

*A Guide to the Microfilm Edition of*

# **WHAT WOMEN WROTE: SCENARIOS, 1912-1929**



**UNIVERSITY PUBLICATIONS OF AMERICA**

Jeanie MacPherson in her office at the De Mille Studio, where  
she is a special scenarist for Cecil B. De Mille (undated)  
Photo courtesy of Museum of Modern Art/Film Stills Archive

*A Guide to the Microfilm Edition of*

**CINEMA HISTORY MICROFILM SERIES**

**Series Editor: Ann Martin**

**WHAT WOMEN WROTE:  
SCENARIOS, 1912-1929**

**Edited by Ann Martin  
and  
Virginia M. Clark**

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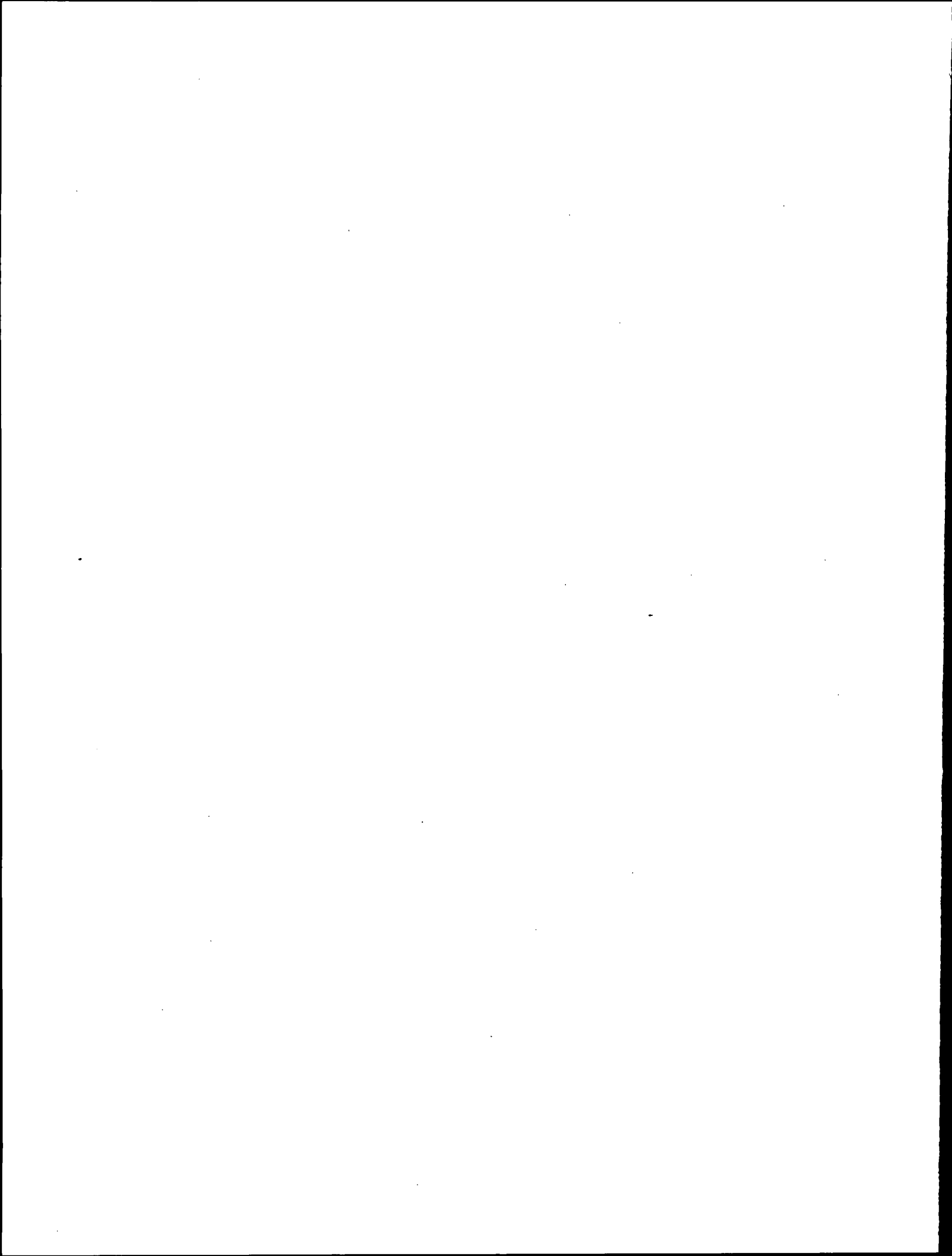
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# INTRODUCTION

"Mrs. Beranger [having been selected for a screen test] sought out Jesse Lasky and waved the little notice at him:

'What would you say if I became a movie star?'

'That's out,' Jesse replied. 'Get back on your job in the scenario department. We can get all the 'stars' we want!'"

—*Exhibitor's Trade Review*, June 5, 1920, p. 90.

"Clara Beranger Appeals for Studio Co-operation,"  
by John Pycroft Smith.

It is by now a truism that the early years of the U.S. film industry through to the end of the silent era saw more active, creative participation by women off-screen—as director, producer, editor, and especially writer—than at any later time. However, this oft-proclaimed premise has not yet been supported by any significant quantity of scholarly work on these women, other than studies of the actresses and the better-known directors such as Alice Guy Blaché and Lois Weber. Lack of source materials, both printed and filmed, has rendered difficult the kind of work that is readily available for the later years of cinema history. Further work would be immensely enriched if the hidden treasures of those early years could be unearthed and spread before the eager gaze of the film scholar and student.

## Background

This microfilm publication is the result of a search to locate some primary sources that could advance the study of the lesser-known, or unknown, women—as well as the more famous ones—whose work as writers provided up to perhaps fifty percent of all the script material used for silent shorts and features. It is a collection of "scenarios" written during the silent era—by women—and drawn from the holdings of the Copyright Office of the Library of Congress.

During the years represented in this publication, 1912–1929, individual filmmakers and studios deposited a variety of materials, including synopses, scenarios, continuities, press books, clippings of reviews and sample frames, as well as, on occasion, the film itself, with their copyright registration at the Library of Congress. By 1929, the silent era had reached its end; in that year, films originally shot as silents first had a musical soundtrack, or perhaps minimal dialogue, added, but soon films would be shot with full soundtracks. Along with the advent of sound came the development of big business interests and the increasing unionization of the film industry. The industry's structure became more codified and rigid; women were no longer able to rise so quickly to positions of authority, nor indeed to move so easily from one function to another—actress to writer to director. On-screen they maintained, even increased, their status; off-screen their influence faded.

But why begin with the year 1912? These writings are drawn from material deposited for copyright purposes at the Library of Congress; 1912 was the year in which the Copyright Law of 1870 was amended to officially—and legally—recognize motion pictures. The years leading up to this amendment had seen a virtual free-for-all in the film business as making and distributing movies became increasingly profitable, with companies borrowing freely from each other's films as well as from literary properties and seldom, if ever, giving proper credit.

Matters came to a head in a landmark case involving director Sidney Olcott's historical spectacle for the Kalem company, *Ben Hur* (1907)<sup>1</sup>, whose scenario from Lew Wallace's novel *Ben Hur* had been adapted by

<sup>1</sup>Part of *Ben Hur* remains preserved in the Library of Congress's Papers Print Collection as "The Chariot Race."

writer Gene Gauntier (represented in this collection by *From the Manger to the Cross*). Lawyers for Wallace's estate filed suit against Kalem for copyright infringement. The case finally went to the U. S. Supreme Court, where, in a 1911 ruling by Justice Oliver Wendell Holmes, Kalem was ordered to pay the Wallace estate \$25,000.

This case had some far-reaching effects: it forced the film companies to openly declare the hitherto usually anonymous authors of their scenarios in order to prevent lawsuits, that is, it was instrumental in the creation of acknowledged film-writing staffs. It also established that literary sources are not in the public domain. And, more to the point for our purposes, it helped bring about the Copyright Law of 1912, which legally recognized—and thus protected—motion pictures.

