Jim left the restaurant, but he could not forget Fanny.

He told his companions that he was not going on any burglary. He leaves them, and waits outside the restaurant until the girl comes out, and then follows her to a bench in the park. There he tells her what he is and how sorry he is for his actions in the restaurant.

Fanny comforts him and reads him a few passages from the Bible. She gives him the sacred book and he takes it home. There his pal finds him absorbed in reading it. He also reads it over Jim's shoulder and an awakening takes place in both their hearts.

They determined to turn from their wicked ways.

Together they proceeded to the restaurant and asked to be allowed to earn a meal. It was the rush hour and they were put to work.

The final scene shows them eating their first honest meal. (The Film Index, May 13, 1911, pg 16)

Production Notes:

"**HER HUMBLE MINISTRY"** *A_hrobbing Love Story by Lubin Players*

A DELIGHTFUL story, throbbing with deep and true love and lightened by the better human emotions is 'Her Humble Ministry,' which will soon be released by the Lubin Company. Motive and plot are good, and the portrayal of character is especially striking. Miss Lawrence takes the leading female part, and the principal male character is interpreted by Mr. Johnson, respectively leading woman and leading man for the Lubin Company.

The story of “Her Humble Ministry” is laid in a large city at the present time. Fanny was a girl who had been raised amid environments of poverty and vice. These had had their effect upon her, but they had not succeeded in blotting out the underlying goodness of her character. In course of time she was committed to the house of reform. There she was taught the divine truth. Removed from the scenes of sin, she quickly became her true, good self. After a short time she was released and went out into the world, determined to do right. She secured employment as cashier in a restaurant, where her courteous, modest and winning demeanor quickly made her a favorite.

About this time Jim Sparks, a gentleman of the underworld, was released from one of his numerous thirty or sixty-day engagements at the country jail. Jim came out of jail determined to do worse, if possible, than ever before. In pursuance of this virtuous resolve, he rejoined his companions in the profession, all of them accomplished porch climbers, safe blowers and highwaymen.

They were having a meeting to discuss possibilities and difficulties of securing part of the wealth of a certain gentleman who kept the said wealth tightly locked up and selfishly guarded in his palatial home. Jim was quite ready to join in the venture, but just at the moment hunger was first in his mind. He had no money, and none of his friends had any. That didn’t bother Jim very much. He went to a restaurant—it happened to be the one where Fanny worked—ate a hearty meal and then started calmly to walk out without paying. Fanny called him back. “Well,” said Jim, “I ain’t got no money. What are you going to do about it?’ Jim had expected to be reviled, beaten by the head waiter and probably arrested. Jim was destined to be surprised, for Fanny only smiled patiently. Then she took the price of his meal from her own slender pocket book and rang it up on the cash register.

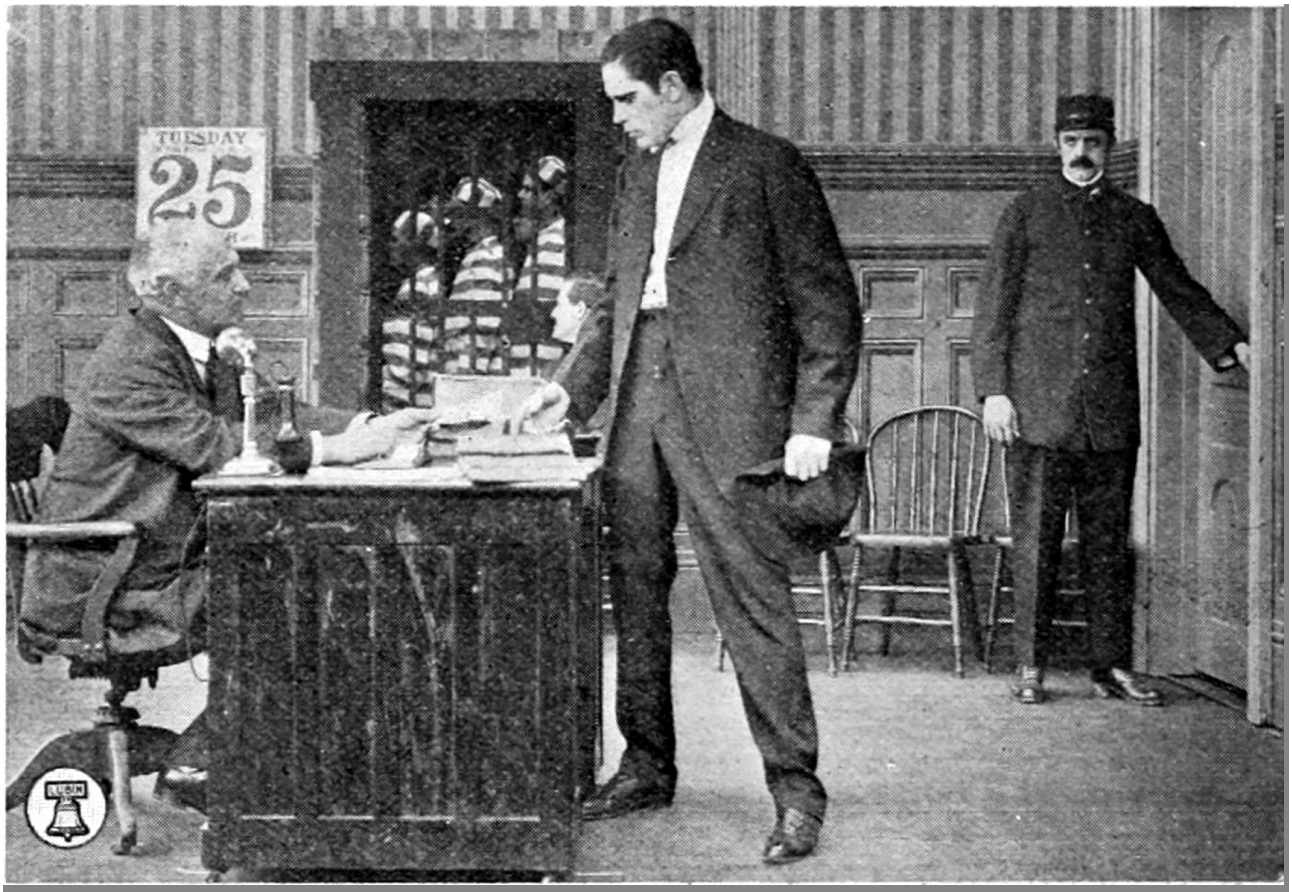
Jim left the restaurant in a daze. He wandered back to where his companions were plotting, They had his part all fixed up, but Jim informed them that he was not going to participate. Then he went out for a walk. He could not get out of his mind the pretty little golden haired girl in the restaurant.

Almost unconsciously his steps led him thither. He watched her stealthily through the window. After a while he saw her leave her work, and soon she came out with hat and coat on. Jim hid behind a post and then followed her at a distance to a bench in the park. There he told her what he was, and there Jim Sparks apologized for the first time in a good many years.

Fanny comforted him in true womanly fashion as Jim Sparks had not been comforted in a good many years. She read him a few passages from a little Bible she had in her bag, and when they parted she gave him the sacred book. Jim took it home and sat until late in the night reading it. So absorbed was he that he did not see his pal come in. This room mate was an accomplished porch climber. He wanted to see what was engaging Jim’s attention so closely, and he read over Jim’s shoulder. Jim stopped reading long enough to tell his pal of his experience with a good woman. Unconsciously he preached the strongest kind of a sermon, and very early in the morning the two men gripped hands and made a vow to turn from the crooked path to the straight one; to be honest men and not sneaking thieves.

In the morning they proceeded together to the restaurant, and they were put to work at once.

The final scene in this pleasant and touching drama shows Jim and his pal eating their first honest meal in years, and it is easy to imagine that it wasn’t very long before Jim was married and the restaurant needed a new cashier. (The Film Index, May 13, 1911, pg 10)



Reviews:

This is one of the most wisely conducted films with a religious motif that this reviewer has yet see. It will "take" strongly with audiences. The situation is poignantly true of human experience, and to find any fault seems a pity; few will notice its shortcomings. Still, it would have been better to have had the arrests ordered by a Gerry Society man. Then, good as are the scenes in the room of the tough young men, they fail to maintain the emotional impression of the earlier scenes, especially those in the Home with the Sisters of Charity. It is because these scenes are not nearly so true to life. The picture is, nevertheless, one of the most worthy of the week. - The Moving Picture World, June 3, 1911

Bibliography:

- The Film Index, May 13, 1911, pg 10tn, pg 16ts
- The Film Index, May 20, 1911, pg 2ta
- The Moving Picture World, June 3, 1911

The Good Turn

181. - **The Good Turn** - (USA 1911) [Crime, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, Arthur V. Johnson (John Lacy), Jack Standing, Albert McGovern, Ethel Elder.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 25, 1911 in USA
Db-Ref: IMDb tt0001649, KinoTV 81601

Synopsis:

John Lacy had everything that a man could desire, including wealth and the love of a girl. One day there was a panic in the stock market and Lacy's wealth was wiped out. So great was the shock that he determined to end his life. But he wanted to have one last dance with his sweetheart, so he calmly dressed and proceeded to a ball. While he was gone burglars broke into his house. Lacy discovered them on his return home when he turned on the light in the library. The intruders tried to escape, but found two policemen in the street near the house.

Then they were startled to find Lacy pick up a pistol and to hear him announce that he was about to end his own life. Realizing that if he did so, the policemen would hear the shot and accuse them of the crime, so they seized Lacy and gagged him. Then one of them discovered on the table the farewell note which he had written to his sweetheart, and they decided to telephone to her, since they could not escape in any other way. She came quickly and released Lacy, who then conducted the burglars safely past the policemen; everything ends happily. [Moving Picture World]

Production Notes:

A love story with startling plot. How burglars saved a desperate man from suicide. Splendidly staged and deverly acted in the best of the superb LUBIN style. (Lubin Ad in The Film Index, May 27, 1911, pg 34)

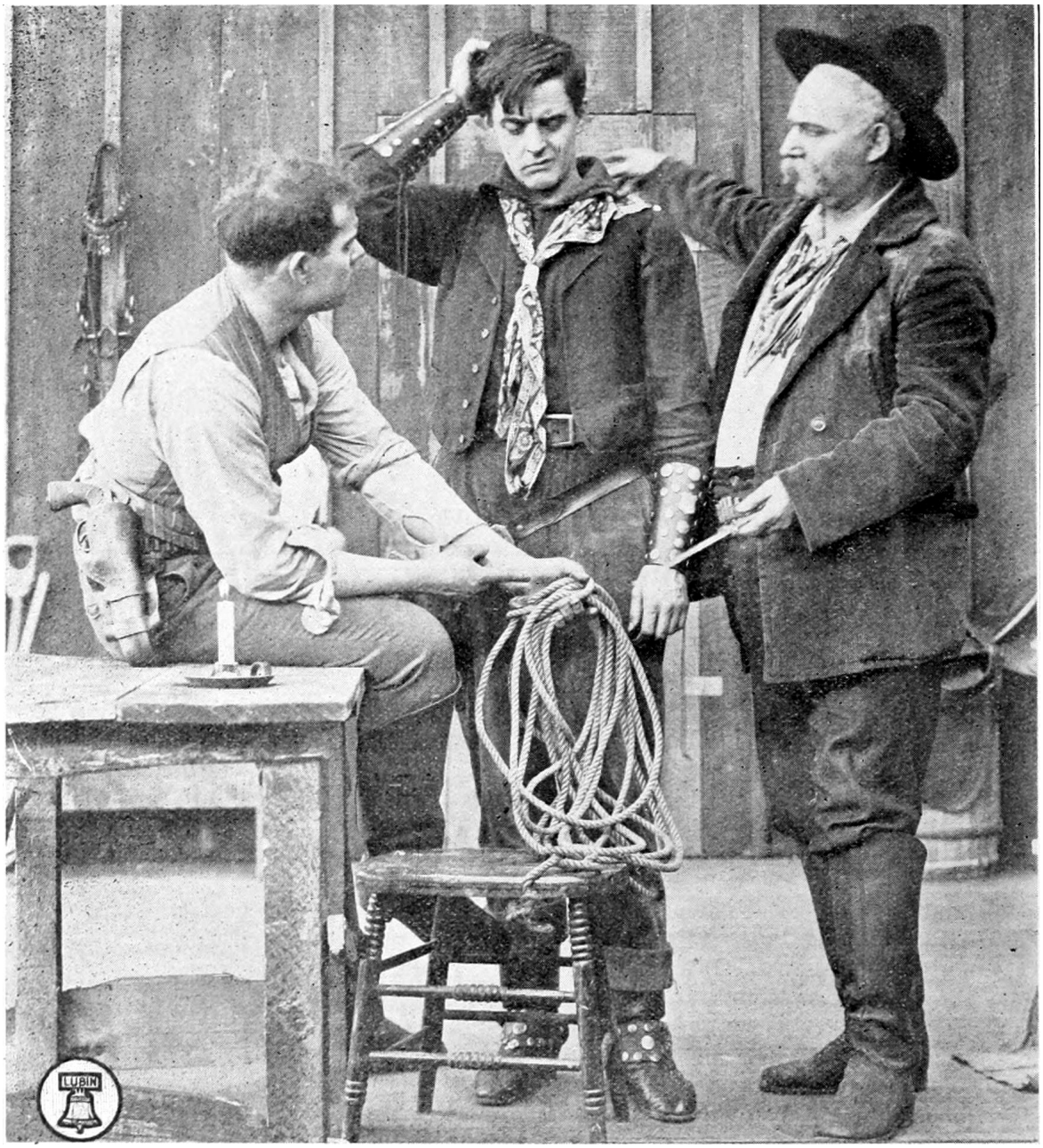
Reviews:

The good turn is done by two burglars to a despondent man who is about to commit suicide. If he kills himself, they will be accused of murder, and two policemen are sitting on the steps of the house smoking, so they bind him and call up his sweetheart, getting her name from the man's "last" letter. If told in good English prose, this story wouldn't be out of place in several of the monthly magazines; but such an incident is not of a very virile quality. It is perfectly clear and will be acceptable, for the acting of Mr. Johnson as the despondent man and Miss Lawrence as the heroine is good. Such stories can hardly be counted as important. - The Moving Picture World, June 10, 1911

Bibliography:

- The Film Index, May 20, 1911, pp 24-25ts
- The Film Index, May 27, 1911, pg 34ta
- The Moving Picture World, June 10, 1911

The State Line



182. - **The State Line** - (USA 1911) [Action, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Sheriff's Daughter), Harry Myers (Harry Blake).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: May 29, 1911 in USA
Status: Fragments exist in EYE Filmmuseum (Amsterdam)
Db-Ref: IMDb tt0201173, KinoTV 91203

Synopsis:

"THE STATE LINE" (May 29, 1911); length, 1,000 feet. — Reckless, but big-hearted, was Harry Blake. He would share his last dollar with anybody that asked for it. One day while he was riding though the mountains, he discovered a little girl weeping bitterly and perilously

near to a high cliff. Though he was on an urgent errand, he took her up in his arms and was surprised to find that it was the sheriff's child. He rode back and restored her to her frantic mother.

A few weeks later he accidentally shot and killed a notorious bully who attacked him. Of course this was a job for the sheriff, but the sheriff did not like the prospect of hanging the man who had rescued his little daughter, so he gave Harry a chance to get across the State Line.

Blake settled down in a town just on the other side of the border. That spring there was a sudden thaw, which caused the water to rise in the river and rush down into the canyon where the sheriff's little home was situated. Blake saw the rising water and he knew that when it once broke its bounds it would sweep down and carry away the sheriff's home like a cork. Blake also realized that if he ventured to warn the sheriff he must of course cross into the state where his life might be forfeited. But Blake was not the man to hesitate. He jumped on his broncho and rode madly down the canyon. He was seen and recognized by one of the deputies, who took a shot at him. He was wounded, but managed to deliver his warning at the sheriff's house. There he was nursed back to health, and in the end the wedding bells rang for Harry Blake and the sheriff's lovely daughter. (The Film Index, May 27, 1911, pg 17)

Reckless, but big-hearted, was Harry Blake. He would share his last dollar with anybody that asked for it. One day while he was riding though the mountains, he discovered a little girl weeping bitterly and perilously near to a high cliff. Though he was on an urgent errand, he took her up in his arms and was surprised to find that it was the sheriff's child. He rode back and restored her to her frantic mother. A few weeks later he accidentally shot and killed a notorious bully who attacked him. Of course this was a job for the sheriff, but the sheriff did not like the prospect of hanging the man who had rescued his little daughter, so he gave Harry a chance to get across the State Line. Blake settled down in a town just on the other side of the border. That spring there was a sudden thaw, which caused the water to rise in the river and rush down into the canyon where the sheriff's little home was situated. Blake saw the rising water and he knew that when it once broke its bounds it would sweep down and carry away the sheriff's home like a cork. Blake also realized that if he ventured to warn the sheriff he must of course cross into the state where his life might be forfeited. But Blake was not the man to hesitate. He jumped on his broncho and rode madly down the canyon. He was seen and recognized by one of the deputies, who took a shot at him. He was wounded, but managed to deliver his warning at the sheriff's house. There he was nursed back to health, and in the end the wedding bells rang for Harry Blake and the sheriff's lovely daughter. — [Moving Picture World]

Production Notes:

“**THE STATE LINE”** *A Strange Tale of the West*

A virile tale of the free and untrammeled West, where daring deeds abound and the bonds of city civilization are not felt, is “The State Line" just produced by the Lubin Company and scheduled for early release.

Not only is it charming from the standpoint of unconventionally, but the plot is unique in many ways, with strong characterization and faithful motive. Most of the heroes are flannel-shirted, belted, conduroyed, booted and stirruped. Real, manly types of bold, brave, openhearted, generous frontiersmen.

Among all of them none was so brave and generous as Harry Blake. Big and bronzed and powerful, there wasn’t a weak inch in his six feet two of height. No friend ever went hungry — or thirsty either — while Harry Blake had a dollar in his pocket. No man ever ventured to

speak disparagingly of a woman or even to hint that he didn’t like the shape of Harry’s hat, for Harry Blake carried two big guns in his holsters and he was remarkably quick at drawing them.

Now it happened that as he was riding through the mountains one day he was surprised to see a little girl wandering perilously near the edge of a high cliff and weeping bitterly. Though Blake was on an urgent errand he stopped, made his way toward the little girl and took her in his arms, just as she was a few steps from the cliff. Then he found that she was the sheriff’s child. Soon her tears were dried and she was prattling happily as Harry guided his horse homeward. Arriving there he restored the little girl to her frantic parents.

It was just a few weeks after this that Blake accidently shot and killed a notorious bully who attacked him. Not wishing to evade the law he immediately gave himself up to the sheriff and ordinarily the sheriff should have been thankful for this consideration, but he was not —— not a bit of it.

“Why didn’t you light out and get across the state line,” he said. ‘‘I can’t arrest you, Harry Blake. What kind of a varmint do you take me for. Would I do such a thing to the man that saved my little Jeanie?’’ So much embarrassed was the sheriff that he gave Harry another chance. ‘‘Tain’t very far to the state line,” he said. ‘‘I’ll give you two hours to get across.”

So the men shook hands and Harry Blake rode away across the border. He settled down in a town just across the line where he soon had as many friends as he had had in his old home. In his heart was the “still small voice of gratitude.”

That Spring there was a sudden thaw which caused a quick rise in the river. Blake happened to be out the night when the big rise came. He knew that if the water overflowed its banks, it would rush down like a torrent through the canyon where the sheriff’s little home was situated. Blake also realized that if he ventured to warn the sheriff his life might be forfeited, but he didn’t hesitate. Danger threatened the life of the man who had once saved his life.

So he jumped on his bronco and rode madly down the canyon. Soon after he crossed the state line he was recognized by one of the deputies. Blake ignored his command to halt and the deputy sent a shot after him. It broke the bone of his right arm, so that it hung helpless, but it didn’t cause him to slacken his seed.

On he rode. The pony was staggering under him as he rode up to the sheriff's door and slipped from the animal’s back. His warning was just in time. The family had time to escape to higher ground before the devastating torrent rushed down.

Was Harry Blake arrested? Not so that you could notice it. The frontiersmen would probably have strung up any man that even mentioned such a thing. He was tenderly nursed back to health in the sheriff’s home, and by the time he was well he and the sheriff's daughter had decided that they could not go through life without each other, so of course, they started through life with each other. (The Film Index, May 20, 1911, pg 12)

A fragment was found by the Eyefilm museum in 2022 in their series Bits & Pieces, Nr. 429, and is available on Youtube. The film is still partially lost.

Reviews:

Here is a western picture acted with all the spirit and vim which the Lubin players know so well how to put into their acting. Harry Blake, the principal character, is drawn true to life. There were, and are, many just such men in that region. When he saves the sheriff's daughter he acted upon his impulses. When he shot his man he acted equally upon impulse. How could the sheriff do otherwise than allow him to get over the state line? Next comes the warning of

the impending flood. Even though it took him back over the border he risked it, as any man of his type would have done. And the end is wedding bells, of course. - The Moving Picture World, June 10, 1911

Bibliography:

- The Film Index, May 20, 1911, pg 12tn
- The Film Index, May 27, 1911, pg 17ts
- The Moving Picture World, June 10, 1911

A Game of Deception

183. - **A Game of Deception** - (USA 1911) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Actress), Arthur V. Johnson (The Minister's Son).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: June 1, 1911 in USA
Db-Ref: IMDb tt0200652, KinoTV 82434

Synopsis:

John Howe, a minister's son, was supposed to be studying hard in New York to enter the ministry. In reality he as "seeing life." His parents, fearing that the might be studying too hard, asked him to return home and rest. Only in the privacy of his room could he indulge in his favorite vices. There his father discovered him reading a novel and smoking a cigarette! John stated to his father that he wished to become a businessman instead of a minister, and when he left home again he had a letter to Henry Lane, a New York businessman. When John arrived at the Lane home, the family hastily put away some cards, drinkables and so on, which they thought might offend the minister's son. Later John had an opportunity to conduct family prayers, after which he returned to his room and yielded to a great desire for a smoke. Then Dorothy Lane received a letter from Janice, an actress, to whom the minister's son was

engaged, telling her that she was going to come for a visit. There was a series of complications and strange scenes and puzzlements in the Lane house after that. The actress disguised herself as an aunt, but John saw through the deception and after a great deal of fun he and Janice were happily reunited. [Moving Picture World]

Production Notes:

See the harem skirt worn by the leading lady— a feature your patrons will be sure to tell their friends about. The story is extremely clever in plot and magnificently staged and acted. (Lubin Ad in The Film Index, June 3, 1911, pg 33)

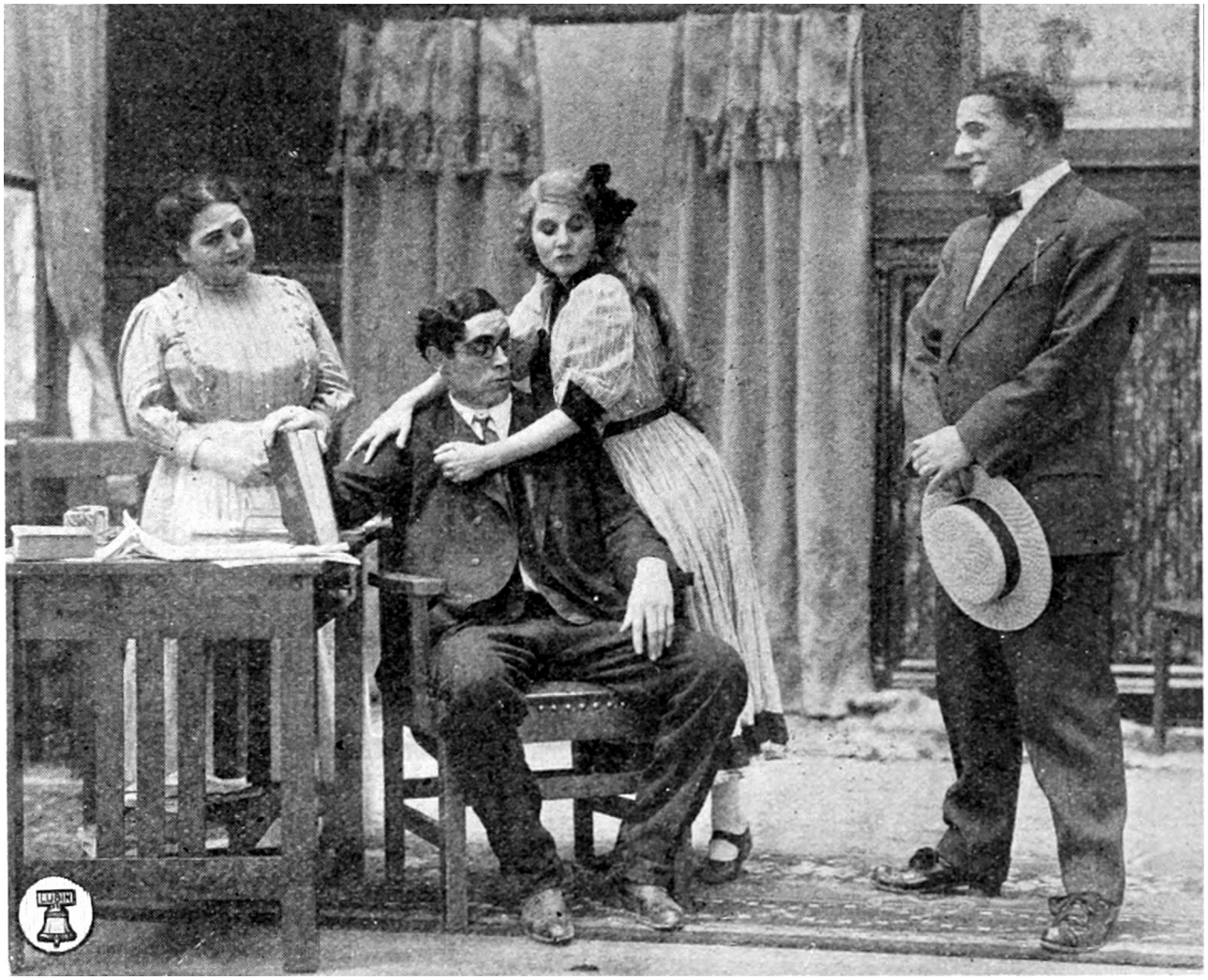
Reviews:

Cleverness is the quality most apparent in this picture. Just the right amount of burlesquing makes it very amusing. The earnest man and the flippant man will sit side by side watching the picture, and both will laugh with delight, till the earnest man hears the sinner laugh, and then he may be ashamed of himself, for there's a cynical touch in it. It is hypocrisy that is made ridiculous, not things that ought to be reverenced but it is so clever that anyone can easily misunderstand it to suit his own taste. Probably it won't greatly offend anyone; it oughtn't to. Miss Lawrence takes the part of the actress very ably, while Mr. Johnson, in the first scenes, perhaps overdoes his part as the minister's son who is engaged to her; he shouldn't be so awkward. - The Moving Picture World, June 17, 1911

Bibliography:

- The Film Index, May 27, 1911, pg 11tn, pg 17ts
- The Film Index, June 3, 1911, pg 33ta
- The Moving Picture World, June 17, 1911

The Professor's Ward



184. - **The Professor's Ward** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Edith - The Professor's Ward), Arthur V. Johnson (Professor John White), Ethel Elder (Edith's Aunt), Albert McGovern.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: June 8, 1911 in USA
Db-Ref: IMDb tt0200979, KinoTV 82435

Synopsis:

"THE PROFESSOR'S WARD" (June 8, 1911); length, 1,000 feet. — Only because he could not disregard the last wishes of a dearly loved friend and colleague, did Professor John White accept the guardianship of his friend's daughter Edith. The professor was a man who knew more about science than he did about women, in fact he had never any time to devote to the latter, since he devoted all his time to the former.

It required considerable courage on his part to make his first visit. Edith was living with a maiden aunt, and Auntie promptly ordered the professor from the house. He scarcely knew how to proceed. Still he did not want to be outwitted, so he bought two tickets for the circus and managed to get word to Edith. She was very glad to accompany her guardian. When Edith

returned home, her Auntie made such a fuss, that the girl decided to live at the professor's home. That good man was very much embarrassed, but once he had accepted the conditions, he certainly made it very pleasant for his ward.

About three years later, Hugh Thomas, an old college friend of the professor, came to pay him a visit. Hugh was not a bit bashful either, and it was not very long before he had asked Edith to be his wife. Edith referred him to the professor, who had just about wakened up to the fact that he wanted her himself, but when Hugh asked for Edith's hand, the professor thought that Hugh was her choice, Hugh being younger and dressier, so he gave his consent. When the young man returned to her with the news, Edith promptly rejected him. Then she ran to the professor, who was decidedly gloomy, and told him that she loved only him.

It is a beautiful story, in which "faint heart" does win "fair lady." There is unusually deep love appeal in it. It is one of the very best stories that has ap- peared for a long time. (The Film Index, June 3, 1911, pg 17)

Production Notes:

A charming story in which "faint heart" did "win fair lady " The characters are a professor, a butterfly youth and a dear girl. Acted in

the convincing manner that rings true to life. (Lubin Ad in The Film Index, June 10, 1911, pg 33)

Reviews:

This comedy has a very amusing situation, which was played theatrically at the expense of the characters and also, one feels, at the expense of a good deal of fun. There is not much difference between the irascible aunt of the story and the objecting parents of many other films, though the part gave an excellent chance of sympathetic acting. It might have contributed much more to the fun than it did. There is a pinch of "The Hoyden" in Miss Lawrence's interpretation of the professor's ward, but it isn't nearly so fine. She seemed occasionally trying to heighten the effect by funny attitudes, such as turned-in toes. Yet her playing was more consistent than was Mr. Johnson's professor, who now and then seemed to fall out of his character altogether. The picture, just as it is, is good, so good that one wishes it had been treated as it deserved. The backgrounds are all very pretty, especially the garden, which is a beauty. - The Moving Picture World, June 24, 1911

"The Professor's Ward." — A rich, lively, gem of comedy, plenty ot bubble and foam, without any of the objectionable dregs one frequently sees introduced into some would-be-funny films. Tadpole, however, thinks that the acting of the ward immediately following the proposal, is not good psychology. For a girl to laugh at and jolly a man immediately after he has paid her

the greatest compliment a man can pay a woman, even though he joins in the laugh himself, implies an attitude of flighty insincerity and disregard that would not be shown by a woman of good manners in such a position, unless — unless it was in a moving picture.

Again there is a good deal of exaggerated tomboyishness on the part of the ward to her guardian; this, however, the audience takes fine, showing by the ripples and bursts of laughter that they are richly enjoying the fun, The same may be said of the un-professorial run of the professor from the seat of the tree to the fence in the distance — but, you know, it is so easy to laugh when you see him run; and — listen, ye creators of horrible death-bed scenes — it is psychologically impossible for any man, woman or child to laugh without feeling the good internally and without that good radiating from him until it permeates the surrounding atmosphere, making others feel that life, after all, is worth living. The man who sells clean, healthy laughs to humanity is doing his fellows a service, even though his methods are not always strictly psychologically true. The combination of human effort to please in this film is highly commendable. (The Moving Picture World, August 26, 1911, pg 532)

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- The Film Index, June 3, 1911, pg 12tn, pg 17ts
- The Film Index, June 10, 1911, pg 33ta
- The Moving Picture World, June 24, 1911
- The Moving Picture World, August 26, 1911, pg 532tr

Duke De Ribbon Counter

185. - **Duke De Ribbon Counter** - (USA 1911) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Lillian De Mille), Harry Myers (Harold aka Duke of Chesville), Arthur V. Johnson (John Crane).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: June 15, 1911 in USA
Db-Ref: IMDb tt0200594, KinoTV 82436

Synopsis:

When his physician told John Crane, a multi-millionaire, that he must drop his vast business interests and take a rest, Crane went to a country hotel. Lillian DeMille, a beautiful young heiress was at the same place. Like most wealthy men, John did not care for appearances and he lounged around the hotel in old, easy-fitting clothing. John and Lillian became great friends, though neither had any idea of the other's wealth. In the meantime Harold Boggs, a clerk at the ribbon counter of a department store, started on his vacation. He had seen in the newspapers that a wealthy Miss DeMille was stopping at this hotel. Harold determined to try to win his way into her friendship. Arriving at the hotel he mistook John Crane for the porter and handed him his suitcase. John in a spirit of fun took it and followed Harold to the desk, where Harold registered as Duke of Chesville. Harold lost no time in making Miss DeMille's

acquaintance. That young lady thought him quite amusing, but Harold was too dense to see that he was only being made a sport of. Then came the news that Miss DeMille's entire fortune had been wiped out. Harold promptly faded away and hurried back to town, where he was told that he had over-stayed his time and his position was filled by another. In the meantime both Lillian and John had returned to town also. While John was sitting in his office one day, Harold entered and applied for a position. He was amazed to see the supposed porter of the country hotel at the head of that great corporation. John found that a porter was needed and offered Harold the position, and Harold being very hard up accepted it. About this time Lillian also had to seek employment and she too applied at John's office. John immediately engaged her as his private secretary. She began her duties at once. Harold had also begun his duties and found it necessary to come into the room in overalls and jumper to secure a couple of cuspidors, the cleaning of which came in him department. Though Lillian had lost her entire fortune, John soon convinced her that he had quite sufficient for both of them. [Moving Picture World]

Production Notes:

A roaring comedy of Harold's attempt, to butt into matrimony and wealth. Cleverly acted. Don't fail to get it. (Lubin Ad in The Film Index, June 17, 1911, pg 20)

Reviews:

That this is an old subject matters very little, for it is freshly pictured and there's plenty of good fun in it still. Its background is summer-land and a big hotel, with contrasts in city pictures, Crane's office and Harold's hall bedroom. Miss Lawrence plays the heiress very well, of course, and Mr. Johnson plays the businessman with much skill. Lackadaisical Harold is also commendable. The play exists solely for its fun; it isn't meant to be real, though the ending might have been more effective if Harold had dressed according to the condition of his pocketbook; it would have "rubbed it in" if he appeared with a soiled collar, and that was what was wanted. The photography of one scene, a stream and pine woods, is beyond praise. - The Moving Picture World, July 1, 1911

Bibliography:

- The Film Index, June 17, 1911, pg 20ta
- The Moving Picture World, July 1, 1911

Higgenses Versus Judsons

186. - **Higgenses Versus Judsons** - Higgenses vs, Judsons (USA 1911) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Freda Judson), Arthur V. Johnson (Walter Higgins), Harry Myers (John Judson), Edna Payne (Bess Higgins (the second girl).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: June 22, 1911 in USA
Db-Ref: IMDb tt0200700, KinoTV 82437

Synopsis:

The Higgins and Judson families owned neighboring farms in Kentucky and were fairly good friends until a dispute arose about the boundary line. At first it was not very serious, but it became more and more bitter as time passed. Finally it developed into a feud. One day old man Higgins, prompted by his wife, painted a sign and nailed it on a tree. The sign read, "Death to any Judson found on the north side of this tree." Old man Judson, when seeing this sign, promptly went home and painted another, which read, "Death to any Higgins found on the south side of this tree." Now, Cupid was mixed up in this deal too. For Higgins' son was engaged to Judson's daughter and Judson's son was engaged to Higgins' daughter. When the four young folks saw the signs they planned to trick their respective parents into ending the feud. Freda Judson and her brother John slipped into their father's room, took his revolver from the bolster while he was asleep and replaced the bullets with blank cartridges. Bess Higgins and her brother Walter did the same to their father. When the two men met in the

field by the tree and opened fire upon each other, they were quickly disgusted with their poor marksmanship. After a wordy battle they separated. Higgins returned to his porch, where he was met by the four lovers, who laughed heartily at him and finally prevailed on him to drop his grievance against Judson. He consented to, halfway, and was met by Higgins, who had also been persuaded to bury the hatchet. They shook hands, pulled down the signs and then of course, there was a double wedding. [Moving Picture World]

Bibliography:

- The Moving Picture World, October 28, 1911, pg 302tn

The Little Rebel

187. - **The Little Rebel** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Rosalind Trevaine), Arthur V. Johnson (The Young Lieutenant - Rosalind's Sweetheart), Albert McGovern (One of the Soldiers).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 1, 1911 in USA
Db-Ref: IMDb tt0200811, KinoTV 78321

Synopsis:

A detachment of Union soldiers had seized a southern mansion, which they were using as their temporary headquarters. The house was occupied by Mrs. Trevaine and her daughter Rosalind. Both the woman were intensely attached to the cause of the south, and although they were powerless, they fiercely resented the intrusion of the northern detachment. Among the Union officers, was a young lieutenant, and he immediately fell in love with the beautiful southern girl. Of course, Rosalind did not love him, and by every action she showed that she hated the very ground he walked on. It happened one day that the officers were about to go

into the sitting room and discuss campaign plans. Rosalind slipped in ahead of them and hid under a table. There she remained and overheard the plans, which it was so important should be kept secret. After the officers had gone away, she came from her hiding place. Just as she did so, the young lieutenant came back and saw her. Duty compelled him to prevent her leaving the house, but Rosalind was desperate with patriotic resolve. She drew a revolver from her dress and shot him. Then she quickly mounted a horse and galloped off to tell the enemy what she had heard of the Union officers' plans. Two soldiers were ordered to pursue her and bring her back, which they did. Then the captain in charge of the detachment questioned her. She refused to tell why she was running away or why she had shot the lieutenant. The captain threatened punishment and was about to deal with her with military severity, when the lieutenant, who loved her, said, "She had a perfect right to shoot me." On hearing this, the other officers turned their backs on the lieutenant and apologized to Rosalind. Thus the lieutenant saved her from punishment and perhaps from death. A short time afterward the officers left the house. But no sign had Rosalind given that she did anything but hate the lieutenant. It was not long before the end of the war. Then the lieutenant made a visit to the house, where he was received in quite a different manner by Rosalind. Absence had made her heart grow fonder. She remembered his noble actions, and eventually became his wife. [Moving Picture World]

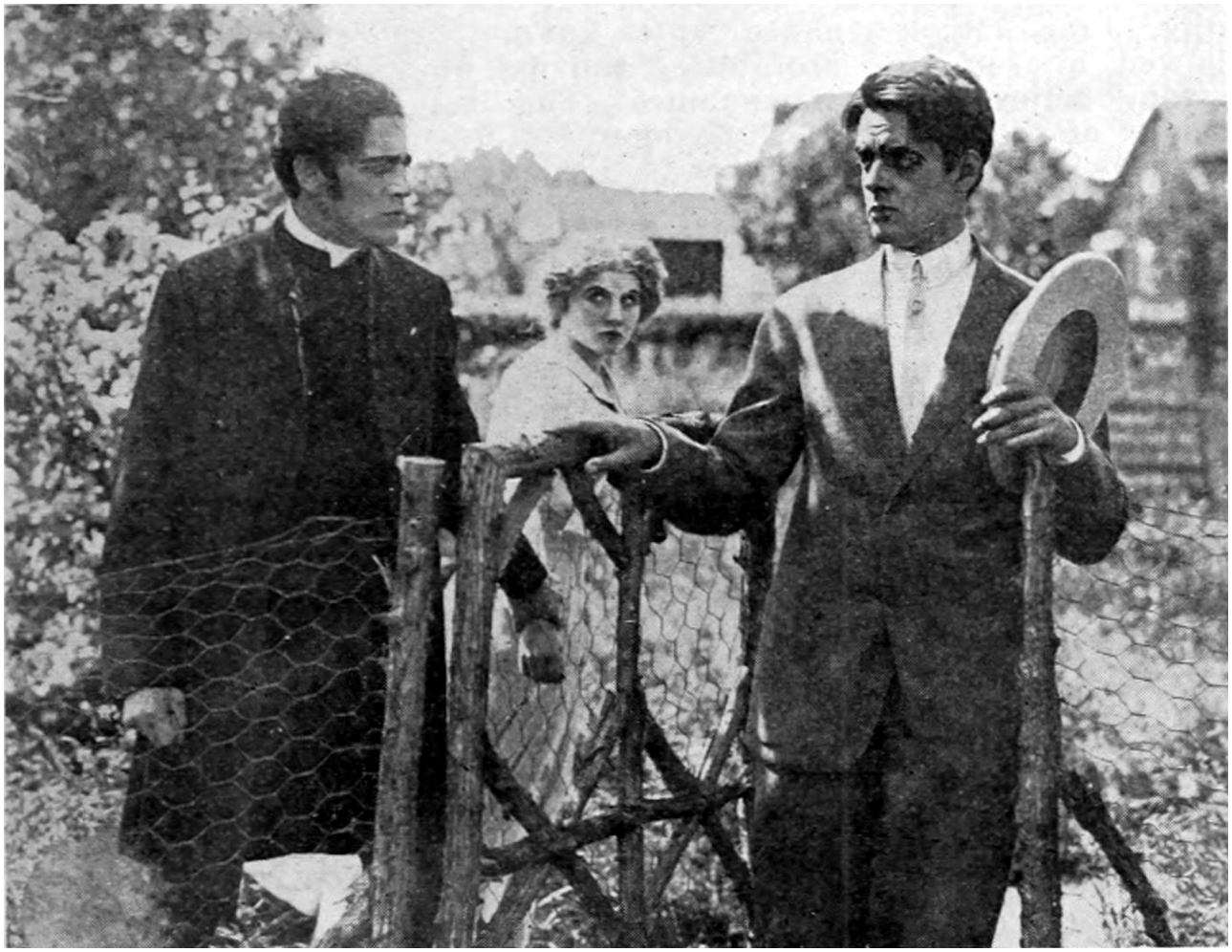
Reviews:

"The Little Rebel" (Lubin). — Here is a war story with a novel plot, turning upon the love a young lieutenant feels for a Southern girl in whose mother's house his command was quartered. The girl never omitted an opportunity of showing her hatred of him and his cause. One day, while the Union officers are discussing plans, she overhears, and undertakes to get to the Confederate lines. She is detected by the lieutenant and shoots him. When brought back she refuses to tell why she shot him, and he, to save her, declared that she had a perfect right to do it. The war closes and the young man finds his way back to the Southern plantation, where he receives a very different reception and ultimately there is another union of the North and South. The picture is lively, the heart story is interesting and there are the war scenes, which add to its attractiveness. It should be popular at this season, when patriotism runs high. (The Moving Picture World, July 15, 1911, pg 39)

Bibliography:

- The Film Index, June 24, 1911, pg 18ts
- The Moving Picture World, July 15, 1911, pg 39tr

Always a Way



188. - **Always a Way** - (USA 1911) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Ruth Craven), Arthur V. Johnson (Harry Sterling), Harry Myers (Harry Acker).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 8, 1911 in USA
Db-Ref: IMDb tt0171058, KinoTV 82438

Synopsis:

"ALWAYS A WAY" (July 8, 1911); length, 1,000 feet. — Ruth Craven and Harry Sterling were sweethearts. Ruth lived with her brother, the Rev. John Craven, and her maiden Aunt Ellen. The Rev. John Craven did not share his sister's admiration for Mr. Sterling. When the young man appeared in his study to ask for the hand of Ruth, the Rev. Mr. Craven refused his request in no uncertain terms.