To help understand the significance of the 1911 ruling, it is worth looking at the history of film copyright deposit procedure at the Library of Congress in some further detail. Beginning in 1894, motion pictures deposited for copyright purposes at the Library were in the form of film images printed frame by frame on paper strips. However, as there was then no provision in the copyright law for their registration as motion pictures, these paper rolls were entered in the copyright records as photographs. Sometimes film companies would include other materials, such as stills, scenarios, or advertisements, along with, or instead of, these paper rolls. However, when the old copyright law was amended in 1912, two new categories of registration were developed: Class L (motion picture photoplays) and Class M (motion pictures not photoplays). Class L is further defined by the addition of a P or U after it. Although based by analogy on the book terms published and unpublished, with film the letters P and U refer to the release (P) or nonrelease (U) of the film at the time of its registration with the Copyright Office. Within each registration category, the Copyright Office also assigned sequential numbers to each film received. In early 1929, as part of a decision affecting all copyright numbering at the time, the sequential numbering of films stopped at 25,999 and began again with number one.

As with other materials to be copyrighted at the Library, two copies of each film were to be submitted. However, it soon became apparent that the Library had neither the expertise nor the storage space to handle the highly inflammable nitrate film. Consequently, the Library began a policy of processing copyright registrations for films within one day of receiving them, then returning the films to their producers, and retaining instead the other related material, especially press books, scenarios, synopses, credit sheets, or photographs.

Because of this policy, the Library of Congress's film copyright deposits from 1912 to 1942 (when other policies, including the retention of films, were instituted) include an enormous number of fascinating scenarios and other materials but, unfortunately, few films. (The Library does, of course, have a fine collection of films obtained by means other than copyright deposit.) Ironically, some 3,000 of the films deposited in paper rolls from 1894 to 1912 survive as the Paper Print Collection, having been copied from paper to film in a specially developed process, mostly during the 1950s. They present a gold mine of very early film treasures. But, regrettably, many silent films are now gone forever; considered obsolete with the coming of the "talkies," they disappeared one way or another—destroyed as a fire hazard, sold for the silver obtainable from the film's emulsion, or simply disintegrating with the passage of time.<sup>2</sup>

It is also difficult to ascertain which, even if only a few, of the films represented in this collection of scenarios do still exist. One can be certain of some of the better-known films, for example, *The New York Hat*, *The Wind*, and *Our Dancing Daughters*. To find others, one must investigate the holdings of the different companies renting or selling films, and the various archives around the country, in particular the Library of Congress, the Museum of Modern Art in New York, the Film and Television Archive at the University of California at Los Angeles, and the George Eastman House in Rochester, New York. In addition, the National Center for Film and Video Preservation at the American Film Institute in Los Angeles and the Fédération Internationale des Archives du Film (FIAF) in New York are both actively involved in locating and preserving films.

### Research Process

Approximately 1,500 film titles were researched for this collection; the procedure was as follows. First, the Library of Congress *Catalog of Copyright Entries, Motion Pictures, 1912-1939* was searched for registrations which listed a woman's name as author/scenarist during the years 1912-1929. Filmographies for women writers were also compiled, using both primary and secondary sources. Primary sources include articles about the

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<sup>2</sup>For the complete story, see Doug Herrick, "Toward a National Film Collection: Motion Pictures at the Library of Congress," *Film Library Quarterly*, Winter, 1980, pp. 5-25.

women and the films found in contemporary trade publications such as *Exhibitor's Trade Review*, *Motion Picture News*, *Moving Picture World*, *Wid' s Daily*, and the annual compilations *Motion Picture Studio Directory* and *Motion Picture News Blue Book* for the teens and twenties. Secondary sources for the filmographies include Richard Henshaw, "Women Directors: 150 Filmographies," *Film Comment*, November, 1972, pp. 33-45; "Fifty Filmographies," *Film Comment*, Winter, 1970-1971, pp. 101-114; Gary Carey, "Written on the Screen: Anita Loos," *Film Comment*, Winter, 1970-1971, pp. 50-55; Alexa L. Forman, *Women in Motion* (Bowling Green, OH: Bowling Green University Press, 1983); Richard Corliss, "Writing in Silence," *Film Comment*, July/August, 1985, pp. 70-75; Cooper C. Graham et al., eds., *D. W. Griffith and the Biograph Company* (Metuchen, NJ: Scarecrow Press, 1985); Anthony Slide, *Early Women Directors* (New York: A.S. Barnes, 1977); *Dictionary of Literary Biography*, Vol. 44 (Detroit, MI: Gale Research, 1986); *American Screenwriters*, 2nd series (Detroit, MI: Gale Research, 1986); and *The American Film Institute Catalog, Feature Films, 1911-1920* (Berkeley, CA: forthcoming) and *1921-1930* (New York: R.R. Bowker, 1971). Other sources can be found in the selected bibliography (see page x).

The lengthy list of film titles thus obtained was checked against the copyright deposit microfilm records in the Library of Congress's Motion Picture, Broadcasting and Recorded Sound Division and, where necessary, against the original deposited materials. Of the roughly 1,500 titles thus checked, most were eliminated for various reasons: the film had not in fact been copyrighted, and thus was not included in the Library's records; the film was co-written by a male, which we excluded as being unrepresentative of our intent; the material deposited was unsuitable in nature (merely a brief synopsis or list of credits, or a poster, press book, or some other kind of advertisement) or in poor condition (stained resulting from the nitrate film frames which had been attached to the paper, or in the case of the original hard copy, brittle and crumbling); or, finally, despite alleged authorship by a woman in one source, the written material offered no confirmation, and no corroboration could be determined to our satisfaction from other sources.

It was our intent to require at least two sources to confirm authorship. However, it must be said here that although reference sources (see above and the bibliography on page x) attribute specific writing to women authors (their names were often also indicated on the scenario title pages), one cannot be absolutely sure that all the work was actually submitted by the designated writer, rather than re-created later by another, drawing from the completed film (see, for example, June Mathis, *In the Palace of the King*, and June Mathis and Katherine Kavanaugh, *The Day of Faith*).

Actual scenarios (see next page) were sought wherever possible; in certain cases, however, in order to be able to represent a major writer, other formats were included where no scenario was available, such as synopses for Anita Loos and cutting continuities for Frances Marion.

The material was photocopied as is, in most cases from the microfilm, but where that was scratched or dirty, from the original copyright deposit papers. Certain scenarios were judged to be of sufficient interest to be included here despite some missing scenes—never more than a small proportion of the whole. The missing scenes are noted at the appropriate places in the guide for *Broken Commandments*, *The Galley Slave*, *Lawless Love*, *The New York Peacock*, and *The Vixen*.

### Selection Criteria

It was our intent to select "representative" writings by women scenarists from the materials drawn from the copyright holdings. However, our attempts to apply the criteria of broad representation of writers, time periods, genres, and written formats, were hampered by problems inherent in the nature of the deposits, i.e., studio policy on the form of material deposited and its present physical condition. The range of possibilities was thus severely limited. Certain prominent writers whose work we had sought, such as Lenore Coffee, Grace Cunard, Agnes Christine Johnston, Jane Murfin, Ida May Park, and Eve Unsell, remain unrepresented. By the same token, the search for scenarios of notable films by women writers, such as Beulah Marie Dix's *Squaw Man* (1918), June Mathis's *The Four Horsemen of the Apocalypse* (1921) or *Blood and Sand* (1922), and Bess Meredyth's *Don Juan* (1926), often yielded only press books, advertisements, written papers crumbled beyond use, or purple dittoes faded into illegibility.

Represented here—in the face of these seemingly insurmountable odds—are nevertheless several of the most notable authors and films of the silent era: Gene Gauntier, Anita Loos, Alice Guy Blaché, Clara Beranger, Lois Weber, Olga Printzlau, Beulah Marie Dix, Frances Marion, Bess Meredyth, June Mathis, Jeanie MacPherson, and Josephine Lovett; *From the Manger to the Cross*, *The New York Hat*, *Scandal*, *The Galley Slave*, *What Do Men Want?*, *The Ten Commandments*, *The King of Kings*, *Bringing Up Father*, *Our Dancing Daughters*, *The Wind* and many names and titles less recognizable but equally worthy of attention.