After that Harry and Ruth met secretly. Finally they decided to elope. Harry enlisted the services of his friend, Albert Pierce, who owned an automobile. He also secured the assistance of Josh, the village constable.

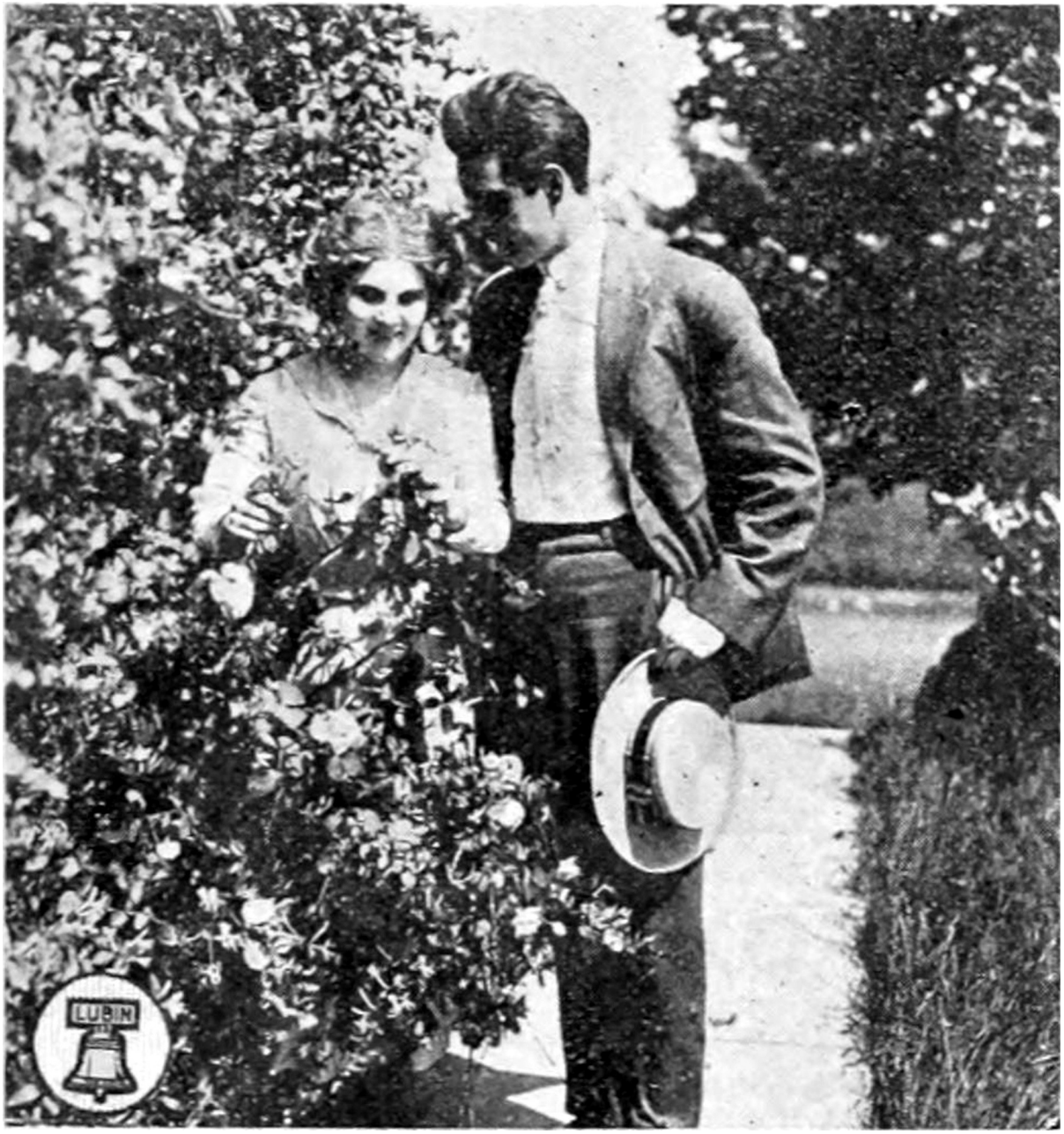
The three hid the machine behind a hedge and when they saw the Rev. Mr. Craven and dear Aunt Ellen leave the house on their way to church. Harry pried open a window and soon had released Ruth from her room in which the minister had locked her. Oh, but it looked easy.

Suddenly a noise made the elopers' hearts jump into their throats. The minister had returned to get a forgotten prayer book. Ruth jumped back into her room and Harry was making his rapid getaway through the window, when the minister nabbed him. The Rev. Mr. Craven sent for the police.

Now, Josh was the whole police force of the village, and when he appeared, he tipped Harry the wink and led him away. In the meantime, Ruth had escaped.

Then they decided to play a joke on the minister. They disguised themselves as Indians, and appeared before the Rev. Mr. Craven, telling him, through an "interpreter," that they wished to be married in the Christian manner.

The ceremony was performed and then Harry and Ruth pulled off their wigs and showed that love had found a way. [Moving Picture World]



Production Notes:

“**ALWAYS A WAY”** *Lubin Love Story With Unique Plot*

LOVE is the power that makes the world go round; it has been the moving force in the affairs of men ever since Adam saw Eve in the Garden of Eden, But it is the love that moves over a rough Path that-is the most interesting.

The strongest locks have been picked by _ Cupid. Intrepid indeed is that parent or guardian who seeks to turn love aside. It is a homely but honored saying that there are more ways than one to skin a cat. There are also more ways than one to avoid the rough places in the path of love.

The union of two fond hearts and souls is beautiful and interestingly depicted in each of two films just produced by the Lubin Company and which will be released at an early date.

One of these is called ‘‘Always a Way.” It is a love story with a plot unique in many respects. Ruth Craven was deeply in love with Harry Sterling. Ruth lived with her brother, the Rev. John Craven, and her maiden Aunt Ellen. Now John Craven was a good man, but one commandment he disobeyed, namely: ‘‘Love thy neighbor as thyself.’”’ He didn’t love Harry Sterling. He thought him not good enough for his sister.

Ruth, however, was quite satisfied and so good an opinion had she of Harry that she persuaded him to ask her brother’s consent to their marriage. Poor Harry marched into the lion’s den and was promptly devoured by the Rev. John Craven.

Harry was so badly battered by the bullets of John Craven’s anger that he hardly knew whether he was dead or alive when he came out. After that he had to meet Ruth in secret.

One day the minister caught them at their trysting place and after that he locked Ruth in her room whenever he went away.

Then Harry and Ruth determined to elope. On the appointed evening, Harry met his friend, Albert Pierce in his automobile and Albert promptly offered his services and the use of his car. The village constable who rejoiced in the name of Josh was off duty at the time and taking an evening walk. Hearing what was afoot he bravely volunteered to assist.

So the three of them drove up in the car close to the minister’s house but concealed from view. They saw the Rev. Mr. Craven and Aunt Ellen leave the house on their way to church. Harry immediately pried open a window, got into the house, released Ruth from her room and — ye gods, what was that noise.

It was nothing less than the Rey. John Craven who had forgotten his prayer book and returned to get it. Ruth popped back into her room and Harry was just making his get-away through the window when the minister caught him. Right here the good man broke another commandment. He failed to forgive the offender. Instead he sent Aunty for the police.

Now Josh, the constable, was the entire police force, — chief, patrolman, lieutenant, captain, everything, and of course when the Rev. John Craven sent for the police he had to send for Josh. Josh promptly arrived, tipped Harry a wink and marched off with him, a prisoner!

Meanwhile Ruth had made her escape. Now they might have gone to some other minister to have the knot tied, but Harry was determined that his future brother-in-law should pronounce the words.

So, with the aid of several friends they cleverly disguised themselves as an Indian brave and his girl. Then they appeared before the Rev. John Craven, Albert Pierce acting as ‘‘interpreter.”’ They told the minister that they wished to be married in the Christian manner.

After the ceremony was performed they pulled off their wigs and feathers and stood revealed as their real selves. Then the Rev. John Craven realized the futility of trying to stand in the way of Cupid and laid down his arms; surrendered unconditionally; buried the hatchet. It is said he even invited Mr. and Mrs. Harry Sterling to live at the Rectory. (The Film Index, June 27, 1911, pg 13)

Bibliography:

- The Film Index, June 24, 1911, pg 13tn
- The Film Index, July 1, 1911, pp 16-17ts

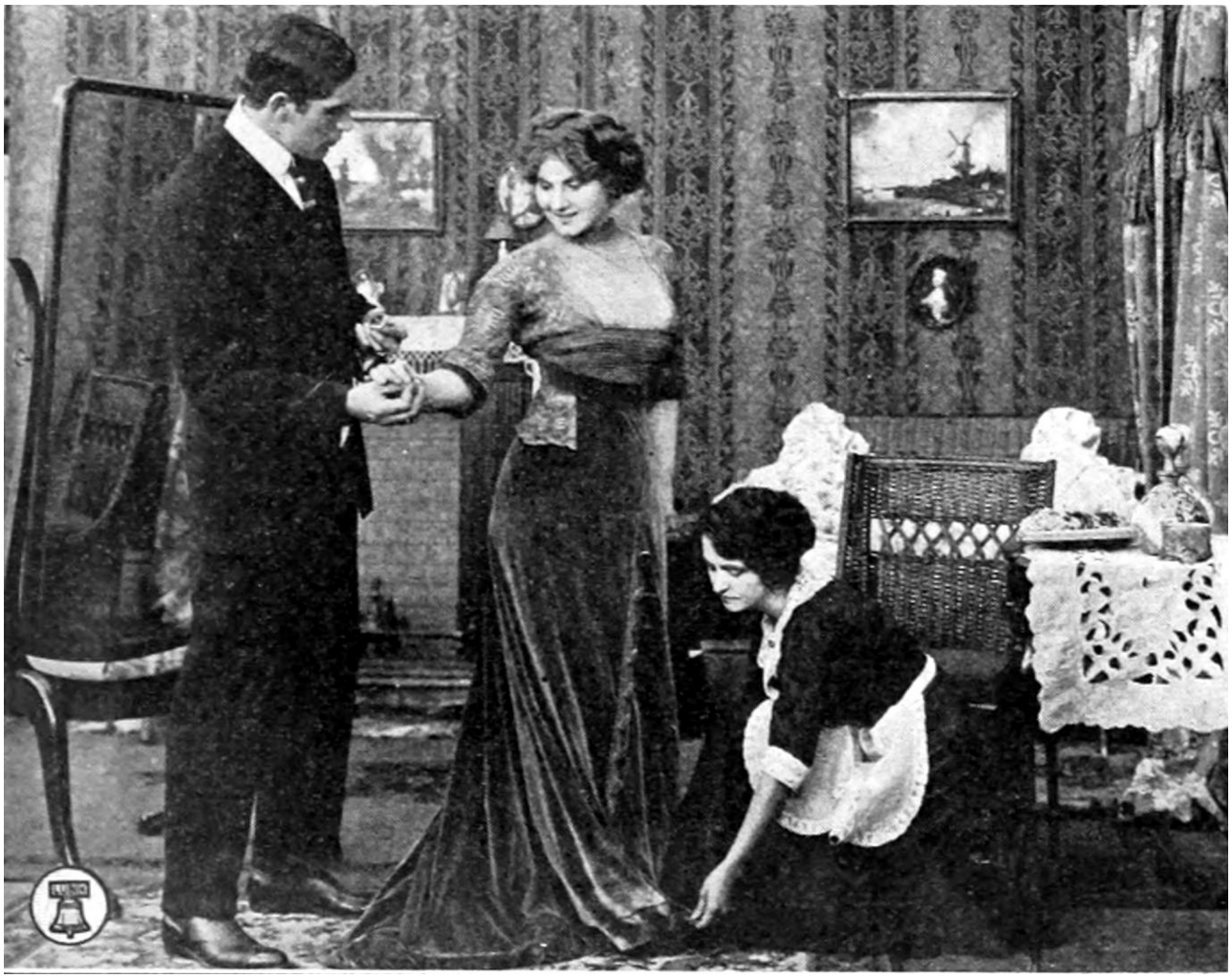
The Snare of Society

189. - **The Snare of Society** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mary Williams), Arthur V. Johnson (Arthur Williams), Jack Standing (Jack Read).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 10, 1911 in USA
Db-Ref: IMDb tt0201145, KinoTV 81603

Synopsis:

Arthur Williams and his young wife were extremely happy in their beautiful home. One day Arthur returned home with a beautiful ring, for which his wife had expressed a wish. That day she attended a bridge-whist party. She was unsuccessful in playing and lost all her money. She conceived the daring scheme of stealing home and taking a large amount of money from a vault, where Arthur was accustomed to keep his surplus cash. Still bad luck pursued her. Finally Jack Read offered to loan her a large amount. Mary refused to take it, but finally yielded on condition that he would accept as security the ring. The next day, Arthur at his club overheard Jack mention his wife's name, and showing the ring, Arthur demanded an explanation. Jack refused to give it. Then he returned home. He told his wife of the occurrence at the club, and asked her what it meant. Mary admitted that she had given Jack the ring. Fearing that his wife was not true to him, Arthur left the house. Then Mary determined to quickly clear up the whole affair. Taking with her a small revolver, she went to Jack's apartments. She demanded the ring. Jack laughed. Being in a humorous mood, he suggested that they cut the cards to determine whether she should take the ring or whether he should take her. Mary agreed, reserving in her own mind an escape that he should win.

Jack cut first, a king. Mary picked up the cards and drew an ace. Catching up the precious ring, she hurried home, where she quickly explained to her husband the whole affair. [Moving Picture World]



Production Notes:

“**THE SNARE OF SOCIETY”** *Lubin Players Portray an Episode of the Smart Set*

WHEN a man and his wife are very much in love, the outside world pays but little attention to them. They are left alone in their little Eden. The world wants “something doing’ in anything to which it directs its attention, and so, the minute a third party appears in any Eden—note the serpent in the original garden—the situation immediately becomes dramatic with possibilities of tragedy, and the world turns its eye upon the scene and gazes steadily.

This fact is beautifully illustrated in an intensely dramatic story of domestic peace, which for a time seemed about to be shattered. The story has been produced by the Lubin Company and is scheduled for release at an early date. It is called "The Snare of Society," a title which fairly describes its "motif."

Arthur Williams was a self-made man. Starting as a poor boy, he had, by native intelligence and industry, worked himself up to an acknowledged position in the financial and social world. Then he laid himself and his wealth at the feet of Mary Ellsmore, a leader in the younger

social set. They were married and went to live in the magnificent home that Arthur had built. The marriage seemed to be one of those which are made in heaven. Arthur's business continued to prosper and Mary continued tu occupy her high position socially.

One evening, Arthur came home with a beautiful ring, for which Mary had expressed a desire some time before. She received the gift with the greatest delight, but had to disappoint his hope that they could spend the evening together, because she had promised to attend a bridge whist party. Arthur was unable to persuade her to cancel the engagement and remain at home alone.

At the bridge party, Mary was very successful at first. Flushed with this success, she staked all her money on one hands—sand lost.

The fever of the game was now hot in her veins. She determined to win back what she had lost, but to do so She must have money. She decided on a daring move. She would return home, enter the house and secure money from a deposit vault, where Arthur was accustomed to keep a large amount of cash. She carried out this scheme with success. Returning again to the game, she played more and more recklessly. Luck ran against her, until she found herself again penniless.

She was about to return home when she was offered the loan of a large sum by Jack Reed. Mary at first refused the money, but later she accepted it on condition that he would take as security the ring which her husband had given her. The evening passed without any further important incident.

The next day Arthur was seated in the smoking room of his club, when he overheard Jack mention his wife's name. When he saw him produce the very ring which he had given his wife the day before and show it in a boasting way to his friends, Arthur was infuriated. He quickly made his presence known to Jack and in no uncertain terms demanded an explanation.

"T do not think I owe you an explanation," sneered Jack.

The words were scarcely out of his mouth, when Arthur struck him a terrific blow, knocking him down. Arthur immediately left the club and hurried home.

A horrible suspicion was growing in his heart. Had the apparent love of Mary Ellsmore been only make-believe Had she, perhaps, been laughing at him behind his back? Did she really love this society butterfly, who had been brought up in her own set, inherited money and had never needed to work?

In spite of these thoughts, he reached home, apparently calm. There was a tense scene between the two. Arthur spoke kindly and almost humbly. He said he had thought she was happy with him; that he had done everything he could to make her so; that life without her was not worth living. Then he mentioned the incident of the club.

Mary, with bowed head, said it was true she had given Jack Reed the ring. She was too proud to explain any further. The thoughts that were seething through the brains of both were now too terrible to make words possible.

Arthur left the room. Mary, seeing the serious outcome of the affair, seeing that it was robbing her of the man She loved and breaking up her home, made a sedden determination. She went to her room and secured a revolver. Then she set off for Jack's apartments.

Arriving there, she demanded the ring. Jack, being a young man of gambling instincts, suggested, half humorously, that they cut the cards to see whether she would take the ring or whether he should take her.

With a whispered prayer, Mary agreed. Jack cut first — a king. He smiled cynically. Mary gripped the pearl handle of her little revolver with one hand and with the other picked up the cards. She hardly dared to look at what she had drawn. She first saw Jack’s startled face, then she looked. It was an ace.

After securing possession of the precious ring, she hurried home. She explained everything to Arthur, and there was a reconciliation and a glad return to perfect trust and domestic contentment.

The play is extremely strong, and has a well-knit basic plot. It is handsomely arranged and convincingly acted throughout. (The Film Index, July 1, 1911, pg 5)

Reviews:

"The Snare of Society" (Lubin). — Here is a story which is supposed to represent the dangers of too much whist. The wife has received a ring from her husband. Beaten at play it becomes necessary for her to have a large sum of money. Failing to find as much as she needed in her husband's safe, she pledges her ring. The husband sees the ring. The wife goes to get it back, and the man who holds it makes a proposition that they cut the cards. If he wins he will give the ting. If he wins he has her. She wins and grabbing the ring she hurries home, where she tells the whole story. It is, of course, well acted. (The Moving Picture World, July 29, 1911, pg 209)

Bibliography:

- The Film Index, July 1, 1911, pg 5tn
- The Moving Picture World, July 29, 1911, pg 209tr

During Cherry Time

190. - **During Cherry Time** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Violet - the Country Girl), Arthur V. Johnson (Tommy Smart - Violet's Beau), Edna Payne (Vera La Croix - an Actress), Harry Myers (Harry).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: July 27, 1911 in USA
Db-Ref: IMDb tt0200595, KinoTV 82439

Synopsis:

Vera La Croix was an actress, a very beautiful one, with great charm and fascination. She went to spend a part of the summer at a beautiful rustic place, Shady Dell. Among the guests at the summer hotel were Tommy Smart, his mother, and Tommy's sweetheart, Violet. Now Violet was just as nice a little girl as any man could want, but the minute Tommy saw Vera, her dashing style and the fascination of her city manners and elegant gowns, captivated him. Vera was accustomed to the admiration of men, and as men were scarce in Shady Dell, she was inclined to have a little flirtation with Tommy. Tommy was about to fall head over heels in love with her in spite of the protests of his mother. Finally his mother wrote to her brother, a lawyer, asking his aid in getting Tommy out of the actress' power. The lawyer, John, arrived and promptly took Vera to task for her actions. When Vera learned the real facts of the case, she was very anxious to make peace again between Tommy and Violet. Vera, in fact, was a very sweet young girl. She dressed Violet up in one of her elegant gowns, fixed her hair in fascinating ringlets. This was only part of what she did in a scheme of hers to restore Tommy to his first love. Meanwhile, John had become more and more charmed with the real nature of Vera, and in the end persuaded her to become his own wife. [Moving Picture World]

Production Notes:

During Cherry Time A novel love story in which sweethearts and lovers were shifted twice. A dazzling actress amused herself with the heart of the lover of a sweet, simple maid. And in the end she used her arts to reunite the pair. Very cleverly acted.(Lubin Ad in The Moving Picture World, July 29, 1911, pg 178)

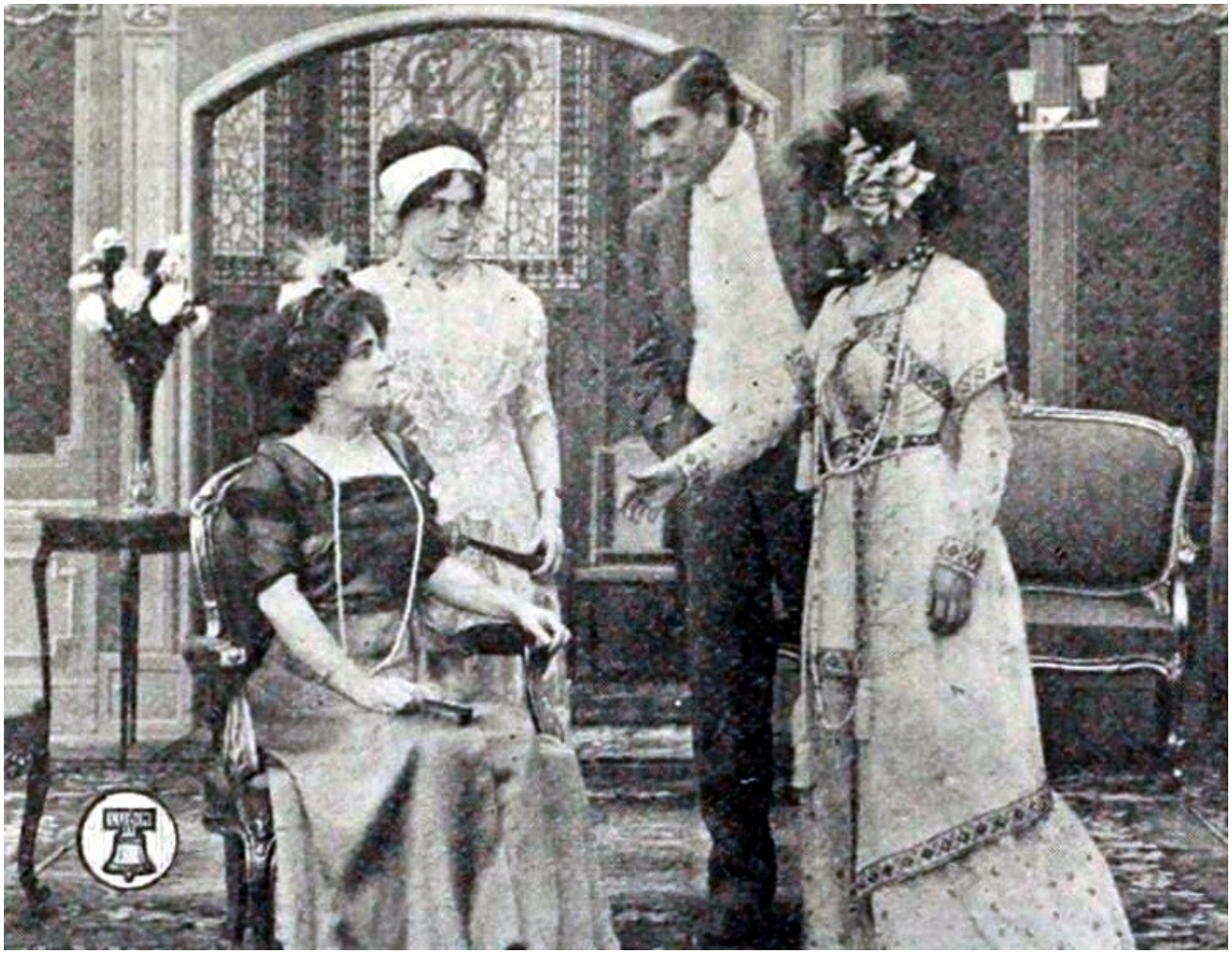
Reviews:

The opening scene in an actress's dressing-room of this comedy impress one as having life. It is due not alone to the acting of the heroine (Florence Lawrence), and the dozen or so who support her in this scene, but to the grouping and whole layout of the scene, which are perfect. The rest of the story has a mountain resort for its background and is what may be termed a flirtation comedy, in which an actress comes between two simple lovers. Some of these scenes drag a little, but the picture takes life again when the repentant actress coaches the younger girl in flirting and dresses her up in a truly becoming harem skirt. The final scenes are lively and amusing, and the picture as a whole is a very good comedy. - The Moving Picture World, August 12, 1911

Bibliography:

- The Moving Picture World, July 29, 1911, pg 178ta
- The Moving Picture World, August 12, 1911

The Gypsy



191. - **The Gypsy** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Zara - the Gypsy), Arthur V. Johnson (Bob Hunter - the Wealthy Landowner).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 3, 1911 in USA
Db-Ref: IMDb tt0200679, KinoTV 82440

Synopsis:

A band of gypsies pitched camp on the game preserves of the Hunter family. When informed of this fact by the man in charge, young Bob Hunter decided to go and order them to move on. The chief of the tribe threatened violence and refused to move. In his determination, he was encouraged by his daughter Zara. Bob was much aggravated by her opposition, and at the same time he could not help admiring her. He let the gypsies stay, and came every day to steal a glimpse of the beautiful nomad. One day after she had tantalized him by crossing a stone wall which he had ordered her not to cross, he capitulated and made friends. Their friendship ripened into love, and he proposed to her. Zara hesitated because of their different stations in life, but finally accepted, although a gypsy lover threatened to make trouble. Bob and Zara were married. After his wife was fitted with stylish apparel. Bob took her home. There he was astonished and disappointed to find that his mother and sister refused to

receive his bride. Poor Zara unfortunately overheard their remarks about her, and too proud to remain where she was not wanted, she again put on her gypsy garments and returned to her father's camp. Bob was nearly distracted when he found that she had gone. He immediately followed her, to find her weeping softly in a secluded corner of the encampment. Zara told him that she could never live among people who did not receive her on terms of equality. So Bob now lives with the gypsies. [Moving Picture World]

Reviews:

Florence Lawrence has created a new individuality in her representation of this gypsy girl. There are some pretty scenes in this film and they are well photographed, but the picture's great interest centers in the gypsy. She belongs to a truculent Romany band characterized as "dangerous," which has camped on a grassy hillside, the property of a young clubman. The gypsies won't leave, so this man himself comes up from the city and meets the girl. His marriage to her and her reception by the man's mother and sister make a story that is very well acted and acceptable; but one that would surely lack importance without some such intimate picture as Miss Lawrence gives of the girl's untamed but womanly heart. This gypsy girl is not so delightful as a former character of this player, the hoyden, because it is not so close to us; but it roots deeper; there's more to it, and it required more of the artist. It is therefore a more praiseworthy piece of work. The picture gives no typical story of real life; it is not even a probable one. - The Moving Picture World, August 19, 1911

Bibliography:

- The Moving Picture World, August 19, 1911

Her Two Sons

192. - **Her Two Sons** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Younger Brother's Wife), Arthur V. Johnson (The Clergyman), Albert McGovern (The Younger Brother), Harry Myers, Joseph W. Smiley.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 7, 1911 in USA
Db-Ref: IMDb tt0001664, KinoTV 82441

Reviews:

The mother was blind, one of her sons was a clergyman and the other, a younger man, was impulsive and not yet grown into his character. Both love the same girl, a neighbor, and the younger man elopes with her and then deserts her. This is a dignified situation, one that handled by a skillful novelist or dramatist would make a great book or drama. One feels that the picture (effective as it is) doesn't really get hold of the core of it. The situation is pictured fairly clearly, but something of the resultant emotion is lost due to its not being absolutely clear. However, as much as we get of it, we are thankful for, and it makes an acceptable picture. The clergyman is played by Arthur Johnson, the girl by Florence Lawrence, and the younger brother by Albert McGovern. The scene where the younger brother abandons his wife is pictured by both well. The scene where the younger brother tells the clergyman that he has tired of his wife and left her is made significant by Johnson. A small boy has an important part in the scenes of the reconciliation after the wife has come back to the village with her baby. It would have been better if this boy had been given a place in the picture before he was actually needed, his presence would have been taken more as a matter of course. - The Moving Picture World, August 26, 1911

Bibliography:

- The Moving Picture World, August 26, 1911

Through Jealous Eyes

193. - **Through Jealous Eyes** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo - the Doctor's Office Nurse), Arthur V. Johnson (Arthur Bedford - the Doctor's Son), Julia Stuart (Mrs. Bedford - the Doctor's Wife), Harry Myers (Harry - Albert's Friend).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 17, 1911 in USA
Db-Ref: IMDb tt0201260, KinoTV 82442

Synopsis:

Arthur Bedford, before starting on his hunting trip, proposed to Flo, a nurse employed by his father who is a physician. While they were talking, Arthur's father came into the room. Arthur was called to another part of the house, and Mrs. Bedford catches her husband talking with the nurse. She at once gets jealous. While hunting, Arthur is accidentally shot by his companion, Harry, who, rushing to a passing auto for assistance, discovers that it carries Arthur's father. He telephones to his home for his instruments. Mrs. Bedford answers, and not wishing to shock her, he makes excuses. Later he sends his nurse a note, which falls into the hands of Mrs. Bedford. These incidents drive her to desperation, and she tries to attack Flo,

who manages to escape and hurries to where the wounded man lies. An operation is performed and then the young man is brought home. Everything is explained, and the film ends with Mrs. Bedford congratulating her son on his engagement. [Moving Picture World]

Reviews:

This picture is very dramatic and intense. It is so convincingly acted that if there are any improbabilities in the plot, they pass unnoticed so long as the picture is on the screen. The great doctor's office nurse (Miss Lawrence) and the doctor's son (Mr. Johnson) have fallen in love. The doctor jokes with the nurse about it and seems delighted, but for some reason fails to tell his wife, the young man's mother. Without this defect the picture would have been perfect. His wife sees him joking with the nurse and becomes jealous. The aggravation of this jealousy to the point of madness by a train of circumstances, in which is the wounding of the son, is very commendably shown. The backgrounds of the story are particularly beautiful, being the leafy hedgeways of an old town, with also forest scenes, all of which are well photographed and have much pictorial quality. - The Moving Picture World, September 2, 1911

Bibliography:

- The Moving Picture World, September 2, 1911

A Rebellious Blossom

194. - **A Rebellious Blossom** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo = the Rebellious Daughter), Arthur V. Johnson (John - the Grey-Haired Suitor), Julia Stuart (Flo's Mother), Albert McGovern (John's Nephew).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 21, 1911 in USA
Db-Ref: IMDb tt0171691, KinoTV 82443

Synopsis:

Flo, the sixteen-year-old child of a widow, was sent to boarding school. An old friend of the widow's renewed his courtship, and almost succeeded in winning her. The widow received a letter from the hoarding school, stating that unless Flo was more tractable, she would he suspended. Her mother took Flo into her confidence, and said that unless she behaved herself she would get married again. This did not please Flo at all, as she did not wish her mother to get married again, so she hurried home. Concurrently with the arrival of Flo, John's nephew arrived. John thought that he is the right kind of a man for Flo, and his nephew thought that Flo is the right kind of a girl for him. So, after due deliberation, Flo and her mother consented to the men's proposals, and they were married. [Moving Picture World]

Reviews:

She was a rebellious blossom, a schoolgirl, and a charmingly prankish young lady. She didn't like the idea of her mother's marrying again. The player who takes the widow's part also deserves praise. .Mr. Johnson is the suitor, and fills the part with distinction. In the picture there are four or five bits of true comedy that fairly scintillate; but as a whole the comedy shows unnecessary weaknesses as though it were hastily constructed. The first scene is in the heroine's room at a boarding school. There is going to be a shindig, tea and cookies, and the other girls in wrappers are sneaking in. They get carrying on and one girl laughs so loud that the head mistress knocks. They can't hide fast enough and are caught. This schoolma'am isn't very well drawn. She writes to the heroine's mother: "Unless your daughter will conform to our regulation she will have to be suspended from the school." It isn't a typical letter and should have been shown merely as a typical ending of the letter, if some way could have been devised to make the showing only of the ending of a letter natural. It was not necessary for us to see the letter being written. We would have known who sent it to the mother. The next scene shows an elderly lady and gentleman seated talking together. They are the girl's mother and her suitor, but at first this isn't known. We naturally supposed that the lady was the girl's mother and the man her father, for nothing had warned us that the mother was a widow. In a regular play, the handbill would have supplied the information. It is, in fact, not a bad idea to introduce the chief characters in a photoplay by means of a bow before the curtain. It uses film, but in this case, if we had already seen ''Mrs. X, a widow," it would have saved confusion. The mother receives the schoolma'am's letter and at the suggestion of her elderly suitor, writes to the girl that if she doesn't behave, she'll get married. The scene that follows is one of the picture's gems. The girl and her roommate are reading dime novels and eating candy. It's very original and must be seen to be enjoyed. The girl gets the letter. The scenario's first weakness occurs here. The situation is overdrawn and Miss Lawrence is not at her best in picturing the result of this letter. It ends by her packing up and going home, which is not only unnecessary, but shuts out delightful possibilities, that in this case could have been pictured perfectly. No doubt many a schoolgirl has wanted to pack up and go home, but very, very few have done it. The schoolma'am would have enjoyed reading that letter. If she had found the girl in the sulks and made her show it, or if she had picked it up and read it in the girl's presence, there would have been a thoroughly mad girl to picture and it might have been worthwhile. The difficulty could have been solved by a convenient summer vacation. The scenario's great shortcoming occurs in the next scene. Before this, the Rebellious Blossom had been the heroine; from now on, it is the mother who is leading lady. Though the girl has still a very important part to play, the chief interest lies in the mother's love match. The girl's reconciliation with it is even shown, as it were, off the picture; we don't see it, though it is suggested, vicariously, by the suitor's nephew. Because of this, the talented player, not having any carefully worked out business that pictured a clear-cut character to carry through, seemed, now and again, to step back into a very well-marked personality with which she is familiar, the "Hoyden." And, even allowing that the picture is divided at this point, the remaining scenes, taken by themselves, are not perfectly knit together. Three or four scenes are shown as in the grounds about the mother's house, but the eye has no way of being sure of it. The time we spend wondering where those scenes are and how or why the characters got there is a loss to the impression and it makes the picture less concrete. When the first scene of this part opens, we see the widow and the suitor talking together, making love. The daughter's approach is announced. The maid must have been in the woman's confidence. This is not typical and wasn't necessary. If we had caught a glimpse of the girl through one window as she got out of a carriage, the suitor's hurried exit through the back window wouldn't have been any less amusing. When the daughter enters, the mother suddenly discovers that the suitor's hat (he must have been a professor) was there on the table, as big as life. Her rendering of this discovery fairly sparkles. Her first move is to get the girl, who hasn't noticed it, out of the room; her next would probably have been to glance out of the window by which the professor left; he might have been just under it. She would have seen him in the bushes

and that would have connected that spot with the house. By a happy chance, the professor's nephew comes to visit him and to fool the girl, the mother and professor agree to have him pretend to court her. He does it too thoroughly. Of course, the intention was to add to the fun by making the professor jealous; which would also furnish a good climax. But the professor would have had far more reason to be jealous if he'd had less cause. In the end, this nephew consoles the girl. And this is one of the best, it surely is one of the brightest comedies of the week. - The Moving Picture World, September 9, 1911