If appropriate materials for some authors and films could not be found even after considerable investigation, it is the intent of this collection to provide a sampling of the possibilities, and to open the door to further research and study. Others will doubtless succeed in locating many more treasures.

The scenarios are presented in the Reel Index in chronological order (according to copyright registration date rather than release date),<sup>3</sup> so that the changes in format resulting from the increasing sophistication of the craft of writing for the screen can be more readily noted. However, one should not overlook the possibility that different stages in the development of an individual scenario were represented by different formats, and that studio policy or prevailing custom, as they changed over the years, would dictate which of the several available formats would be submitted. Here, as in so much else, if there are answers, they will again be the result of further investigation and scholarship.

Kevin Brownlow defines the term "scenario" thus:

The word "scenario"—replaced today by the term screenplay—did not mean shooting script. It was the sequence of scenes, the story told in visual terms, originally devised to explain as clearly as possible what its author has in mind.

—From *The Parade's Gone By*  
(University of California Press, 1976, p. 276)

We have included here formats described as scenarios, and also those referred to as synopses and cutting continuities. The earliest works, primarily for shorts, generally consisted of a brief narrative synopsis of the plot, together with an equally brief listing of scenes. Cutting continuities, which appeared later, consist of a detailed breakdown of shots, and were drawn up, it would appear, after filming had been completed. Although continuities reflect the scenario, they necessarily include directorial intervention, and again cannot be proved to stem from the original author of the scenario. In fact, the recordkeeping of the time did not always distinguish between credit for the original story versus credit for scenario; thus definitive attribution can be problematic.

In making selections based on considerations of format, preference was always given to material in scenario form. Longer and more detailed than the narrative description of the synopsis, and designed for the visual medium yet unimpeded by the practical restraints of shooting, the scenario reveals the most about the author's vision and skill, and reflects her work perhaps even more than the final, filmed version. Synopses and cutting continuities were selected if these alone would ensure representation of a particular author's work.

Altogether, thirty-nine authors are represented here by seventy-one works. There were many others. Their voices are yet to be heard. But these may prove to be an unexpected reminder of the early years of an art form which all too often must now be appreciated without being seen.

### Collection Aids

To increase the usefulness of this collection, indices—chronological and by author and title—are included. Every effort has been made to provide biographical information about the authors, although, for some of the very early and lesser-known writers, this has proven to be virtually impossible within the scope of the project. Cast and production credits, drawn from secondary sources (*see* selected bibliography, page x) are also provided where possible. In these sources, some credits are incomplete, when information could not be found from either primary written sources or from the surviving—often fragmentary—films themselves.

Key sources consulted for this background information include: obituaries in *Variety* and *The New York Times*; autobiographies by screenwriters Anita Loos, Frances Marion, and Lenore Coffee; Evelyn F. Scott's biography of her mother, Beulah Marie Dix; *The American Film Institute Catalog, Feature Films, 1911-1920* (forthcoming) and *Feature Films, 1921-1930*; *The Library of Congress Catalog of Copyright Entries, Motion Pictures, 1912-1939*; *D.W. Griffith and the Biograph Company*, by Cooper C. Graham; Steven Higgins, Elaine Mancini, and João Luiz Vieira, and the relevant issues or volumes of *Motion Picture News*, *Moving Picture World* and *Variety*; *Motion Picture News Blue Book* and *Motion Picture Studio Directory*; and the clippings

<sup>3</sup>In a few cases, the copyright registration number does not reflect the chronological order of copyright dates; sequential ordering has been disrupted: eg.:

*From the Valley of the Missing* -- 29 March, 1915 -- LP 6037

*Scandal* -- 12 June, 1915 -- LP 5540 (an earlier number but a later date).

In these cases we have also followed the order of the copyright date. Where two films were registered on the same date, the sequence follows that of the copyright numbers.

files of the New York Public Library at Lincoln Center. More information on the above, and on other related works of interest, can be found in the selected bibliography of this guide (*see* page x).

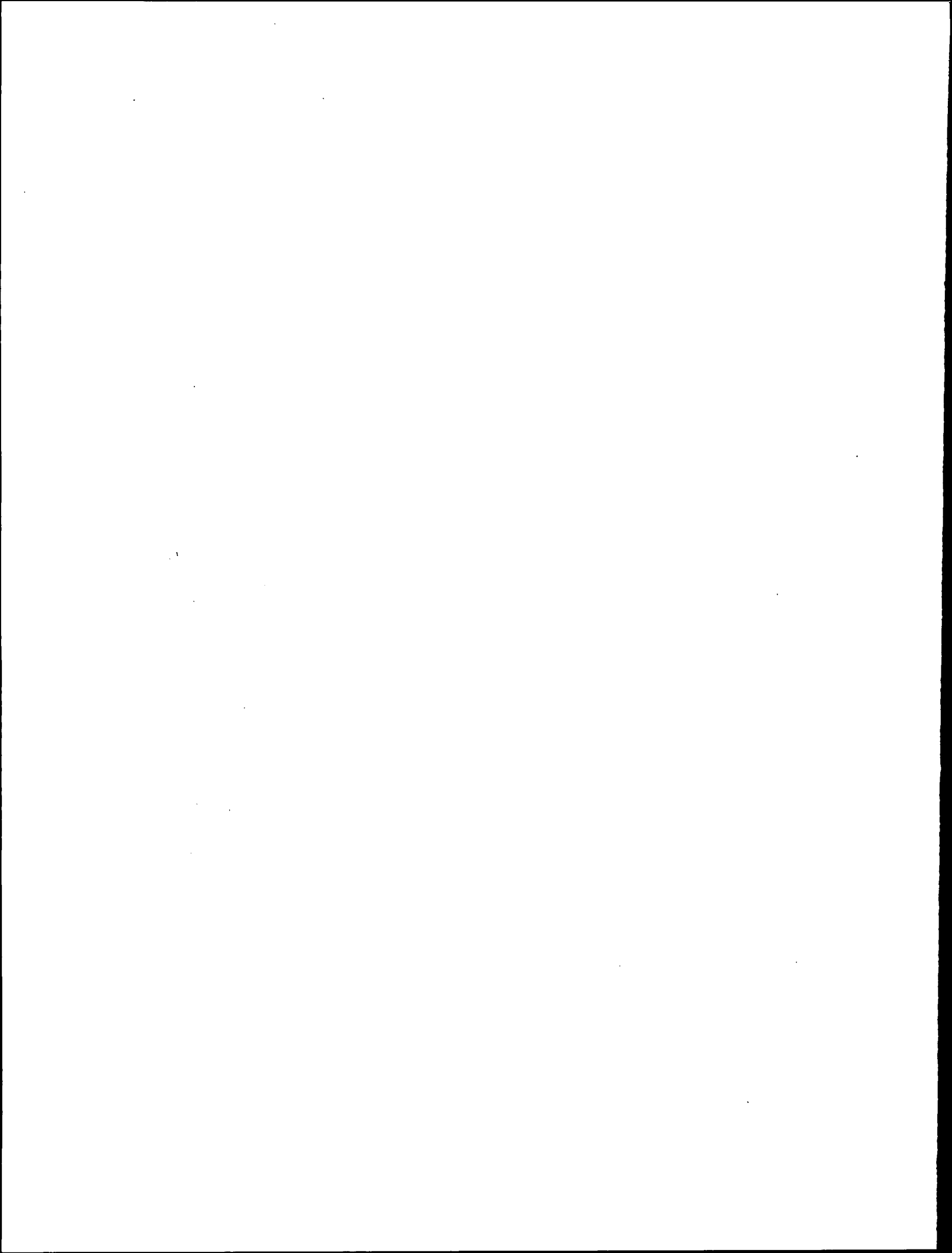
Lastly, while we accept responsibility for all errors of fact or formulation, our grateful thanks go to those who provided help, guidance, and encouragement on this project. Patrick Loughney at the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division, was not only the source of our original inspiration, but continued to aid and abet us in our more pedestrian pursuits. Barbara Humphrys, Kathy Loughney, Patrick Sheehan, and David Parker placed the resources of the Motion Picture Division as close to our disposal as was humanly possible, while Paul Spehr, assistant chief of the Motion Picture, Broadcasting and Recorded Sound Division, graciously encouraged what often seemed like a Sisyphean task. Patricia King Hanson, editor of the AFI Catalog project, provided invaluable information in the most generous way possible. Of her staff, assistant editor Alan Gevinson saved many a day with his timely information bulletins. And research assistant Alice Winkler never once told us we were crazy.

**Ann Martin  
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New York  
March 1987**

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# REEL INDEX

The following is a guide to the scenarios found in this microform publication. The scenarios are arranged chronologically by copyright date. The first line of each entry lists the title of the scenario, the name of the scenarist, and the total number of frames of material. The rest of the copy deals with production information, when available, about the scenario, and includes one or a combination of the following: the copyright date and number of the scenario as assigned by the Library of Congress; the date the film was released for viewing; the length, expressed either in reels or feet; what company handled distribution; what company was responsible for production; the producer; the director; the assistant director; camera operator(s); the source from which the material had been drawn or adapted (in a few instances, a story credit has been found and is given separately from scenario credit); the author of the source; and who the members of the cast were. (The user should note that the absence of a source does not necessarily imply that the material originated with the scenarist, since in many cases, research has not established this fact one way or another. However, when an author is listed following the source, it is always the author of the source material.)

The user is referred to the Introduction, beginning on page v, for a detailed explanation of the content of this microform publication, the criteria for inclusion, sources used, etc. A selected bibliography is also provided, beginning on page x, for those interested in further research sources.

Frame            File

## Reel 1

### 1912

0001            *From the Manger to the Cross.* Gene Gauntier. 20 frames.  
Copyright date and number: 2 December 1912; MP 20/23 October 1912; LU 56  
Release date: January/February 1913  
Length: 5 reels  
Distribution: State Rights  
Production: Kalem Company  
Producer: Frank J. Marion  
Director: Sidney Olcott  
Camera: George K. Hollister  
Cast: Robert Henderson-Bland, Percy Dyer, Gene Gauntier, Alice Hollister,  
Samuel Morgan, James D. Ainsley, Robert G. Vignola, George Kellog, J.P. McGowan.

Frame      File

0021      *The New York Hat*. Anita Loos. 15 frames.  
Copyright date and number: 5 December 1912; LU 151  
Release date: 5 December 1912  
Length: 1 reel  
Distribution: Biograph Company  
Production: Biograph Company  
Director: D.W. Griffith  
Camera: G.W. Bitzer  
Cast: Mary Pickford, Charles Hill Mailes, Kate Bruce, Lionel Barrymore, Alfred Paget, Claire McDowell, Mae Marsh, Clara T. Bracey, Madge Kirby, Lillian Gish, Gertrude Bambrick, W.C. Robinson, Jack Pickford, Walter P. Lewis, Robert Harron, John T. Dillon, Adolph Lestina, Kathleen Butler, Marguerite Marsh.

### 1913

0036      *An Actress's Romance (or Adrienne Lecouvreur)*. Sarah Bernhardt. 5 frames.  
Copyright date and number: 3 February 1913; LP 311  
Production: William F. Connor

0041      *A Horse on Bill*. Anita Loos. 8 frames.  
Copyright date and number: 14 April 1913; LU 596  
Release date: 14 April 1913  
Length: 560 feet  
Distribution: Biograph Company  
Production: Biograph Company  
Director: Dell Henderson  
Cast: John T. Dillon, Gertrude Bambrick, Charles Murray, Edward Dillon, J. Jiquel Lanoe, Gus Pixley, Clarence L. Barr, William Elmer, Henry B. Walthall, William Beaudine, William J. Butler.

0049      *Dick Whittington and His Cat*. Alice Guy Blaché. 13 frames.  
Copyright date and number: 6 April 1913; LU 611  
Length: 3 reels  
Distribution: Solax Company  
Production: Solax Company

0062      *Blame the Wife*. Eleanor Hicks. 8 frames.  
Copyright date and number: 24 April 1913; LU 641  
Release date: 28 April 1913  
Length: 513 feet  
Distribution: Biograph Company  
Production: Biograph Company  
Director: Dell Henderson  
Cast: Dell Henderson, Kate Toncray.

0070      *A Rainy Day*. Florence Lee. 4 frames.  
Copyright date and number: 6 May 1913; LU 687  
Release date: 12 May 1913  
Length: 329 feet  
Distribution: Biograph Company  
Production: Biograph Company  
Director: Dell Henderson  
Cast: Edward Dillon, Alfred Paget, William Beaudine, Walter Miller, Charles Murray, "Bud" Duncan.

Frame	File
0074	<p><i>Cinderella and the Boob.</i> Florence Lee. 7 frames.            Copyright date and number: 15 May 1913; LU 752            Release date: 22 May 1913            Distribution: Biograph Company            Production: Biograph Company            Director: Dell Henderson            Cast: Grace Lewis, Edward Dillon, Kate Toncray, Charles Murray, Gertrude Bambrick, Clarence L. Barr, Gus Pixley.</p>
0081	<p><i>Father's Chicken Dinner.</i> Beatrice Prucha. 9 frames.            Copyright date and number: 13 August 1913; LU 1095            Release date: 18 August 1913            Length: 531 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Dell Henderson            Source: <i>A Deacon Keen</i>            Author: Beatrice Prucha            Cast: Clarence L. Barr, Dave Morris, Charles Murray, Gus Pixley, Charles H. West.</p>
0090	<p><i>The Suffragette Minstrels.</i> Dorothy Gish. 8 frames.            Copyright date and number: 13 August 1913; LU 1097            Release date: 18 August 1913            Length: 466 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Dell Henderson            Source: <i>A Lesson in Burlesque</i>            Author: Dorothy Gish            Cast: Dorothy Gish, Gertrude Bambrick, William J. Butler, Charles Murray, William Beaudine, Dave Morris, Gus Pixley, Frank Evans, William Courtwright, Elmo Lincoln, Edward Dillon, William Elmer, Dell Henderson, Kate Toncray, Sylvia Ashton.</p>
0098	<p><i>The Lady in Black.</i> Anita Loos. 6 frames.            Copyright date and number: 10 September 1913; LU 1227            Release date: 11 September 1913            Length: 592 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Dell Henderson            Source: <i>The Mayor Elect</i>            Author: Anita Loos            Cast: Charles Murray, Gertrude Bambrick, Dorothy Gish, Edward Dillon, Dave Morris.</p>
0104	<p><i>The Stolen Treaty.</i> Julia M. Purdy. 11 frames.            Copyright date and number: 13 September 1913; LU 1246            Release date: 18 September 1913            Length: 1 reel            Distribution: Biograph Company            Production: Biograph Company            Director: Anthony O'Sullivan            Cast: Lionel Barrymore, Claire McDowell, Reggie Morris, William J. Butler, Harry Carey.</p>

Frame	File
0115	<p><i>His Hoodoo</i>. Anita Loos. 7 frames.            Copyright date and number: 13 September 1913; LU 1247            Release date: 15 September 1913            Length: 513 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Edward Dillon            Source: <i>The Making of a Masher</i>            Author: Anita Loos            Cast: Charles Murray, Gertrude Bambrick, Gus Pixley, William J. Butler, J. Waltham, Dave Morris.</p>
0122	<p><i>A Fallen Hero</i>. Anita Loos. 10 frames.            Copyright date and number: 23 October 1913; LU 1442            Release date: 23 October 1913            Length: 595 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Edward Dillon            Cast: Gus Pixley, Charles Murray, John T. Dillon.</p>
0132	<p><i>The Madonna of the Storm</i>. Maie B. Havey. 10 frames.            Copyright date and number: 25 October 1913; LU 1456            Release date: 25 October 1913            Length: 1 reel            Production: Biograph Company            Director: Alfred Paget (?)            Cast: Lillian Gish, Charles Hill Mailes, J. Jiquel Lanoe.</p>
0142	<p><i>Where's the Baby?</i> Beatrice Buch. 8 frames.            Copyright date and number: 8 November 1913; LU 1542            Release date: 6 November 1913            Length: 417 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Lionel Barrymore (?)</p>
0150	<p><i>A Cure for Suffragettes</i>. Anita Loos. 6 frames.            Copyright date and number: 20 November 1913; LU 1630            Release date: 17 November 1913            Length: 405 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Edward Dillon (?)            Cast: Kathleen Butler.</p>