Bibliography:

- The Moving Picture World, September 9, 1911

The Secret

195. - **The Secret** - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Diana Stanhope), Arthur V. Johnson (Jack Stanhope).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 600 feet, - silent
Release: August 28, 1911 in USA
Db-Ref: IMDb tt0364655, KinoTV 82444

Synopsis:

Because Jack Stanhope smelled cigarette smoke in his home one day he immediately became suspicious that he had a rival. It was only a few weeks after their honeymoon too. Oh, the awful horror of thinking that someone else had taken his place in the affections of the one woman. He determined to be brave, though. His appeals to his wife for an explanation brought no satisfactory response. He must be a man and act as a man. He hid himself and determined to see who the invader of his home was and kill him like a snake. He hadn't long to wait and he heard his wife call the maid and then cautiously as Diana at her toilet she took from her maid's coiffure a package of cigarettes. With dainty fingers she lighted one and puffed at it daintily as some eastern beauty in her garden. [Moving Picture World]

Romance of Pond Cove

196. - **Romance of Pond Cove** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence Earle), Arthur V. Johnson (Arthur Moore), Ethel Elder (Ethel Earle).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 31, 1911 in USA
Db-Ref: IMDb tt0201026, KinoTV 82445

Synopsis:

when Arthur Moore's riches took wings and flew away, his fiancée, Ethel Earle, flew away also. She began accepting the attentions of Albert Conley and within a year they were married. Arthur took his disappointment with manly fortitude. He found forgetfulness in work as any strong man would. All through his trouble he had the friendship of Ethel's younger sister, Flo, who was a beautiful and vivacious girl with sterling qualities. A year later Arthur was chief engineer in charge of a large construction operation. It happened that Ethel, her father, mother and Flo were taking a trip in an automobile in that neighborhood. While the chauffeur was repairing a puncture Flo wandered away and came upon Arthur. That young man had had time to heal his heart wounds and now Flo seemed in his eyes the most charming woman in the world. Ethel following in search of Flo found the two in earnest conversation. She ordered Flo back to the automobile, but Flo gaily told her to run along, that

she was quite content where she was, and in the end the younger sister became Arthur's bride and very glad he was that his riches had disappeared and that Ethel had disappeared with them. [Moving Picture World]

Bibliography:

- The Moving Picture World, September 2, 1911, pg 599ta

The Story of Rosie's Rose

197. - **The Story of Rosie's Rose** - (USA 1911) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Rosie Carter), Arthur V. Johnson (Walter Allen), Edna Payne.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 7, 1911 in USA
Db-Ref: IMDb tt0201181, KinoTV 82446

Synopsis:

Rosie Carter, while visiting at the home of Captain Brant, captivates Walter Allen and Jasper Lorne. She encourages both men in her flirtatious way, and causes jealousy between the two friends. One day as they are preparing to leave on a long fishing trip. Rosie gives to each admirer a rose, telling that to the one still possessing her rose on his return, she will give a kiss. Allen hides his rose. Lorne witnesses the act and steals Allen's rose and throws it overboard. He then takes his rose and is looking at it when Allen, seeing him, goes to the hiding-place and discovers his loss. He accuses Lorne of the theft. The two rivals are struggling when Captain Brant separates them, and orders them to take a net and go out into a dory, which they launch. The struggle starts anew and the boat upsets. Both men are thrown into the sea. Lorne catches hold of a log and clings to it while Allen, breasting the waves, finally reaches shore. He meets Rosie and tells her that Lorne has been drowned. Rosie, grief-stricken, runs out upon the rocks scanning the water for signs of Lorne. Allen follows, pleading with her that it was not his fault, but she answers him with a look of scornful anger and runs away. Captain Brant and his crew had lighted Lorne clinging to the log. They throw a line aid he is pulled ashore. He tells them that Allen has been drowned, and when the boat reaches shore, they carry the news of Allen's supposed death to Mrs. Brant. Lorne, remorseful, goes out upon the rocks and grieves. Allen comes over the rocks and sees Lorne. Each takes the other for a ghost and run away in terror, but they finally conquer their fear and come back and embrace each other. They walk down the shore and are met by the fisher folk, who rejoice at their safe return. Rosie is sitting on the rocks heart-broken, Lorne and Allen appear. Allen approaches Rosie, offering her a rose. She throws it away, saying that she loves Lorne, who is dead. Allen then retreats and pushes Lorne towards Rosie. He takes her in his arms, while Allen steals out upon the rocks and sits looking sorrowfully at the rose in his hand. [Moving Picture World]

Reviews:

the love story of the Maine coast given on this film is very interesting and commendable. Rosie, the belle of the fishing village, gave two roses away. Each of the two brothers got one. They were jealous of each other. The younger one, when they were out at sea, found the rose she gave to the older one and threw it overboard. Later, out in the dory, there is a fight for the other rose, and the dory is swamped. The older brother swims to the shore. The younger one is rescued by the father and his crew. Each supposes the other dead. The older one tells the girl and discovers that she was truly in love with the younger. The father with the younger brother reaches the house. The lad can't bear to go in. On the beach he finds his brother. Each hardly believes his senses. Together they find the girl, who is weeping. The older brother keeps the rose, but the younger brother gets the kiss. It was promised to each. The first scene of this picture seems cramped; it has an unnatural, stagy look. If a bit more background had been shown, it might have had more atmosphere and looked more like life and less like a photograph. - The Moving Picture World, September 23, 1911

Bibliography:

- The Moving Picture World, September 23, 1911

The Life Saver

198. - **The Life Saver** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Jessie Storm - the Local Girl), Arthur V. Johnson (Jack Ronald - the Handsome Life Guard), Harry Myers (Young Calvin).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 20, 1911 in USA
Db-Ref: IMDb tt0200808, KinoTV 82448

Synopsis:

Jack Ronald is known as the dare-devil of the life-saving corps at Cape Elizabeth. His sweetheart, Jessie Storm, is the daughter of the captain of the life savers. One day the district inspector's son, James Calvin, and a party of friends arrived to view the station. One of the guests, Miss Vera Stanhope, became much interested in Jack and he became her cavalier for the day. Young Calvin was very much interested in pretty Jessie, though she didn't care for him until she noticed Jack's attention to Miss Stanhope. Then she started a vigorous flirtation to arouse her lover's jealousy. In this object she succeeded. He deserted Miss Stanhope

utterly and had eyes only for his sweetheart and Calvin. After the party had gone, the two met and separated after a quarrel. A few days later Calvin again returned hoping to see Jessie. While seeking her on the cliff, he lost his footing and fell headlong to the water's edge. His foot becoming jammed in a crevice there, he lay at the mercy of the incoming tide. His cries for help were heard by Jessie, who immediately summoned Jack, but Jack's hatred for his supposed rival overcame him and he refused to assist Calvin. Jessie's pleas, however, prevailed and Jack finally performed the rescue at the risk of his own life. Jessie took Calvin home and Jack sat down on the cliff to brood over the loss of his sweetheart. Then word came that he was wanted at Captain Storm's home. When he arrived there Calvin told Calvin how contemptible she thought he was to offer money to a brave man. Then she ran from the house, found Jack and there certainly was a reconciliation. [Moving Picture World]

Reviews:

A very pretty love story of the seaside dealing with people belonging to a life-saving station and visitors, with much of value in the scenic line. It is a well-knit, dramatic story and very well acted. Miss Lawrence and Mr. Johnson were never happier in portraying romantic parts. Two of the visitors, the inspector's son and a young woman who was in his automobile party make both the seaside lovers jealous. The inspector's son falls into great danger and is rescued by the life- saver. The acting is so delightful and the picture in every way so perfect that it will be remembered as a dandy picture. - The Moving Picture World, October 7, 1911

Bibliography:

- The Moving Picture World, October 7, 1911tr

The Matchmaker

199. - **The Matchmaker** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Evelyn Bruce - the Young Governess), Arthur V. Johnson (Sir Henry Osborne - the Aristocrat), Albert McGovern (Thomas Gordon - the Head Gardener), Harry Myers (Harold Satterlee - the Son), Ethel Elder (Helen Satterlee - the Daughter).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 25, 1911 in USA
Db-Ref: IMDb tt0200844, KinoTV 82449

Synopsis:

Evelyn Bruce, a finely educated girl, whose mother was in reduced circumstances, secured a position as governess in the home of the wealthy Mrs. Satterlee. This wealthy lady had arranged a match for her daughter. Helen, with Sir Henry Osborne, but Helen was in love with her mother's gardener, Thomas Gordon. She used to run away while Sir Henry was at her home and meet Gordon clandestinely. It didn't look very good for mother's plans. Of course, mother didn't introduce her son to a mere governess, but Harold managed that anyway and when he did, he fell in love with her, while Evelyn did the same with Harold, and it wasn't very long until they were engaged. Helen discovered them one day at a secret meeting and promptly told her mother that Harold was throwing himself away on a mere governess. Mother, being a good general, immediately discharged the governess. Then Helen got a dose of her own medicine, for Sir Henry found her in a very loving scene with the gardener. Sir Henry wasn't a bit jealous and promptly offered himself as an ally to the young people and a few days later Helen and the gardener eloped, leaving ambitious Mrs. Satterlee literally "flabbergasted." Then the good Sir Henry discovered the affair between Harold and Evelyn and managed to bring that to a successful culmination. The joke was certainly on Mrs. Satterlee. It's a delightful and lively love comedy. [Moving Picture World]

Reviews:

the match maker in this picture is a young English aristocrat with a sense of humor. Mr. Johnson fills the part with a good deal of distinction, but Miss Lawrence, in a new and very charming role as a governess of a little boy, is the picture's center of interest. The mother who employs the governess is a widow with a grown-up daughter and an older son at college. Sir Henry calls and by chance meets the governess who enters with the youngster. He seems quite taken with her charms. The mother is ambitious of having him marry her daughter. While Sir Henry is being received, the older son returns from college and meets the governess with his little brother out on the lawn. He is badly smitten (this scene is charmingly conducted). It is now shown that the daughter is in love with the head gardener (Mr. McGovern takes the part). Sir Henry discovers them with their heads together. He is not very dignified as an eavesdropper, but he listens to them planning an elopement. Later, the elopement with the gardener being arranged for, the daughter discovers her big brother making love to the governess and she runs and tells, gets the governess discharged (this scene is very well done by both mother and governess). Sir Henry helps in the elopement and then shows the older son where the governess lives and we have another pretty love scene (freshly conducted) at her house. The scenario is fresh and amusing. It was perfectly produced and makes a delightful human picture full of humor and one that kept the audience breaking forth into ripples of pleased laughter. The acting is all excellent. The comedy ought to have a star pasted after it, to mark it out. - The Moving Picture World, October 7, 1911

Bibliography:

- The Moving Picture World, October 7, 1911

The Slavey's Affinity

200. - **The Slavey's Affinity** - (USA 1911) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Peggy - a Boarding House Drudge), Arthur V. Johnson (Allen Bennett - the Lawyer), Julia Stuart (Mrs. Stuart), Harry Myers.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 - silent
Release: October 11, 1911 in USA
Db-Ref: IMDb tt0201137, KinoTV 82451

Synopsis:

Her name was Peggy and she was just a little drudge in a boarding house. Allen Bennett, a struggling young lawyer, had a room at the boarding house. Little did he know that poor Peggy had set him on a pedestal and worshiped him from afar. One morning she stopped him on his way downstairs and asked to be allowed to clean out his office. Allen refused at first, but finally consented on condition that she would do the work at night. Allen then stopped on

the way to his office at the home of his sweetheart, Alice Lane. Arriving at his office he spent the time in wondering when he would get a client. A knock at the door: "Come in," he called, and was surprised to see Peggy with her mop and pail. While she was scrubbing a real client arrived, a Mrs. Stuart, who was seeking a divorce from her husband. She was quite hysterical and Allen had a hard time restoring her composure. While he was thus occupied the door opened unperceived by him and his sweetheart started to come in. Putting a false construction on his actions, she grew angry, rushed out of his office to her home and wrote a note telling him that all was over between them. That evening while Allen was dressing, Peggy brought him Alice's note. Amazed, he rushed from his room and on the stairs fell over Peggy's bucket, sustaining a concussion of the brain. He dropped the note, which was found by Peggy, and read. Peggy remembered that Mrs. Stuart had promised to call at Allen's office the next day. She was there and explained the difficulty into which Allen had come. She persuaded Mrs. Stuart to go with her to Alice's home. Alice was overcome with remorse and hurried to her lover's bedside, where a reconciliation was effected, while Peggy stood sadly outside the door realizing that Allen was not for her. [Moving Picture World]

The Maniac

201. - **The Maniac** - (USA 1911) [Drama, Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Dora Elsmore), Arthur V. Johnson (Johns - the Maniac), Albert McGovern (Harry Dannen - Dora's Fiance).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 16, 1911 in USA
Db-Ref: IMDb tt0200833, KinoTV 82452

Synopsis:

This story opens in an insane asylum where two of the inmates, Sam and Johns, are seen mopping the floor. .Johns picked up a newspaper and noticed the engagement of a Miss Dora Elsmore and Mr. Harry Danen. The article stated that Miss Elsmore was an orphan. Johns immediately conceived a scheme whereby he would appear as the long lost father of Miss Elsmore. He and Sara escaped from the asylum and in due time Johns appeared before Dora and proclaimed himself her long lost parent. Being a dutiful daughter, she prepared a comfortable room for him and determined to take care of him for the rest of his life. Dora wrote to Harry, explaining the family disgrace and breaking their engagement. Of course, this letter brought Harry post haste. He begged Dora to allow him to investigate and discover whether this man really was her father. Johns overheard the conversation and filled with maniacal rage, secured a butcher knife, intending to kill Harry. In the chase they met Sam, whom Johns felled with one blow. He also overtook Harry and there was a terrific fight, which ended only when the guards from the asylum arrived. Johns was taken back while Harry rejoined Dora, told her of his experience and urged her to marry him. Dora was still reluctant because now she believed the taint of insanity was in her family. Finally the whole scheme was explained and, of course, the wedding bells rang. [Moving Picture World]

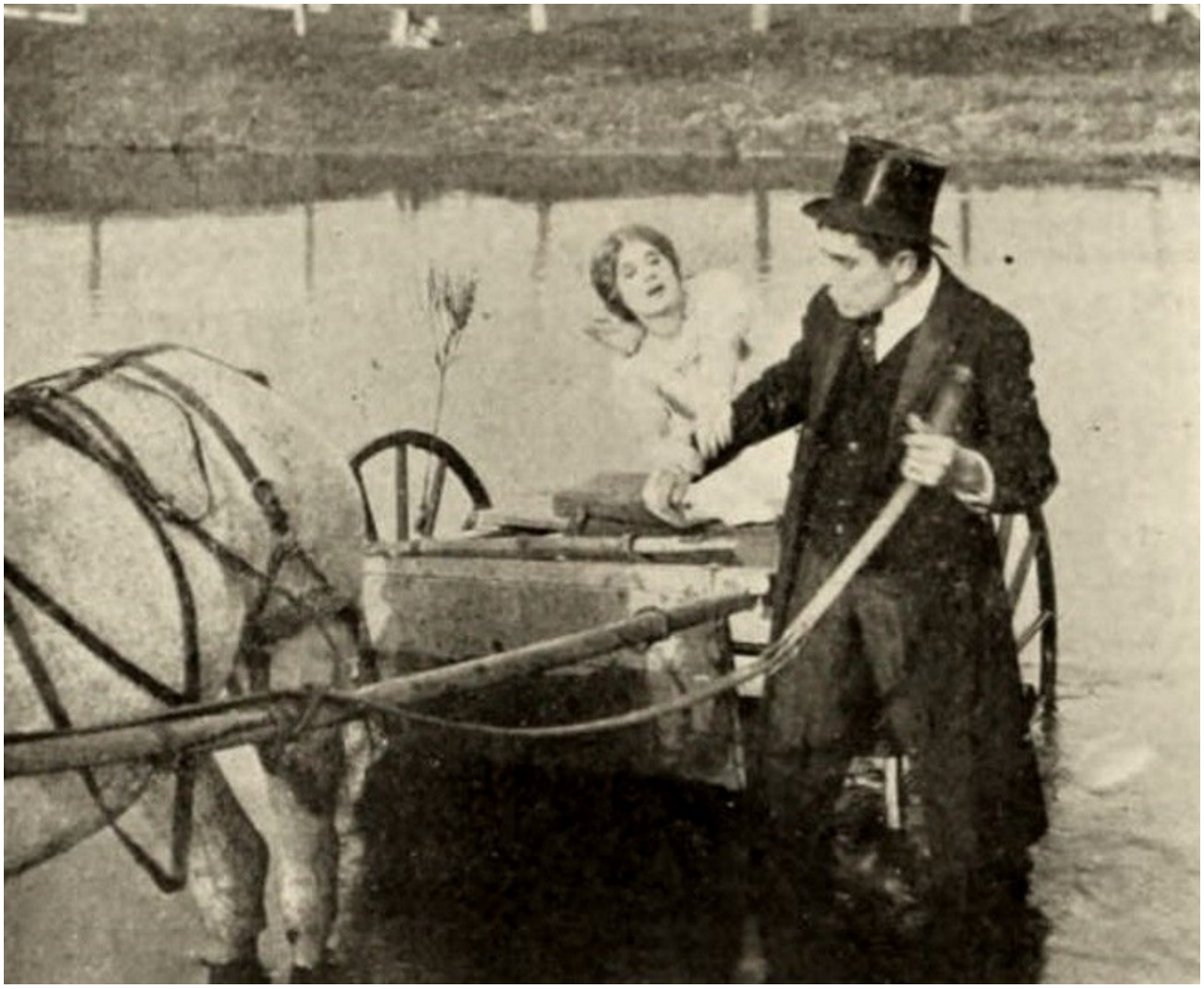
Reviews:

The audience laughed a good deal while this comedy-farce was on the screen. The maniac thinks he's the long-lost father of the society girl. He read an announcement in the paper of the girl's engagement, and this mentioned the fact that the girl's father and mother had been lost years before in a shipwreck. The maniac escapes, appears and claims to be the lady's father, telling her he's just come from the penitentiary. She believes him and there is a painful time for the girl and her fiancé. Mr. Johnson plays the maniac and manages to put fun into a situation that was very hard to keep from being tragic; perhaps that is the very reason why his acting seems so funny. - The Moving Picture World, October 28, 1911

Bibliography:

- The Moving Picture World, October 28, 1911

A Rural Conqueror



202. - **A Rural Conqueror** - (USA 1911) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Marjorie Thorne), Arthur V. Johnson (Ira Smiley aka Reuben).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 26, 1911 in USA
Db-Ref: IMDb tt0201035, KinoTV 82461

Synopsis:

When Ira Smiley saw that he was in danger of losing his sweetheart, Marjorie Thorne, because he was not quite as well tailored as her city friends, he did not give up. He exchanged his plow shoes for patent leathers, his felt bat for a silk one, and then he called on Marjorie. She went driving with him, and when they were fording the river, Ira calmly got out and unhitched the horse, declaring that he would leave her there unless she promised to marry him. Marjorie consented then. But after he carried her ashore and back home, she again rebelled and declared she would never marry him. Ira started to carry her back to the marooned buggy. Then Marjorie capitulated. [Moving Picture World]

Reviews:

"A Rural Conqueror" (Lubin), October 26 - A society comedy in rural surroundings, which the acting of Miss Lawrence and Mr. Johnson keeps alive and very funny. The situation is rich when it reaches its best, and the spectators fairly roared. There was one big man among 'em who bellowed. Johnson plays a rural character, Reuben, very much in love with Marjorie, which part is taken by Miss Lawrence. They are not farmer people, but country people of means. Marjorie doesn't see very much that's romantic in simple Reuben; he tires her, so she makes fun for herself by avoiding him. She invites a girl friend to visit her, then her cousin Grace comes. Both these girls have sweethearts and both get lonesome, so the two men are also invited. The resultant pairing off leave Marjorie out in the cold again. She tries, without success, to break up the lovemaking and, as for Reuben, so much of it around him makes him crazy. He would like to try it with Marjorie, who comforts him with apples, till he jumps the hedge to get away. He now puts on "royal raiment" and gets her to go for a ride in a rural "chariot." In the middle of a stream, he unharnesses the horse and Marjorie is left in the chariot till she consents to marry him. It is very funny because of Mr. Johnson and of Miss Lawrence. The comedy is surely a success. (The Moving Picture World, November 11, 1911, pg 468)

Bibliography:

- The Moving Picture World, October 21, 1911, pg 215tn
- The Moving Picture World, October 28, 1911, pg 264ta
- The Moving Picture World, November 4, 1911
- The Moving Picture World, November 11, 1911, pg 468

One on Reno

203. - **One on Reno** - (USA 1911) [Romance, Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mrs. Appleby), Arthur V. Johnson (Mr. Appleby), Howard M. Mitchell (The Hotel Clerk), Albert McGovern (The Bachelor Friend).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 3, 1911 in USA
Db-Ref: IMDb tt0200927, KinoTV 82460

Synopsis:

Mrs. Appleby, whose husband is more interested in his books than her happiness, took the first train to Reno to obtain a divorce. She left a note on the table to this effect, which certainly brought Mr. Appleby's brains to a realization of what he had done. He too took a train to Reno, followed by Mr. Brooks, who was bestowing his attentions upon Mrs. Appleby, during her husband's negligence. Mrs. Appleby, after residing in Reno the required number of days by law, secured a divorce. Her ex-husband and Mr. Brooks, who called upon her wore unceremoniously turned out of her apartments. Then she started for home. Mr. Appleby's sorrow was turned into joy one evening when he read in the papers of a decision handed down by the courts to the effect that a divorce procured in Reno by a certain person was null and void. So he went over to his mother-in-law's house and found her more beautiful than ever. Then he lifted her up in his arms and took her to their old home, after planting his fists upon Mr. Brooks' nose, who dropped to the floor and took the count. [Moving Picture World]

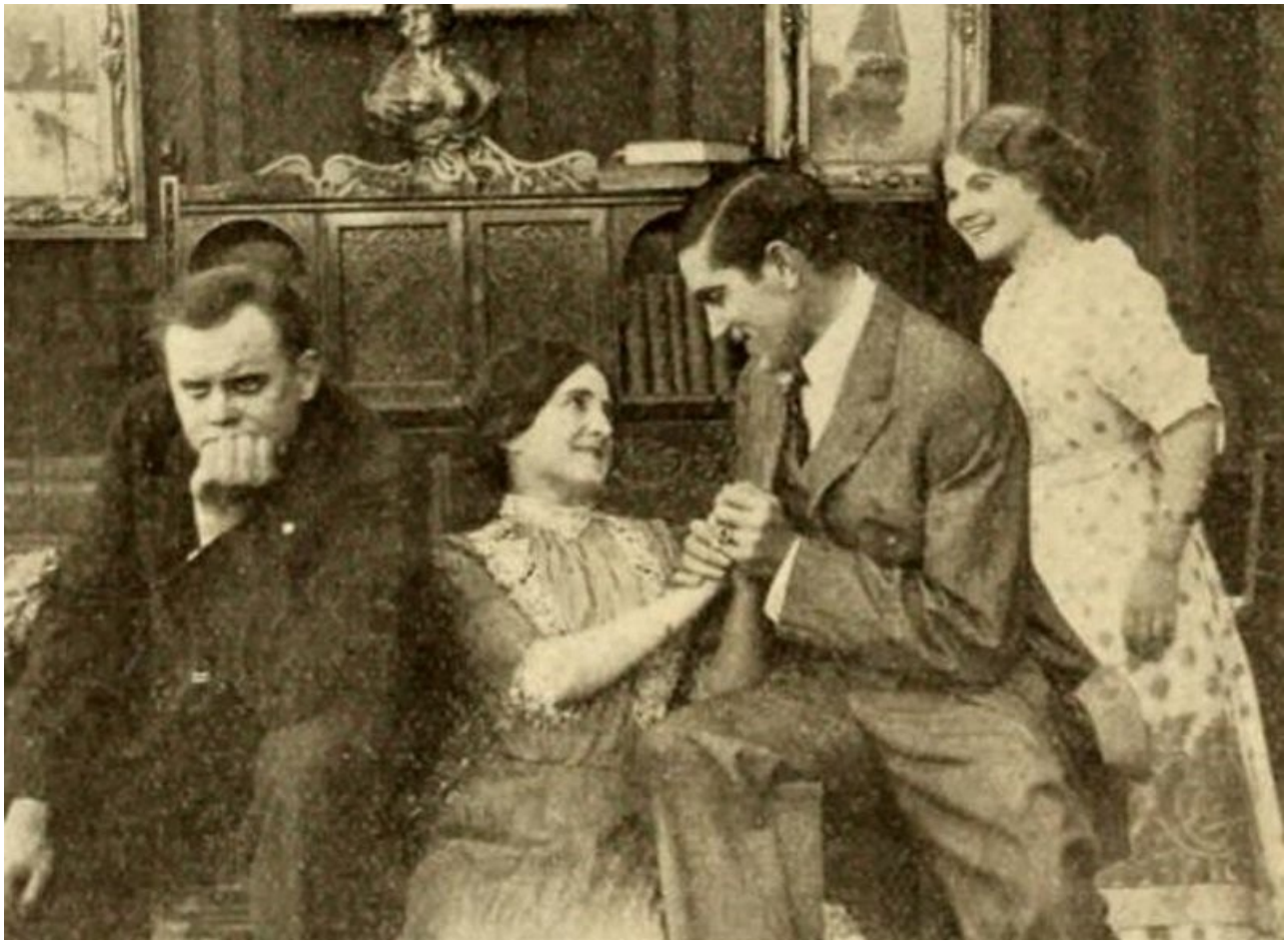
Reviews:

Every smile and laugh in this very amusing comedy rises from the situation; some of its action seems a bit forced, but there is nothing that is "tacked on"; most of it seems natural and most of it is clever. It is good-natured, and the fun comes from putting Mr. Brown (Mr. Johnson plays the part), a very simpleminded, elemental man in a social atmosphere very up-to-date and sophisticated. Brown is such a bookworm that Mrs. Brown (Miss Lawrence) is exasperated into taking up residence in the divorce colony at Reno. Brown follows. Mrs. Brown hasn't yet been able to get her papers and Brown is, of course, still her husband. He won't accept the situation. It is a very acceptable comedy. Some in the gallery may not appreciate all of it, nor understand every one of its allusions, but it is a very clever picture. It will be popular with people who know a thing or two. - The Moving Picture World, November 18, 1911

Bibliography:

- The Moving Picture World, November 18, 1911tr

Aunt Jane's Legacy



204. - **Aunt Jane's Legacy** - (USA 1911) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Bessie Elkins - the Niece), Arthur V. Johnson (Dick Worthing - the Son), Albert McGovern (Jack - 1st Nephew), Howard M. Mitchell (Paul - 2nd Nephew).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 6, 1911 in USA
Db-Ref: IMDb tt0200453, KinoTV 82459

Synopsis:

Bessie Elkins lived with her Aunt Jane, a wealthy maiden lady. Bessie's sweetheart, Dick Worthington, was the finest man ever created, so Bessie thought. Aunt Jane didn't share her opinion. So Aunt Jane wrote to her brother, who had two sons, Jack and Paul. She stated that she was going to leave half of her fortune to his favorite son and the other half to her niece, Bessie. Jack and Paul each strove to share the fortune. Paul left immediately for Aunt Jane's, after locking his beloved brother, Jack in his bedroom. The amiable Jack escaped through a window and down a lattice work. Both arrived at Aunt Jane's. The two brothers, in trying to show how nice they were, got into all sorts of trouble, and sometimes Aunt Jane herself was the unintended victim. Finally Paul and Jack came to blows, which terrified Aunt Jane half to death. Bessie and Dick Worthington happened to be near and heard Auntie's cries for help.

Dick lightly but firmly ejected the two young men, while Aunt Jane watched him admiringly. Home went Jack and Paul, and thither came a letter from Aunt Jane, stating that all her money would go to Dick Worthington and her niece. [Moving Picture World]

Reviews:

A clever and well-managed comedy-satire. The fun came from the very earnest efforts of two brothers to be pleasant to dear Aunt Jane, who could leave a legacy. They also worked hard to outdo each other in making love to Aunt Jane's niece, who might or might not have been their relative. Aunty brought the trouble on herself. She didn't like her niece's accepted beau. She informed him that he would never get her money and then she invited a nephew. She didn't say which and both came. Their rivalry made a good many laughs in the audience. When it came to open war. Aunty had to call on the third young man, who ejected the rivals. After that Aunt Jane saw him in a different light. It's a pleasant, lively comedy. - The Moving Picture World, November 18, 1911

Bibliography:

- The Moving Picture World, November 18, 1911

His Chorus Girl Wife

205. - **His Chorus Girl Wife** - (USA 1911) [Drama, Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Sybil Sanford - a Chorus Girl), Arthur V. Johnson (Oliver Brompton - Son of a Millionaire), Charles Brandt (Brompton - Oliver's Father).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 13, 1911 in USA
Db-Ref: IMDb tt0200702, KinoTV 82458

Synopsis:

Oliver Brompton was the son of a millionaire. At a late supper one evening. Oliver fell deeply in love with Sybil Sanford, a modest and retiring chorus girl. He proposed to her and they were married. When Oliver took his bride home, his father and mother refused to receive her.

Cast off by his wealthy father, the young couple secured rooms and went to housekeeping. Oliver was unable to get work. It happened one day when they were almost at the lowest ebb of their fortunes, that Oliver's father called. Sybil was alone. Oliver's father came right to business. He offered her a large sum of money if she would renounce his son. She promptly refused and Mr. Brompton went home and told his wife what had happened. This raised Sybil in their estimation and Mrs. Brompton asked to be taken to see her. She noted the cleanliness of the humble apartment and their scant but appetizing meal. The junior Bromptons asked the senior Bromptons to join them, which they did and the family was once more united. [Moving Picture World]

Production Notes:

“**HIS CHORUS GIRL WIFE”** (Lubin). - Many charming glimpses at the chorus girls behind the scenes are afforded in a story which will soon be released by the Lubin Company under the title of “His Chorus Girl Wife.” It's full of the charming fairies of stageland. In fact, one of said fairies is the heroine of the story, a part played by Miss Lawrence, Mr. Johnson takes the part of Oliver Brompton, millionaire’s son and gay young sport along the Great White Way, bearer of flowers to stage entrances and host at gay after-theater suppers.

It was at one of these suppers that he met his fate in the shape of the beautiful Sybil Sanford, a chorus girl. Sybil was as modest and retiring as a Quaker maid. Oliver fell hopelessly in love. To make a long story short, Sybil married him.

Proudly Mr. Brompton escorted his bride to his parents' palatial home, figuring perhaps whether his father would allow him $50,000 or only $40,000 a year. Oliver's calculations | were somewhat wrong. His father promptly reduced Oliver's first estimate by $50,000. In other words, Oliver got nothing.

Still he had his love for his wife. They secured rooms and went to housekeeping. Oliver's training had not made him an expert in any line of work and in spite of all his efforts, he failed to secure employment. His wife, however, kept a brave heart and encouraged him, meanwhile keeping their home as clean as a pin and making appetizing meals out of nothing.

One day Mr. Brompton. Sr., called while Sybil was alone.

He offered her a very large sum of money if she would renounce his son, but Sybil told him that she valued her husband more than all his father's money.

Mr. Brompton went home and told his wife what had happened. She thought it over and decided that maybe Oliver hadn't made such a bad choice after all. "You must take me to see her," she said to her husband.

The senior Bromptons called one morning and found both the young folks at home. Of course, the situation was somewhat strained at first. But when Oliver's mother saw the spotless cleanness of the humble home; when she saw the sweetness and the cheerfulness of Oliver's wife, she thawed out like a snow bank on a hot day. Oliver's father thawed, too, and when Mrs. Brompton, Jr., invited them to take dinner with them they jumped at the chance. It was a very scanty dinner for obvious reasons, but the young wife had done wonders with the material she had. And so the breach was healed, the wolf was driven from the door and love had triumphed once more. (The Moving Picture World, November 4, 1911, pg 383-384)

Reviews:

His Chorus-Girl Wife (Lubin), November 13 - A very much alive and very interesting situation makes this picture affecting. We have seen this situation before, many times, when it was dead. It is this: A young man marries a chorus girl whom his father distrusts, and because of it is disinherited. Slowly the older and younger people are reunited. Just by itself, few care for that story any longer; nearly everyone knows how it will end. Yet this is different and we are deeply interested. Why? Simply because this chorus girl isn't a formula; she's a real, live human being, just like ourselves, and we can't help being interested. Whenever, in any kind of art, characters become real truly, the spectator lives the story in himself by imagination. That's why we are interested. It's a worthy picture. (The Moving Picture World, November 25, 1911, pg 636)

Bibliography:

- The Moving Picture World, November 4, 1911, pg 383-384tn
- The Moving Picture World, November 11, 1911, pg 440ta
- The Moving Picture World, November 25, 1911, pg 636tr

A Blind Deception

206. - **A Blind Deception** - (USA 1911) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Ellen Austin - the Nurse), Arthur V. Johnson (Robert Nelson), Charles Brandt (The Butler), Leo Louis (The Little Boy), Albert McGovern (The Doctor), Leslie Nelson (One of the Children (as Baby Nelson), Ethel Elder (The Maid).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 23, 1911 in USA
Db-Ref: IMDb tt0200494, KinoTV 82457

Synopsis:

Robert Nelson, a wealthy young bachelor and very fond of children, was playing with two of his little friends one day. In a spirit of fun he consented to ride downhill in their pushmobile. Unfortunately, the little machine ran into an obstruction at the bottom of the hill and was wrecked. It happened that Ellen Austin was passing on her way to apply for a position as nurse to a blind man residing in the neighborhood. Now Robert had on a pair of goggles and the girl immediately concluded that he was the blind man. She also concluded that the children were making sport of him and she promptly became his champion, telling him that

she had come in answer to his advertisement. Robert was so charmed with her that he decided to carry through the deception. One day Ellen discovered the blind (?) patient reading. She told Robert her opinion of him and then left the house. Robert felt wretchedly lonely in the days that followed. One day his two little companions brought a gun to him which was out of order. While Robert was trying to fix it, it exploded. The boys ran away and brought Ellen. Later an operation was performed, but it was impossible to restore Robert's sight. He was blind for life. Then Ellen was brought to a realization of her love for him and the picture ends in a happy reconciliation. [Moving Picture World]

Reviews:

Whencver a picture is so enjoyable and good as this, and so well acted, set and photographed, it is hard to criticise it at all. One feels that it merely ought to have a star pasted after it. Yet it starts out as a thoroughgoing, rollicking comedy, and closes in a very tragic situation. In art that desires to make the deepest impression possible, this is not defensible. Tragedy is always religious, whether it be Chinese, Indian, Greek or Christian; comedy never is. There are comic moments in many tragedies, resting places, nodes, but comedy is essentially lawless. Nature never puts on the comic mask for more than a moment at a time. Real life is essentially tragic. And to mix comedy and tragedy in blocks, so to speak, as this picture does, offers suggestions to the mind that are at war with each other. Ellen wanted to do something useful, wanted to care for a blind man. She was coming to answer an advertisement and seeing Robert with goggles on thought him the blind man. He saw her through the goggles and decided that it would be pleasant to remain the blind man. She read to him for a day before she saw through his pretense and left in great indignation. This occupies half the reel; is not a picture of life, but is very amusing. Now comes the tragic picture of real life. He loses his sight. She can care for him now and he won't have to pretend. - The Moving Picture World, December 9, 1911

Bibliography:

- The Moving Picture World, December 9, 1911

A Head for Business

207. - **A Head for Business** - (USA 1911) [Drama, Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Phyllis Moore), Arthur V. Johnson (Harold Watson).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: December 4, 1911 in USA
Db-Ref: IMDb tt0200688, KinoTV 82455

Synopsis:

John and Harold Watson were in the railroad-constructing business. Harold's taste, however, ran more to heart than to railroads. Whenever he could slip away from the office he spent his time at the studio of two girlfriends, Agnes and Phyllis Moore. Several times John found him there when important matters should have been engaging his attention at the office. Sometimes the girls would call at Harold's office and then they would talk art, forgetting everything else. One day Phyllis was there when John came into the room to consult with Harold. John was angry and their short but violent interview ended by John offering to buy Harold out for $10,000. Harold accepted. When John had gone Phyllis looked at the blueprint map of a new line of railway which John had brought in. She noticed one piece of property on the right of way which had not yet been secured. She pointed out to Harold how they might turn a nice penny. Harold jumped at the chance. In the shortest possible time he and Phyllis had found the owner and after some shrewd negotiations they acquired the property, which was placed in Harold's name. A short time afterward John's agents arrived, only to find that

the property was sold. This they reported to John. He determined to assume charge of securing the land himself. Now, Harold and Phyllis and her oldest sister, Agnes, had decided to stay at the farmhouse for a while. When John arrived he met Agnes, whom he didn't know and she conducted the negotiations and finally agreed to sell for $50,000. While John was making out a check the young lovers appeared and a moment later John was surprised to see his brother's name on the deed. Then he admitted that there was another head for business in the family beside his own. [Moving Picture World]

Production Notes:

"**A HEAD FOR BUSINESS" (Lubin).** When the head of business and the heart of love conflict, business is sure to get the worst of it and that fact is deliciously illustrated in a cleverly-acted love comedy soon to be released by the Lubin Company entitled, "A Head for Business."

John and Harold Watson were conducting the business established by their deceased father. John found all his interests in stocks and bonds and railroads, but Harold did not. He was an amateur painter of considerable ability and was accustomed to slip away whenever he could to the studio of two girl artists, Agnes and Phyllis Moore.