Frame	File
0156	<p><i>He's a Lawyer.</i> Alta M. Coultas. 6 frames.            Copyright date and number: 20 November 1913; LU 1631            Release date: 17 November 1913            Length: 595 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Edward Dillon (?)            Source: <i>Pull Down the Curtain</i>            Author: Alta M. Coultas            Cast: Charles Murray, Walter V. Coyle, Louise Orth.</p>
0162	<p><i>How the Day Was Saved.</i> Anita Loos. 8 frames.            Copyright date and number: 1 December 1913; LU 1687            Release date: 1 December 1913            Length: 407 feet            Distribution: Biograph Company            Production: Biograph Company            Director: Edward Dillon            Cast: Charles Murray.</p>
0170	<p><i>Oh, Sammy!</i> Anita Loos. 6 frames.            Copyright date and number: 12 December 1913; LU 1789            Distribution: Biograph Company            Production: Biograph Company</p>
0176	<p><i>The Wedding Gown.</i> Anita Loos. 14 frames.            Copyright date and number: 22 December 1913; LU 1831            Distribution: Biograph Company            Production: Biograph Company</p>
0190	<p><i>The Suicide Pact.</i> Anita Loos. 9 frames.            Copyright date and number: 23 December 1913; LU 1843            Distribution: Biograph Company            Production: Biograph Company</p>

## 1914

0199	<p><i>Shadows of the Moulin Rouge.</i> Alice Guy Blaché. 6 frames.            Copyright date and number: 7 January 1914; LP 1978            Release date: 26 December 1913            Length: 4 reels            Production: Solax Company            Producer: Alice Guy Blaché            Director: Alice Guy Blaché            Source: Balzac story?            Cast: Joseph Levering, Claire Whitney, Fraunie Fraunholz, John Scott, George Paxton.</p>
0205	<p><i>Beneath the Czar.</i> Alice Guy Blaché. 7 frames.            Copyright date and number: 11 February 1914; LP 2221            Release date: February 1914            Length: 4 reels            Production: Solax Company            Director: Alice Guy Blaché            Cast: Claire Whitney, Fraunie Fraunholz.</p>

Frame	File
0212	<p><i>Her Old Teacher.</i> Elizabeth Lonergan. 9 frames.            Copyright date and number: 17 February 1914; LU 2160            Distribution: Biograph Company            Production: Biograph Company</p>
0221	<p><i>A Bunch of Flowers.</i> Anita Loos. 11 frames.            Copyright date and number: 28 February 1914; LU 2247            Distribution: Biograph Company            Production: Biograph Company</p>
0232	<p><i>The Dream Woman.</i> Alice Guy Blaché. 5 frames.            Copyright date and number: 3 March 1914; LP 2317            Release date: March 1914            Length: 4 reels            Production: Blaché Features, Inc.            Director: Alice Guy Blaché            Source: <i>The Dream Woman</i>            Author: Wilkie Collins            Cast: Claire Whitney, Fraunie Fraunholz.</p>
0237	<p><i>The Monster and the Girl.</i> Alice Guy Blaché. 11 frames.            Copyright date and number: 27 March 1914; LP 2483            Release date: 25 March 1914            Length: 4 reels            Production: Solax Company            Director: Alice Guy Blaché            [This item was filmed out of chronological order.]</p>
0248	<p><i>Her Hand.</i> Louise Pouthier. 10 frames.            Copyright date and number: 16 March 1914; LU 2323            Distribution: Biograph Company            Production: Biograph Company</p>
0258	<p><i>A Friend of the District Attorney.</i> Annie Flohm. 12 frames.            Copyright date and number: 23 March 1914; LU 2367            Distribution: Biograph Company            Production: Biograph Company</p>
0270	<p><i>The Woman of Mystery.</i> Alice Guy Blaché. 10 frames.            Copyright date and number: 13 May 1914; LP 2740            Release date: 10 May 1914            Length: 4 reels            Production: Blaché Features, Inc.            Producer: Alice Guy Blaché            Director: Alice Guy Blaché            Source: <i>The Woman of Mystery</i>            Author: Wilkie Collins            Cast: Vinnie Burns, Fraunie Fraunholz, Claire Whitney.</p>

Frame File

1915

- 0280 *From the Valley of the Missing*. Clara S. Beranger. 35 frames.  
Copyright date and number: 29 March 1915; LP 6037  
Release date: March 1915  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Producer: William Fox (presented by)  
Director: Frank Powell  
Source: *From the Valley of the Missing*  
Author: Grace Miller White  
Cast: Jane Miller, Vivian Tobin, Harry Spingler, W.N. "Bill" Bailey, William Riley Hatch, Robert Cummings, Kate Cummings, Arine Hackett, Clifford Bruce, Catherine Calhoun, George Tobin.
- 0315 *Scandal*. Lois Weber. 5 frames.  
Copyright date and number: 12 June 1915; LP 5540  
Release date: 10 July 1915  
Length: 5 reels  
Distribution: Universal Film Mfg. Co.  
Production: Universal Film Mfg. Co.  
Directors: Lois Weber and Phillips Smalley  
Camera: Dal Clawson  
Cast: Lois Weber, Phillips Smalley, Rupert Julian, Adele Farrington, Abe Mondon, Alice Thomson, Grace Johnson, Jim Mason, Sis Matthews.  
  
n.b. The picture was recopyrighted and re-released under the title *Scandal Mongers*, by Bluebird-Universal, copyright 6 July 1918, LP 12631, release 22 July 1918.
- 0320 *Sam Davis, the Hero of Tennessee*. Lillian Nicholson Shearon. 18 frames.  
Copyright date and number: 12 July 1915; LU 5793  
Production: The Connor Producing Company
- 0338 *Lady Audley's Secret*. Mary Asquith. 36 frames.  
Copyright date and number: 4 August 1915; LP 6085  
Release date: September 1915  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Marshall Farnum  
Camera: Norton "Doc" Davis  
Source: *Lady Audley's Secret*  
Author: M.E. Braddon (a.k.a. Mary Elizabeth Braddon)  
Cast: Theda Bara, William Riley Hatch, Clifford Bruce, Stephen Gratten, Warner Richmond.
- 0374 *The Parson Slips a Cog*. Lynda Earle. 7 frames.  
Copyright date and number: 11 November 1915; LU 6910  
Length: 1 reel  
Production: Atlas Motion Picture Co.

- | Frame | File  |
|-------|---|
| 0381  | <p><i>Betty's Affair</i>. Lynda Earle. 10 frames.<br/>           Copyright date and number: 11 November 1915; LU 6912<br/>           Length: 1 reel<br/>           Distribution: Atlas Motion Picture Co.<br/>           Producer: George Earle</p>   |
| 0391  | <p><i>The Galley Slave</i>. Clara S. Beranger. 45 frames.<br/>           Copyright date and number: 28 November 1915; LP 7070<br/>           Release date: 29 November 1915<br/>           Length: 5 reels<br/>           Distribution: Fox Film Corporation<br/>           Production: Fox Film Corporation<br/>           Producer: William Fox<br/>           Director: J. Gordon Edwards<br/>           Source: <i>The Galley Slave</i><br/>           Author: Bartley Campbell<br/>           Cast: Theda Bara, Stuart Holmes, Claire Whitney, Hardee Kirkland, Lillian Lawrence,<br/>           Ben Hendricks, Jane Lee.</p> <p>n.b. Scenes 14, 105-109, 121-125, 194, 200, 201, and 212-215 are missing from the original.</p> |