One day a very important matter in connection with a big railroad contract came up at the office. John sent a blue-print map to his brother's office for his immediate attention. It happened that Harold was in the studio at that particular minute, more interested in paints and pigments than in railroads.. John guessed he was there and quickly went and gave him some very sound advice about the result of neglecting business. On another day Harold telephoned Phyllis to come to his office. She did so and Harold showed her an idea he had for a painting, using instead of canvas the blue-print map of the railroad extension. Suddenly John burst into the room, having need to consult his brother. He was disgusted to find how he was "frittering away" his time. They had a warm argument which ended in John offering to buy Harold's share of the business, which he did, giving a check for $10,000.

After John had gone out Phyllis looked at the map. She noticed one piece of ground which had not yet been acquired for the proposed railroad. She pointed out to Harold how they could do a neat little stroke of business, even though they were artists.

In as short a time as possible they had found the owner of this land and after some negotiations they purchased it, using John's check for the purpose, John's agents appeared directly afterward but, of course, could not buy it. They returned and told John and he decided to see what he could do personally to buy the land.

In the meantime Harold, Phyllis and her older sister, Agnes, had determined to stay on the place for a few days. When John arrived he met Agnes, whom he had never seen before and she finally concluded a bargain to sell the property for $50,000. He wrote a check for that amount and then he noticed -his brother's name on the deed. Then his brother and Phyllis entered the room and John admitted as gracefully as he could that Phyllis, at least, had a head for business.

The decidedly up-to-date plot is intelligently and convincingly portrayed by Lubin's leading players. (The Moving Picture World, November 25, 1911, pg 641)

Reviews:

There is a bit too much cheap comedy in this picture which, in some of its scenes, is bright enough; and it hardly measures up to the best that Lubin producers have done. The story will suggest an Imp picture of a few weeks back, called "The Artist Financier." It is perhaps a trifle better. Miss Lawrence plays an artistic young lady who is loved by the younger of James Murray's sons. This young man shows so much artistic temperament that his older brother, a

good businessman, is discouraged and buys his share of the business. The young lady finds that this older brother has overlooked a plot of ground needed by his new railroad, so she uses the younger brother's check to buy it in and then makes the older brother pay her price for it, thereby showing a head for business. - The Moving Picture World, December 16, 1911

Bibliography:

- The Moving Picture World, November 25, 1911, pg 641tn
- The Moving Picture World, December 16, 1911

A Girlish Impulse

208. - **A Girlish**

Impulse - (USA 1911) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Gladys Stevens), Albert McGovern (John Banks), Arthur V. Johnson (William Elliott).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: December 11, 1911 in USA
Db-Ref: IMDb tt0200665, KinoTV 82454

Synopsis:

John Stevens, a lawyer, warned his daughter, Gladys, not to associate with John Banks, a suitor for her hand, on account of his desire for drink. Gladys is also loved by William Elliot and one evening Banks became jealous of Elliot and left in anger. Gladys wrote a letter to

Banks which appeased him and a few evenings afterwards he called upon her with theater tickets. While waiting for her in the parlor he kept the butler busy bringing in wine, and when Gladys appeared he was in a drunken state. Mr. Stevens ordered him from the house and he also was discharged from the law firm. Banks, seeking revenge, paid a visit to Gladys, showing her the note she had written him about Elliot, but he was promptly ejected by the butler. Then Banks wrote an anonymous letter to Elliot, telling him to keep an eye on Gladys, and also wrote to Gladys, saying that she could have the note if she called at his apartments. Thus it happened that Elliot saw his fiancée entering the apartment of Banks. He denounced her. She told him her reason for calling and when Banks handed him the note he laughed and tore it up. [Moving Picture World]

Production Notes:

"**A GIRLISH IMPULSE"** (Lubin). - The gowns worn by Lubin's leading woman, Miss Florence Lawrence, in a film story soon to be released under the title, "A Girlish Impulse," are real triumphs of the dressmaker's art, bearing the unmistakable stamp of the Rue de la Paix. Moreover, Miss Lawrence wears them with as much grace as a born Parisienne. The story, which is told in sumptuous surroundings, is a triangular affair of love.

John Banks and William Elliott were two young lawyers partners of John Stevens. Both the young men were desperately in love with Gladys, the beautiful daughter of John Stevens. Gladys was rather partial to Banks, but liked to talk to Elliot because of a stuttering in his speech. Her father warned her against Banks because of his drinking habits.

One evening Banks saw Gladys talking earnestly with Elliot, became jealous and left in anger. Gladys still believed that she loved him and wrote a note saying, "You foolish old dear, to think that I could ever love a stuttering, long-eared old fool like Elliot." This note appeased Banks and he called a few evenings later to take Gladys to the theater. While waiting, he called for some brandy, with the result that by the time Gladys appeared he was pretty well "pickled." Gladys was shocked when she saw him and her eyes were opened. Her father appeared and ordered Banks from the house. The next day Banks lost his place in the law firm.

Now, Gladys recognized the good qualities of Elliot; his suit prospered and their engagement was announced. Banks was now determined to get even. He called on Gladys and threatened to show Elliot the note which she had written concerning him. To all her pleas for possession of this note he turned a deaf ear, finally offering to sell it for a kiss, at which point he was thrown out by the butler.

Banks returned home and wrote Gladys a note stating that if she wanted the letter she must call at his apartments for it. At the same time he wrote an anonymous letter to Elliot telling him to watch his fiancée. All went as he intended. Elliot followed her and denounced her. At this dramatic point Gladys told why she had come and then rushed from the apartment. Elliot demanded the letter which was mockingly refused. Then he proceeded to take it away from Banks by force. After reading it he laughed philosophically and quickly hurried to the home of Gladys, where there was a mutual forgiveness.

It is one of the most deliciously acted dramatic love stories that has been seen in a good while. (The Moving Picture World, December 2, 1911, pp 729-730)

Reviews:

Lubin art at its best, conduct, setting and acting, makes this picture a pleasing contribution, out one can't help seeing that the scenario behind it is not very strong. Its chief short-coming is the fact that nothing very important is at stake. The girl (Miss Lawrence) had written in a letter to a former lover, with whom she had broken her engagement, because he proved

undesirable, that she considered another man "a stuttering, big-eared gawk." But that very man, the stutterer, afterward became her fiancé. The other man, a lightweight villain, tried to make trouble with it, but failed. Aside from this not very vital theme, the picture is very good indeed. It has humor and humanity and a very pleasing atmosphere. Mr. Johnson plays the stuttering man. - The Moving Picture World, December 23, 1911

Bibliography:

- The Moving Picture World, December 2, 1911, pp 729, 730tn
- The Moving Picture World, December 23, 1911

Art Versus Music

209. - **Art Versus Music** - (USA 1911) [Comedy, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Ethel Vernon), Arthur V. Johnson (John Whittler).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: December 20, 1911 in USA
Db-Ref: IMDb tt0200444, KinoTV 82453

Synopsis:

ART vs. MUSIC December 29 - Music and art were the professions, respectively, of Ethel Vernon and John Whittier, who believed themselves to be deeply in love, until the necessity arose for each to criticize the other's work. Their opinions were not complimentary, and the result was a quarrel. Each determined to go to the city, casting aside love and devoting their

energy to their professions. It happened that they took studios in the same building. One day, while John was busy painting, he was annoyed by the piano-playing in the next room. He pounded vigorously on the wall. This aroused the anger of Ethel, for it was she, and she determined to give the unfeeling brute a piece of her mind. Their surprise may be imagined when they recognized each other. They resumed their former intimacy to some extent, but with the distinct understanding that it was purely platonic. Each rather pitied the other's lack of success, and thus pity soon led to a desire to help. Ethel induced an art dealer to buy what John considered his masterpiece, and John inveigled a music dealer to buy Ethel's latest composition. But alas for good intentions! The music dealer was almost distracted by the clatter that Ethel's composition made and the art dealer declared that Jack was little better than a sign painter. The dissatisfaction of these men of business brought the whole benevolent scheme to the knowledge of the two young people. Confession followed, love was revived, and they started together on the pathway of a happy life. (The Moving Picture World, December 16, 1911, pg 924)

Production Notes:

"**ART VERSUS MUSIC"** *(Lubin).*Few photoplays have the strong and sustained love interest that is found in "Art vs. Music," soon to be released by the Lubin Company. The plot is simple and so straightforward that it can be followed without the slightest difficulty and it is not crowded with inconsequential characters.

Ethel Vernon and John Whittler were devoted respectively to music and art. They were also very sincerely devoted to each other until the necessity arose for each to express an honest opinion of the other's work. Though Ethel was convinced that his paintings were "punk" and, though John was positive that Ethel's heart was better than it's weight in radium, he tried to point out to her that her musical compositions were rubbish. Result: a quarrel. Further result: the departure of both—separately — for the city, where they took studios.

One day while John was trying to paint he was disturbed by an awful piano clatter in the next room. He hammered, on the wall. Ethel, for it was she, determined to give the "unfeeling brute" her opinion of him. Their surprise is easily imagined when they found themselves in such proximity. Gradually they again renewed interest in each other, though both tried to conceal anything but the coldest politeness. Gradually pity sprang up in their hearts. Ethel fervently wished that John had the genius of a Raphael and John wished that Ethel could be proclaimed a feminine Beethoven.

One day Ethel called on an art dealer and persuaded him to buy the picture that John considered his masterpiece and on the same day John called at a music dealer's and induced him to buy some of Ethel's compositions.

All might have gone well but the conscientious art dealer nearly had a fit when he saw John's painting and the man of music said some very wicked words when he saw what Ethel had perpetuated. Both the dealers hurried to call on the authors of these art and music atrocities. Down went the hastily reared air castles of fame. But at the very moment when these castles were demolished a still larger castle of love rose from their ruins. John and Ethel were united in a most affecting love scene. (The Moving Picture World, December 9, 1911, pg 822)

Bibliography:

- The Moving Picture World, December 9, 1911, pg 822tn
- The Moving Picture World, December 16, 1911, pg 924ts

The American Girl

210. - **The American Girl** - (USA 1911) [Comedy, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence.
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: December 27, 1911 in USA
Db-Ref: IMDb tt0212763, KinoTV 91194

Synopsis:

Mrs. Preston receives a letter from her friend, Lord Dunbar, stating that he is going to visit her and incidentally remarking that he dislikes American girls, whose habits are too mannish. Dorothy Ames, who is staying with Mrs. Preston, happens to read this letter and is very much put out over its contents, as she is a lover of riding astride and indulging in other masculine sports. Everybody in the household greets him with the exception of Dorothy, who being dressed in riding togs, tries to conceal herself behind a pair of curtains. She is seen by the lord, who immediately expresses his dislike for this style of female. She then arrays herself as a Quaker girl, and by her coquettish ways, manages to have him propose to her. His quick eye catches some of her friends laughing at him, and thinking that he is being cajoled, decides to pay her back. At a reception given by Mrs. Preston in honor of Lord Dunbar. Dorothy is present, dressed in full ball gown. Dunbar ignores her entirely, and devotes his time in flirting desperately with other girls, much to the disfavor of Dorothy. Dunbar sees her out riding one day, and ordering a horse, follows her. At last he overtakes her, and together they stroll into a conservatory, where he asks her for a flower she is wearing, and renews his declaration of love. After an amusing time Dorothy surrenders her heart to him. [Moving Picture World]

A Village Romance

211. - **A Village Romance** - (USA 1912) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Arthur V. Johnson (John Cummins), Florence Lawrence (Flo - the Country Girl).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: January 3, 1912 in USA
Db-Ref: IMDb tt0201311, KinoTV 82238

Synopsis:

John Cummins, a wealthy society man, while out in his auto, discovers he is out of gasoline. He stops at a country store and meets Flo Page, the daughter of the proprietor. It is a case of mutual attraction, causing many a heartache to Si, the clerk, who adores Flo. Cummins manages to have sundry excuses for visiting the little general store, and finally realizes he is head over heels in love with the girl. Cummins, while purchasing cigarettes from Flo, so arouses the anger of Si, who is carrying a bag of potatoes, that he deliberately drops the bag upon Cummins' foot, and that worthy gentleman proceeds to make capital of the injury to remain with the Pages for a week, nursed tenderly by Flo. Si, finding an envelope dropped by Cummins, calls at his (Cummins') club, and asks if he lives there, that he has stolen his sweetheart. Cummins' friends accompany Si back to the village and find Cummins sweeping out the store, having usurped the clerk's position. Cummins is unmercifully "kidded" by his fashionable friends, and Flo and her father, imagining that Cummins has been deceiving them, become very indignant, and he is ordered out, but eventually succeeds in proving that he is genuinely in love with Flo, who reciprocates. [Moving Picture World]

A Surgeon's Heroism

212. - **A Surgeon's Heroism** - (USA 1912) [Drama] *Dir:* **Harry Solter**.
Cast: Arthur V. Johnson (Dr. Johnson), Ormi Hawley (Edith), Harry Myers (The Foreman).
Producer: Siegmund Lubin. *Prod:* Lubin Manufacturing Company . *Dist:* General Film Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: January 8, 1912 in USA
Db-Ref: IMDb tt0201212, KinoTV 82239

Synopsis:

Edith, a poor serving girl, faints at her machine one morning and the kind-hearted superintendent, who is in love with her, asks his friend physician to diagnose the case. The doctor, after making an examination, finds that her trouble is not serious. He is also smitten by her charms and when he calls the next day and finding that she is better, invites her for a short ride in his automobile. The superintendent, who has called at the girl's house just in time to witness the departure, angrily awaits their return. When Edith goes to her room the superintendent proposes marriage. She says that she cannot do more than respect him and in a heated argument outside of her room, he falls down the stairs. The fall necessitates an immediate operation and he is rushed to the hospital at which his friend is the operating doctor, and who refuses to perform his duty. Through the persuasion of Edith the surgeon is induced to commence the operation. As it is in progress a fire breaks out in the hospital and

all the nurses flee from the place. The assistant doctor also tries to escape, but the surgeon by locking the door and throwing the key out of the window prevents it. After the operation the firemen carry the patient out of the window to safety. A few days afterwards the surgeon calling to see how the convalescent man is getting on, finds Edith attending to him. She is treated coldly by the surgeon and leaves. Upon being told by the superintendent that Edith will not marry him, the surgeon goes immediately to her home and after explanations, she agrees to an engagement. [Moving Picture World]

Reviews:

This picture is meritorious on more than one count; but its chief interest lies in the quality of the surgeon's heroic act; it was very courageous and self-forgetful. In a hospital, he was operating on an injured man whom he supposed to be his successful rival for the love of a young lady. A fire broke out. His assistant became panic stricken and wanted to flee. The doctor quickly locked the door, threw the key out of the window and coolly proceeded with his operation until the firemen arrived and carried out the patient. The producer has handled this scene very well and has brought the quality of the action out with strength and clearness. The whole picture, all its separate scenes, are well put on and photographed. Some of them are very interesting. Arthur Johnson plays the part of the surgeon. It is a good picture; but, if it is used as the chief attraction of the bill, it might be wise to have fairly substantial pictures to go with it. The audience liked it. Its effect is what may be expected from any well-told, pleasing, encouraging story. (The Moving Picture World, January 20, 1912)

Bibliography:

- The Moving Picture World, January 6, 1912, pg 14ta
- The Moving Picture World, January 20, 1912tr

In Swift Waters

213. - **In Swift Waters** - (USA 1912) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo Armstrong), Owen Moore (Jack Moore), Gladden James (Harry James).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 - silent
Release: July 12, 1912 in USA
Db-Ref: IMDb tt0002265, KinoTV 91175

Reviews:

"In Swift Waters"

The New Victor Company's First Release, Introducing Miss Florence Lawrence as the Star.

THE ideal moving picture is one that tells its own story without the use of sub-titles. In "In Swift Waters," producer Harry Solter, of the Victor Company, has come very near to producing an entirely perfect moving picture. There is only one sub-title in the thousand feet of its length, and even that could be dispensed with, for it does not seem to be really necessary.

"In Swift Waters" tells its own story right from the beginning without a wasted foot of picture. The story is the principal thing in this fine summer sketch, but nothing else is slighted for the story. It is an exquisite summer picture, all the scenes having been taken out of doors in a part of the country seductive in its rural charm. The scenes of •country quietude will refresh the tired business man of the city and bring from his lips a sigh of regret, as the picture may recall to his mind similar scenes from his boyhood days. Nature is the great scenic artist. With all due respect to human masters of that craft, they are as potterng children in comparison with the magic brush of the Omnipotent. There are no studio scenes in "In Swift Waters." Outdoor life in all the glory of summer is the keynote of the picture. The photography is soft

and full of quality. The scenes selected by Mr. Solter show fine discretion and an artistic sense. Add to all the other contributory elements these "beauties of nature and the sweet and fresh personality of Florence Lawrence and you have a moving picture well worthy of the name.

The story itself reverts back to nature in its fundamental principles, beginning with two men and a girl. Mary, a summer girl, is courted by two young Lotharios, and at the outset of the picture the chances appear to be even for both of them, provided there is no "dark horse" candidate in the stall. There is a slight suggestion that Mary is a wee bit partial to Percy, because he is a much better dresser than Frank, his rival. These two young fellows besiege the girl at every opportunity and each endeavors to persuade her to give him an answer. They are both very vigilant and constantly meet in Mary's presence.

At the opening of the story we observe Frank and Percy each trying to win Miss Mary away from the other. On this particular occasion, however, she eludes them both by jumping into a canoe and paddling swiftly away with laughter upon ,her lips. In canoeing across the lake, Mary, by a misstroke, is upset and in another moment is struggling for life in the deep waters of the lake. Mary is a good swimmer, but, soon she is caught in the current that leads to the rapids, and, despite her brave struggles, she is carried toward the seething whirlpool of the rushing waters. Meantime, at different points on the shore of the lake, Frank and Percy observe with horror what 'has taken place. Percy cannot swim and therefore is of no use to Mary in her hour of need. Frank, on the other hand, without hesitation throws off his coat, plunges into the lake and swims swiftly toward the girl with powerful overhand strokes. It is good to look at him as he plows his way through the water, advancing his full length at every stroke. The picture from this point begins to be one of most absorbing interest. It is one of those that causes the onlooker to hold his breath, waiting to' see what is coming next.

Down the rapids we see the helpless form of Mary carried upon the crest of the turbulent swift' .waters. Following soon after comes the sturdy Frank, having complete control of himself, despite the buffeting current. He is gaining upon her at every stroke. He is nearly spent. The exhaustion of his heroic work is beginning to tell, and it seems that Mary will surely be lost. But by a superhuman effort the brave Frank makes a last final lunge and overtakes the girl. Weak from his efforts, he barely is able to lift her helpless form. In a last determined effort against ebbing strength, he lifts her to a rock, and, seeing her safely deposited there, falls exhausted by her side.

Meanwhile, on the shore, Percy has watched spellbound the accident and the heroism of Frank. He picks his way round the shore in all haste and runs down by the rapids. There he comes upon the exhausted girl and her rescuer still lying unconscious. In a moment of frenzy, he seizes the form of Mary and carries it to a part of the adjacent glade. His action has been without definite purpose until he sees clutched in her hand the necktie of Frank, which she had seized in her drowning grasp. The sight puts an impulse in the coward's mind. This is his chance, unscrupulous though it be, to play the hero and win the hand of Mary. Acting upon the impulse, he hastens back to the water and immerses himself until his clothes are thoroughly soaked. Hastening back to Mary he places his own necktie in her clutch and sets about reviving her.

In the eyes of Mary when she awake-,, Percy is indi hero. Her heart goes out to him with unstinted gratil If there had been any doubts before as to which of the two young men she preferred, they are now settled beyond all question. Percy gets Mary home as hastily as he can and there, to the surprised and grateful parents," he rel.n spurious tale of heroism, casting himself as the hero.

While these latter events are transpiring, Frank comes to his senses and great is his grief when he sees that Mary is gone. He believes that she has fallen back into the water In his mud-bedraggled garments, he stumbles wearily to Mary's home and arrives there as Percy is being congratulated for his heroism. At first Frank's breath is fairly taken away by the

audacity of his cowardly rival, and not until Percy has started to walk away, does Frank come to his senses and realize what a cowardly trick this is. He over takes Percy and in a rage strikes the voting impostor Bui rage avails nothing, as Frank soon learns. Henceforth he determines to bide his time and get even with the usurper of his love.

An opportunity to vindicate himself soon arrives for Frank. Mary and Percy are fond lovers now, and stroll often by the shore of the treacherous lake, at which times they recall the perilous accident and the thrilling rescue. Frank follows them one day, knowing that they are going out canoeing. The lovers land on an island to pick flowers. While they are doing this, Frank hides his own canoe and sets the other one adrift. When Mary and Percy return to the shore, their canoe is some distance out in the water.

Supposing that Percy is a good swimmer. Mary insists that he shall swim out and get the boat, but Percy objects strenuously. At length he is fairly shamed into making an attempt to swim out to the boat and just at this point is where Mary discovers that Percy cannot swim a stroke. A few steps and Percy is out over his head. In another moment he is bawling for help and advertising the fact that he cannot swim. Frank at this opportune moment arrives upon the scene with a feigned look of surprise upon his face. At Mary's request he plunges into the water and tows the hapless impostor back to dry land. Then getting his own boat, Frank puts Mary into it and rows away with her. while she waves mocking adieus to the dripping coward on the shore. H. F. H. (The Moving Picture World, July 20, 1912, pg 225)

Bibliography:

- The Moving Picture World, July 20, 1912, pg 225

The Players

214. - **The Players** - (USA 1912) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo Lakewood), Owen Moore (Owen), John McCullough.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 - silent
Release: July 19, 1912 in USA
Db-Ref: IMDb tt0187406, KinoTV 91176

Synopsis:

Flo Lakewood, the celebrated actress, receives a letter from her managers, telling that her part for the coming season is that of a simple country maiden. After reading the part she visits her aunt and uncle who live on a farm, dons her simple country dross, and proceed to imbibe the pure country air. Owen Spencer is engaged, unknown to her, for the same company his part is that of a village drunkard, who is afterwards reformed by a simple country maiden He proceeds on a fishing trip and before a country tavern sees an example of a typical village drunkard and proceeds to study the antics of a drunken man. This village is near the farm on which Flo is rusticating. Flo, one day, is strolling along the village stream, and being a hot day, she takes off her shoes and stockings and enjoys the cold water upon her feet. Owen is fishing nearby. He suddenly gets a bite, and proceeds to pull with all his might, when he hears a scream, and finds that his bite is Flo's toe. After extracting the hook, he leads her home. Then commences a romance, she pretending the simple maid and he the young man on his vacation. Their acquaintance ripens into love, but before he declares himself, he is caught by Flo one day while he is with the village drunkard studying and imitating him so as to make

good in this part for next season. Flo's romance is shattered and when Owen calls, refuses to see or listen to him. Owen departs for the city, broken-hearted, as rehearsal has been called for the new play. He rehearses his part with the stage manager, Flo goes through her part to the scene where she is supposed to grab the whiskey flask from her lover's hand. His part calls for a struggle in which he is supposed to strike her, but he does not strike, for the rehearsal is dismissed for the day. [Moving Picture World]

Reviews:

"A peep into stageland, with its romances, joys and sorrows. One of those pretty comedy-dramas which affords Florence Lawrence, the artistic genius of the motion picture world, the opportunity of portraying the magnitude of emotions she is master of. You'll be mighty glad you're getting a Universal Program when you see it." (The Moving Picture World, July 20, 1912, pg 205)

"THE PLAYERS" *(Victor).* Florence Lawrence and Owen Moore are a happy combination. Many a part they played opposite each other with the original Biograph Company, and to see them act together is like seeing old friends. Their natural forte is comedy, and Producer Harry Solter shows his wisdom by not casting them for parts that call for heavy tragedy. The kind of comedy these two actors do is the kind that people like to see ; that which usually ends happily and leaves a sense of charm in the mind of the spectator. They are a very handsome pair, and always appear to exceeding advantage in the parts they undertake.

"The Players" is a humorous little story about a couple of thespians who are both engaged for the coming season to play parts in a rural drama and at the time of their engagement had never met each other. In order to make: their parts truly rural each conceived the idea of studying his and her part in the country. Owen was cast for a drunkard's part, while Florence was evidently cast for the wife of the drunkard.

Arriving in the country Owen began to study the town souse, who was a very good model indeed, while Florence concentrated her studies on domestic farm life. Owen found time to go fishing occasionally, and Florence found time to wade in the creek now and then. They met in a very comical manner. Owen cast his fishing hook and caught Florence by the big toe, and from that time on he had a very agreeable job of nursing on his hands. They spent much time together after that, but never told each other of being engaged with a theatrical company. A little game of deception, as it were, for he thought that she was a simple country lass, while she thought that he was one of the neighboring boys.

Their love ran smoothly until one day she saw him apparently drunk with the town souse, but Owen was only getting local color for his part. At any rate, Florence would have nothing more to do with him on that account and they saw no more of each other while in the country. Later, in the city, Owen had returned and was rehearsing his part with the company. Florence was late and when she arrived Owen was giving the ravings of John McCullough to the very great admiration of the stage director. There was a hurried introduction in back-to-back fashion, but it was not until they came face to face in the parts of drunkard and wife that they recognized each other. There was no rehearsing after that. The company was dismissed and the director tore his hair, while Florence and Owen were having a protracted soul-kiss of the pronounced Za-za type. (The Moving Picture World, July 27, 1912, pg 353)

Bibliography:

- The Moving Picture World, July 20, 1912, pg 205
- The Moving Picture World, July 27, 1912, pg 353

Not Like Other Girls

215. - **Not Like Other Girls** - (USA 1912) [Comedy, Romance] *Dir:* **Harry Solter**. *Scen:* Giles Warren (as Giles R. Warren).
Cast: Florence Lawrence (Flo), Owen Moore (Owen Strong - Flo's Beau), Miss Montrose.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: July 26, 1912 in USA
Db-Ref: IMDb tt0200909, KinoTV 87915

Synopsis:

Flo is not like the other girls at the Ferncliffe Seminary, in that she does not like the attention of the young men at the nearby college, and their efforts to win her affection prove disastrous to their ruffled spirits. Flo has a guardian, John Strong, who has made some unfortunate speculations and to recover his losses uses his ward's fortune, and in the end loses all. He writes to his son and tells him the truth and the only way to keep himself out of jail is a marriage between his son, Owen, and Flo, his ward. Owen arrives home and after persuasion on his father's part, agrees to help him. Flo is invited down for a visit, she arrives and Owen is urged on by his father to try and win her. His first effort is to take for a ride in his auto. On the way she has him stop to pick some wild flowers. While he is plucking the flowers, she starts the car, leaving him by the roadside. The car proves balky and finally stalls, and Flo is unable to start. Owen catches up to her, politely offers her the flowers, makes a few adjustments on the car and proceeds. They arrive home and Flo returns the compliment by

presenting to him the bouquet, for his excellent driving, and runs off laughingly. Matters run on and Owen becomes greatly in love with the hoydenish girl, but does not progress very rapidly in his suit. The father also loses heart and is distracted nigh unto death. Finally Owen gives up after Flo has upset him in a canoe and tells his father that he hasn't "a ghost of a chance" to win her. The blow is too much for his father's weakened heart and death ends his troubles forever. Owen enters and finds his father dead, his heart is broken, as the father's misdeeds now fall on the son. Flo begins to soften at Owen's sadness and when Owen shows the letter written him by his father, telling him of his misdeeds, Flo is greatly shocked. Owen tries to make reparation by deeding to her the house left him by his mother, leaving her a note to that effect, but when Flo finds him gone, she will have none of his gifts, and taking a short cut across the field, she heads off the auto in which Owen is in and orders the chauffeur to return home. There she upbraids Owen, as only a woman can, orders him to stay and tells him that she hates him for making her love him. Owen does not go away. [Moving Picture World]

Reviews:

"NOT LIKE OTHER GIRLS" *Two Reels, Friday, July 26th.*

An exceptionally clever story with an exceptionally clever company. Florence Lawrence plays the stellar role, assisted by Owen Moore ana a very strong supporting organization. The story was especially written for Florence Lawrence, and gives her every opportunity of portraying her versatility. It's one of those lovable themes, dealing with the embezzlement of a ward's money, the retribution which followed, the sympathy of a frivilous seminary girl, and the spirit she showed when she knew that her money had been squandered. (The Moving Picture World, July 22, 1912, pg 308)

Bibliography:

- The Moving Picture News, July 20, 1912 (Cover)
- The Moving Picture World, July 22, 1912, pg 308
- The Moving Picture World, July 27, 1912, pg 380, 382

Taking a Chance

216. - **Taking a Chance** - (USA 1912) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Mrs. Flo Mills), Owen Moore (Lt. Fuller).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 2, 1912 in USA
Db-Ref: IMDb tt0201223, KinoTV 91177

Synopsis:

Captain Mills and his wife, Flo, with their little child, Blanche, are a very happy family. At the post where he is stationed is Lieut. Fuller, who is a constant visitor to the home of the captain, and is madly infatuated with the captain's wife, but Flo is too happy in her love for her husband to notice the admiring glances bestowed upon her by Fuller. The captain's sister, Jane, pays a visit to their home and proceeds to make herself objectionable to his wife by interfering with the raising of Blanche. The captain is called away upon military service. During his absence the sister's action becomes so objectionable to Flo that she is glad to while away the time with Fuller. The sister interrupts the lieutenant and Flo while she is telling him about her troublesome sister-in-law, who mistakes her earnestness for admiration. She interrupts the tete-a-tete and forbids Fuller coming near the house. In the meantime Flo has discovered that Fuller has a wife who is being neglected by the lieutenant and tries to bring them together. Fuller, having been forbidden the house, writes a note to Flo, saying he must see her alone that night. The note falls into the hands of the sister-in-law, who sends a message to the captain saying his wife is carrying on dreadfully with the lieutenant, and to come at once. The captain spurns such slander against his wife, but his jealousy is aroused and he starts for home. The sister sees that the note written by the lieutenant is delivered to Flo, who, after reading it, is greatly shocked, but in it sees a way to bring his neglected wife and Fuller together. She sneaks his wife into her boudoir, dresses her in one of her own gowns, and awaits Fullers coming. The captain, at this moment, arrives home, and sees the lieutenant sneaking in through an open window, his sister's story seems to be verified, and decides to shoot both his wife and Fuller when he catches them together. The lieutenant sneaks upstairs, enters the boudoir, when he is confronted by his own wife. He is severely lectured by Flo. He leaves the room followed by his imploring wife, to make amends. They enter the library when the captain fires, but his aim is deflected by Flo, who has come downstairs. Fuller immediately pulls his pistol, but seeks flight through the open window, followed by his wife. The captain, when he sees what a fool he has been made by his sister, orders her from the house and seeks forgiveness for having doubted his dear little wife. [Moving Picture World]

The Mill Buyers

217. - **The Mill Buyers** - (USA 1912) [Family, Romance] *Dir:* **Harry Solter**. *Cast*: Florence Lawrence (Flo), Owen Moore (Owen Poor - Flo's Suitor). *Prod:* Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 9, 1912 in USA
Db-Ref: IMDb tt0200863, KinoTV 91178

Synopsis:

The village seamstress's pretty daughter is sought after by Owen Poor and Pick Aiken. Owen is forbidden the house and Dick is somewhat favored by the mother because he tells her he is going to buy a half interest in the mill, which can be bought for $500. Flo is in love with Owen and their trysting place is by the old bridge. Under is their mail box, where an exchange of love notes takes place every day. The old mill owner is passing over the bridge one day, is jostled by a drunk and his pocketbook containing a large sum of money falls on the ground. Dick passes the spot and fuels the money. Just at this moment Flo comes to get her daily note

from Owen. Dick hides the pocketbook under the bridge and Flo anxious that the note will not fall into Dick's hands, tries to get Dick away, who is loath to leave the spot where he has just hidden the money. She finally gets him away. When Owen comes upon the bridge to get his note from Flo, he finds the pocketbook which he takes to Flo, saying he can now buy the half interest in the mill, but Flo says that it is not his and they must find the owner. The reward is $500 for the return of the lost pocketbook. [Moving Picture World]

Reviews:

"THE MILL BUYERS" (Victor).

A COUNTRY comedy with a refreshingly original theme is this latest Victor production, by Harry Solter, with Florence Lawrence and Owen Moore in the lead parts. It has frequent bits of charming rural scenery and is decidedly competent and entertaining throughout.

An old miller advertises a half-interest in his mill for $500. The notice is read by a couple of young fellows who laugh at the idea of themselves buying any part of a mill, both being impecunious to the last degree. While they are companions they are both courting the same girl, but Owen has apparently gained her favor. The girl's mother does not consider either of the youths a good risk for her daughter and demonstrates her opinion of each by ordering him off her premises whenever he calls. The daughter has contrary opinions. The mother tells each young man to go and buy a share in the mill if he would prove his worthiness. They both are willing — but how?