### 1916

- |      |   |
|------|---|
| 0436 | <p><i>The Vixen</i>. Mary Murillo. 73 frames.<br/>           Copyright date and number: 3 December 1916; LP 9649<br/>           Release date: 4 December 1916<br/>           Length: 6 reels<br/>           Distribution: Fox Film Corporation<br/>           Production: Fox Film Corporation<br/>           Director: J. Gordon Edwards<br/>           Camera: Philip E. Rosen<br/>           Cast: Theda Bara, A.H. Van Buren, Herbert Heyes, Mary Martin, George Clarke, Carl Gerard,<br/>           George Odell.</p> <p>n.b. Scene 41 is missing from the original.</p> |
|------|---|

### 1917

- |      |  |
|------|--|
| 0509 | <p><i>The New York Peacock</i>. Mary Murillo. 86 frames.<br/>           Copyright date and number: 4 February 1917; LP 10115<br/>           Release date: 5 February 1917<br/>           Length: 5 reels<br/>           Distribution: Fox Film Corporation<br/>           Production: Fox Film Corporation<br/>           Director: Kenean Buel<br/>           Camera: Frank C. Kugler<br/>           Cast: Valeska Suratt, Harry Hilliard, Claire Whitney, Eric Mayne, Alice Gale, W.W. Black,<br/>           John Mackin, Frank Goldsmith.</p> <p>n.b. Scenes 280, 294, and 346 are missing from the original.</p> |
|------|--|

Frame File

## 1918

- 0595 *Stolen Honor*. Adeline Leitzbach. 67 frames.  
Copyright date and number: 6 January 1918; LP 11928  
Release date: ca. 6 January 1918  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Producer: William Fox  
Director: Richard S. Stanton  
Camera: M. Kellerman and Harry W. Forbes  
Cast: Virginia Pearson, Clay Clement, Ethel Haller, Walter Law, Dorothy Rogers, Edward Roseman, George Majeroni.
- 0662 *The Heart of Romance*. Adeline Leitzbach. 68 frames.  
Copyright date and number: 3 February 1918; LP 12027  
Release date: 27 January 1918  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Harry Millarde  
Story: Frances Crowley  
Cast: June Caprice, Bernard Thornton, George Bunny, Joseph Kilgour, Lilian Page, Jack Martin, Jack Raymond.
- 0730 *Lawless Love*. Olga Printzlau. 60 frames.  
Copyright date and number: 25 August 1918; LP 12809  
Release date: 25 August 1918  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Robert Thornby  
Camera: Frank Good  
Source: *Above the Law*  
Author: Max Brand (a.k.a. Frederick Schiller Faust)  
Cast: Jewel Carmen, Henry Woodward, Edward Hearn.  
n.b. Scenes 140-162 are missing from the original.

## 1919

- 0790 *Broken Commandments*. Ruth Ann Baldwin. 57 frames.  
Copyright date and number: 14 September 1919; LP 14174  
Release date: 14 September 1919  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Frank Beal  
Camera: Friend F. Baker  
Cast: Gladys Brockwell, William Scott, Thomas Santschi, G. Raymond Nye, Spottiswoode Aitken, Margaret McWade, Lule Warrenton.  
n.b. Scenes 49-59 are missing from the original.

Frame File

## 1920

- 0847 *Flames of the Flesh*. Dorothy Yost. 52 frames.  
Copyright date and number: 4 January 1920; LP 14610  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Edward J. Le Saint  
Story: Forrest Halsey, Clara S. Beranger  
Cast: Gladys Brockwell, William Scott, Harry Spingler, Ben Deely, Charles K. French, Josephine Crowell, Nigel De Brullier, Rosita Marstini, Louis Fitzroy.
- 0899 *The Devil's Riddle*. Ruth Ann Baldwin. 41 frames.  
Copyright date and number: 29 February 1920; LP 14811  
Release date: March 1920  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Frank Beal  
Camera: Sam Landers  
Source: *The Devil's Riddle*  
Author: Edwina Levin  
Cast: Gladys Brockwell, William Scott, Richard Cummings, Claire McDowell, Easter Walters, Nicholas Dundew, Kate Price, Louis Fitzroy, Chance Ward, Verg Lewis, Louis Natho, Tom Bates, Benny Susslow.
- 0940 *Molly and I*. Isabel Johnston. 56 frames.  
Copyright date and number: 28 March 1920; LP 14937  
Release date: April 1920  
Length: 5 reels  
Distribution: Fox Film Corporation  
Production: Fox Film Corporation  
Director: Howard M. Mitchell  
Camera: George Schneiderman  
Source: *Molly and I and the Silver Ring*  
Author: Frank Ramsey Adams  
Cast: Shirley Mason, Albert Roscoe, Lillie Leslie, Harry Dunkinson.

## Reel 2

### 1920 cont.

- 0001 *The Furnace*. Julia Crawford Ivers. 8 frames.  
Copyright date and number: 23 September 1920; LP 15602  
Release date: 23 September 1920  
Length: 7 reels  
Distribution: Paramount Pictures Corp.  
Production: Realart Pictures Corp.  
Director: William D. Taylor  
Camera: James Van Trees  
Source: *The Furnace*  
Author: Leslie Beresford (pseudonym Pan)  
Cast: Agnes Ayres, Jerome Patrick, Milton Sills, Edward Martindel, Theodore Roberts, Betty Francisco, Helen Dunbar, Fred Turner, Mayme Kelso, Lucien Littlefield, Robert Bolder.

Frame File

## 1921

- 0009 *Prejudice*. Rita Barre. 18 frames.  
Copyright date and number: 18 October 1921; LU 17105  
Release date: January 1922  
Length: 9 reels  
Distribution: Arista Film Corp.  
Director: Joseph Belmont  
Cast: Zena Keefe.
- 0027 *What Do Men Want?* Lois Weber. 49 frames.  
Copyright date and number: 1 December 1921; LP 17262  
Release date: 13 November (?) 1921  
Length: 7 reels  
Distribution: Wid Gunning, Inc.  
Production: Lois Weber Productions  
Producer: Lois Weber  
Director: Lois Weber  
Camera: Dal Clawson  
Cast: Claire Windsor, J. Frank Glendon, George Hackathorne, Hallam Cooley, Edith Kessler.

## 1922

- 0076 *The Ordeal*. Beulah Marie Dix. 14 frames.  
Copyright date and number: 2 May 1922; LP 17817  
Release date: 21 May 1922  
Length: 5 reels  
Distribution: Paramount Pictures Corp.  
Production: Famous Players-Lasky  
Producer: Adolph Zukor (presented by)  
Director: Paul Powell  
Camera: Harry Perry  
Cast: Clarence Burton, Agnes Ayres, Conrad Nagel, Edna Murphy, Anne Shaefer, Eugene Cory, Adele Farrington, Edward Martindel, Shannon Day, Claire Du Brey.
- 0090 *Borderland*. Beulah Marie Dix. 8 frames.  
Copyright date and number: 26 July 1922; LP 18095  
Release date: 30 July 1922  
Length: 6 reels  
Distribution: Paramount Pictures Corp.  
Production: Famous Players-Lasky  
Producer: Adolph Zukor (presented by)  
Director: Paul Powell  
Camera: Harry Perry  
Cast: Agnes Ayres, Milton Sills, Fred Huntley, Bertram Grassby, Casson Ferguson, Ruby Lafayette, Sylvia Ashton, Frankie Lee, Mary Jane Irving, Dale Fuller.

Frame

File

0098

*Clarence*. Clara S. Beranger. 11 frames.  
Copyright date and number: 14 October 1922; LP 18328  
Release date: 19 November 1922  
Length: 7 reels  
Distribution: Paramount Pictures Corp.  
Production: Famous Players-Lasky  
Producer: Adolph Zukor (presented by)  
Director: William C. De Mille  
Camera: Guy Wilky  
Source: *Clarence—A Comedy in Four Acts*  
Author: Booth Tarkington  
Cast: Wallace Reid, Agnes Ayres, May McAvoy, Kathlyn Williams, Edward Martindel, Robert Agnew, Adolphe Menjou, Bertram Johns, Dorothy Gordon, Mayme Kelso.