Owen and the girl have a "lovers' post office" on an old bridge. They hide love notes there under a plank. One day the millowner, crossing the bridge, drops his wallet through a collision with a drunkard. Owen's rival, crossing next, finds the wallet but quickly hides it under the plank when he hears approaching footsteps. They are the footsteps of Florence who has come to deposit a note. There is some funny by-play as the girl and the youth hover about the place, each hoping the other will go. At last Florence takes him by the arm and they both walk away. Owen, crossing next, looks for his expected letter and finds a wallet full of money. Great joy is that of Flo and Owen when they get together. They go to buy the mill, but at the millentrance they read a placard offering a reward for the return of the lost wallet. Florence's honesty prevails and they go inside to return the wallet and claim the reward. With the reward they buy the half-interest and the miracle is complete. Not the least humorous bit of comedy is the manner in which the girl's mother shines up to Owen after he becomes a mill-owner. It is a good, clean story, well done and original, with excellent photography. (The Moving Picture World, August 17, 1912, pg 659)

Bibliography:

- The Moving Picture World, August 17, 1912, pg 659

The Chance Shot

218. - **The Chance Shot** - (USA 1912) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Owen Moore (Owen), George Loane Tucker (George (uncertain or unconfirmed).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 16, 1912 in USA
Db-Ref: IMDb tt0206624, KinoTV 91179

Synopsis:

Flo and Owen met at the seashore and it was a case of love at first sight, but Flo for some reason unknown to Owen would not consent to become his wife, no matter how hard he urged her to do so. Finally she gave in, but only after his solemn promise never to ask of her any of her past history. To this Owen readily consented, so eager was he to make her his wife, and he wrote his servants to open up the summer home, as he was bringing home a new mistress for them. They were delighted and greeted Flo with the same love they had for their master. Now it happened that Flo's father had been a convict and this was the "dark past" that she hid from Owen. Had he known this, what hours of trouble it would have saved her. Owen had a chum, George, with whom he used to go gunning. It was while these two were hunting that a man spoke to Flo. She recognized him as a former acquaintance of her father's. He, being in poor circumstances and having fallen to low depths, threatened to expose her father's misdeeds if she did not give him some money. She readily consented to his request and he left her. Many times he did the same thing and sometimes when she used to sit and talk over the day's luck with her husband and James she was on the impulse of telling them of the intruder, but each time changed her mind. She gave him her rings and pin until finally she decided that the next time the man accosted her she would do as she had so long intended doing. One morning she was walking along the path when he stepped up and asked for more money. Just as he was talking she heard her husband coming up the path and shoving him into the shed where all the tools were kept she shut the door. Owen, coming up and mistaking her looks of fright for that of sickness, made her go to the house and lie down. Seeing her comfortable once again, he returned to where he had left James when he found his. wife. They were joking as to whose fault it was that they never caught anything and soon it was made into a bet as to who would hit the bull's-eye. Putting a piece of paper upon the shed door, they in turn fired. In the meantime, Flo, tired of the deceit and of the villainy of the blackmailer, derided to tell Owen all, even if it cost her her happiness, and rising from the couch she went outdoors just as Owen fired at the bull's eye. Flo gave a scream, ran to the shed, opened the door where she had hidden the man who had caused her all her unhappiness and found that the shot had struck him and he lay dead on the floor, showing her husband where the shot had struck and explaining to him why he was in there. Owen took his wife in his arms to protect her. [Moving Picture World]

Her Cousin Fred

219. - **Her Cousin Fred** - (USA 1912) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo Ballard), Owen Moore (George Moore), Fred Malcolm (Fred Jane), Victory Bateman (Victory, Fred's Sister), Edward Morris (Driver).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 23, 1912 in USA
Db-Ref: IMDb tt0200692, KinoTV 91180

Synopsis:

Flo Ballard, who lives in the city was delighted when she received a letter from her cousin, Fred James and his sister Victory, to pay them a visit and to stay just as long as she pleased. Flo was a lover of animals and she knew that she would have many of them to fondle and take care of at her cousin's house. Fred was a good-natured chap and loved to play jokes on his friends. His sister Victory was not always so pleased with his jokes and did not always "fall in" with his scheming. After Flo's arrival Fred's brain got busy and it occurred to him that he might make her the victim of his schemes. Now it happened that he had a friend, George Moore, a fellow who would make any girl's heart flutter and to whom he hoped Flo might become attached. But Flo was not so easily taken and Fred had to plan. Fred soon found that it was not so easy to arrange even an introduction between the two. One day George saw a workman beating a poor, miserable-looking horse which was trying to haul a heavy load. George, shoving the driver away, tries to urge the horse on just as Flo came upon the scene and thinking it was George that she heard beating the horse, she took the whip and hit him. She then gets her cousin Fred to arrest him. This Fred did and George swore to get even, which he did by kissing her. Of course Flo was very angry at his boldness and in a minute the two were at sword's points, but on their way home each decided that there was something attractive about the other. However, they did not meet again until one day sometime after the kissing event. Two boys were out shooting and were just about to shoot a pet rabbit when Flo, seeing the object of their aim, grabs the gun. It goes off, hitting some tree nearby, as Flo supposes. Meanwhile Fred comes up. Running for his friend George, he brings him back to the place where he had watched it all and pillowing George's head against his shoulder induces him to pretend that he had been shot by the flying bullet. Flo is greatly shocked to think he had been hurt through her fault. Flo soon finds that George can take care of her very well with the one arm which is not wounded. [Moving Picture World]

The Winning Punch

220. - **The Winning Punch** - (USA 1912) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Nellie Wilson), Owen Moore (Tom Owen), George Loane Tucker (James Ross).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: August 30, 1912 in USA
Db-Ref: IMDb tt0201336, KinoTV 91181

Synopsis:

James Ross is in the habit of visiting a country town, where he has fallen in love with pretty Nellie Wilson, the daughter of a local real estate operator. Nellie, however, is in love with one of her fellow townsmen, Tom Owen. One day after Ross has declared his love for Nellie and been rejected, he walks with her over to the local post office, where they meet Tom. The moment Nellie sees her favored admirer, she forgets the existence of Ross entirely and leaves him most unceremoniously for the society of Tom. This angers Ross very deeply and he goes away longing for vengeance. Returning to the city, he visits his club and wins a large stake at cards. It is then that he "frames up" his scheme of revenge. Noticing a good looking waiter about the place, a fellow named Potts, he employs him to impersonate a millionaire and visit Nellie's town in order to win her affections. Providing Potts with proper raiment and giving him a large share of his recent winnings, he sends him with a strong letter of introduction to Nellie's father, who is thus led to believe him a prospective buyer of some of his real estate holdings. Potts meets Nellie and begins his campaign and it is soon "nip and tuck" between Tom and himself. Tom naturally resents Potts' attentions to Nellie and laying for Potts, he warns him to keep away from her. Potts refuses to do so and thereupon Tom proceeds to give him a good thrashing. Sullenly recovering from his beating, Potts seeks out and employs two toughs to beat up Tom and goes with them to watch the fun. Unfortunately for his calculations, Tom proves too much for the toughs and is soon getting the best of the fight. Then Nellie appears and seeing Potts looking on, she urges him to go to Tom's assistance. Potts refuses. By this time Tom has completely routed the toughs and next turns his attention to Potts. This person, however, has no further desire for mortal combat with Tom and hastily gathering himself together, he breaks several long distance records in disappearing from his view. Tom is thus left in possession of the field and the girl of his heart. [Moving Picture World]

After All

221. - **After All** - (USA 1912) [Drama, Romance] *Dir:* **Harry Solter**. *Cast*: Florence Lawrence (Margie), Owen Moore (Rob). *Prod:* Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent *Release:* September 6, 1912 in USA *Db-Ref:* IMDb tt0200411, KinoTV 91182

Synopsis:

Margie, the only child of a widow, is loved by two young men, Rob and Orin. After being wooed most ardently by both men, Margie finally decides in favor of Rob. One day when Rob is kissing her, Orin comes upon them and is about to kill Rob from a distance. Margie sees him, but Rob does not. She is able to protect Rob with her own body and get him out of range, then playfully coaxing him to his own cabin, she locks him in. Returning to Orin she denounces him. Orin pours out his tale of love and tells her he did it all to win her. While they are talking Rob appears in the distance. At sight of his rival, Orin tells Margie he will climb the tree under which they are standing and listen to their conversation and will shoot Rob dead unless she informs him that she does not love him any more and will never speak to him again. Margie agrees and when Rob joins her, she dismisses him. Rob returns home and, packing up his few belongings, he takes his canoe and goes down the river. Margie is confronted by Orin when he comes down from his ambush and at seeing him she flies at him like a mountain wildcat and leaves him bewildered and stunned by her fury. The next morning, Margie, learning that Rob had gone away, steals down to the landing from which Rob had departed, and sits there gazing down the river. Orin, who has followed

her, attempts again to plead his cause, but being struck by her dumb and abject misery, his heart is softened and he decides to restore her happiness. Taking his canoe he follows after Rob and discovering his camp by means of the fire, he comes in upon Rob and confesses his brutal treatment of Margie. Rob, in his natural anger, strikes Orin, but the latter controls himself and does not retaliate. Rob returns and the lovers are reunited. [Moving Picture World]

All for Love

222. - **All for Love** - (USA 1912) [Romance] *Dir:* **Harry Solter** (as Harry L. Solter).
Cast: Florence Lawrence (Flo), Owen Moore (Roland).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 13, 1912 in USA
Db-Ref: IMDb tt0200423, KinoTV 91183

Synopsis:

Little Flo is the daughter of a blind musician and the pair live by means of the few pennies tossed to them on the street, the father playing the violin and Flo dancing and singing to his accompaniment. Death overtakes the old man in front of the country residence of an eccentric novelist named Roland. Roland and his sister take Flo into their home and, becoming much attached to her, they virtually adopt her. Three years later Flo has grown into a talented society girl and is received everywhere as a member of the Roland household. Roland himself has learned to love the little waif with all the pent-up passion of a hitherto loveless existence but is afraid of frightening her by a declaration, indeed he is of too timid a nature to do so. It happens that Norris, a well-known vaudeville manager, goes to spend a brief vacation in the neighborhood of the Roland house. In one of her rambles, Flo one day dances and sings on a cliff near her home and one of her shoes flies off and in falling, strikes Norris on the head, that gentleman happening to be strolling aimlessly at the base of the cliff. He climbs the rocks, the shoe in his pocket, and the two have a very romantic and rather humorous meeting. This meeting leads to a better acquaintance and Norris is received as a regular visitor at the Roland house. Norris also falls desperately in love with Flo and as he is a younger and better looking man, he apparently has every chance of winning her affections. Roland notices the growing intimacy between the young people and gives Norris every encouragement, although it neatly breaks his heart to do so. Then Norris proposes that Flo go on the stage. Flo is wild with delight over the prospect and leaves with Roland's sister to begin her career. After a triumphant debut, she goes on the road and is acknowledged as a successful vaudeville star. Going home on a vacation, accompanied by Roland's sister and Norris, they find Roland lonely and dejected, utterly unable to work. He tries to appear cheerful, but at an awful cost to himself. Then Norris asks him for Flo's hand in marriage, Flo watching the interview. Roland gives his entire consent, but in doing so he reveals to Flo for the first time, the depth of his love for her. In a flash it comes to her that she has always loved him and him only and when Norris addresses her, she gently sends him away. Then running to Roland she leads him into confessing his love and stealing into his arms she gives herself to him, resigning her brilliant future in the outside world. [Moving Picture World]

Flo's Discipline

223. - **Flo's Discipline** - (USA 1912) [Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence Dow), Owen Moore (Jack Doyle - Assistant Principal).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company, Invicta Film Company (England). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 20, 1912 in USA
Status: Prints exist in Grapevine Video
Db-Ref: IMDb tt0001618, KinoTV 87916

Synopsis:

Prof. Dow has a boarding school for boys, but owing to his nervous, timid nature is unable to establish suitable discipline to keep his scholars in check. For an assistant he has a rollicking young Irishman named Jack Doyle, who cares little for discipline and in his good-hearted way wants the boys to have as good a time as possible. Flo, Prof. Dow's only daughter, a teacher of physical culture in a neighboring city, closes her class and arrives home just at the height of an unusually loud outburst on the part of the boys, over the reappearance of porridge for breakfast. Rescuing an unfortunate waiter from the clutches of the irate scholars, Flo starts in to quell the rebellion by discharging the assistant, Jack Doyle. This leads to a demonstration by the boys, in favor of Jack, whom they greet as their idol and carry him off triumphantly on their shoulders. Then follows a series of plots and counterplots, in which a garden hose, an ice house, and a long ladder play prominent parts, between Flo on the one side and the boys on the other, with Jack Doyle acting the part of an amused intermediary, when he is not busy balancing himself on a beam at the top of the ice house. It all winds up by Flo conquering the rebels and establishing a system of perfect discipline and contentment throughout the school and the reengagement of Jack Doyle as assistant principal and prospective bridegroom of the intrepid Flo. [Moving Picture World]

The Advent of Jane

224. - **The Advent of Jane** - (USA 1912) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Dr. Jane Bixby), Owen Moore (Joe Buford).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: September 27, 1912 in USA
Db-Ref: IMDb tt0200409, KinoTV 91184

Synopsis:

To a moonshine district in the mountains comes Jane A. Bixby, M.D. The advent of Jane causes considerable comment among the inhabitants of the locality, who without exception laugh at the very idea of "a woman doctor." But the majority of the men admire her charms, especially one Bill Jenkins, who plans to form her acquaintance. Joe Buford is also one who ridicules Jane's claims to medical ability. He has a little sister who is taken suddenly and seriously ill and all home remedies failing he is compelled to carry her to Jane. Jane treats the little girl's case wisely and quickly, and she is soon on the short road to recovery. Jane makes a wonderful impression upon Buford and, when he discovers Bill Jenkins trying to form her acquaintance by a pretense of an injured hand, he rescues her from his unwelcome attentions. Later feeling under great obligations to Jane, he presents her with a jug of moonshine whiskey made in his own still. The newly-appointed U.S. Marshal, Calvin Doane, comes to Jane's office and in a joking manner points to the jug of whiskey and then discovers it to be the product of an illicit still. He immediately starts out with his deputies to arrest Buford and destroy the still. Buford jumps down the side of a cliff and swims a river in his attempt to escape and finally arrives at Jane's office with a broken arm. Just as Jane has completed dressing his arm, Doane Jane arrives and Jane conceals Buford. The latter, however is very bitter over being hounded by Doane and comes out of his hiding place with the intention of killing Doane. Jane then makes him give up his revolver. Doane then starts to place the handcuffs on Buford, but Jane finally persuades him to allow Buford one more chance. Doane then leaves and Buford tells Jane that for her sake he will give up his lawless life and become a better man. [Moving Picture World]

Tangled Relations

225. - **Tangled Relations** - (USA 1912) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence the Governess), Owen Moore (Tom the Gardener), Victory Bateman (Mrs. Mary Owen - The Widow, Florence's Mother), M.B. Maher (Henry Jones - The Widower), Edward Morris (The Footman), Matt Moore (The Minister), Lillian Langdon (The Mother), Pauline Curley (One of the Children), Norman Taurog (One of the Children).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 4, 1912 in USA
Db-Ref: IMDb tt0201230, KinoTV 91185

Synopsis:

Two old sweethearts, Henry Jones and Mrs. Mary Owen, he a widower and she a widow, meet at a summer resort and, renewing their old love, get married. On their way back to the city they send telegrams home, he to his only daughter, Florence, and she to her only son, Tom. The children receive the telegrams and are filled with disappointment. The old folks arrive and go first to his home where he proudly introduces Florence to her new "mamma." Florence refuses to acknowledge the introduction and runs away from home, and becomes a governess. The newly mated couple then visit Mrs. Jones' home and Tom is introduced to his new "papa." Tom, under the influence of alcoholic beverages, proceeds to disown his new relation most strenuously, and rushes out of the house in his evening clothes and without a cent. Climbing on a moving freight train, he lies down in a box car, and goes to sleep. He awakens and finds the car side-tracked at a little country station and sets out in search of food. It happens that Florence is living in this same community, and is out giving an airing to her charges, a girl and a boy. The children run away from her, and in searching for them she climbs a fence and finds herself face to face with the fact that the cow is peacefully grazing does not appeal to her, and she turns to fly only to pass the weird apparition in a dress suit. Tom, however, solves the difficulty by politely removing his high hat and shoving the cow to one side, at the same time "handing" her a hearty laugh, which naturally piques her vanity. She goes home hating him. Tom, in his search for refreshments, invades the property where Florence lives, and, meeting the footman, asks for food. Then seeing a woodpile he rushes for it and shows his willingness to earn his meal by sawing wood. The footman, greatly amused, tells Florence of the occurrence and she visits Tom and superintends his labors. Then when sandwiches are brought, she compels him to do a little more work before she allows him to eat. He finally finishes and refusing pecuniary assistance from her, he takes his departure in a most gallant manner. She, however, has grown to like him and induces the family to employ him as a gardener. In a short time an intimacy springs up between them, which soon ripens into love. Finally Tom, endeavoring to discipline the children Florence has charge of, calls down upon him the wrath of their mother and he is summarily discharged. The young couple then decide to marry at once and leave together, each believing the other to be poor. Making arrangements for their wedding, they each, unknown to each other, send telegrams to their respective parents, announcing the hour and place of their nuptials, Florence stating that she is going to marry a gardener and Tom a governess. The parents who have quarreled and parted on account of their children's actions, receive the telegrams and start off post-haste in their automobiles to prevent the ceremony at any cost. They arrive together, he coming from one direction and she from another, and tear into the humble parsonage, only to find the marriage just completed. [Moving Picture World]

Betty's Nightmare

226. - **Betty's Nightmare** - (USA 1912) [Comedy, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Betty), Owen Moore (John - the Hired Hand).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 11, 1912 in USA
Db-Ref: IMDb tt0200481, KinoTV 91186

Synopsis:

Betty is the maid for a farmer's family but she longs for the life of an actress. She has an ardent lover in the person of John the hired man, but while really fond of him, her histrionic aspirations prevent her from fully reciprocating his affections. The Indian-Cure-All-Medicine Company visits the nearest town and John and Betty drive over and attend a performance. During the "entertainment" the manager of the show while going his rounds selling his medicine, sees Betty and John and taken by her pretty face, he gives her a bottle. Betty is strongly impressed by the striking personality of this "great" man and returns home filled with a strange wonder at her good fortune. She tries to induce the family to take some of the "cure-all," but as they one and all refuse, she takes several large doses herself. Then sitting down to peel potatoes for the evening meal she falls asleep and dreams. All of the tales of romance, adventure and bloodshed she had ever read went flying through her brain and she lived the most exciting, dramatic and weird life an actress ever experienced, finishing up by seeing her faithful John hanging from a railroad bridge with a train rushing over his head at the same moment that she herself is driven to a watery grave by her fiendish pursuers. She awakens to find John splashing water in her face from a bucket of fresh well water. When she realizes that it has all been a horrible dream, she loses no time in convincing John of her unconditional love for him and her complete hatred for all things theatrical. [Moving Picture World]

The Cross-Roads

227. - **The Cross-Roads** - (USA 1912) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Annabel Spaulding), Owen Moore (Harry Owen).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 18, 1912 in USA
Db-Ref: IMDb tt0349282, KinoTV 91187

Synopsis:

A baby is discovered in a basket hanging to a tree at the cross roads. Mary Spaulding, a washerwoman, passes the spot. She takes the infant to her home. Fourteen years later, Annabel has grown into a bright winsome creature. Mary has sent her to public school and she has therefore not grown up in ignorance. The love between Mary and Annabel is true, both of them seeking only the welfare and happiness of the other. One day Anna delivers a basket of clothes at the home of a wealthy but childless couple named Austin, who have always admired and petted Annabel on the occasion of her visits. They desire to adopt her. They meet with the most strenuous resistance on the part of Mary and Annabel, who refuse to be separated. Finally Mr. Austin succeeds in obtaining Mary's consent. Two years go by and Annabel has become a society girl. She has two admirers, Harry Owen and Bert Matthews, both of whom love her devotedly, but between whom she is unable to decide. Bert one day invited the entire party to go on at automobile tour. They suddenly meet old Mary, now helpless and feeble, a miserable human derelict. Mary falls helplessly in front of the machine and Bert jumps out and scolds her for her awkwardness. Annabel not recognizing Mary at first comes to bet rescue only to discover her long lost foster mother. Bert is filled with repulsion and draws aside, bat Harry rushes forward and greets Mary most cordially. Annabel now knows whom she loves the better. Room is made for Mary in the automobile, but this deprives Annabel of her seat and she and Harry decide to go on foot to the next stop, and the journey they begin together promises to continue through life. [Moving Picture World]

The Angel of the Studio

228. - **The Angel of the Studio** - (USA 1912) [Drama, Romance] *Dir:* **Harry Solter** (as Harry L. Solter).
Cast: Florence Lawrence (Roxie), Owen Moore (The Artist).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: October 25, 1912 in USA
Db-Ref: IMDb tt0001114, KinoTV 91188

Synopsis:

Little Roxie is a worshiper of artists, and in particularly interested in two of them occupying offices in the building, one by the name of Duncan Andrews, because he is successful, the other Charles Moss, because he is unfortunate, due to his dissipation. When Moss apprises Roxie of the fact that his rich uncle is going to pay him a visit the following afternoon and that he is dejected because he can only show a poorly equipped studio, she tells him that she will manage to have Andrews out at the time his uncle is due and that he can show him Andrews' lavishly furnished studio. The idea appeals to Moss, and he receives his avuncular relative in Andrews' studio. While Moss is entertaining his uncle, Roxie meets Andrews, who has returned to get at the bottom of things. She takes him into Moss' miserably furnished studio, where she explains everything to him. He agrees to aid her in anything and goes to the perturbed Moss and shakes his hand as though he were a dear friend. When Moss' uncle asks to let him see how he works, Roxie again helps him out by posing for him. While she is arraying herself one of Andrews' models appears. Moss and the model become fascinated at once, and while she is away donning a Grecian costume, Roxie appears and mounts the dais. Her appearance mortifies Moss, who orders her off and places the model thereon. The uncle takes his departure and tells his nephew that as he is going very nicely, he needs no help. Moss gets furiously angry at Roxie, but his madness is soon cooled down by the check for $5,000 which the avuncular relative had given to Roxie with instructions to give it to Moss as soon as he had gone. This pacifies Moss, who gains Andrews' permission to take the model down to his own studio to paint her portrait. And poor Roxie's reward for her kindness is to watch the two go into the studio and shut the door in her face. [Moving Picture World]

The Redemption of Riverton

229. - **The Redemption of Riverton** - (USA 1912) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (June Martin), Owen Moore (Reverend John Gibson - a Minister).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 1, 1912 in USA
Db-Ref: IMDb tt0201009, KinoTV 91189

Synopsis:

Riverton was the average wicked little town, given over to drunkenness, gossip and hypocrisy. Then the new minister, the Rev. John Gibson, arrives, and soon becomes aware of the condition of affairs. On the day of his arrival, he meets June Martin, and is told that she is the granddaughter of Billy Martin, the principal saloon keeper of the town. The Rev. Gibson, having had an athletic training, proceeds to extreme measures to reform the village drunkards. On one occasion he carries home, bodily, from a saloon, the town drunkard. Then the liquor clique, headed by the deacon in Gibson's church, start a counter movement against Gibson and endeavor to discredit him before the community, by making it appear that Gibson is a whiskey drinker himself. This is where June Martin comes to his rescue by proving Gibson's entire innocence before the church committee, and not satisfied with that she also makes public the fact that the deacon, who is Gibson's principal accuser, is the owner of her grandfather's saloon. The end of Gibson's crusade shows the entire town converted to sobriety and true religion, with the exception of the wicked deacon who is left friendless and alone upon the doorstep of his saloon, which bears the sign, "To Let" upon its front door. June and her husband, the Rev. Gibson, are the most popular people in the town. [Moving Picture World]

Sisters

230. - **Sisters** - (USA 1912) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Annie / Mary (twin sisters), Owen Moore (Annie's Husband - the Fireman).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company, Invicta Film Company (England). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: November 8, 1912 in USA
Db-Ref: IMDb tt0201133, KinoTV 91190

Reviews:

Annie and Mary are twin orphans, left in charge of an orphanage. Annie is adopted by a middle-class family and Mary is adopted by a wealthy family. Mary marries a wealthy but dissipated clubman, while Annie becomes the wife of a member of the fire department. Mary is afflicted with heart trouble. Annie knowing that her husband needs a new watch, decides to purchase one for his birthday. Her actions in attempting to buy it excite the suspicions of her husband. That day Mary's home catches fire and her husband being away with some male and female friends, leaves the maid all alone with her mistress and who, upon seeing the fire, is panic stricken and rushes out leaving Mary to struggle alone. Heart trouble overpowers her and she falls back on her bed dead. Annie's husband arrives and he mounts the ladder to Mary's room. Breaking through the window he dashes into the room and, seeing a woman on the bed, goes to her. One glance at her and he believes her to be Annie. Carrying her to a place of safety, a physician is summoned, who pronounces Mary dead. The poor fireman staggers away. Later in the day he wanders home. Annie who sees him coming, conceals herself behind a curtain. He enters his house and crushed by his terrible blow, decides to end his troubles forever by blowing out his brains. Annie comes from her place of concealment and shows him his birthday gift and he, stunned by her unexpected appearance drops the revolver back in the drawer and clasps her in his arms. Annie never knew. Moving Picture World synopsis

The Lady Leone

231. - **The Lady Leone** - (USA 1912) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Lady Leone Mervyn), Owen Moore (Jack Wilde - a Poor Knight).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company, Invicta Film Company (England). *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: November 15, 1912 in USA
Db-Ref: IMDb tt0200795, KinoTV 91191

Owing More

232. - **Owing More** - (USA 1912) [Comedy] *Dir:* **Harry Solter**.
Cast: Owen Moore (Bob and Will Burnett (dual role).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: December 13, 1912 in USA
Db-Ref: IMDb tt0410412, KinoTV 91192

Synopsis:

Bob and Will Burnett are twins. Bob is working hard in Arizona, while Will is doing his best to spend his patrimony in riotous living, Bob finally strikes it rich and not having seen his native town of Rustville in six years, he decides to return home. In the meantime Will has been having his troubles with his numerous creditors and on the very day Bob is to arrive with his pockets stuffed with money, Will's affairs reach a climax. His morning's mail consists of a pile of urgent duns and he owes his help, butcher, liquor dealer, etc., money. He visits his fiancée, Violet Ames. The Ames home is the only oasis in his desert. Violet has some new photographs, one of which she gives Will, writing upon it a most beautiful and touching sentiment in connection with her autograph. Leaving her with expressions of undying love Will returns home and then and there meets his Waterloo. No sooner does he arrive in his house than his "finish" begins. His servants come in with their baggage and tell him they are leaving. Before they have half completed the expressing of their private opinion of his methods, his other creditors begin to arrive. The angry crowd surges around him. By a swift "side step" Will escapes from them to his front hall, where he is suddenly confronted by two more angry creditors. Being cornered and at bay, Will is compelled to think quickly and thus hits upon the only method of escape left to him; he tells them he is engaged to marry a wealthy girl and that her father has promised to pay his debts as soon as he is married. This quiets the crowd, and the liquor dealer persuades the butcher to give him the name and address of the lady in question. After thinking it over carefully, Will comes to the conclusion that he had better hurry up his marriage and sets out forthwith to call upon Violet. Arriving at her home he is ushered into the drawing room where he finds all his creditors assembled, confronted by Violet and her father. Led on by the crafty liquor dealer the creditors have called upon Mr. Ames, told him of Will's statement and informed him that they preferred their money at once. Mr. Ames utterly repudiates Will and his claim and orders him from the house. The creditors, however, wish to see a great deal more of him and proceed to lay violent hands upon him. After a desperate fight, Will escapes again from his irate creditors and dashes for the railroad station, where he catches an outgoing train and fades from view. But brother Bob steps from this same train and falls heir to all of Will's troubles, creditors and angry sweetheart seeking her photograph. After numerous personal encounters, with the creditors, the local constabulary, he finally manages to restore the village to its wonted calm, but he retains the photograph, after erasing Will's name and substituting his own. [Moving Picture World]

The Closed Door

233. - **The Closed Door** - (USA 1913) [Drama] *Dir:* **Harry Solter**. *Scen:* Leslie T. Peacocke. *Cast*: Florence Lawrence (Florence Ashleigh), Owen Moore (George Neill), Claire Whitney (Florence), **Harry Solter**, James W. Horne, Alexander F. Frank, Tom Moore (uncertain or unconfirmed).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 1600 feet, - silent
Release: October 3, 1913 in USA
Db-Ref: IMDb tt0200534, KinoTV 91193

Synopsis:

Florence Ashleigh, the daughter of an aristocratic southern family, immensely proud, but greatly impoverished, is urged by her family to marry George Neill, a very wealthy stockbroker. From conversation overheard in her home she is given to understand that George wants to marry her to attain social position and not because he is in love with her, and her pride is naturally hurt. However, to aid her financially embarrassed family, she agrees to marry him, but stipulates with him that he must never violate her privacy, and insists that she must be allowed a key to her private apartments, and that he must promise never to ask for that key or cross the threshold of her door. He reluctantly agrees. After marriage he tries to

show her, by every means in his power, that he loves her, but she will not lower the barrier between them. He makes a big monetary sacrifice to her, whereby her father is raised to affluence, and he almost ruins himself financially by doing so, but she merely attributes it to the varying luck of business ventures, and still holds him at arms' length. George Neill is now financially embarrassed. Florence does not know of his affairs, as he keeps all things from her that may be likely to distress her, and he suffers alone. He has to start afresh to make his fortune. Things are coming his way again when he discovers that if he swings a certain deal that will make him wealthy again. It will ruin the man who is engaged to his wife's sister, so he lets the chance slip by and, seeing no prospect of winning his wife's love, decides to leave for good and take the management of a mine in which he has an interest. Florence learns of his self-sacrifice and love at last dawns in her heart. He prepares to leave and she then realizes that she loves him and wants him. She places the key to her apartment in his jewel case. He leaves. On arrival at the hotel in the western town, he finds the key. Hoping, ardently, yet still in doubt, he returns and wins his long-wished-for reward. [Moving Picture World]

The Girl o'the Woods

234. - **The Girl o'the Woods** - (USA 1913) [Drama, Romance] *Dir:* **Harry Solter**. *Scen:* C.B. Hoadley (as Charles B. Hoadley).
Cast: Florence Lawrence (Mab Hawkins), Matt Moore (Hal Cameron), Earle Foxe.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: October 17, 1913 in USA
Db-Ref: IMDb tt0200663, KinoTV 91206

Synopsis:

Bruce Cameron receives a letter from a prospective purchaser of a wild tract of land in Tennessee that he has learned that squatters have settled upon it. Cameron sends his son, Hal, to look up the matter and eject the squatters. These squatters prove to be Dan and Jake Hawkins, young hunters, and their sister Mab. Hal secures an order of eviction from the court and proceeds to the township to give the warrant to the constable. The constable, in sympathy with the squatters, warns Hal that he will be shot if he attempts to carry out his purpose. The constable then proceeds to the squatters' place and assures the two boys that if they kill Hal they will not be prosecuted. Previous to this, Jake and Dan have decreed that Mab shall marry Nat Craig, a dissolute young hunter. Well-armed, the two boys and the girl scatter in the woods to await the coming of Hal. While Hal is resting on a rock reading, Mab comes upon him. He is the first man of the outer world to enter her life. She instinctively admires him and is convinced that he is not the hated owner of the land. Yet she decides to shoot him and is only prevented by the picture book Hal holds in his hands. She can draw and she loves pictures. Laying down her gun, she approaches. Hal is impressed with her round, healthy body and smiling face. They become better acquainted and he gives her his card. When she is gone, he decides it is too late to visit the squatters, unaware that she is one of them. On the following day they meet again and the attraction deepens. Mab takes the card to the sheriff to learn the name upon it; she can neither read nor write. She learns that the man she loves is the man her brothers are after, the man whom she should hate. Her brothers go gunning for Hal that day and Mab is resigned to not interfere. But her love triumphs and she sketches a warning on paper and fastens it to a tree at the trysting place. He sees it and decides to go away. She manages to meet him and denounces him as her enemy and the enemy of her brothers. He declares his love and urges her to marry him. She refuses and when he is gone the full realization of her hopeless plight comes upon her. Returning home, Hal persuades his father to send the Hawkins a deed to the land. Later, he receives a queer letter, on an envelope is pinned to the visiting card he gave Mab and on the paper is a drawing showing the girl holding out her arms to him. In the woods he finds her full of life and ambition to reach a higher plane of living. [Moving Picture World]

The Spender

235. - **The Spender** - (USA 1913) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Earle Foxe (Bobby Lang), Charles Craig, Jack Newton, Leonora von Ottinger, Frank Bennett.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: October 31, 1913 in USA
Db-Ref: IMDb tt0201162, KinoTV 91207

Reviews:

Florence Lawrence gives a good rendition of the heroine, a vaudeville actress who, for love of a young man noted for his heavy spending, cures him of his spendthrift habits in this excellent two-reel comedy characterized by good acting, very human situations and a fine thread of sentimentality which runs throughout the whole production. It is a first rate offering. - The Moving Picture World, November 1, 1913

Bibliography:

- The Moving Picture World, November 1, 1913

His Wife's Child

236. - **His Wife's Child** - (USA 1913) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Earle Foxe (Fox - the Dissolute), Percy Standing (John - the Husband), Jane Carter (Jane - the Wife), Leonora von Ottinger (John's sister), Irene Wallace.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: November 14, 1913 in USA
Db-Ref: IMDb tt0200706, KinoTV 91208

Synopsis:

Flo is a child whom circumstances have dealt with hard. Her mother, years before, had deserted her wealthy husband for a profligate, and we find her in filth and poverty, with a husband who ill treats her. John, the husband, had loved his wife Jane, but he failed to show her the small attentions which one of her nature required. Fox, the dissolute, demands money of Jane. She refuses him, hoping to keep enough by her to feed the girl, Flo. Events contrive to make the man furious with the woman; he kills her and escapes. Flo goes to live with the family upstairs. Here she comes in contact with old Marcus, the Fagin, who schools her in the art of picking pockets. In the park she picks the pocketbook of John's sister. John, unaware that she is the daughter of his unfaithful wife, saves her from the clutches of the law and gives her work in his sister's dressmaking shop. With new surroundings she becomes happy and contented. Charity flowing strong in his heart, John gives the woman-child a little flat. When Flo is commencing to appreciate the higher and cleaner life, her father appears to threaten her welfare. He finds her out and discloses to John the girl's identity. John is drawn between conflicting emotions on learning that Flo is the daughter of his dead wife. At first he is furious and drives the girl out. But his sister, with the true heart of a woman, stimulates his better nature and he takes the child back, convinced, after all, that he is under obligation to Flo, though she is not his child. [Moving Picture World]

Reviews:

The heroine of this two-reel drama, characterized with unusual charm by Miss Lawrence, is the daughter of the rascal who runs away with another man's wife. The child's subsequent misfortunes and fortunes are very interesting to follow. She begins life without her mother, deserted by her drunken father, and subject to all the temptations of a young girl forced somehow to live in the underworld. She survives her environment, meets the man her mother deserted and they set in to outlive the old wrong. A pleasing touch of humor appears in the scene where the waif mistakes the wax model in a department store for a living being. - The Moving Picture World, November 22, 1913

Bibliography:

- The Moving Picture World, November 22, 1913

Unto the Third Generation

237. - **Unto the Third Generation** - (USA 1913) [Drama, Romance] *Dir:* **Harry Solter**. *Story:* Walter MacNamara.
Cast: Florence Lawrence (Esther Stern), Matt Moore (Esther's Sweetheart), Percy Standing (Rabbi (as Percy D. Standing), Frank Bennett (Goldberg), Joseph MacDonald, Jack Newton, Leonora von Ottinger, Frank Emmet, Earle Foxe.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: November 28, 1913 in USA
Db-Ref: IMDb tt0201292, KinoTV 91209

Synopsis:

The girl loved her home and she meant to abide by what her parents said. Her intentions might have been realized but for that irresistible force, fate, which brought her to the man. He was a young doctor; he had ideals and he worked in the congested East Side. It was a week after the meeting that she went to call on her grandfather and met the young doctor again. A card which he had given her grandfather, she took home. Later, she, with the maid, visited him at his office and she consented that he should call upon her. The girl's father is the owner of a large manufacturing house and he desired his daughter to marry a businessman of his own kind, Mr. Goldberg, a large buyer. Though the man is invited to the house and given opportunities to associate with the girl, he fails to make an impression. Of an evening the doctor called, but her father and mother show their dislike for him. Grandfather, the rabbi, calls and openly shows his feelings, so the doctor leaves. Later, with the consent of the rabbi, the wedding agreement is drawn up with the Jewish salesman without regard of the girl. She has her heart set on the doctor, and she meets him in the street and the park. When the wedding is about to be celebrated, an elopement is arranged, at the urging of the girl. The rabbi interferes, and after reading the law to the girl, is successful in returning her to her home. However, the wedding with the salesman is called off after he is discovered flirting with one of the girls, and the doctor continues his labors among the poor. This is carefully watched by the rabbi, and after many nights spent in prayer and thought, he goes to the doctor's office, takes him to the girl's home and gives his blessings. [Moving Picture World]

Reviews:

A two reel offering which presents those phases of the Jewish religion dealing with the subject of intermarriage. The work of P.D. Standing as the Rabbi was excellent. Others in the cast were J. Newton, Florence Lawrence, F. Bennet and Earl Fox. The story, written by Walter McNamara, is seemingly a plea for intermarriage, as the Rabbi finally allows his granddaughter to marry outside of her own religion. The story develops slowly in the first reel, but is strong and convincing in the second. The acting is sincere and competent. A picture that is certain to awaken much thought and comment and, while delicate subject matter, should not offend. - The Moving Picture World, November 29, 1913

Bibliography:

- The Moving Picture World, November 29, 1913

The Influence of Sympathy

238. - **The Influence of Sympathy** - (USA 1913) [Drama, Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (The Wife), Earle Foxe (The Husband), Richard Rosson (The Orphan), Matt Moore (uncertain or unconfirmed), John Stebbins, Jack Newton, Charles Craig.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: December 5, 1913 in USA
Db-Ref: IMDb tt0200735, KinoTV 91210

Reviews:

A two reel offering featuring Florence Lawrence as a young mother. The happy home is invaded by death and she mourns for her lost baby. A strong young orphan child is brought to her, but she finds no happiness until her heart goes out to a little lame girl. This story is nicely pictured and strongly presented. The theme has been handled before in a different way, so this will not strike many observers as entirely new, but it is in line with the better grade of pictures, which tell powerfully moving stories. - The Moving Picture World, December 6, 1913

Bibliography:

- The Moving Picture World, December 6, 1913

A Girl and Her Money

239. - **A Girl and Her Money** - (USA 1913) [Drama, Romance] *Dir:* **Harry Solter**. *Scen:* Leslie T. Peacocke.
Cast: Florence Lawrence (Florence Kingsley), Matt Moore (Harry - a Poor Clerk), Earle Foxe (Flo's Sweetheart), John Stokes (The Lawyer).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: December 19, 1913 in USA
Db-Ref: IMDb tt0200662, KinoTV 91211

Synopsis:

Florence is at one of the watering-places in Europe when her maid, to whom Florence has been acting maid, dies. Florence continues the adventure. Her death is cabled to her attorney in New York and he, in turn, advises her next of kin, a cousin and his wife who have an adopted son, Harry. Later Harry meets the girl in her disguise as maid and both are impressed. In a spirit of mischief Florence applies to his parents for a position and secures it. But when Harry shows his preference for the maid while the parents have picked a rich society girl for him, the maid is turned out. The pair elope. Time passes. Harry's funds run low and work seems hard to get. They secure a place acting for moving pictures. The attorney pays a visit to the cousins and is shown a photograph of the maid that Harry married. He recognizes the face of Florence. After a futile search he sees her face on the screen and then visits the studio. Her adventure is over, and she has married the man who loved her for herself alone. She returns to affluence with him and the selfish cousins are made to feel regret for having treated her unkindly. [Moving Picture World]

Reviews:

A two-reel offering, by Capt, Leslie T. Peacock. Florence Lawrence appears as a young society girl, surrounded by suitors and fortune hunters. She exchanges places with her maid. The latter's death was rather abruptly shown. Following this the girl keeps up the novel deception, falls in love with the hotel clerk and later, of course, marries him. This is well acted and well pictured. The idea is new to pictures, if not to the legitimate stage, and the release is an entertaining one. - The Moving Picture World, December 20, 1913

Bibliography:

- The Moving Picture World, December 20, 1913

The Coryphee

240. - **The Coryphee** - (USA 1914) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence), Matt Moore (John Stokes), Jane Carter (Jane Stokes - John's Wife), Percy Standing (Standing (as Darrell Standing).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: January 2, 1914 in USA
Db-Ref: IMDb tt0200547, KinoTV 91240

Synopsis:

After her show goes broke, Flo goes to stay with her cousin and his wife. John's wife Jane is anxious to enter society, but as his every moment is given to his work, he finds no time for social life. Seeing that Jane is made unhappy by his forced neglect, he entrusts her to his friend, Standing. Standing takes advantage of this to pay attention to Jane in order to learn John's secret. He has been offered for this a large bribe by a manufacturing concern. As soon as Flo joins the little family, she notices Standing's attentions. Suspicious of him, she makes herself a menace to his schemes by constantly forcing herself into his society. Later Flo places herself between the wife and husband; she protects the wife from a compromising position and is ordered from the house by John. Space does not permit of telling in detail of the gripping action that leads op to the situation. Flo returns to her ballroom in the big city. She finds a letter awaiting her, telling her to join a troupe. She is happy for the sacrifice she has made to save Jane's good name. [Moving Picture World]

Reviews:

A two-reel subject featuring Florence Lawrence as a theatrical girl who visits the home of her married cousin. In the second reel the big scene occurs in which she saves her cousin by assuming that the midnight visitor came to see herself. This situation, which occurs, we believe, in "The School for Scandal," is given a modern setting. It is handled delicately and with good suspense. The production as a whole makes a strong offering. - The Moving Picture World, January 10, 1914

Bibliography:

- The Moving Picture World, January 10, 1914

The Romance of a Photograph

241. - **The Romance of a Photograph** - (USA 1914) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Matt Moore (Matt - Flo's Sweetheart), Joseph Singleton, Jack Newton, Laura Oakley, Irene Wallace, Mabel Halsey.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 - silent
Release: January 16, 1914 in USA
Db-Ref: IMDb tt0201027, KinoTV 91242

Synopsis:

For the second time Flo is left alone with her burglar fiancé. He takes the opportunity to again demand jewelry from her. She goes upstairs to get it, frightened. Matt, the man she turned down, has seen the burglar's picture in the papers and recognizes it. He comes to the house at this time to investigate. As he enters the parlor, the servants have all gone out for the evening, he overhears the conversation between the girl and the burglar. He intervenes and saves Flo from further fright and embarrassment. This last escapade is far beyond even Flo's sense of humor and it has the desired effect of bringing her to her sober senses. The heroism of Matt completely captivates her and the wish of her folks that she marry him is blended with her own desires. She shamefacedly apologizes for her previous shabby treatment of him, and Matt, big-heartedly, tells her he has forgotten and forgiven and asks her for her hand again. This time she readily consents. [Moving Picture World]

Reviews:

This two-reel number, featuring Florence Lawrence as a hoydenish girl expelled from college, is quite interesting. She falls in love with the picture of a handsome gentleman crook, who gets into the house and is discovered by the girl. The plot is not entirely convincing as it works out, but is pleasingly photographed and rather novel in conception. - The Moving Picture World, January 31, 1914

Bibliography:

- The Moving Picture World, January 31, 1914

The False Bride

242. - **The False Bride** - The Test (USA 1914) [Drama, Romance] *Dir:* **Harry Solter**. *Scen:* Leslie T. Peacocke.
Cast: Florence Lawrence (Florence Gould & Amy St. Clair (Dual Role), Matt Moore (John Stokes - the Bridegroom), Percy Standing (The Butler (as Darrel Standing), Joseph Singleton, Edward Morris, Jane Carter, Hazel Reid.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent
Release: January 30, 1914 in USA
Db-Ref: IMDb tt0200628, KinoTV 91244