1923

0109

*The French Doll*. Frances Marion. 30 frames.  
Copyright date and number: 19 July 1923; LP 19219  
Release date: 3 September 1923  
Length: 7 reels  
Distribution: Metro Pictures  
Production: Tiffany Productions  
Director: Robert Z. Leonard  
Camera: Oliver T. Marsh  
Source: *The French Doll, 1922*  
Authors: Paul Armont and Marcel Gerbidou  
Cast: Mae Murray, Orville Caldwell, Rod La Rocque, Rose Dione, Paul Cazeneuve, Willard Louis, Bernard Randall, Lucien Littlefield.

0139

*Six Days*. Ouida Bergère. 18 frames.  
Copyright date and number: 19 August 1923; LP 19512  
Release date: 9 September 1923  
Length: 9 reels  
Distribution: Goldwyn-Cosmopolitan Distributing Corporation  
Production: Goldwyn Pictures  
Director: Charles Brabin  
Camera: John Mescall  
Source: *Six Days*  
Author: Elinor Glyn  
Cast: Corinne Griffith, Frank Mayo, Myrtle Stedman, Claude King, Maude George, Spottiswoode Aitken, Charles Clary, Evelyn Walsh-Hall, Paul Cazeneuve, Jack Herbert, Robert De Vilbiss.

- | Frame | File  |
|-------|---|
| 0157  | <p><i>Strangers of the Night</i>. Bess Meredyth. 23 frames.<br/>           Copyright date and number: 5 September 1923; LP 19402<br/>           Release date: 10 September 1923<br/>           Length: 8 reels<br/>           Distribution: Metro Pictures<br/>           Production: Louis B. Mayer Productions<br/>           Producer: Fred Niblo<br/>           Director: Fred Niblo<br/>           Camera: Alvin Wyckoff<br/>           Source: <i>Captain Applejack—An Arabian Night's Adventure, in Three Acts</i><br/>           Author: Walter Hackett<br/>           Cast: Matt Moore, Enid Bennett, Barbara La Marr, Robert McKim, Mathilde Brundage, Emily Fitzroy, Otto Hoffman, Thomas Ricketts.</p>  |
| 0180  | <p><i>In the Palace of the King</i>. June Mathis. 19 frames.<br/>           Copyright date and number: 10 November 1923; LP 19708<br/>           Release date: 28 October 1923<br/>           Length: 9 reels<br/>           Distribution: Goldwyn-Cosmopolitan Distributing Corporation<br/>           Production: Goldwyn Pictures<br/>           Director: Emmett Flynn<br/>           Camera: Lucien Andriot<br/>           Source: <i>In the Palace of the King: A Love Story of Old Madrid</i><br/>           Author: Frances Marion Crawford<br/>           Cast: Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Sam De Grasse, William V. Mong, Aileen Pringle, Lucien Littlefield, Charles Clary, Harvey Clarke, Tom Bates, D.N. Clugston, Charles Gorham, Jack Pitcairn, David Kirby, Ena Gregory, Bruce Sterling, Charles Newton.</p> <p>n.b. The copy has A.D.G. Miller at the end, perhaps indicating the typist?</p>                                  |
| 0199  | <p><i>The Day of Faith</i>. June Mathis and Katherine Kavanaugh. 18 frames.<br/>           Copyright date and number: 11 November 1923; LP 19742<br/>           Release date: 21 October 1923<br/>           Length: 7 reels<br/>           Distribution: Goldwyn-Cosmopolitan Distributing Corporation<br/>           Production: Goldwyn Pictures<br/>           Director: Tod Browning<br/>           Camera: William Fildew<br/>           Story: June Mathis and Katherine Kavanaugh<br/>           Source: <i>The Day of Faith</i><br/>           Author: Arthur Somers Roche<br/>           Cast: Eleanor Boardman, [Frederick] Tyrone Power, Raymond Griffith, Wallace Mac Donald, Ford Sterling, Charles Conklin, Ruby Lafayette, Jane Mercer, Edward Martindel, Winter Hall, Emmett King, Jack Curtis, Frederick Vroom, John Curry, Henry Herbert, Myles McCarthy, Robert Dudley.</p> <p>n.b. The copy has A.D.G. Miller at the end, perhaps indicating the typist?</p> |

Frame            File

0217            *The Ten Commandments*. Jeanie MacPherson. 21 frames.  
Copyright date and number: 21 December 1923; LP 19766  
Release date: 21 December 1923  
Length: 13 reels (later edited down to 10)  
Distribution: Paramount Pictures Corp.  
Production: Famous Players-Lasky  
Producer: Adolph Zukor (presented by) Jesse L. Lasky  
Director: Cecil B. De Mille  
Asst. Director: Cullen Tate  
Camera: Bert Glennon, Peverell Marley, Archibald Stout, J.F. Westerberg  
Cast: In the Prologue—Theodore Roberts, Charles De Roche, Estelle Taylor, Julia Faye,  
Terrence Moore, James Neill, Lawson Butt, Clarence Burton, Noble Johnson;  
In Part 2—Edythe Chapman, Richard Dix, Rod La Rocque, Leatrice Joy, Nita Naldi,  
Robert Edeson, Charles Ogle, Agnes Ayres.

## 1924

0238            *Beau Brummel*. Dorothy Farnum. 167 frames.  
Copyright date and number: 14 March 1924; LP 19998  
Release date: 15 March, 12 April (?) 1924  
Length: 10 reels  
Distribution: Warner Brothers Pictures  
Production: Warner Brothers Pictures  
Director: Harry Beaumont  
Camera: David Abel  
Source: *Beau Brummel: A Play in Four Acts*  
Author: Clyde Fitch  
Cast: John Barrymore, Mary Astor, Willard Louis, Carmel Myers, Irene Rich, Alec B. Francis,  
William Humphreys, Richard Tucker, André de Beranger, Clarissa Selwynne,  
John J. Richardson, Claire De Lorez, Michael Dark, Templar Saxe, James A. Marcus,  
Betty Brice, Roland Rushton, Carol Holloway, Kate Lester, Rose Dione.

0405            *Babbitt*. Dorothy Farnum. 83 frames.  
Copyright date and number: 4 June 1924; LP 20275  
Release date: 15 June 1924  
Length: 8 reels  
Distribution: Warner Brothers Pictures  
Production: Warner Brothers Pictures  
Director: Harry Beaumont  
Camera: David Abel  
Source: *Babbitt*  
Author: Sinclair Lewis  
Cast: Willard Louis, Mary Alden, Carmel Myers, Raymond McKee, Maxine Elliot Hicks,  
Virginia Loomis, Robert Randall, Cissy Fitzgerald, Gertrude Olmstead, Lucien Littlefield,  
Dale Fuller, Kathleen Myers, Frona Hale.

Frame

File

0488

*Classmates*. Josephine Lovett. 38 frames.  
Copyright date and number: 11 November 1924; LP 20752  
Release date: 23 November 1924  
Length: 7 reels  
Distribution: First National Pictures  
Production: Inspiration Pictures  
Director: John S. Robertson  
Camera: Roy Overbaugh, John F. Seitz  
Source: *Classmates: A Play in Four Acts*, 1907  
Authors: Margaret Turnbull and William C. De Mille  
Cast: Claude Brooke, Richard Barthelmess, Charlotte Walker, Madge Evans,  
Reginald Sheffield, Beach Cooke, James Bradbury, Jr., Major Henry B. Lewis, Richard Harlan,  
Chief Tony Tommy, Antrim Short, Herbert Corthell.

1927

0526

*Mr. Wu*. Lorna Moon. 40 frames.  
Copyright date and number: 9 May 1927; LP 23953  
Release date: 26 March 1927  
Length: 8 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Metro-Goldwyn-Mayer Pictures  
Director: William Nigh  
Camera: John Arnold  
Source: *Mr. Wu*  
Authors: Maurice Vernon and Harold Owen  
Cast: Lon Chaney, Louise Dresser, Renée Adorée, Holmes Herbert, Ralph Forbes,  
Gertrude Olmstead, Mrs. Wong Wing, Claude King, Sonny Loy, Anne May Wong.