Synopsis:

Florence has married Lester Gould, a young man of wealth. In Lester's employment is a butler, an honest man, but addicted to drink. While out carousing one evening, he picks up with a party of underworld habitants. Among them is one Amy St. Clair, a double of Flo. The butler is amazed at the striking resemblance, in fact it startles him so much that he returns home to assure himself of the two women's separate personalities. Florence and Lester quarrel. Florence, in a temper, returns home to mother. Lester follows and has a talk with the mother, who advises that he go away for a short time and give the girl a chance to come to her senses. He returns home to prepare for the trip and finds the butler drunk. The butler is discharged. Lester departs. The butler plunges further into drink and is thrown again into the company of his underworld acquaintances. He tells them of his discharge and, taking advantage of his drunken state, they derive much information about his former employer's wealth, the quarrel, the separation and trip and they conceive a diabolical scheme of having Amy St. Clair replace Florence. Florence is kidnapped and made a captive. Amy goes to Lester's home and setting herself up as the wife, waits the homecoming of the husband. Lester returns home and is deceived. Amy begins to secure large sums of money from him to divide with her companions. The butler, in the meantime having sobered up, has reasons to suspect the scheme. In a highly spectacular scene, he rescues Florence and takes her, weak from her terrible experience, back home. Amy is confronted. She escapes. Immediately after she, with her friends, are apprehended and the butler is reinstated, while Florence has learned her lesson. [Moving Picture World]

The Law's Decree

243. - **The Law's Decree** - (USA 1914) [Crime, Drama] *Dir:* **Harry Solter** (as H.L. Solter).
Cast: Florence Lawrence (Flo), Matt Moore (Tom), Joseph Singleton (The Lawyer).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: February 13, 1914 in USA
Db-Ref: IMDb tt0200799, KinoTV 91246

Synopsis:

Before Flo has served her time behind cold bars she is notified that she has fallen heir to her uncle's fortune. Her mother had died in the meantime, and that has left a dark scar on the child's soul. But imagine the gleam of hope that lighted up her eyes as she received this news. She had spent long nights wondering what was going to become of her when she was out, wondering if there was anything better than the oily waters of the river. True, she could not call her mother back, but she had something to turn to when released now. But how little she understood the world, the face of scorn it is wont to turn upon those who have been pointed out as bad. The lawyer proved to be kind. Flo came into the money. To carry the kindness further, the lawyer arranged a reception for her, to which he invited a clientele of friends. Flo enters into the scheme whole-heartedly, anxious for the opportunity to retrieve her good name and re-establish herself among decent people. And here enters the most tragic note of the play. Flo's joy is suddenly shattered; her hopes are broken. One of the guests present is the same lady who h.id her purse stolen by Flo's mother. This woman knows little of the milk of human kindness: she immediately discloses Flo's identity and the poor girl is left alone. Flo, embittered, decides that death is the best thing. She is prevented in her act, however, at the last moment by a burglar, a young fellow who enters the house to escape the pursuing police. Flo hides him and then listens to his story. She gives him a chance to fight his way out of the evil conditions that have crowded him down. The fellow makes good. He enters the lawyer's office and in time becomes a lawyer himself and in time we find these two, both purified by sorrowing experiences, loving each other. We leave them, planning the great event, their marriage. [Moving Picture World]

Reviews:

This two-reel film at once sets in motion an interesting story. Florence Lawrence appears as a shop girl, who takes the blame for her mother's theft. The scenes during and after her imprisonment hold the interest unflaggingly; the plot is original and the action and photography good. H.L. Solter demonstrates again a correct knowledge of proportion in directing this number. A desirable release. - The Moving Picture World, February 14, 1914

Bibliography:

- The Moving Picture World, February 14, 1914

The Stepmother

244. - **The Stepmother** - (USA 1914) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Matt Moore (Matt), Hazel Reid (Hazel).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: February 27, 1914 in USA
Db-Ref: IMDb tt0201176, KinoTV 91248

Synopsis:

At the beginning of the story we find Matt and Hazel in love. Flo realizes this and takes it much to heart as she too loves Matt. However, this does not alter her friendship for Hazel. When the wedding takes place Flo is the bridesmaid, though her heart is almost broken. Their union being blessed with two tots, Matt is a successful broker, and through all the years Flo remains a constant friend. Hazel becomes ill. The doctor declares her malady fatal. She bravely faces the inevitable, her thoughts being only of the children. She tells Flo and Matt of her fears and requests them to marry so that the children will have a mother. Flo consents to this. Flo and Matt marry. Time elapses. Flo's jealousy is aroused by Matt's devotion to the children. It leads her to believe that Matt is indifferent to her. Life becomes unbearable. Finally one day, the eldest child becomes ill with a contagious disease. Flo decides to leave the house. On her way out she finds the younger child alone in the hall, having been deserted by the nurse and the rest of the servants. This arouses her finer senses. Rushing back, she takes the sick child to her room. The doctor quarantines the patient from the outside world. The child recovers, due to Flo's devotion. The quarantine is lifted and Matt is admitted. Flo, having done her duty, is about to leave. Matt assures her that he has always loved her and the sacrifice she has just made awakened a new and stronger love. Feeling now that her love is requited, Flo consents to stay. She has been able to prove herself a real wife and mother and now finds her promise to Hazel turned to pleasure as well as duty, for she loves and is loved. [Moving Picture World]

Reviews:

One of the strongest two reel stories of domestic life we have seen in a long time. Florence Lawrence appears as the girl who marries a man, second choice, after her friend's death. Matt Moore appears as the husband. The development of the first reel is excellent and brings out a truly pathetic situation at the close. The latter part of the story is equally interesting and demonstrates how the young stepmother wins the love she craved. A strong offering. - The Moving Picture World, February 28, 1914

Bibliography:

- The Moving Picture World, February 28, 1914

The Honeymooners

245. - **The Honeymooners** - (USA 1914) [Drama, Comedy] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence Blair), Matt Moore (Ronald Stuart), Lucretia Davis (Alice James), Lloyd Ingraham (Tom Morton), Marie Pavis.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: March 13, 1914 in USA
Db-Ref: IMDb tt0326950, KinoTV 78666

Synopsis:

ronald Stuart and Florence Balir, both young and wealthy, fall in love and marry. They each had a serious flirtation prior to their marriage. They go to a resort hotel for their honeymoon and while there each meets their former sweetheart, Alice James and Tom Morton, who are also on their honeymoon. They part here with profuse invitations to each other to visit them upon their return home. Here is where complications set in, for Flo is a lover of music, while Ronald is fond of card playing, and with the other couple the situation is reversed. Alice cares for cards, while Tom is musically inclined. When Ronald asks Flo to play cards, she can find no enthusiasm for the game, and insists on his hearing her play. Ronald is peeved; they quarrel and he leaves the house and visits Morton, where a similar quarrel has taken place. Tom leaves the house to visit the Stuarts. Ronald indulges in a card game with Alice, while Flo and Tom amuse themselves at the piano. This causes a volcano of jealousy; there is a quarrel. Flo leaves for Reno and obtains a divorce, but they are both still in love with each other. On the anniversary of their wedding each decides to go to the resort hotel and spend a few days in the bridal suite. They each telegraph to have the suite reserved. The hotel clerk thinks they are still man and wife. Flo arrives first and is installed in the bridal suite. Ronald arrives later. Ronald goes up to the suite. Explanations follow, and each finds the other guiltless of flirting and agree to forgive. They are divorced and in a quandary. Ronald remembers a clergyman he saw dozing in the lobby and enlists his services. Flo dresses; Ronald brings the clergyman up to the rooms and the marital knot is re-tied, with the hotel clerk and the head porter as witnesses. [Moving Picture World]

Reviews:

A two-reel subject with Florence Lawrence and Matt Moore in the cast. This follows the fortunes of two young married couples, whose tastes diverge on the subject of cards and music. Deciding they have been mismated, they all go to Reno, but in the end their matrimonial troubles are readjusted. The plot is rather slight and the settings lack variety, but at the same time the story moves along easily and becomes quite diverting toward the close. - The Moving Picture World, March 14, 1914

Bibliography:

- The Moving Picture World, March 14, 1914

Diplomatic Flo

246. - **Diplomatic Flo** - (USA 1914) [Adventure] *Dir:* **Harry Solter** (as H.A. Solter). *Scen:* Donald I. Buchanan. *Cast*: Florence Lawrence (Flo), Matt Moore (Bob Owen), Edward Shalot (Carlos Luria), Sam Edwards (Don Jose). *Prod:* Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent
Release: March 27, 1914 in USA
Db-Ref: IMDb tt0200577, KinoTV 91236

Production Notes:

"Flo Finds a Mission" is the title of a two-reel Victor drama just finished by Director Harry Solter, and featuring Miss Florece Lawrence. It tells the story of how Flo, the heroine, is led into the secret service work of the U.S. Government. (The Motion Picture News, March 21, 1914, pg 59)

Reviews:

A three-reel story concerning an attempted shipment of arms and ammunition to a city in Central America where there is a revolution on foot. The story was written by Don Buchanan, and Florence Lawrence and Matt Moore appear. This is well-pictured and full of exciting incidents, intermingled with comedy of the best sort. Flo learns the secret of the arms and ammunition, which are to be shipped as shoes and baked beans. After a series of adventures she succeeds in turning the shipment over to her lover, who is in the secret service. This makes a very entertaining offering. - The Moving Picture World, March 28, 1914

Bibliography:

- The Moving Picture World, March 28, 1914
- Vicksburg Evening Post, April 18, 1914, pg 8

The Little Mail Carrier

247. - **The Little Mail Carrier** - (USA 1914) *Dir:* **Harry Solter**. *Story:* Donald I. Buchanan.
Cast: Florence Lawrence (Flo - the Little Mail Carrier), Matt Moore (John - the Man from the City), Jack Newton (Ned - the Woodsman).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: April 10, 1914 in USA
Db-Ref: IMDb tt0200810, KinoTV 91252

Synopsis:

John arrives in the mountains, anxious to hunt. He has left his fiancée in the city. Flo, old Jim's daughter, dressed as a boy, carries the mail over the mountains. Ned, a rough man, is in love with her. She is indifferent to him. While going down a steep hill. Flo falls in the snow and strains her ankle. She is found unconscious by John. He, mistaking her for a boy, carries her to his lodge. His guide comes in and tells John that the supposed boy is a girl. John is embarrassed. She calls John in when her ankle is bandaged and asks him if he will carry the mail for her. John agrees, to the surprise of all who see him, John goes to Flo's father and tells him not to worry. Ned comes and tries to make Flo go home by force. He is prevented by the guide, who orders him off the place. Flo, later, discovers writing on the back of a photo of Ruth, which shows that John is engaged. Disappointed, she determines to go home. The guide, looking out of the window, observes Ned setting a bear trap. The guide is about to shoot when John interferes and, telling the guide to watch, goes out. John pretends to be caught in the trap. Ned comes up and taunts him. Suddenly John takes his foot out. Ned grabs his gun, but

he is severely beaten by John, who warns him to stay away. John helps Flo home. He starts to embrace her when he thinks of his fiancée. He is thanked by the old man. Ned comes in. Ned and John glare at each other. Flo calls Ned and talks friendly to him, to John's disgust. John leaves, disappointed. As soon as he is gone, Flo tells Ned she does not love him. In the meantime. John's fiancée has fallen in love with another and has written him to break their engagement. John gets this letter on his return home. Suddenly realizing his love for Flo, he turns back to the mountains. Flo is dreaming of him. John comes in and gently wakes her from a hopeless dream to a happy reality. [Moving Picture World]

Reviews:

A very entertaining number is this two-part reel, featuring Florence Lawrence as a mail carrier dressed in boys' clothes, and Matt Moore as the city man who takes her to his hunting lodge when she is injured. The genuine winter storm scene and general atmosphere of the piece are pleasing. The story is at no time dramatic, but there is always a pull on the interest and it is well worthwhile. The photography is also good. - The Moving Picture World, April 18, 1914

Bibliography:

- The Moving Picture World, April 18, 1914

The Pawns of Destiny

248. - **The Pawns of Destiny** - (USA 1914) [Drama] *Dir:* **Harry Solter**. *Scen:* **Harry Solter**.
Cast: Florence Lawrence (Sarah / Flo), Matt Moore (Robert Brandt / Tom Hansell), Charles Craig (Gordon / John Stone), Laura Oakley (The landlady / Mrs. Jones).
Producer: Carl Laemmle. *Prod:* Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 3 reels, 3000 feet, - silent
Release: May 8, 1914 in USA
Db-Ref: AFI 113193, IMDb tt0200949, KinoTV 91174

Synopsis:

Tom Hansell, a struggling young lawyer, occupies the attic room in Mrs. Jones' tenement rooming house. He has as a partner John Stone, once a successful lawyer, but now a relic of the past, due to over indulgence in drink. Their practice is limited to little or no clients and only through Tom's hard and studious work are they kept from starving. The house is practically cared for by Flo, a slavey, whom Mrs. Jones adopted when but an orphan child, and who has been raised without the advantage of education except that which she managed to scrape up through a natural desire for the better things in life. She notices the plight of Tom and the great privations he endures and at various times while he is absent from the room, she brings bits of delicacies and places them on his table. Tom is so disheartened by ill luck he never thinks to inquire who his strange benefactor is. Even when she is cleaning his room he never stops his studies to look up and answer any questions she may ask him. One day Tom comes home, and sitting at his table, takes up his studies. The room is chilly and damp and he decides to light the stove. It is a bit old and does not respond readily, so he pours the

kerosene from his lamp on the flames. Instantly there is an explosion which blinds Tom. The room enveloped in flames and smoke. Tom gropes around in his helpless condition and finally drops to the floor, suffocated. Flo sees what has happened and, seizing a dampened apron, rushes to Tom's room and drags him out. She reaches the landing below with him when she is overcome by the flames and smoke and dropping to the floor both are left to perish. Luckily the firemen find them and carry them to safety. Tom is brought to the hospital, where he is nursed back to good health, physically, but his life is darkened forever as the physicians declare he will be absolutely blind the rest of his days. Flo begs Mrs. Jones to take Tom back, but seeing no way of getting any money from him for the room since he is blind and unable to work, she refuses. Flo begs piteously and upon her promise to double her efforts in her already hard task of housekeeping, Mrs. Jones consents. John continued the law practice of the firm, and loyally sticks to Tom, dividing his scant earnings with him. Flo is also of great comfort to him. This raises the ire of Mrs. Jones and one day. Missing Flo about the house, she goes to Tom's room and discovers Flo reading to him. She pounces upon them and accuses them of misconduct, of which they are innocent. She tells Tom he must marry Flo and she leaves immediately to get a minister to perform the ceremony. Tom protests against this, for although he loves Flo he knows in his present helpless condition he can only be a burden to her. At this moment John enters the room with a letter for Tom. It is a notification of the death of his the sole heir of his immense fortune. Tom is in a position now to marry Flo and he loses no time in asking her, to which she readily consents. We next find them in their home. Flo is surrounded by servants in a luxuriously furnished home. The maid's dress appeals to the simplicity of Flo's mind and she insists on wearing one as a house gown. While reading a newspaper, John sees an article about an eye specialist restoring the sight of a man whose blindness was caused in the same way that Tom's was. They have him come to the house and examine Tom. He consents to undertake the operation. Everything is made ready, the operation performed, and the doctors return to the library to await the result of their work. While they are waiting, Tom leaves his room, and going to the window where the light is strong, he finds a faint light piercing the bandage on his eyes. Raising them he finds that he can see, and tearing the bandage from his head, runs about the room. His thoughts now are only of his wife. Rushing downstairs he calls for her, and going through the hall he passes Flo and the servants. In her maid's dress he mistakes Flo for a servant, too, and rushes by her still calling for his wife. Flo fears that he may not love the simple little girl now that he can see, and goes to her room weeping. Tom comes back and asks the servants for his wife. They tell him she has gone upstairs. He goes to the room and closing his eyes to bring on the same effect as when he was blind, he strokes Flo's head with his hand. The sense of touch tells him that it is the head of his wife. Clasping her in his arms, he tells her again of his great love. [Moving Picture World]

Production Notes:

The publicity surrounding this film, which involved a fire, had actress Florence Lawrence rescuing actor Matt Moore from a fire that got out of control on the set. She supposedly carried the 200 pound Moore from the fire. This was untrue. However, after the end of that film, Florence Lawrence retired from show business for five years. By the time she reappeared, her fame and career were essentially over. (IMDb)

Reviews:

It is a convincingly told tale of those in humble circumstances, of struggle on the part of a man, of love which she dared not reveal on the part of a little slavey, of her bravery in rescuing from death this man, of her self-sacrifice and self-abnegation in supporting a blind man. and of his self-renunciation in turn when she refuses to permit an officious landlady to force a marriage of a man incapable of supporting even himself on to a woman in spite of her willingness. There is deep human appeal throughout; in the second reel especially there is a

pull on the heartstrings that to some may be at times uncomfortable. It is all a pretty story and an absorbing one. It is well staged. One of the most effective settings is the operating room and the showing of the surgeons at work in the single shaft of light that pierces the absolute darkness. The elaborate kitchen will interest the feminine side of any house. It is a detail, but not a minor one. The fire in the big tenement house, with the fleeing tenants and the entering firemen, is vividly portrayed. Charles Craig, who plays Gordon, is excellent in his characterization. It will be noticed that in Miss Lawrence's interpretation of the slavey there is an absence of the lightness of foot which is one of her characteristics; in its stead there is the stiff-jointed gait of the drudge. - The Moving Picture World, May 2, 1914

Bibliography:

- Feature Movie, March 1916, pg 14
- Motion Picture Magazine, June 1914, pp 43-48
- Motion Picture News, 2 May 1914, pg 69
- Motion Picture News, 9 May 1914, pg 53
- Moving Picture World, 2 May 1914, pg 659, 674, 722, 744
- New York Star, 4 April 1914, pg 21

A Disenchantment

249. - **A Disenchantment** - (USA 1914) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo - the Maid), Matt Moore (Harry - the Maid's Sweetheart), Percy Standing (Heinrich von Berger - the Musician - the Maid's Idol (as Percy D. Standing), Laura Oakley (Frau von Berger), Betty Emerson (Betty - Flo's Friend), Charles Craig (Charles - Harry's Friend), Bernard Niemeyer (as Bernhardt Niemeyer), Jack Newton.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: May 22, 1914 in USA
Db-Ref: IMDb tt0200578, KinoTV 91251

The Bribe

250. - **The Bribe** - (USA 1914) [Crime, Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, Matt Moore, Percy Standing.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: May 22, 1914 in USA
Db-Ref: IMDb tt0200504, KinoTV 91253

Reviews:

A two-reel number, produced by H.L. Solter, with Florence Lawrence and Matt Moore in the leads. P. Standing plays the villain. He employs his servant to hypnotize Flo and command her to procure the papers from her father's safe. She learns to resist the hypnotic influence and surprises the plotters at the end. The first hypnotic scene was particularly well staged. The production as a whole is enjoyable. - The Moving Picture World, May 23, 1914

Bibliography:

- The Moving Picture World, May 23, 1914

The Doctor's Testimony

251. - **The Doctor's Testimony** - (USA 1914) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence Lund), Matt Moore (John Lund - the Jealous Husband), Hector Dion (Dr. Carter), Jules Cowles (George Dean - the Business Partner).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: June 5, 1914 in USA
Db-Ref: IMDb tt0200583, KinoTV 91250

Synopsis:

John Lund and George Dean are business partners. John is married to Flo and has two children. Dean is fond of his friend's children, and visits the house to see them. John misinterprets his attentions; his jealousy is aroused. But there is a Dr. Carter, both Lund's and Dean's physician, who loves Flo, and tries to force his attentions upon her. She repulses him. Of an afternoon Dean calls at his partner's home and this time brings flowers to Flo. Lund openly accuses Dean, and tells him to refrain from bringing flowers to his wife. Dean returns home, the excitement having brought on an old ailment, heart disease. Dr. Carter is called by Dean. After the doctor's departure, Lund calls to demand explanation. Dean excuses his valet before he receives him. There is a quarrel between the two men; there is a struggle, at the end of which Dean drops back dead from heart failure. Lund departs hurriedly, thinks he is guilty. Dr. Carter returns and finding Lund's cane in the room, plans to compromise him. Lund confesses to his wife that he has killed his friend. Dr. Carter writes to the wife telling her that if she will call at his office he will show her a way out of difficulty. Flo goes, but Carter, instead of helping Flo, first informs the police that Lund left evidence of his guilt, and where he can be found. When Flo calls he tries to make love to her. She repulses him, and there is a struggle in which one of the electric lights is broken. Carter, investigating, touches the switch, and is electrocuted, owing to a short-circuited wire. In the meantime Lund is arrested. However, the coroner's report is that Dean died of heart trouble and not strangulation, as supposed. Lund reaches home a moment after Flo has dashed home after Carter's tragic death. Retiring to the sitting-room, they open the window and as the moon pours in its mellow light, they catch its glow and renew promises of love and devotion.[Moving Picture World]

Reviews:

A two-part Reliance Lawrence picture with good melodramatic action and a sensational climax that will hardly be expected even by the closest observer of its development. The first reel drags a little, but the second is dramatic and has suspense. The sets are excellent, the acting throughout is good and the photography is clear. Matt Moore plays the jealous husband and Hector Dion has the heavy role as the doctor who knows that the jealous husband didn't kill his friend, yet is willing to testify against him merely so that he will have some chance with the wife, Florence Lawrence. His action as the picture approaches the climax is not strongly logical. But the picture covers its shortcomings at this point by speedy action that discounts thought. - The Moving Picture World, June 13, 1914

Bibliography:

- The Moving Picture World, June 13, 1914

A Singular Cynic

252. - **A Singular Cynic** - (USA 1914) *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo Welton), Matt Moore (Frederick Stratton), Jack Newton, John C. Brownell, William O'Neill (as William J. O'Neill).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: June 19, 1914 in USA
Db-Ref: IMDb tt0004597, KinoTV 91249

Synopsis:

frederick Stratton believes that no woman can make up her mind because she hasn't a mind worth making. He tells this to Flo Welton, the sister of his best friend, who is a spoiled New York beauty, coquetting with a Russian nobleman and a rich New Yorker. Both shower attentions on her, but Flo refuses to decide between them. Brant Welton, brother and guardian of Flo, disgusted with Flo's flirtations, decides to seek Fred's advice. Fred advises Brant to force Flo to make up her mind. To accomplish this, he suggests to Brant that the Russian be allowed to abduct Flo and take her to the home of a friend to find out if forceful methods will bring about decision. Then the other suitor is to be told where Flo is imprisoned and allowed the opportunity to rescue her at a certain hour after due time has been given the Russian. Thus he believes the rescue act will soften Flo into accepting the New Yorker if she has not already accepted the Russian. The plan is put into operation. It is working smoothly, much to Fred's amusement, until one day his pet collie dog, carrying a notebook belonging to Flo, drops it on the beach. Taking it up he idly opens it and reads. Suddenly he galvanized into action. He hurries away, gains entrance to the house where Flo is a captive. He confronts Flo with the notebook containing poetry of love which she has written about him. At first Flo denies, but finally acknowledges she loves him. They leave the house via a ladder and are hardly gone when the second suitor enters, finds Flo gone, but meets her abductor, the Russian, each believing the other has taken Flo away. They fight till thoroughly battered. Then concerned for Flo's safety, they hurry away only to learn of her engagement to Fred. [Moving Picture World]

Reviews:

Two reels of farce and most of it amusing. It can not be said to really strike fire, except at moments, but it is light, airy, with a good deal of good fun which is cleverly spread out. We commend it as a bit above the average. The backgrounds are in a pretty seaside summer resort. - The Moving Picture World, June 27, 1914

Bibliography:

- The Moving Picture World, June 27, 1914

Her Ragged Knight

253. - **Her Ragged Knight** - (USA 1914) *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo - Bob's Ward), William O'Neill (Bob Warburton (as William J. O'Neill), Inez Ranous (Eliza Sperry (as Mrs. Ranous), Jack Newton (Henry Sperry), Charles Craig (Ronan Holt - Bob's Friend), John C. Brownell (John Brandt - Bob's Lawyer), Frank Bixby (Weary Willie - a Tramp).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: July 3, 1914 in USA
Db-Ref: IMDb tt0200695, KinoTV 91247

Synopsis:

Bob Warburton, much against his will, is made the guardian of a young girl, whom he has never seen. His lawyer saves him considerable embarrassment and responsibility by giving the girl over to the keeping of an elderly spinster. This spinster is narrow-minded and unbearable. Flo proceeds to make life unendurable to her, and she finally decides to take her to her guardian. Eliza, the spinster, writes to Bob, informing him of her coming. However, before they arrive, Bob flees to the country, instructing his lawyer to tell his ward that he has gone to Europe. Flo and Eliza return home, Flo disappointed and the spinster angry. Eventually, Bob turns up in the neighborhood, amusing himself with fishing, but unaware that his ward lives so close. Bob decides that the creek is better for swimming purposes than fishing, and so takes a dip. His clothes are stolen by a tramp. He, in turn, steals the clothes from a scarecrow. Flo meets him, and, in pity, secures him a job on the farm. Bob soon finds himself in love with the girl. When he discovers his relationship to her there is considerable surprise, but love makes all the difference in the world. [Moving Picture World]

Reviews:

A two-reeler that will be acceptable as a fun-maker. It features Florence Lawrence in one of her hoyden roles, but carries an old plot through with remarkable detail of freshness and is a sure entertainment giver. H.L. Solter is the producer. The photography and staging help much in keeping it alive. - The Moving Picture World, July 11, 1914

Bibliography:

- The Moving Picture World, July 11, 1914

The Mad Man's Ward

254. - **The Mad Man's Ward** - The Madman's Ward (USA 1914) [Drama, Family] *Dir:* **Harry Solter**.
Cast: Florence Lawrence, Matt Moore, William O'Neill, Charles Craig, John C. Brownell.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: July 31, 1914 in USA
Db-Ref: IMDb tt0200824, KinoTV 91245

Synopsis:

The island on which baby Flo is, is occupied by one inhabitant, an old hermit. He discovers the little waif, whom he raises. Flo, as she grows up, is a rough but pretty girl, the only person in the world the old hermit loves. He guards the island against any invasion and no one is allowed to put foot on it except a young fisherman who has won his way into the graces of the old man by supplying him with plugs of chewing tobacco. The fisherman is in love with Flo and often takes her sailing on his boat. He teaches her how to sail it. Soon she is a proficient sailor, and her four dogs and the boat are her only amusements on the lonely island. A wealthy yachtsman, while sailing his yacht, takes shelter from a storm in the cave of the island. After the fury of the storm is spent, he decides to row ashore and look over the island. Hardly has he stepped foot on the island when he is attacked by the dogs and is only saved by the timely arrival of Flo. The yachtsman is very grateful to Flo for her kindly act and is also greatly struck by the beauty of the rough but whole-hearted little girl. He invites her for a sail on his yacht, and Flo, delighted, accepts. She manages the boat about like a veteran and her skill at it brings forth words of admiration from the man. At the end of the sail as they row ashore from the yacht. Flo warns him to leave, telling him of the hermit guardian and his great dislike for strangers, even to the extent of doing them violence. He is deeply interested in Flo and her stories concerning the island, and refuses to go and asks her to show him about the place. The fisherman comes to visit Flo and discovers the yachtsman in her company. His jealousy is aroused and running to the old man, tells him of the presence of the stranger. Aroused by the invasion of his island, he secures his gun and goes in search of the yachtsman, whom he finds seated with Flo at the edge of a cliff. Flo sees him coming and warns her escort, who dashes off just as the old man pulls the trigger of his rifle and the bullet intended for him finds its way into Flo's heart. She falls over the cliff to the bottom. The old hermit, realizing his terrible deed, walks to the edge of the cliff and over and falls at the feet of his loved one, their lives at an end. [Moving Picture World]

Reviews:

This two-reel subject features Florence Lawrence. Others in the cast are Charles Craig, John C. Brownell and William O'Neill. The chief interest in this picture centers in the star, who is seen in one of her favorite roles of a young and carefree girl brought up by the madman, and also in the fine ocean shore backgrounds. There are good situations in the second reel. -The Moving Picture World, August 8, 1914

Bibliography:

- The Moving Picture World, August 8, 1914

The Honor of the Humble

255. - **The Honor of the Humble** - (USA 1914) [Drama, Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo Soule - The Gamekeeper's Daughter), Matt Moore (The Count de Marigny), Inez Ranous (Martha Soule - Flo's Mother).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: August 14, 1914 in USA
Db-Ref: IMDb tt0200718, KinoTV 91243

Synopsis:

The Count de Marigny, a wealthy French nobleman, tiring of city life, makes arrangements to visit his lodge in Brittany. He is cared for by Jacques Soule and his good wife Martha, peasant folks, who have a beautiful daughter, Flo. The Count arrives, and the little family receive him warmly. He, in turn, is pleased with their attentions. Flo is especially attentive to him, being attracted by his polished manners and genuine manliness. Her beauty and simplicity in turn appeal to the Count. She is different from the type of women he has met in his social circle, and they seek each other's company frequently. This is done without the knowledge of Flo's parents. One day, while hunting for game on the estate, Jacques captures a poacher, and is about to turn him over to the authorities, when the poacher pleads for mercy and promises to tell him something concerning his (Jacques') daughter if he will let him off. He tells him of seeing Flo and the Count seated on a rock in the bushes, kissing. Jacques does not believe it at first, but to convince himself starts a search for the couple. Much to his humiliation, he finds the poacher's tale true. Realizing the attentions of a man of such high station could result in no good, he seeks revenge upon him by cunningly leading him to the edge of a great cliff. Turning upon him, he endeavors to hurl the Count upon the rocks below. Thwarted by the superior strength of the younger man, Jacques fails in his attempt, and is only extricated from a perilous position by the heroic efforts of the Count. Flo comes upon the struggle just at its end, and misinterpreting it, orders the Count to leave. He returns to his city home. Still harboring hatred toward the Count and obsessed by the thought that because of him Flo is unhappy. Jacques goes to the city, and gains entrance to the Count's home. Again he is foiled in his attempt to kill the Count. Leaving his lodgekeeper in the custody of his servants, with instructions to release him in one hour, the Count returns to Flo with protestations of his love. She accepts him. The lodgekeeper returns only to find he has misjudged his master. He finds that the Count is sincere in his love for Flo. [Moving Picture World]

Reviews:

A two-reel number, the cast including Florence Lawrence, Matt Moore and Wm. J. O'Neill. The scenes are at a hunting lodge belonging to the count, with whom the lodge keeper's daughter falls m love. The girl would have gained more interest it she had not thrown herself at the count quite so violently. The big feature of this number, and it is a good one, is the struggle between the lodge keeper and the count on the cliffs. The close is abrupt and a little out of keeping with the general tone of the story; it also leaves considerable to be explained. Faulty in construction, but will hold the interest. - The Moving Picture World, August 22, 1914

Bibliography:

- The Moving Picture World, August 22, 1914

Counterfeiters

256. - **Counterfeiters** - (USA 1914) [Drama] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Flo), Matt Moore (Jack), William O'Neill (Flo's Father - the Judge), Inez Ranous (Flo).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: August 28, 1914 in USA
Db-Ref: IMDb tt0002768, KinoTV 91241

Synopsis:

When Flo discovers that her mother is bent on having her marry the Count Bonci she appeals to her father, the judge. The judge, however, is one of those meek, mild-mannered men who fails to rule except where the law is back of him. To Flo's appeal he turns his hands down. Jack urges Flo to fly with him and Flo prepares to do it, but the Count learns of the scheme and, through the mother, has Flo made a prisoner in her own home. Until Flo consents to renounce Jack and marry the Count she is to be kept a prisoner. She remains a prisoner. The Count calls and, putting his best manners to the front, attempts to win the girl over the flowers and candy. Flo tries to put her worst manners to the front to discourage the Count. As time goes on, however, Flo commences to weaken under her mother. She sends a note to Jack to that effect. Jack is desperate. He writes a note to Flo urging her to stand out and assuring her that he has a plan to bring them out of the difficulty. His scheme, though, does not develop until after a healthy brain-storm. It is Tony and Marie, grinding the organ and begging pennies under his window that suggests a way out. Jack buys Tony's whole outfit, clothes and all. A short time later Flo finds him under her window thoroughly disguised with a trained monkey who carries a note to her. It is a matter of a few minutes before Flo is out of the window disguised in Marie's clothes. The first break in their plans comes when they are surrounded by children and forced to carry out their roles as beggars. At this juncture Mattes comes along and recognizes the outfit of his brother, Tony. He makes a fuss, has Flo and Jack arrested and hauled off to the police station. More trouble comes when the pair refuse to give their names and explain. Meantime, Count Bonci and the mother have discovered the absence of Flo. They rush off to the judge's office. Flo, at the police station, has been glancing over the rogue's gallery. She recognizes a picture as that of Bonci. Assured by the police that they want to capture the party, she tells them to call up the judge and ask for Count Bonci. The climax comes when Flo and Jack stand before the judge and are recognized when Tony and Marie, who have been summoned, recognizes in Count Bonci their long-lost brother, when the mother is completely crushed with the embarrassment of it all and the judge, coming into his own, decides that Jack is the man for his daughter after all. [Moving Picture World]

Reviews:

A two-reel number in which Florence Lawrence and Matt Moore impersonate an Italian organ grinder and his wife in order to elude the girl's parents. They are rounded up in jail and the girl's father gets them out. This is quite a pleasing comedy offering, based on a slight plot. The title, "Counterfeiters." is not used in a literal sense. - The Moving Picture World, September 5, 1914

Bibliography:

- The Moving Picture World, September 5, 1914

A Mysterious Mystery

257. - **A Mysterious Mystery** - (USA 1914) [Drama, Mystery] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Miss Lawrence), Matt Moore (The Lunatic), Miss Graham.
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: September 11, 1914 in USA
Db-Ref: IMDb tt0200883, KinoTV 91239

Synopsis:

At the opening of the piece we see Miss Lawrence setting out to attend a moving picture theater, accompanied by a woman friend and her two children. At the theater is being shown "Mysterious Mystery," the present play. With the two kiddies sitting on each side of her, Miss Lawrence, with no one recognizing her, watches the play as it develops to this point. However, as she entered the theater she was observed by a strange man who has displayed an officer's badge. He has phoned for help, as is shown in the cut-backs. As the film play progresses inside, a machine with another man and a chauffeur arrives and stops down the street a short distance from the theater. Then the stranger approaches Miss Lawrence and asks her to come out as there are friends who wish to speak to her. As she approaches the machine a rug is thrown over her head and she is pushed into the auto. When the rug is removed Miss Lawrence finds herself in a private asylum though she does not recognize the place. She is disrobed and a peculiar dress and hat are given her; she is left a captive in a padded cell, the walls of which are covered with posters of her own self. To the room there is only a single barred casement window; there appears no means of escape. Frantic, Miss

Lawrence throws herself on the bed and cries. On the exterior of the building we observe a lunatic dressed as a ham actor with the proverbial long hair and frock coat. He slips up to the barred window, climbs along the stone ledge and loosens two bars; he enters with one of the bars as a weapon. He attempts to kill Miss Lawrence. There is a fight. Miss Lawrence successfully defending herself. She does this by making the crazy actor believe he is the hero in the play and not the villain. Using this argument she induces him to assist her to escape. A rope is made from the bed clothes. Before she climbs down she gives the crazy actor the iron, saying that it is the gun. and compels him to stand guard. However, before she reaches the ground she is nearly shaken from the rope and barely escapes. Once on the open road, Miss Lawrence seeks aid from a farm house. Yet, to her dismay, she is rebuffed. She tries at the station. The stationmaster locks her in a room and telephones the asylum for the guards. Miss Lawrence has been mistaken for a crazy girl, closely resembling her and one who imagines that she is Miss Lawrence. On the road back to the asylum Miss Lawrence, with the guards, meets the crazy girl in question. She is leading dogs and with them is only too anxious to return to captivity. She recognizes Miss Lawrence after a careful examination. And it is the first sign of sanity that the girl has shown in months. Miss Lawrence is given her clothes and offered profuse apologies. The superintendent assures her that if she will make a few visits to the asylum the crazy girl can be cured. As she departs Miss Lawrence consents. With all haste Miss Lawrence returns to the theater, the last scene of "A Mysterious Mystery" is being projected on the screen; this is Miss Lawrence leaving the theater with the friend and children. [Moving Picture World]

Reviews:

This two-reel production, featuring Florence Lawrence, is quite entertaining, but not as strong as some things we have seen her in. In the story, shown by a moving picture within a picture, she is mistaken for an insane girl and thrown into an asylum. Matt Moore, as the actor-nut, does some humorous stunts in bringing about her release. Later the real insane girl, who imagines she is Florence Lawrence, turns up and recovers her senses. The manner of presenting this, by two pictures, seemed unnecessarily complicated and added but little to the plot. - The Moving Picture World, September 19, 1914

Bibliography:

- The Moving Picture World, September 19, 1914

The Woman Who Won

258. - **The Woman Who Won** - The Man Who Was Never Kissed (USA 1914) [Romance] *Dir:* **Harry Solter**.
Cast: Florence Lawrence (Florence Lloyd), Matt Moore (Horace Plato).
Prod: Victor Film Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: October 9, 1914 in USA
Db-Ref: IMDb tt0201337, KinoTV 91238

Synopsis:

Horace Plato, an employer, without fully realizing it, is in love with Florence Lloyd, his stenographer, and she in her turn loves him, yet she realizes that the winning of him in the way she desires will be a delicate and difficult matter. To enliven this situation, Charlie

Denton, another wealthy young man, is also in love with Florence and urges his suit with persistency. Plato awakens to the danger in young Denton's suit, becomes jealous and determines upon a quixotic measure. He informs his stenographer that she must marry him immediately, explaining the while that they can occupy different apartments in his home and that they will demonstrate to the world at large that Platonic love can be brought to a practical issue. Florence, believing that once married to him she can win him over in a practical way, agrees. They are married. In the scenes that follow, with Plato endeavoring to make proselytes of his friends and servants and his pretty young wife exercising all her charms to inveigle him away from the doctrines of Plato, we have some of the most amusing and cleverly wrought situations in the play. His friends pretend conversion to escape argument and the servants to continue in their position. Shortly following the marriage, Horace and his wife receive an invitation to a house party at a hunting lodge in the mountains and social obligations demand that they accept it. They arrive at the lodge to be followed by numerous other guests. Before night comes on Horace is threatened with the necessity of occupying the same room with his wife. He is horrified, frightened and angry. He rushes out of the house, preferring to spend the night on the lawn rather than break his ideals. Florence is discouraged. It seems the last straw in the camel's back, and with the hope of winning her husband gone, she is on the verge of eloping with Denton. Horace learns of this and the knowledge brings a conflict of emotions never before experienced by the foolish young benedict. In the end he decided that anything is better than the loss of his wife, and when Florence at the last moment refuses to abide by the elopement plan and returns, he takes her to his arms with just the thoughts and feelings of a normal man over-riding all else. The conversion is complete. Platonic love is relegated to the scrap heap so far as this lineal descendant of the philosopher is concerned. [Moving Picture World]

Reviews:

An amusing two-reel story which verges strongly on the "spicy" without giving actual offense. Matt Moore appears as Horace Plato, the studious young professor who marries Flo. They follow his theory that the only true love is pure love, devoid of passions. At the house party they are expected to occupy the same room, but he sleeps on a bench outside. In the course of the story they learn to love each other in a less ethereal way. This is a commendable offering of the smart, breezy type. - The Moving Picture World, October 10, 1914

Bibliography:

- The Moving Picture World, October 10, 1914

Blind Man's Bluff

259. - **Blind Man's Bluff** - (USA 1916) [Comedy, Drama] *Dir:* **Harry Solter**. *Scen:* **Harry Solter**.
Cast: Matt Moore (John Livingston), Jane Gail (Jane Reynolds), Nellie Slattery (Mrs. Patter-Jones), Howard Crampton (The Butler), Matty Roubert (Matty), Andy Clark (Andy).
Prod: Independent Moving Pictures Co. of America (IMP). *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 2 reels, 2000 feet, - silent
Release: June 30, 1916 in USA
Db-Ref: IMDb tt0334954, KinoTV 80475

Face on the Screen

260. - **Face on the Screen** - (USA 1916) [Drama] *Dir:* **Harry Solter**. *Scen:* Leslie T. Peacocke.
Cast: Florence Lawrence.
Prod: Universal Film Manufacturing Company (as Laemmle). *Dist:* Universal Film Manufacturing Company (re-release). *Format* 35 mm, 1:1,33 1 reel, 1000 feet, - silent
Release: December 30, 1916 in USA (re-release)
Db-Ref: IMDb tt0200626, KinoTV 91237

Synopsis:

Florence, trying to escape fortune hunters, is residing at the seashore, when her maid dies. Florence has pretended to be the maid of this woman and she continues the deception. Her death is cabled to her attorney in New York, who advises her cousin and his wife, who have an adopted son, Harry. Later Harry meets the girl in her disguise as maid, and both are impressed. In a spirit of mischief Florence applies to his parents for a position and secures it. But when Harry shows his preference for the maid instead of for a rich society girl, she loses her position. They decide to elope. Harry's funds run low. They secure a chance to act for the movies. The attorney visits the cousins, and is shown a photograph of the maid. He recognizes Flo. After a long search, he at last sees her face on the screen. He visits the studio. Her adventure is over, and she marries the man who loves her for herself alone. [Moving Picture World]

Production Notes:

This is a re-titled re-release of an earlier film, original title undetermined. (IMDb)

Object, Widower

261. - **Object, Widower** - (USA 1917) *Dir:* **Harry Solter**.
Cast: Bartine Burkett (as Bertine Burkette). *Format* 35 mm, 1:1,33 - silent
Release: January 1917
Db-Ref: KinoTV 93390

Bibliography:

- Motion Picture News, January 20, 1917, pg 396 (production note)

The Spotted Lily

262. - **The Spotted Lily** - Bitter Sweet (Working title) (USA 1917) [Drama] *Dir:* **Harry Solter**. *Scen:* J. Grubb Alexander. *Story:* Fred Myton. *Cam:* Walter L. Griffin.
Cast: Ella Hall (Yvonne), Jack Nelson (Père Anatole (first episode), Charles Hill Mailes (Père Anatole (second episode), George Beranger (Captain Franz), Victor Rodman (Jean (as Victor Rottman), Gretchen Lederer (Sonia Maroff (uncertain or unconfirmed), Claire du Brey (Sonia Maroff (uncertain or unconfirmed), Wilton Taylor (Angus Leeds (uncertain or unconfirmed), William J. Dyer (Angus Leeds (uncertain or unconfirmed), Leon De La Mothe (Tony Cassati).
Prod: Bluebird Photoplays Inc.. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Release: October 1, 1917 in USA
US © LP.11400 September 11, 1917
Status: Incomplete prints exist in National Archives Of Canada (Ottawa), Library of Congress (Washington)
Db-Ref: AFI 15891, ASFF-Db 3001, IMDb tt0008621, KinoTV 78556, Silent Era

Synopsis:

The story of a little peasant girl in Brittany. Yvonne Lamour, the "war baby" of an earlier conflict than the present [i.e. World War I 1914-1918; n.o.A.], in whose heart is an impulse to sacrifice, born of the condistions by which she came into being. A new conflict, that of today, devastates France, and the village priest take Yvonne and Jean, a lad whom the girl loves, to America, hoping to find happiness and contentment for all. As a result of continued poverty, the father is taken ill and dies. Jean surrenders to selfishness and is about to desert the girl who has befriended him. The boy is a violinist and is offered the patronage of a rich Russian woman who has fallen in love with him. At the moment of Yielding, however, realization the the girl's many sacrifices for him in the land of their adoption intervenes and he returns to the little girl whose care for him has reached from one continent to another. (Motography, October 13, 1917, pg 793)

Production Notes:

Ella Hall will furnish the Bluebird for the week starting October 1, "The Spotted Lily," being the definite title of a subject that has been previously referred to as "Bitter Sweet." (Motography, September 14, 1917, pg 561)

Ella Hall in Rural Role In "The Spotted Lily," the coming Bluebird Photoplay, Ella Hall has a most exacting dual role. In the first part she plays a French peasant gir, whoselife is ruined by a young captain traveling through the country. Later she plays the daughter of this girl, who goes to america at the age of sixteen, with old Père Anatole, the priest, who has loved her mother in his youth, and with young Jean, a violinist of genius, who is her fiancé. New York is indifferent to the little party, whose means are soon exhausted. The girl, to obtain money for their necessities, consents to sing in the cafe of Tony Cassati. Jean obtains the patronage of a wealthy Russian woman, who is passionately devoted to music. After pawning his violin he leaves his French friends to seek fame and fortune under the patronage of the Russian. But the girl, Yvonne, redeems his instrument and brings it to him. The his heart turns to her and he forgets his dreams of fame.

Victor Rothman appears for the first time in Bluebirds in the role of Jea, the violinist. He is a musician, having appeared for some time on the legitimate stage in musical comedy, which adds realism to his impersonation of the role of temperamental young genius. Charles Hill Mailes gives a dignified and well-studied characterization as the old priest, and Gretchen Lederer looks wonderfully beautiful as the Russian patron of young musicians. (The Moving Picture Weekly, September 15, 1917, pg 21)

October 1 Ella Hall will present " The Spotted Lily," a feature previously referred to as " Bitter Sweet." J. Grubb Alexander and Fred Myton fixed it up for the screen, and Harry Solter directed Miss Hall for the first time. Charles Hill Mailes, Gretchen Lederer and Jack Nelson will be principals in support of Bluebird's juvenile star. (The Motion Picture News, September 15, 1917, pg 1816)

Reviews:

"The Spotted Lily" (Bluebird — Five Reels) REVIEWED BY PETER MILNE

ELLA HALL is featured in "The Spotted Lily," a photoplay by J. Grubb Alexander and Fred My ton. Its main plot thread concerns the manner in which a foreign born girl by practising both unselfishness and love saved the man she admired from a life without honor. This portion of the picture is exceedingly slim, and surrounding it there are any number of minor threads that bear little dramatic relation to it. The first reel has to do entirely with the girl's father and mother, and even when the interval of years has been passed over and the principals introduced the story hesitates for quite a time before finally getting started.

There is some interest and suspense to be derived from the experiences .of- the girl, the boy violinist and the priest during their stay in America, but, in a general sense "The Spotted Lily" is so episodic .that accumulative interest is at an unusually low ebb. In the matter of production it quite exceeds itself. The first sceijes, , transpiring in a mythical European country, set forth a number of pretty views, and the photographic effects including some remarkable triple exposure work deserve nothing but praise The few battle flashes that are introduced create an effective illusion.

Ella Hall, as Yvonne, through the body of the picture, and as her- mother in the first reel, and Victor Rottman and Charles Hill Mailes in the other two important parts do favorable work. Harry Solter, who will be remembered for his work on some of the first Universal pictures, was in charge of the direction. In conclusion the title, " The Spotted Lily " seems very vague indeed.

THE STORY AND PLAYERS: At the outbreak of the war Yvonne (Ella Hall), Father Anatole (Charles H. Mailes), an old priest who had loved her mother years before, and Duval (Victor Rottman), an ambitious violinist, journey to America. Good fortune is not theirs. Duval attempts to earn a living in an east side cabaret but is thrown out when he plays classic music. He finally is obliged to pawn his instrument for food. Afterwards he goes to Sonia Maroff (Gretchen Lederer), a rich Russian lady of loose morals, who offers to establish him in the world of music. Yvonne, by singing in the cabaret earns enough money to buy back the violin. Going to Sonia's home she discovers Duval in her arms. He, sobered to a sense of decency by her presence, returns to make a home for her. (The Motion Picture News, October 13, 1917, pg 2580)

"The Spotted Lily" *Ella Hall in Bluebird Play of October 1. Reviewed by Genevieve Harris*

ELLA HALL has a certain following, especially in the neighborhood houses, and these admirers will not be disappointed with this latest feature, although the story is not as good as some she has had, and there is little humor. But there are excellent settings, especially in the French part of the play, and Miss Hall appears as a quaint little French girl, part of the time dressed in the costume of a peasant girl.

The story is not very convincing, but it is interesting and contains pathos. The beautiful exteriors and "atmosphere" of the little French village, and the popularity of Ella Hall, are the chief merits of the offering. The average audience is going to enjoy the picture.

J. Grubb Alexander and Fred Myton are responsible for the story, which Harry Solter directed. In the cast of players are Gretchen Lederer, Victor Rottman, Charles Hill Mailes and Wilton Taylor. The title has little significance.

The Story : A prologue to the modern story shows the love affair between two young people of a little French village, Yvonne and Anatole. But Yvonne marries an adventurer and is later deserted. She returns to her home to die, and leaves a little daughter. Anatole has become a priest and he takes a special interest in the little Yvonne.

When the present war breaks out, Yvonne is kidnapped by the German soldiers. But Father Anatole succeeds in rescuing her and takes her and Jean Duval, a young great musician, to America.

In New York, the little group has a great struggle for a livelihood. Father Anatole dies. Jean attracts the interest and then the affection of a woman of wealth. He is tempted to give up Yvonne for her, but decides that he loves Yvonne best. (Motography, October 13, 1917, pg 779)

"Direction is not good. - The atmosphere is for the most part unconvincing." (Clipper)

"It is more of a narative than a drama - The story breaks off so abruptly that one can almost hear it snap." (World October 13, 1917)

"It is so episodic that accumulative interest is at an unusually low ebb." (News, October 13, 1917)

"Without being particularly distinctive or unique the play is well worth seeing." (Telegraph, September 30, 1917) / The New York Clipper, October 3, 1917, pg 37

Exhibitor's Opinion: **The spotted Lily,** with Ella Hall (Bluebird) - "A beautiful picture to look at. Scenery and photography are fine. Story entirely inadequate." - Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas - *High class patronage* (Motography, November 3, 1917, pg 907) - "This picture is not well done, and the ending is poor. This sort hurts business." - *A.L. Jekyll, Fad Theatre, Kentwood, La*. (Motography, April 6, 1918, pg 647)

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- Motography, November 3, 1917, pg 907.
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- The Moving Picture Weekly, September 15, 1917, pg 21.
- The Moving Picture World, 26 January 1918, pg 576.
- The Moving Picture World, 20 October 1917, pg 448.
- The New York Dramatic Mirror, 6 October 1917, pg 18.
- Variety, 5 October 1917, pg 43.
- Wid's Film Daily, 4 October 1917, pg 641.
- Catalog of Copyright Entries, Motion Pictures 1912-1939, Washington 1951, nº LP.11400

The Lash of Power

263. - **The Lash of Power** - The Lust of Power (USA 1917) [Drama] *Dir:* **Harry Solter**. *Scen:* Fred Myton. *Story:* J. Grubb Alexander. *Cam:* Roy H. Klaffki.
Cast: Kenneth Harlan (John Rand), Carmel Myers (Marion Sherwood), Helen Wright (Mrs. C.W. Sherwood), Charles Hill Mailes (Charles W. Sherwood), T.D. Crittenden (Rex Reynolds), Jack Nelson (Oliver Mullen), Gertrude Astor (Phyllis Ward). *Prod:* Bluebird Photoplays Inc. (N° 98 (??), Universal Film Manufacturing Company. *Dist:* Universal Film Manufacturing Company. *Format* 35 mm, 1:1,37 5 reels, 5000 feet, - silent

Other Titles: 力 [JP]
Release: November 5, 1917 in USA
US © LP.11545 October 11, 1917
Status: No holdings located in Archives
Db-Ref: AFI 15687, ASFF-Db 6772, IMDb tt0008170, KinoTV 56954, TCM 497198

Synopsis:

A rich uncle dies and leaves the control of a great financial institution to his nephew. Marion Sherwood, the daughter of the family, has ambition for society and breaks right in. She is loved by John Rand, who supports a widowed mother and who moves to New York with them,

accepting a position with the Sherwood firm. When John seeks the hand of Marion he is informed that there will be no objection to the marriage after he has amassed a fortune. An old chemist dies, after leaving the formula of a powerful explosive in Rand's possession. Rand sells this and becomes powerful and wealthy through speculation. Wen Rand and his mother are blown to atoms by the dynamiting of his home by anarchists, Rand is shocked from the dream he has fallen into at the beginning of the story. Marion is near at hand and he takes her in his arms. (Motography, November 10, 1917, pg 1006)

Production Notes:

Cast New Star Carmel Myers, recently engaged by General Manager Henry McRae, has been cast in her first Universal picture, " The Dynast," by J. Grubb Alexander and Fred Myton, which is being made by Director Harry Solter. Kenneth Harlan has been engaged to play opposite Miss Myers. Others in the cast are Dorothy Wolbert and Charles Mailes. (The Motion Picture News, September 1, 1917, pg 1486)

Bluebird Will Star Carmel Myers The announcement comes from Bluebird that Carmel Myers will be introduced as a star in that series November 11, having just completed her introductory issue under the direction of Harry Solter. Miss Myers is being shown to New Yorkers as the vam- pire in " Sirens of the Sea " during the Broadway theatre run of that feature.

" The Dynast " is the title of the photoplay in which Miss Myers will be first presented as a Bluebird star, with Kenneth Harlan, Charles Hill Mailes and Gertrude Aster her chief supporters. J. Grubb Alexander and Fred Myton wrote the story, with a specific purpose in giving Miss Myers a favorable introduction to the series. (The Motion Picture News, September 22, 1917, pg 2004)

Carmel Myers's offering, November 5, will be "The Lash of Power," a good old-fashioned melodrama, teeming with sensations and fraught with exciting episodes. Her leading man will be Kenneth Harlan. Harry Solter directed the presentation from a J. Grubb Alexander's story and Fred Myrton's scenario. (Motography, October 27. 1917, pg 869)

Reviews:

"The Lash of Power" *Carmel Myers Starred in Bluebird Release of November 5. Reviewed by Genevieve Harris.*

Carmel Myers is starred in this picture, evidently because her name has the most drawing power of any in the cast, not because she has the leading part. Kenneth Harlan plays the central character, and about him the story is built. The story has an allegorical flavor; the events take place in a dream of a young man who craves power and who worships the memory of the great Napoleon. He achieves his goal but the unhappiness which attends it makes him glad to awake to a normal life.

The picture is rather fantastic and will not make a great appeal to the average picture patron it is not up to the Bluebird standard. The acting is as a rule good. Carmel Myers is given little opportunity. Kenneth Harlan as John Rand does well with a difficult part. Others in the cast are Helen Wright, Charles Mailes, T.D. Crittenden, Jack Nelson and Gertrude Astor. J. Grubb Alexander wrote the story. Harry Solter produced it.

The Story: John Rand, a poor young man in a small town, is in love with Marion Sherwood, who has social ambitions. Marion's father inherits a fortune and moves to the city. John is given a position in Sherwood's office. By accident he comes in possession of a powerful explosive perfected by an old inventor. He sells this to a foreign government, and thus brings about the European war. He becomes rich but Marion refuses to marry him because he has no social standing. There upon by ruthless means he uses his money to buy social position. But Marion has married a man with a renowned name and John further embittered, continues a career of oppression and cruelty until the common people rebel and he is blown up the explosive he first marketed. Then he awakes and finds his career a dream. Marion and he, still villagers but contented, are later married. (Motography, November 10, 1917, pg 998)

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The Wife He Bought

264. - **The Wife He Bought** - One Clear Call (Working title) (USA 1918) *Dir:* **Harry Solter**. *Scen:* Harvey Gates. *Story:* Larry Evans ('One Clear Call'). *Cam:* Roy H. Klaffki.
Cast: Carmel Myers (Janice Brieson), Kenneth Harlan (Steele Valiant), Howard Crampton (Hutch Valiant), Sydney Deane (James Brierson), Allan Sears, S.K. Shilling (as Fred Schilling).
Prod: Bluebird Photoplays Inc.. *Dist:* Universal Film Manufacturing Company.
Format 35 mm, 1:1,33 5 reels, 5000 feet, - silent
Other Titles: Hustrun, som han köpte [SE]; 磯打つ波 [JP]
Release: February 4, 1918 in USA
US © LP.11952 January 15, 1918
Status: No holdings located in Archives
Db-Ref: AFI 18241, ASFF-Db 10614, IMDb tt0009807, KinoTV 56957

Synopsis:

Steele Valiant returns from the far north wealthy and eager to face the great world anew. He finds his father dying, his life and fortunes wrecked by James Brieson, whose daughter Steele had been denied. He promises his father to avenge his wrongs, and in time he compels Janice to beg mercy for her father, and then makes Brieson ask him to marry Janice. He does, though he now loathes her. It is a part of his revenge, but each hears the clear call of love at the end of many dreary days. [Moving Picture World]

Production Notes:

"One Clear Call," a story by Larry Evans, published in a popular magazine of recent issue, will serve Director Harry Solter as the medium for presenting Carmel Myers in her second Bluebird. Miss Myers will become a Bluebird star on Nov. 12, when she will appear in

Director Solter's production of " The Dynast," a story especially written for her by J. Grubb Alexander and Fred Myton of Bluebird's scenario staff. (The Motion Picture News, September 29, 1917, pg 2181)

Bibliography:

- Exhibitor's Trade Review, 19 January 1918, pg 595.
. The Motion Picture News, September 29, 1917, pg 2181
- The Moving Picture World, 9 February 1918, pg 875.
- The Moving Picture World, 16 February 1918 pp 1003-04.
- Wid's Film Daily, 26 October 1918, pg 545.
- Catalog of Copyright Entries, Motion Pictures 1912-1939, Washington 1951, nº LP.11952

The Sage Hen

265. - **The Sage Hen** - (USA 1921) [Western] *Dir:* Edgar Lewis. *Story:* **Harry Solter**. *Cam:* Ben Bail. *Cast*: Gladys Brockwell (The Sage Hen), Wallace MacDonald (Her Son, as a Man), Richard Headrick (Her Son, as a Boy), Lillian Rich (Stella Sanson), Alfred Allen (John Rudd), Helen Case (Mrs. Rudd), James Mason (Craney), Arthur Morrison (Grote). *Producer:* Edgar Lewis. *Prod:* Edgar Lewis Productions Inc.. *Dist:* Pathé Frères (USA). *Format* 35 mm, 1:1,33 6 reels, - silent *Release:* January 1921 in USA *Status:* No holdings located in Archives *Db-Ref:* AFI 11842, ASFF-Db 8871, IMDb tt0012641, KinoTV 89499

Synopsis:

The Sage Hen" (Edgar Lewis - Pathé) *A Well-Produced Dramatic Story of the West.*

IT would not be quite fair to call this Edgar Lewis merely "a western." That name implies a certain type of picture which is below "The Sage Hen" in point of drama and artistry. So, while Mr. Lewis has produced a feature, the story of which is laid in Arizona in the 80's, he has given the screen something more than'a thriller. There is not a startling big idea behind "The Sage Hen," and basically the story of the woman, wronged by gossiping tongues, whose son is taken from her in the first reel and restored to her in the last, twenty years later, could have been used by a less capable producer with disastrous effects. But "The Sage Hen" is well

acted, and great attention has been given to perfection of detail, so that it reaches the screen a highly likeable audience picture which should please the majority of picture-goers. One of its best points is its even continuity, which prevents the interest from taking any lapses.

It is not the familiar boozing, gambling Western town which opens the picture. Instead it is a more or less peaceful village of the early settlers. "The Sage Hen," a strange woman who has come with her baby boy from some unknown place to live, is the object of the wrath of the Home Purity League of the town. So she is stoned out of town and starts across the desert in a borrowed horse and buggy. Indians attack her and in desperation she straps her little boy across the horse's back, sending the animal back to the town. When she is rescued she is unable to locate her son. The story skips twenty years, with Gladys Brockwell, the "sage hen," doing the best acting we have ever seen from her as the middle aged woman hiding her past. A romance develops between her adopted daughter and her real son, whom Fate and Mr. Solter bring back into the story. There is a villainous gambler, excellently played by James Mason.

Do not think there is no physical action in the picture. There is a shot of a man going through the rapids of a river in a canoe which is a wonder. Lillian Rich and Wallace MacDonald have not much chance to impress. Length. 6 reels. — (Matthew A. Taylor, The Motion Picture News, January 22, 1921, pg 921)

Bibliography:

- Close-Up, October 5, 1920, pg 10 (Gladys Brockwell)
- The Motion Picture News, January 22, 1921, pg 921ts
- Catalog of Copyright Entries, Motion Pictures 1912-1939, Washington 1951, nº LU.15948

Alternate and Foreign Language Titles

'Tis an Ill Wind ⇒ *Tis an Ill Wind That Blows No Good*
Возвращение сына ⇒ *The Son's return*
Джонсы устраивают любительские спектакли ⇒ *The Joneses have Amateur Theatricals*
Из-за денег ⇒ *Money Mad*
К чему приводит пьянство ⇒ *What drink did*
Каминный сверчок ⇒ *The Cricket on the Hearth*
Карниз для штор ⇒ *The Curtain Pole*
Отказавшийся у алтаря ⇒ *Balked at the Altar*
Песнь о рубашке ⇒ *The Song of the Shirt*
Предательские отпечатки ⇒ *Betrayed by a handprint*
Приманка из платья ⇒ *The Lure of the Gown*
Скрипичный мастер из Кремоны ⇒ *The violin maker of Cremona*
Ужасный момент ⇒ *An awful moment*
力 ⇒ *The Lash of Power*
磯打つ波 ⇒ *The Wife He Bought*
O Ajuste Final ⇒ *The Final Settlement*
Amor ao Ouro ⇒ *For Love of Gold*
L' appel de la forêt ⇒ *The Call of the Wild*
Art vs. Music ⇒ *Art Versus Music*
Betrayed by Hand Prints ⇒ *Betrayed by a handprint*
Les bijoux volés ⇒ *The Stolen Jewels*
Bitter Sweet (AT) ⇒ *The Spotted Lily*
La brute ⇒ *The Girl and the Outlaw*
By Right of Love ⇒ *The Right of Love*
Cacher un voleur ⇒ *Concealing a Burglar*
La chanson de la chemise ⇒ *The Song of the Shirt*
Le chemin d'une femme ⇒ *A Woman's way*
Le clubman et le voleur ⇒ *The Clubman and the Tramp*
Le coeur de O'Yama ⇒ *The Heart of O'Yama*
Deceiving the Uncle ⇒ *The valet's wife*
Der Widerspenstigen Zähmung ⇒ *The Taming of the Shrew*
Destin tragique ⇒ *The Rocky Road*
De Eer van haar Kind ⇒ *Her Child's Honor*
L' empreinte digitale ⇒ *Betrayed by a handprint*
L' enfant et le peau-rouge ⇒ *The Red Man and the Child*
Enoch Arden ⇒ *After Many Years*
L' Espion ⇒ *The Prussian Spy*
Felsige Pfade ⇒ *The Rocky Road*
La femme du planteur ⇒ *The Planter's Wife*
Le gage de l'amitié ⇒ *The Test of Friendship*
Der Geigenbauer aus Cremona ⇒ *The violin maker of Cremona*
Her Own Way ⇒ *Her Generous Way*
Higgenses vs, Judsons ⇒ *Higgenses Versus Judsons*
His Chorus-Girl Wife ⇒ *His Chorus Girl Wife*
Hustrun, som han köpte ⇒ *The Wife He Bought*
Az ing dala ⇒ *The Song of the Shirt*
Ingomar, the Barbarian ⇒ *The Barbarian Ingomar*
Instrumentmageren fra Cremona ⇒ *The violin maker of Cremona*
La jeune fille indienne ⇒ *The Red Girl*

Just Meat ⇒ *For Love of Gold*
Kongen morer sig ⇒ *A Fool's Revenge*
The Lust of Power ⇒ *The Lash of Power*
Le luthier de Crémone ⇒ *The violin maker of Cremona*
The Madman's Ward ⇒ *The Mad Man's Ward*
La main secourable ⇒ *The Helping Hand*
Man's Diplomacy ⇒ *Nan's Diplomacy*
La mégère apprivoisée ⇒ *The Taming of the Shrew*
One Clear Call (AT) ⇒ *The Wife He Bought*
O Pesadelo do Escultor ⇒ *The Sculptor's Nightmare*
Pour l'amour de l'or ⇒ *For Love of Gold*
Den prøjsiske Spion ⇒ *The Prussian Spy*
Le remord de l'alcoolique ⇒ *A Drunkard's Reformation*
Richelieu or the Cardinal's Conspiracy ⇒ *The Cardinal's conspiracy*
Rigoletto ⇒ *A Fool's Revenge*
Le roman d'une juive ⇒ *The Romance of a Jewess*
Romeo and Juliet, a Romantic Story of the Ancient Feud Between the Italian Houses of Montague and Capulet ⇒ *Romeo and Juliet*
Romeo und Julia ⇒ *Romeo and Juliet*
Romeo y Julieta ⇒ *Romeo and Juliet*
En Sommertragedie ⇒ *A Summer Tragedy*
The Test ⇒ *The False Bride*
The Man Who Was Never Kissed ⇒ *The Woman Who Won*
Threads of Fate (RT) ⇒ *A Baby's shoe*
Transients in Arcadia ⇒ *A Summer Tragedy*
The Valet's Wife, or, Deceiving the Uncle ⇒ *The valet's wife*
Le voeu du Vaquero ⇒ *The Vaquero's Vow*
Die Wahnsinnige Köchin ⇒ *The Maniac Cook*
Where the breakers roar ⇒ *Where Breakers Roar*

Existing Films of Harry Solter

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

Status of the Motion Pictures:
[1] Complete or almost complete
[2] Incomplete, Reels missing
[3] Fragments only

- **1908 - The Sculptor's Nightmare** Grapevine Video [1]
- **1908 - When Knights Were Bold** Grapevine Video [1]
- **1908 - A Calamitous Elopement** [1]
- **1908 - The Man and the Woman** Library of Congress (Washington) paper print [1]
- **1908 - Balked at the Altar** Grapevine Video [1]
- **1908 - Betrayed by a handprint** Grapevine Video [1]
- **1908 - Where Breakers Roar** [1]
- **1908 - Father Gets in the Game** Grapevine Video [1]
- **1908 - The Romance of a Jewess** Library of Congress (Washington) paper print [1]
- **1908 - The Taming of the Shrew** Library of Congress (Washington) [1]
- **1908 - The Song of the Shirt** Grapevine Video [1]
- **1908 - A Woman's way** UCLA Film And Television Archive (Los Angeles) [1]
- **1908 - Money Mad** [1]
- **1908 - An awful moment** Silent Hall of Fame Enterprises [1]
- **1909 - Mr. Jones Has a Card Party** Silent Hall of Fame Enterprises [1]
- **1909 - The cord of life** Grapevine Video [1]
- **1909 - The Brahma Diamond** [2]
- **1909 - The Curtain Pole** Flicker Alley [1]
- **1909 - The Joneses have Amateur Theatricals** [1]
- **1909 - At the Altar** Grapevine Video [1]
- **1909 - A Drunkard's Reformation** Grapevine Video [1]
- **1909 - Lucky Jim** Library of Congress (Washington) [2]
- **1909 - A Baby's shoe** Library of Congress (Washington) [1]
- **1909 - The Cricket on the Hearth** [1]
- **1909 - What drink did** [1]
- **1909 - The violin maker of Cremona** [1]
- **1909 - Her first biscuits** Library of Congress (Washington) [2]
- **1909 - The Cardinal's conspiracy** Library of Congress (Washington) [1]
- **1909 - The renunciation** Grapevine Video [1]
- **1909 - The Slave** Library of Congress (Washington) [1]
- **1909 - Mr. Jones' Burglar** Silent Hall of Fame Enterprises [1]
- **1910 - The Rocky Road** UCLA Film And Television Archive (Los Angeles), Library of Congress (Washington) (Paper Print) [1]
- **1910 - The Time-Lock Safe** UCLA Film And Television Archive (Los Angeles) [1]
- **1910 - His Sick Friend** Library of Congress (Washington) [1]
- **1910 - Bear Ye One Another's Burdens** Library of Congress (Washington) [1]
- **1910 - The Taming of Jane** Library of Congress (Washington) [2]
- **1910 - The Widow** UCLA Film And Television Archive (Los Angeles) [1]
- **1911 - The Two Paths** [1]

- **1911 - Her Child's Honor** EYE Filmmuseum (Amsterdam) [1]
- **1912 - Flo's Discipline** Grapevine Video [1]
- **1917 - The Spotted Lily** National Archives Of Canada (Ottawa), Library of Congress (Washington) [2]

41 existing movies **Harry Solter** recorded in our database.

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J. Stuart Blackton *(1875-1941)*: Romeo and Juliet (1908); Richard III (1908);
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Note: b. respectively d. - Year of Birth or Death unknown or not on file.

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George Beranger *(1893-1973)*: The Spotted Lily (1917);
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Gladys Brockwell *(1894-1929)*: The Sage Hen (1921);
John C. Brownell *(1877-1961)*: A Singular Cynic (1914); Her Ragged Knight (1914); The Mad Man's Ward (1914);
Kate Bruce *(1860-1946)*: The Greaser's Gauntlet (1908); Betrayed by a handprint (1908); An awful moment (1908); One Touch of Nature (1909); At the Altar (1909); A Baby's shoe (1909); The Cardinal's conspiracy (1909); The Slave (1909); They would Elope (1909); The Restoration (1909); The Rocky Road (1910); The Iconoclast (1910);
Bartine Burkett *(1898-1994)*: Object, Widower (1917);
William J. Butler *(1860-1927)*: The Taming of the Shrew (1908); The Slave (1909); Mr. Jones' Burglar (1909); They would Elope (1909); A Summer Tragedy (1910); The Iconoclast (1910);
Jane Carter *(b.-)*: His Wife's Child (1913); The Coryphee (1914); The False Bride (1914);
Louise Carver *(1869-1956)*: Romeo and Juliet (1908);
Helen Case *(b.-)*: The Sage Hen (1921);
Charles Chapman *(1877-1944)*: Romeo and Juliet (1908);
Verner Clarges *(1846-1911)*: Was Justice Served? (1909); The mills of the Gods (1909); The Iconoclast (1910);
Andy Clark *(1903-1960)*: Blind Man's Bluff (1916);
Maurice Costello *(1887-1950)*: Richard III (1908);
Jules Cowles *(1877-1943)*: The Doctor's Testimony (1914);
Charles Craig *(1877-1972)*: Her first biscuits (1909); The Rocky Road (1910); A Summer Tragedy (1910); The Iconoclast (1910); The Spender (1913); The Influence of Sympathy (1913); The Pawns of Destiny (1914); A Disenchantment (1914); Her Ragged Knight (1914); The Mad Man's Ward (1914);
Howard Crampton *(1865-1922)*: Blind Man's Bluff (1916); The Wife He Bought (1918);
Donald Crisp *(1882-1974)*: The Two Paths (1911);
T.D. Crittenden *(1878-1938)*: The Lash of Power (1917);
John R. Cumpson *(1867-1913)*: A Calamitous Elopement (1908); Monday Morning in a Coney Island Police Court (1908); A Smoked Husband (1908); The Stolen Jewels (1908); The Zulu's Heart (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); The Clubman and the Tramp (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); Mrs. Jones entertains (1909); Love finds a way (1909); The Sacrifice (1909); A Rural Elopement (1909); Mr. Jones Has a Card Party (1909); The Fascinating Mrs. Francis (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); Tragic Love (1909); The Joneses have Amateur Theatricals (1909); The Hindoo Dagger (1909); At the Altar (1909); A

Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); One Busy Hour (1909); The French Duel (1909); Jones and the Lady Book Agent (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); Her first biscuits (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); They would Elope (1909); Mr. Jones' Burglar (1909); Mrs. Jones's Burglar (1909); Mrs. Jones' Lover; or, 'I Want My Hat' (1909); The mills of the Gods (1909); The Governor's Pardon (1910); Two Men (1910); The Eternal Triangle (1910); The Nichols on Vacation (1910);
Pauline Curley *(1903-2000)*: Tangled Relations (1912);
Dorothy Davenport *(1895-1977)*: The Iconoclast (1910);
Lucretia Davis *(b.- d.)*: The Honeymooners (1914);
Adele de Garde *(1899-1966)*: The Christmas Burglars (1908); One Touch of Nature (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); Tis an Ill Wind That Blows No Good (1909); What drink did (1909); The Rocky Road (1910); The Iconoclast (1910);
Leon De La Mothe *(1880-1943)*: The Spotted Lily (1917);
Sydney Deane *(1863-1934)*: The Wife He Bought (1918);
Edward Dillon *(1879-1933)*: Hulda's Lovers (1908); The Sculptor's Nightmare (1908); Thompson's Night Out (1908); 'Ostler Joe (1908); The Kentuckian (1908); The Stage Rustler (1908); The Tavern Keeper's Daughter (1908); Deceived Slumming Party (1908); Monday Morning in a Coney Island Police Court (1908); Where Breakers Roar (1908); After Many Years (1908); The Reckoning (1908); The Feud and the Turkey (1908); The welcome burglar (1909); The Brahma Diamond (1909); The Salvation Army Lass (1909); One Busy Hour (1909); A Summer Tragedy (1910);
John T. Dillon *(1876-1937)*: The Greaser's Gauntlet (1908); The Iconoclast (1910); The Two Paths (1911);
Hector Dion *(1881-1943)*: The Doctor's Testimony (1914);
Claire du Brey *(1892-1993)*: The Spotted Lily (1917);
William J. Dyer *(1881-1933)*: The Spotted Lily (1917);
Sam Edwards *(b.-)*: Diplomatic Flo (1914);
Gladys Egan *(1900-1985)*: The Stolen Jewels (1908); The Zulu's Heart (1908); The Vaquero's Vow (1908); The Romance of a Jewess (1908); After Many Years (1908); An awful moment (1908); The Christmas Burglars (1908); One Touch of Nature (1909); The Girls and Daddy (1909); The Roue's Heart (1909); A Drunkard's Reformation (1909); What drink did (1909); Was Justice Served? (1909); A convict's sacrifice (1909); The Slave (1909); They would Elope (1909); The Rocky Road (1910); A Summer Tragedy (1910); The Iconoclast (1910);
Ethel Elder *(b.-)*: The Hoyden (1911); Her Humble Ministry (1911); The Good Turn (1911); The Professor's Ward (1911); Romance of Pond Cove (1911); The Matchmaker (1911); A Blind Deception (1911);
Betty Emerson *(b.-)*: A Disenchantment (1914);
Frank Emmet *(b.-)*: Unto the Third Generation (1913);
Frank Evans *(1849-1934)*: The Vaquero's Vow (1908); The Restoration (1909); The Rocky Road (1910); The Iconoclast (1910);
Frank Evans *(b.-)*: The Two Paths (1911);
Flora Finch *(1867-1940)*: The Helping Hand (1908); Mrs. Jones entertains (1909); Mr. Jones Has a Card Party (1909); A Wreath in Time (1909); Jones and the Lady Book Agent (1909); What drink did (1909); Her first biscuits (1909); Mrs. Jones' Lover; or, 'I Want My Hat' (1909);

Earle Foxe *(1891-1973)*: The Girl o'the Woods (1913); The Spender (1913); His Wife's Child (1913); Unto the Third Generation (1913); The Influence of Sympathy (1913); A Girl and Her Money (1913);
Alexander F. Frank *(1866-1939)*: The Closed Door (1913);

Charles K. French *(1860-1952)*: The cord of life (1909);
Jane Gail *(1889-1963)*: Blind Man's Bluff (1916);
Gene Gauntier *(1885-1966)*: Hulda's Lovers (1908); Thompson's Night Out (1908); The Stage Rustler (1908); Betrayed by a handprint (1908); The Girl and the Outlaw (1908); The Taming of the Shrew (1908);
George Gebhardt *(1879-1919)*: The Kentuckian (1908); The Stage Rustler (1908); The Tavern Keeper's Daughter (1908); The Red Man and the Child (1908); Deceived Slumming Party (1908); A Calamitous Elopement (1908); The Man and the Woman (1908); Balked at the Altar (1908); The Greaser's Gauntlet (1908); The fatal Hour (1908); For Love of Gold (1908); For a Wife's Honor (1908); Betrayed by a handprint (1908); Monday Morning in a Coney Island Police Court (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Heart of O'Yama (1908); Where Breakers Roar (1908); A Smoked Husband (1908); The Stolen Jewels (1908); The Devil (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); The Song of the Shirt (1908); A Woman's way (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); An awful moment (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); The Maniac Cook (1909); Love finds a way (1909); The Honor of Thieves (1909); The Sacrifice (1909); A Rural Elopement (1909); The Criminal Hypnotist (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The Hindoo Dagger (1909); The Joneses have Amateur Theatricals (1909); At the Altar (1909); The Salvation Army Lass (1909); Jones and the Lady Book Agent (1909);
Mrs. Gebhardt *(b.-)*: Balked at the Altar (1908);
Dorothy Gibson *(1889-1946)*: A Show Girl's Stratagem (1911);
Charles Gorman *(1865-1928)*: The fatal Hour (1908); For Love of Gold (1908); For a Wife's Honor (1908); Father Gets in the Game (1908); The Call of the Wild (1908); An awful moment (1908); The cord of life (1909); The Girls and Daddy (1909); At the Altar (1909);
Miss Graham *(b.- d.)*: A Mysterious Mystery (1914);
Francis J. Grandon *(1879-1929)*: Lucky Jim (1909); The Iconoclast (1910);
D.W. Griffith *(1875-1948)*: A Famous Escape (1908); King of the Cannibal Islands (1908); Hulda's Lovers (1908); The Sculptor's Nightmare (1908); When Knights Were Bold (1908); 'Ostler Joe (1908); The Kentuckian (1908); The Stage Rustler (1908); Deceived Slumming Party (1908); A Calamitous Elopement (1908); Balked at the Altar (1908); The fatal Hour (1908); The Red Girl (1908); The Heart of O'Yama (1908); The Stolen Jewels (1908); The Devil (1908); The Barbarian Ingomar (1908); The Girls and Daddy (1909); At the Altar (1909);
Edith Haldeman *(1905-1984)*: The Rocky Road (1910); The Final Settlement (1910); The Iconoclast (1910); The Two Paths (1911);
Ella Hall *(1897-1981)*: The Spotted Lily (1917);
Mabel Halsey *(b.-)*: The Romance of a Photograph (1914);
Kenneth Harlan *(1895-1967)*: The Lash of Power (1917); The Wife He Bought (1918);
Robert Harron *(1893-1920)*: Thompson's Night Out (1908); A Calamitous Elopement (1908); Balked at the Altar (1908); Monday Morning in a Coney Island Police Court (1908); Where Breakers Roar (1908); A Smoked Husband (1908); Concealing a Burglar (1908); The Song of the Shirt (1908); The Clubman and the Tramp (1908); The valet's wife (1908); The Reckoning (1908); The Feud and the Turkey (1908); The Test of Friendship (1908); The Helping Hand (1908); Mr. Jones Has a Card Party (1909); The welcome burglar (1909); The Girls and Daddy (1909); A Wreath in Time (1909); Tragic Love (1909); The Hindoo Dagger (1909); At the Altar (1909); The Salvation Army Lass (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); A Troublesome Satchel (1909); Tis an Ill Wind That Blows No Good (1909); One Busy Hour (1909); Jones and the Lady Book Agent (1909); They would Elope

(1909);
Ruth Hart *(1886-1952)*: The Restoration (1909);
Raymond Hatton *(1887-1971)*: Tragic Love (1909); A Fool's Revenge (1909); A Burglar's Mistake (1909); Was Justice Served? (1909);
Ormi Hawley *(1889-1942)*: A Surgeon's Heroism (1912);
Richard Headrick *(1917-2001)*: The Sage Hen (1921);
Guy Hedlund *(1884-1964)*: Hulda's Lovers (1908); Where Breakers Roar (1908); The Taming of the Shrew (1908); The valet's wife (1908); A Rural Elopement (1909); The Fascinating Mrs. Francis (1909); The cord of life (1909); The Salvation Army Lass (1909); Her first biscuits (1909); The Restoration (1909); The Iconoclast (1910);
Dell Henderson *(1883-1956)*: Monday Morning in a Coney Island Police Court (1908); The Salvation Army Lass (1909); Mrs. Jones' Lover; or, 'I Want My Hat' (1909); The Two Paths (1911);
Grace Henderson *(1861-1944)*: Lucky Jim (1909); A Summer Tragedy (1910); The Iconoclast (1910); The Two Paths (1911);
Anita Hendrie *(1863-1940)*: The Helping Hand (1908); The Maniac Cook (1909); Love finds a way (1909); The Honor of Thieves (1909); The Criminal Hypnotist (1909); The Fascinating Mrs. Francis (1909); Mr. Jones Has a Card Party (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Joneses have Amateur Theatricals (1909); At the Altar (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); One Busy Hour (1909); The French Duel (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The Son's return (1909); Her first biscuits (1909);
James W. Horne *(1880-1942)*: The Closed Door (1913);
Gladys Hulette *(1896-1991)*: Romeo and Juliet (1908);
Harry Hyde *(b.-)*: The Two Paths (1911);
Thomas H. Ince *(1882-1924)*: Richard III (1908); The Cardinal's conspiracy (1909);
Lloyd Ingraham *(1874-1956)*: The Honeymooners (1914);
Charles Inslee *(1870-1922)*: The Red Man and the Child (1908); Deceived Slumming Party (1908); The Bandit's Waterloo (1908); A Calamitous Elopement (1908); The Greaser's Gauntlet (1908); For Love of Gold (1908); For a Wife's Honor (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Stolen Jewels (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Call of the Wild (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); Money Mad (1908); The Feud and the Turkey (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); Love finds a way (1909); The Criminal Hypnotist (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); At the Altar (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); The Cricket on the Hearth (1909);
Gladden James *(1888-1948)*: In Swift Waters (1912);
Arthur V. Johnson *(1876-1916)*: The Bandit's Waterloo (1908); The Greaser's Gauntlet (1908); Balked at the Altar (1908); For a Wife's Honor (1908); The Girl and the Outlaw (1908); The Red Girl (1908); Where Breakers Roar (1908); A Smoked Husband (1908); The Devil (1908); The Zulu's Heart (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The

Guerrilla (1909); The Song of the Shirt (1908); A Woman's way (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); The Honor of Thieves (1909); Love finds a way (1909); The Sacrifice (1909); The Criminal Hypnotist (1909); The Fascinating Mrs. Francis (1909); Mr. Jones Has a Card Party (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The Hindoo Dagger (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The French Duel (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); The Son's return (1909); Her first biscuits (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); The renunciation (1909); A convict's sacrifice (1909); The Slave (1909); They would Elope (1909); Mr. Jones' Burglar (1909); The mills of the Gods (1909); The Final Settlement (1910); His Bogus Uncle (1911); His Friend, the Burglar (1911); The Actress and the Singer (1911); Her Artistic Temperament (1911); Her Child's Honor (1911); The Wife's Awakening (1911); Opportunity and the Man (1911); The Two Fathers (1911); The Hoyden (1911); The Sheriff and the Man (1911); A Fascinating Bachelor (1911); That Awful Brother (1911); Her Humble Ministry (1911); The Good Turn (1911); A Game of Deception (1911); The Professor's Ward (1911); Duke De Ribbon Counter (1911); Higgenses Versus Judsons (1911); The Little Rebel (1911); Always a Way (1911); The Snare of Society (1911); During Cherry Time (1911); The Gypsy (1911); Her Two Sons (1911); Through Jealous Eyes (1911); A Rebellious Blossom (1911); The Secret (1911); Romance of Pond Cove (1911); The Story of Rosie's Rose (1911); The Life Saver (1911); The Matchmaker (1911); The Slavey's Affinity (1911); The Maniac (1911); A Rural Conqueror (1911); One on Reno (1911); Aunt Jane's Legacy (1911); His Chorus Girl Wife (1911); A Blind Deception (1911); A Head for Business (1911); A Girlish Impulse (1911); Art Versus Music (1911); A Village Romance (1912); A Surgeon's Heroism (1912);
Min Johnson *(b.-)*: The Deception (1909);
Charles Kent *(1852-1923)*: Romeo and Juliet (1908);
Rose King *(1885-1967)*: The Cardinal's conspiracy (1909);
James Kirkwood *(1875-1963)*: At the Altar (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); The renunciation (1909); A convict's sacrifice (1909); The Slave (1909); Mrs. Jones's Burglar (1909); They would Elope (1909); The Restoration (1909); The Rocky Road (1910); The Final Settlement (1910);
Florence LaBadie *(1888-1917)*: The Salvation Army Lass (1909); The Two Paths (1911);
Lillian Langdon *(1861-1943)*: Tangled Relations (1912);
J. Jiquel Lanoe *(1875-1948)*: The Iconoclast (1910);
Florence Lawrence *(1886-1938)*: Romeo and Juliet (1908); The Bandit's Waterloo (1908); Betrayed by a handprint (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Heart of O'Yama (1908); Where Breakers Roar (1908); A Smoked Husband (1908); Richard III (1908); The Stolen Jewels (1908); The Devil (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The Song of the Shirt (1908); A Woman's way (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); An awful moment (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); Mrs. Jones entertains (1909); The Honor of Thieves (1909); Love finds a way (1909); The Sacrifice (1909); The Criminal Hypnotist (1909); Mr. Jones Has a Card Party (1909); The Fascinating Mrs. Francis

(1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The Joneses have Amateur Theatricals (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); Jones and the Lady Book Agent (1909); A Baby's shoe (1909); The Jilt (1909); What drink did (1909); Her first biscuits (1909); The Cardinal's conspiracy (1909); The Slave (1909); Mr. Jones' Burglar (1909); Love's Stratagem (1909); The Forest Ranger's Daughter (1909); Her Generous Way (1909); Lest We Forget (1909); The Awakening of Bess (1909); The Winning Punch (1910); The Right of Love (1910); The Tide of Fortune (1910); Never Again (1910); The Coquette's Suitors (1910); Justice in the Far North (1910); The Blind Man's Tact (1910); Jane and the Stranger (1910); The Governor's Pardon (1910); The New Minister (1910); Mother Love (1910); The Broken Oath (1910); The Time-Lock Safe (1910); His Sick Friend (1910); The Stage Note (1910); Transfusion (1910); The Miser's Daughter (1910); His Second Wife (1910); The Rosary (1910); The Maelstrom (1910); The New Shawl (1910); Two Men (1910); The Doctor's Perfidy (1910); The Eternal Triangle (1910); A Reno Romance (1910); The Nichols on Vacation (1910); A Discontented Woman (1910); A Self-Made Hero (1910); A Game for Two (1910); The Call of the Circus (1910); Old Heads and Young Hearts (1910); The Mistake (1910); Bear Ye One Another's Burdens (1910); The Irony of Fate (1910); Once Upon a Time (1910); A Among the Roses (1910); The Senator's Double (1910); The Taming of Jane (1910); The Widow (1910); The Right Girl (1910); Debt (1910); Pressed Roses (1910); All the World's a Stage (1910); The Count of Montebello (1910); His Bogus Uncle (1911); Age Versus Youth (1911); A Show Girl's Stratagem (1911); The Test (1911); Nan's Diplomacy (1911); Vanity and Its Cure (1911); His Friend, the Burglar (1911); The Actress and the Singer (1911); Her Artistic Temperament (1911); Her Child's Honor (1911); The Wife's Awakening (1911); Opportunity and the Man (1911); The Two Fathers (1911); The Hoyden (1911); The Sheriff and the Man (1911); A Fascinating Bachelor (1911); That Awful Brother (1911); Her Humble Ministry (1911); The Good Turn (1911); The State Line (1911); A Game of Deception (1911); The Professor's Ward (1911); Duke De Ribbon Counter (1911); Higgenses Versus Judsons (1911); The Little Rebel (1911); Always a Way (1911); The Snare of Society (1911); During Cherry Time (1911); The Gypsy (1911); Her Two Sons (1911); Through Jealous Eyes (1911); A Rebellious Blossom (1911); The Secret (1911); Romance of Pond Cove (1911); The Story of Rosie's Rose (1911); The Life Saver (1911); The Matchmaker (1911); The Slavey's Affinity (1911); The Maniac (1911); A Rural Conqueror (1911); One on Reno (1911); Aunt Jane's Legacy (1911); His Chorus Girl Wife (1911); A Blind Deception (1911); A Head for Business (1911); A Girlish Impulse (1911); Art Versus Music (1911); The American Girl (1911); A Village Romance (1912); In Swift Waters (1912); The Players (1912); Not Like Other Girls (1912); Taking a Chance (1912); The Mill Buyers (1912); The Chance Shot (1912); Her Cousin Fred (1912); The Winning Punch (1912); After All (1912); All for Love (1912); Flo's Discipline (1912); The Advent of Jane (1912); Tangled Relations (1912); Betty's Nightmare (1912); The Cross-Roads (1912); The Angel of the Studio (1912); The Redemption of Riverton (1912); Sisters (1912); The Lady Leone (1912); The Closed Door (1913); The Girl o'the Woods (1913); The Spender (1913); His Wife's Child (1913); Unto the Third Generation (1913); The Influence of Sympathy (1913); A Girl and Her Money (1913); The Coryphee (1914); The Romance of a Photograph (1914); The False Bride (1914); The Law's Decree (1914); The Stepmother (1914); The Honeymooners (1914); Diplomatic Flo (1914); The Little Mail Carrier (1914); The Pawns of Destiny (1914); The Bribe (1914); A Disenchantment (1914); The Doctor's Testimony (1914); A Singular Cynic (1914); Her Ragged Knight (1914); The Mad Man's Ward (1914); The Honor of the Humble (1914); Counterfeiters (1914); A Mysterious Mystery (1914); The Woman Who Won (1914); Face on the Screen (1916);

Gretchen Lederer *(1891-1955)*: The Spotted Lily (1917);

Henry Lehrman *(1886-1956)*: The Rocky Road (1910); The Iconoclast (1910); The Two Paths

(1911);
Marion Leonard *(1881-1956)*: The Tavern Keeper's Daughter (1908); The Bandit's Waterloo (1908); The Greaser's Gauntlet (1908); The fatal Hour (1908); Where Breakers Roar (1908); Father Gets in the Game (1908); The Feud and the Turkey (1908); An awful moment (1908); The Test of Friendship (1908); The Christmas Burglars (1908); The Helping Hand (1908); One Touch of Nature (1909); The Maniac Cook (1909); Love finds a way (1909); The Sacrifice (1909); A Rural Elopement (1909); The Criminal Hypnotist (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Hindoo Dagger (1909); The Joneses have Amateur Theatricals (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); The winning coat (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); The Jilt (1909); The violin maker of Cremona (1909); Her first biscuits (1909); The Restoration (1909); The Rocky Road (1910); The Two Paths (1911);
Adolphe Lestina *(1861-1923)*: The cord of life (1909); The Two Paths (1911);
Stephanie Longfellow *(1882-)*: A convict's sacrifice (1909); The Rocky Road (1910);
Leo Louis *(b.-)*: A Blind Deception (1911);
Wilfred Lucas *(1871-1940)*: The Greaser's Gauntlet (1908); The Girl and the Outlaw (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Taming of the Shrew (1908); The Honor of Thieves (1909); The Girls and Daddy (1909); The renunciation (1909); The Rocky Road (1910); The Two Paths (1911);
J. Farrell MacDonald *(1875-1952)*: The Time-Lock Safe (1910);
Joseph MacDonald *(1906-1968)*: Unto the Third Generation (1913);
Wallace MacDonald *(1891-1978)*: The Sage Hen (1921);
Fred Mace *(1878-1917)*: A Fool's Revenge (1909);
Hayward Mack *(1882-1921)*: The Time-Lock Safe (1910);
Jeanie Macpherson *(1886-1946)*: The fatal Hour (1908); The Devil (1908); Father Gets in the Game (1908); The Vaquero's Vow (1908); Concealing a Burglar (1908); The Taming of the Shrew (1908); The Clubman and the Tramp (1908); Money Mad (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); One Touch of Nature (1909); Mrs. Jones entertains (1909); The Criminal Hypnotist (1909); Mr. Jones Has a Card Party (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The winning coat (1909); Her first biscuits (1909); Mrs. Jones's Burglar (1909); The Iconoclast (1910); The Two Paths (1911);
M.B. Maher *(b.-)*: Tangled Relations (1912);
Charles Hill Mailes *(1870-1937)*: At the Altar (1909); The Spotted Lily (1917); The Lash of Power (1917);
Fred Malcolm *(b.-)*: Her Cousin Fred (1912);
James Mason *(b.-)*: The Sage Hen (1921);
John McCullough *(b.-)*: The Players (1912);
Wallace McCutcheon Jr. *(1880-1928)*: The Kentuckian (1908);
Claire McDowell *(1877-1966)*: The Devil (1908); The Planter's Wife (1908); The Call of the Wild (1908); The Iconoclast (1910);
Albert McGovern *(1882-)*: A Show Girl's Stratagem (1911); The Test (1911); Nan's Diplomacy (1911); Her Child's Honor (1911); That Awful Brother (1911); Her Humble Ministry (1911); The Good Turn (1911); The Professor's Ward (1911); The Little Rebel (1911); Her Two Sons (1911); A Rebellious Blossom (1911); The Matchmaker (1911); The Maniac (1911); One on Reno (1911); Aunt Jane's Legacy (1911); A Blind Deception (1911); A Girlish Impulse (1911);
Violet Mersereau *(1897-1975)*: The Feud and the Turkey (1908); The Test of Friendship (1908); One Busy Hour (1909); The Jilt (1909); The Cricket on the Hearth (1909); The violin maker of Cremona (1909); Her first biscuits (1909); Her first biscuits (1909);

David Miles *(1871-1915)*: The Helping Hand (1908); The Maniac Cook (1909); The Honor of Thieves (1909); Love finds a way (1909); A Rural Elopement (1909); The Criminal Hypnotist (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Joneses have Amateur Theatricals (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); The winning coat (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); The Son's return (1909); Her first biscuits (1909); Was Justice Served? (1909);
Herbert Miles *(b.-)*: A Woman's way (1908); The Feud and the Turkey (1908); The Test of Friendship (1908); The Helping Hand (1908); Tragic Love (1909);
Mrs. Herbert Miles *(b.-)*: Her first biscuits (1909);
W. Chrystie Miller *(1843-1922)*: The Zulu's Heart (1908); A Troublesome Satchel (1909); A Baby's shoe (1909); The renunciation (1909); The Rocky Road (1910);
Howard M. Mitchell *(1883-1958)*: His Bogus Uncle (1911); One on Reno (1911); Aunt Jane's Legacy (1911);
Charles Moler *(b.-)*: The Taming of the Shrew (1908);
Miss Montrose *(b.-)*: Not Like Other Girls (1912);
Matt Moore *(1888-1960)*: Tangled Relations (1912); The Girl o'the Woods (1913); Unto the Third Generation (1913); The Influence of Sympathy (1913); A Girl and Her Money (1913); The Coryphee (1914); The Romance of a Photograph (1914); The False Bride (1914); The Law's Decree (1914); The Stepmother (1914); The Honeymooners (1914); Diplomatic Flo (1914); The Little Mail Carrier (1914); The Pawns of Destiny (1914); The Bribe (1914); A Disenchantment (1914); The Doctor's Testimony (1914); A Singular Cynic (1914); The Mad Man's Ward (1914); The Honor of the Humble (1914); Counterfeiters (1914); A Mysterious Mystery (1914); The Woman Who Won (1914); Blind Man's Bluff (1916);
Owen Moore *(1886-1939)*: The Guerrilla (1909); The valet's wife (1908); The Feud and the Turkey (1908); The Honor of Thieves (1909); A Rural Elopement (1909); The Sacrifice (1909); The Criminal Hypnotist (1909); The welcome burglar (1909); The Brahma Diamond (1909); The Joneses have Amateur Theatricals (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); Jones and the Lady Book Agent (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); The Son's return (1909); Her first biscuits (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); A convict's sacrifice (1909); The Slave (1909); Mrs. Jones's Burglar (1909); Mr. Jones' Burglar (1909); They would Elope (1909); Mrs. Jones' Lover; or, 'I Want My Hat' (1909); The Restoration (1909); The Rocky Road (1910); The Coquette's Suitors (1910); The Time-Lock Safe (1910); The Doctor's Perfidy (1910); A Game for Two (1910); The Irony of Fate (1910); The Widow (1910); The Right Girl (1910); The Iconoclast (1910); All the World's a Stage (1910); The Count of Montebello (1910); In Swift Waters (1912); The Players (1912); Not Like Other Girls (1912); Taking a Chance (1912); The Mill Buyers (1912); The Chance Shot (1912); Her Cousin Fred (1912); The Winning Punch (1912); After All (1912); All for Love (1912); Flo's Discipline (1912); The Advent of Jane (1912); Tangled Relations (1912); Betty's Nightmare (1912); The Cross-Roads (1912); The Angel of the Studio (1912); The Redemption of Riverton (1912); Sisters (1912); The Lady Leone (1912); Owing More (1912); The Closed Door (1913);
Tom Moore *(1883-1955)*: The Test of Friendship (1908); The Christmas Burglars (1908); The Helping Hand (1908); The Criminal Hypnotist (1909); A Drunkard's Reformation (1909); The

Closed Door (1913);
Edward Morris *(b.-)*: Her Cousin Fred (1912); Tangled Relations (1912); The False Bride (1914);
Arthur Morrison *(1877-1950)*: The Sage Hen (1921);
Carmel Myers *(1899-1980)*: The Lash of Power (1917); The Wife He Bought (1918);
Harry Myers *(1882-1938)*: His Bogus Uncle (1911); Age Versus Youth (1911); A Show Girl's Stratagem (1911); The Test (1911); Nan's Diplomacy (1911); Vanity and Its Cure (1911); The Actress and the Singer (1911); The Wife's Awakening (1911); Opportunity and the Man (1911); The Two Fathers (1911); The State Line (1911); Duke De Ribbon Counter (1911); Higgenses Versus Judsons (1911); Always a Way (1911); During Cherry Time (1911); Her Two Sons (1911); Through Jealous Eyes (1911); The Life Saver (1911); The Matchmaker (1911); The Slavey's Affinity (1911); A Surgeon's Heroism (1912);
N. N.[Role: mother] *(b.-)*: The Heart of O'Yama (1908);
N. N.[Role: Ruths father] *(b.-)*: The Romance of a Jewess (1908);
Jack Nelson *(1882-1948)*: The Spotted Lily (1917); The Lash of Power (1917);
Jennie Nelson *(b.-)*: That Awful Brother (1911);
Leslie Nelson *(b.- d.)*: A Blind Deception (1911);
Jack Newton *(b.-)*: The Spender (1913); Unto the Third Generation (1913); The Influence of Sympathy (1913); The Romance of a Photograph (1914); The Little Mail Carrier (1914); A Disenchantment (1914); A Singular Cynic (1914); Her Ragged Knight (1914);
George Nichols *(1864-1927)*: The Heart of O'Yama (1908); A Smoked Husband (1908); One Busy Hour (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); Her first biscuits (1909); The Restoration (1909); The Rocky Road (1910); The Iconoclast (1910);
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William O'Neill *(b.-1917)*: The Mad Man's Ward (1914); Her Ragged Knight (1914); Counterfeiters (1914); A Singular Cynic (1914);
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Laura Oakley *(1879-1957)*: The Romance of a Photograph (1914); The Pawns of Destiny (1914); A Disenchantment (1914);
Alfred Paget *(1879-1919)*: A Smoked Husband (1908); The Zulu's Heart (1908); The Song of the Shirt (1908); The Slave (1909); The Iconoclast (1910); The Two Paths (1911);
Paul Panzer *(1872-1958)*: Romeo and Juliet (1908); Richard III (1908);
Marie Pavis *(1890-)*: The Honeymooners (1914);
Edna Payne *(1891-1953)*: Higgenses Versus Judsons (1911); During Cherry Time (1911); The Story of Rosie's Rose (1911);
Jack Pickford *(1896-1933)*: The Iconoclast (1910);
Lottie Pickford *(1895-1936)*: The Cardinal's conspiracy (1909); The Slave (1909); The Two

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Frank Powell *(b.-)*: The Honor of Thieves (1909); The Son's return (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); The Slave (1909); Mr. Jones' Burglar (1909); The Rocky Road (1910);
Vivian Prescott *(b.-)*: A Fool's Revenge (1909); The Lure of the Gown (1909); Lucky Jim (1909); The Two Paths (1911);
Herbert Prior *(1867-1954)*: After Many Years (1908); The Joneses have Amateur Theatricals (1909); At the Altar (1909); A Fool's Revenge (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); One Busy Hour (1909); The French Duel (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); The Son's return (1909); Her first biscuits (1909); Was Justice Served? (1909);
Billy Quirk *(1873-1926)*: The Son's return (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); The renunciation (1909); A convict's sacrifice (1909); They would Elope (1909);
Inez Ranous *(b.-)*: Her Ragged Knight (1914); The Honor of the Humble (1914); Counterfeiters (1914);
William V. Ranous *(1857-1915)*: Romeo and Juliet (1908); Richard III (1908); Love's Stratagem (1909); A Self-Made Hero (1910);
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Lillian Rich *(1900-1954)*: The Sage Hen (1921);
Gertrude Robinson *(1891-1962)*: The Feud and the Turkey (1908); An awful moment (1908); The Test of Friendship (1908); One Touch of Nature (1909); The Fascinating Mrs. Francis (1909); The cord of life (1909); The Girls and Daddy (1909); A Burglar's Mistake (1909); Jones and the Lady Book Agent (1909); They would Elope (1909); The Restoration (1909); A Summer Tragedy (1910); The Two Paths (1911);
W.C. Robinson *(1873-1942)*: The Iconoclast (1910); The Two Paths (1911);
Victor Rodman *(1892-1965)*: The Spotted Lily (1917);
Richard Rosson *(1893-1954)*: The Influence of Sympathy (1913);
Matty Roubert *(1907-1973)*: Blind Man's Bluff (1916);
Allan Sears *(1887-1942)*: The Wife He Bought (1918);
Mack Sennett *(1880-1960)*: The Sculptor's Nightmare (1908); Thompson's Night Out (1908); The Kentuckian (1908); The Stage Rustler (1908); Deceived Slumming Party (1908); Balked at the Altar (1908); The fatal Hour (1908); Betrayed by a handprint (1908); Monday Morning in a Coney Island Police Court (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Heart of O'Yama (1908); Where Breakers Roar (1908); A Smoked Husband (1908); The Devil (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); The Song of the Shirt (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); An awful moment (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); The Maniac Cook (1909); Mrs. Jones entertains (1909); The Honor of Thieves (1909); Love finds a way (1909); The Sacrifice (1909); A Rural Elopement (1909); The Criminal Hypnotist (1909); Mr. Jones Has a Card Party (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The

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Edward Shalot *(b.-)*: Diplomatic Flo (1914);
William Shea *(1851-1918)*: Romeo and Juliet (1908);
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George Siegmann *(1882-1928)*: The Slave (1909);
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Harry Solter *(1873-1920)*: A Famous Escape (1908); King of the Cannibal Islands (1908); Hulda's Lovers (1908); The Sculptor's Nightmare (1908); When Knights Were Bold (1908); Thompson's Night Out (1908); Romeo and Juliet (1908); 'Ostler Joe (1908); The Kentuckian (1908); The Stage Rustler (1908); The Tavern Keeper's Daughter (1908); The Red Man and the Child (1908); Deceived Slumming Party (1908); The Bandit's Waterloo (1908); A Calamitous Elopement (1908); The Man and the Woman (1908); Balked at the Altar (1908); The Greaser's Gauntlet (1908); The fatal Hour (1908); For Love of Gold (1908); For a Wife's Honor (1908); Betrayed by a handprint (1908); Monday Morning in a Coney Island Police Court (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Heart of O'Yama (1908); Where Breakers Roar (1908); A Smoked Husband (1908); Richard III (1908); The Stolen Jewels (1908); The Devil (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); The Song of the Shirt (1908); A Woman's way (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); An awful moment (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); The Maniac Cook (1909); Mrs. Jones entertains (1909); Love finds a way (1909); The Honor of Thieves (1909); A Rural Elopement (1909); The Sacrifice (1909); The Criminal Hypnotist (1909); Mr. Jones Has a Card Party (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The Hindoo Dagger (1909); The Joneses have Amateur Theatricals (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); Jones and the Lady Book Agent (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); The Son's return (1909); Her first biscuits (1909); Was Justice Served? (1909); The Cardinal's conspiracy (1909); The renunciation (1909); A convict's sacrifice (1909); The Slave (1909); Mrs. Jones's Burglar (1909); They would Elope (1909); Mr. Jones' Burglar (1909); Mrs. Jones' Lover; or, 'I Want My Hat' (1909); The mills of the Gods (1909); The Restoration (1909); The Rocky Road (1910); The Final Settlement (1910); The Eternal

Triangle (1910); A Summer Tragedy (1910); The Iconoclast (1910); The Two Paths (1911); The Closed Door (1913);
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Percy Standing *(1882-1950)*: His Wife's Child (1913); Unto the Third Generation (1913); The Coryphee (1914); The False Bride (1914); A Disenchantment (1914); The Bribe (1914);
John Stebbins *(b.-)*: The Influence of Sympathy (1913);
John Stokes *(b.-)*: A Girl and Her Money (1913);
Mabel Stoughton *(b.-)*: Balked at the Altar (1908); The Romance of a Jewess (1908); The valet's wife (1908);
Julia Stuart *(1867-1949)*: The Test (1911); A Fascinating Bachelor (1911); Through Jealous Eyes (1911); A Rebellious Blossom (1911); The Slavey's Affinity (1911);
Dorothy Sunshine *(b.-)*: The Helping Hand (1908);
Marion Sunshine *(1894-1963)*: The Tavern Keeper's Daughter (1908); The Red Girl (1908); Mr. Jones at the Ball (1908); Her first biscuits (1909); The Slave (1909);
Julia Swayne Gordon *(1878-1933)*: Richard III (1908);
Blanche Sweet *(1896-1986)*: The Rocky Road (1910); The Two Paths (1911);
John Tansey *(1901-1971)*: The Red Man and the Child (1908); The fatal Hour (1908);
Norman Taurog *(1899-1981)*: Tangled Relations (1912);
Wilton Taylor *(1869-1925)*: The Spotted Lily (1917);
Kate Toncray *(1867-1927)*: A Smoked Husband (1908); A Baby's shoe (1909);
Mabel Trunnelle *(1879-1981)*: A Woman's way (1908);
George Loane Tucker *(1880-1921)*: The Awakening of Bess (1909); The Chance Shot (1912); The Winning Punch (1912);
Florence Turner *(1885-1946)*: Romeo and Juliet (1908); Richard III (1908);
Mabel Van Buren *(1878-1947)*: A Summer Tragedy (1910);
Robert G. Vignola *(1882-1953)*: The Kentuckian (1908);
Leonora von Ottinger *(b.-)*: The Spender (1913); His Wife's Child (1913); Unto the Third Generation (1913);
Irene Wallace *(1898-1977)*: His Wife's Child (1913); The Romance of a Photograph (1914);
Henry B. Walthall *(1878-1936)*: A convict's sacrifice (1909); The Slave (1909); They would Elope (1909); The Iconoclast (1910);
J. Waltham *(b.-)*: The Rocky Road (1910);
Charles West *(1885-1943)*: The Christmas Burglars (1908); Love finds a way (1909); The Fascinating Mrs. Francis (1909); The Son's return (1909); A Summer Tragedy (1910); The Iconoclast (1910); The Two Paths (1911);
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Claire Whitney *(1890-1969)*: The Closed Door (1913);
Helen Wright *(1868-1928)*: The Lash of Power (1917);

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

Cameramen Index

American Mutoscope & Biograph Co. *(b.-)*: Tis an Ill Wind That Blows No Good (1909);
Ben Bail *(b.-)*: The Sage Hen (1921);
G.W. Bitzer *(1872-1944)*: The Curtain Pole (1909); A Drunkard's Reformation (1909); Her first biscuits (1909); Mrs. Jones's Burglar (1909); Mrs. Jones' Lover; or, 'I Want My Hat' (1909); The mills of the Gods (1909); The Rocky Road (1910); A Famous Escape (1908); King of the Cannibal Islands (1908); Hulda's Lovers (1908); The Sculptor's Nightmare (1908); When Knights Were Bold (1908); Thompson's Night Out (1908); 'Ostler Joe (1908); The Kentuckian (1908); The Stage Rustler (1908); The Red Man and the Child (1908); Deceived Slumming Party (1908); A Calamitous Elopement (1908); Betrayed by a handprint (1908); Monday Morning in a Coney Island Police Court (1908); Where Breakers Roar (1908); A Smoked Husband (1908); The Stolen Jewels (1908); The Devil (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Romance of a Jewess (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); The Song of the Shirt (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); The Test of Friendship (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Maniac Cook (1909); Mrs. Jones entertains (1909); The Honor of Thieves (1909); Love finds a way (1909); A Rural Elopement (1909); The Sacrifice (1909); The Criminal Hypnotist (1909); Mr. Jones Has a Card Party (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Girls and Daddy (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Joneses have Amateur Theatricals (1909); The Hindoo Dagger (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); A Baby's shoe (1909); The Jilt (1909); The Cricket on the Hearth (1909); What drink did (1909); The violin maker of Cremona (1909); Was Justice Served? (1909); The renunciation (1909); A convict's sacrifice (1909); The Slave (1909); They would Elope (1909); Mr. Jones' Burglar (1909); The Restoration (1909); The Final Settlement (1910); The Iconoclast (1910); The Two Paths (1911);
Walter L. Griffin *(1889-1954)*: The Spotted Lily (1917);
Percy Higginson *(1878-1940)*: They would Elope (1909);
Roy H. Klaffki *(1882-1965)*: The Lash of Power (1917); The Wife He Bought (1918);
Arthur Marvin *(1859-1911)*: The Kentuckian (1908); The Stage Rustler (1908); The Tavern Keeper's Daughter (1908); The Red Man and the Child (1908); Deceived Slumming Party (1908); The Bandit's Waterloo (1908); A Calamitous Elopement (1908); The Man and the Woman (1908); Balked at the Altar (1908); The Greaser's Gauntlet (1908); The fatal Hour (1908); For Love of Gold (1908); For a Wife's Honor (1908); Betrayed by a handprint (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Heart of O'Yama (1908); Where Breakers Roar (1908); A Smoked Husband (1908); The Stolen Jewels (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Call of the Wild (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); A Woman's way (1908); The valet's wife (1908); Money Mad (1908); The Feud and the Turkey (1908); An awful moment (1908); The Helping Hand (1908); One Touch of Nature (1909); Love finds a way (1909); The Sacrifice (1909); Mr. Jones Has a Card Party (1909); The cord of life (1909); The Girls and Daddy (1909); Tragic Love (1909); At the Altar (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); A Burglar's Mistake (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); Jones and the Lady Book Agent (1909); The

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

Production Companies Index

American Mutoscope & Biograph Co. *(-)*: A Famous Escape (1908); King of the Cannibal Islands (1908); Hulda's Lovers (1908); The Sculptor's Nightmare (1908); When Knights Were Bold (1908); Thompson's Night Out (1908); 'Ostler Joe (1908); The Kentuckian (1908); The Stage Rustler (1908); The Tavern Keeper's Daughter (1908); The Red Man and the Child (1908); Deceived Slumming Party (1908); The Bandit's Waterloo (1908); A Calamitous Elopement (1908); The Man and the Woman (1908); The Greaser's Gauntlet (1908); Balked at the Altar (1908); The fatal Hour (1908); For Love of Gold (1908); For a Wife's Honor (1908); Betrayed by a handprint (1908); Monday Morning in a Coney Island Police Court (1908); The Girl and the Outlaw (1908); The Red Girl (1908); The Heart of O'Yama (1908); Where Breakers Roar (1908); A Smoked Husband (1908); The Stolen Jewels (1908); The Devil (1908); The Zulu's Heart (1908); Father Gets in the Game (1908); The Barbarian Ingomar (1908); The Vaquero's Vow (1908); The Planter's Wife (1908); The Romance of a Jewess (1908); The Call of the Wild (1908); Concealing a Burglar (1908); After Many Years (1908); The Taming of the Shrew (1908); The Guerrilla (1909); The Song of the Shirt (1908); A Woman's way (1908); The Clubman and the Tramp (1908); The valet's wife (1908); Money Mad (1908); The Reckoning (1908); The Feud and the Turkey (1908); An awful moment (1908); The Christmas Burglars (1908); Mr. Jones at the Ball (1908); The Helping Hand (1908); One Touch of Nature (1909); The Maniac Cook (1909); Mrs. Jones entertains (1909); The Honor of Thieves (1909); Love finds a way (1909); The Sacrifice (1909); A Rural Elopement (1909); The Criminal Hypnotist (1909); The Fascinating Mrs. Francis (1909); The welcome burglar (1909); The cord of life (1909); The Brahma Diamond (1909); A Wreath in Time (1909); Tragic Love (1909); The Curtain Pole (1909); The Joneses have Amateur Theatricals (1909); The Hindoo Dagger (1909); At the Altar (1909); The Prussian Spy (1909); A Fool's Revenge (1909); The Roue's Heart (1909); The Salvation Army Lass (1909); The Lure of the Gown (1909); The Deception (1909); A Burglar's Mistake (1909); A Drunkard's Reformation (1909); The winning coat (1909); A Troublesome Satchel (1909); Lucky Jim (1909); Tis an Ill Wind That Blows No Good (1909); The Eavesdropper (1909); One Busy Hour (1909); The French Duel (1909); Jones and the Lady Book Agent (1909); A Baby's shoe (1909);

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Bluebird Photoplays Inc. *(-)*: The Spotted Lily (1917); The Lash of Power (1917); The Wife He Bought (1918);

Independent Moving Pictures Co. of America (IMP) *(-)*: Love's Stratagem (1909); The Forest Ranger's Daughter (1909); Her Generous Way (1909); Lest We Forget (1909); The Awakening of Bess (1909); The Winning Punch (1910); The Right of Love (1910); The Tide of Fortune (1910); Never Again (1910); The Coquette's Suitors (1910); Justice in the Far North (1910); The Blind Man's Tact (1910); Jane and the Stranger (1910); The Governor's Pardon (1910); The New Minister (1910); Mother Love (1910); The Broken Oath (1910); The Time-Lock Safe (1910); His Sick Friend (1910); The Stage Note (1910); Transfusion (1910); The Miser's Daughter (1910); His Second Wife (1910); The Rosary (1910); The Maelstrom (1910); The New Shawl (1910); Two Men (1910); The Doctor's Perfidy (1910); The Eternal Triangle (1910); The Nichols on Vacation (1910); A Reno Romance (1910); A Discontented Woman (1910); A Self-Made Hero (1910); A Game for Two (1910); The Call of the Circus (1910); Old Heads and Young Hearts (1910); The Mistake (1910); Bear Ye One Another's Burdens (1910);

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Harry Solter

Filmography by Leonhard H. Gmuer

Leonhard H. Gmuer: Harry Solter

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Leonhard H. Gmuer

Harry Solter

An annotated filmography

by the same author

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1968 - Týden filmu Německú Spolkú Republiky, Dokumentace, Československý filmový ústav, Praha (in Czech)
1970 - Felix Bucher, Germany, Screen Series, London & New York (Co-Author) (in English)
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