0566

*The King of Kings*. Jeanie MacPherson. 27 frames.  
Copyright date and number: 14 September 1927; LP 24454  
Release date: 19 April 1927  
Length: 14 reels  
Distribution: Producers Distributing Corp.  
Production: De Mille Pictures  
Producer: Cecil B. De Mille  
Director: Cecil B. De Mille  
Asst. Director: Frank Urson  
Camera: Peverell Marley  
Cast: H.B. Warner, Dorothy Cumming, Ernest Torrence, Joseph Schildkraut, James Neill,  
Joseph Striker, Robert Edeson, Sidney D'Albrook, David Imboden, Charles Belcher,  
Clayton Packard, Robert Ellsworth, Charles Requa, John T. Prince, Jacqueline Logan,  
Rudolph Schildkraut, Sam De Grasse, Casson Ferguson, Victor Varconi, Majel Coleman,  
Montagu Love, William Boyd, M. Moore, Theodore Kosloff, George Siegmann, Julia Faye,  
Josephine Norman, Kenneth Thomson, Alan Brooks, Viola Louie, Muriel McCormac,  
Clarence Burton, James Mason, May Robson, Dot Farley, Hector Sarno, Leon Holmes,  
Jack Padgen, and a cast of thousands.

Frame

File

1928

0593

*Bringing Up Father*. Frances Marion. 51 frames.  
Copyright date and number: 17 March 1928; LP 25177  
Release date: 17 March 1928  
Length: 7 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Metro-Goldwyn-Mayer Pictures  
Director: Jack Conway  
Camera: William Daniels  
Source: *Bringing Up Father*  
Author: George McManus  
Cast: J. Farrell MacDonald, Jules Cowles, Polly Moran, Marie Dressler, Gertrude Olmstead, Grant Withers, Andres De Seguro, Rose Dione, David Mir, Tenen Holtz, Toto.

0644

*Laugh, Clown, Laugh*. Elizabeth Meehan. 49 frames.  
Copyright date and number: 14 April 1928; LP 25214  
Release date: 14 April 1928  
Length: 8 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Metro-Goldwyn-Mayer Pictures  
Director: Herbert Brenon  
Asst. Director: Ray Lissner  
Camera: James Wong Howe  
Source: *Laugh, Clown, Laugh*  
Authors: David Belasco and Tom Cushing  
Cast: Lon Chaney, Bernard Siegel, Loretta Young, Cissy Fitzgerald, Nils Asther, Gwen Lee.

n.b. The film apparently had two different endings, to avoid the death of one character. There are unsubstantiated reports that the film has sound.

0693

*The Mysterious Lady*. Bess Meredyth. 55 frames.  
Copyright date and number: 11 August 1928; LP 25530  
Release date: 4 August 1928  
Length: 9 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Metro-Goldwyn-Mayer Pictures  
Director: Fred Niblo  
Asst. Director: Harold S. Bucquet  
Camera: William Daniels  
Source: *Der Krieg im Dunkel*  
Author: Ludwig Wolff  
Cast: Greta Garbo, Conrad Nagel, Gustav von Seyffertitz, Albert Pollet, Edward Connelly, Richard Alexander.

n.b. Cutting continuity.

Frame

File

0748

*Our Dancing Daughters*. Josephine Lovett. 62 frames.  
Copyright date and number: 1 September 1928; LP 25605  
Release date: 1 September 1928  
Length: 9 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Cosmopolitan Productions  
Director: Harry Beaumont  
Asst. Director: Harold S. Bucquet  
Camera: George Barnes  
Cast: Joan Crawford, John Mack Brown, Nils Asther, Dorothy Sebastian, Anita Page, Kathlyn Williams, Edward Nugent, Dorothy Cumming, Huntly Gordon, Evelyn Hall, Sam De Grasse.

n.b. Cutting continuity. Music score and sound effects were added.

0810

*The Wind*. Frances Marion. 54 frames.  
Copyright date and number: 10 November 1928; LP 25816  
Release date: 23 November 1928  
Length: 8 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Metro-Goldwyn-Mayer Pictures  
Director: Victor Seastrom  
Asst. Director: Harold S. Bucquet  
Camera: John Arnold  
Source: *The Wind*  
Author: Dorothy Scarborough  
Cast: Lillian Gish, Lars Hanson, Montagu Love, Dorothy Cumming, Edward Earle, William Orlamond, Laon Ramon, Carmencita Johnson, Billy Kent Schaefer.

n.b. Cutting continuity. The original ending of the film followed the novel—it involved the insanity and destruction of the heroine. Studio officials enforced a happy ending before the film was released. Movietone added sound effects and talking scenes.

## 1929

0864

*Our Modern Maidens*. Josephine Lovett. 57 frames.  
Copyright date and number: 12 August 1929; LP 591  
Release date: 24 August 1929  
Length: 8 reels  
Distribution: Metro-Goldwyn-Mayer Pictures  
Production: Metro-Goldwyn-Mayer Pictures  
Director: Jack Conway  
Camera: Oliver Marsh  
Cast: Joan Crawford, Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran.

n.b. Cutting continuity. The movie was released in both a silent version and one with music and sound effects.

Frame

File

0921

*The Single Standard*. Josephine Lovett. 50 frames.

Copyright date and number: 12 August, 3 September 1929; LP 592, LP 804

Release date: 29 July 1929

Length: 8 reels

Distribution: Metro-Goldwyn-Mayer Pictures

Production: Metro-Goldwyn-Mayer Pictures

Director: John S. Robertson

Camera: Oliver Marsh

Source: *The Single Standard*

Author: Adela Rogers St. Johns

Cast: Greta Garbo, Nils Asther, John Mack Brown, Dorothy Sebastian, Lane Chandler, Robert Castle, Mahlon Hamilton, Kathlyn Williams, Zeffie Tilbury.

n.b. Cutting continuity. The film was released in both a silent version and one with a musical score and sound effects.

# SCENARIST INDEX

Listed alphabetically here are the names of the scenarists whose material is represented in this microform publication. When available, a short biographical note is included, followed by an alphabetical list of the scenarios that appear in this publication, with the appropriate reel and frame number where the material may be found. Production facts about each scenario can be found in the Reel Index, which is arranged chronologically by copyright date. A comprehensive alphabetical Title Index is also made available for the convenience of the researcher (*see* page 29).

## Mary Asquith

Mary Asquith was an actress and playwright who died in Brooklyn, New York, on December 22, 1942.

*Lady Audley's Secret* 1: 0338

## Ruth Ann Baldwin

Born in West Suffield, Colorado, Ruth Ann Baldwin's early career was in journalism and publicity; she also worked in music and as a commercial artist. She joined Universal in 1913, writing for Frank Lloyd, Henry McCrae, and Otis Turner, then moved to Fox Pictures, and later to Metro. Baldwin also spent six months as an editor and eight months as a director, making films with Mignon Anderson, Donna Drew, Irene Hunt, Cleo Madison, Jack Mulhall, and Leo Pierson. Her writing credits include *Broken Commandments* (1919), *The Devil's Riddle* (1920), and *Puppets of Fate* (1921).

*Broken Commandments* 1: 0790

*The Devil's Riddle* 1: 0899

## Rita Barre

No biographical information is available.

*Prejudice* 2: 0009

## Clara S. Beranger

Clara Beranger was born in Baltimore, Maryland, and educated at Goucher College in Towson, Maryland. She took up newspaper and magazine work after graduation, and then in 1913 turned to free-lance writing for Edison, Vitagraph, Kalem, and other early film companies. The Fox Film Corporation hired her as a staff writer in 1917 (?), and for them she wrote, among others, *Fedora* (1915) and *Tale of Two Cities* (1917). She then moved over to Pathé, writing exclusively for Baby Maria Osborne—such films as *Dolly Does Her Bit* (1918) and *Winning Grandma* (1918)—and went on to write a series of screenplays for World Film Corporation. These included films such as *The Interloper* (1918) starring Kitty Gordon, and *The Bluffer* (1919) starring June Elvidge.

A contract with Famous Players-Lasky as staff writer covered the time of her best-known work: screenplays for *Judy of Rogue's Harbor* (1920) starring Mary Miles Minter; *Dr. Jekyll and Mr. Hyde* (1920), directed by John Stuart Robertson; *The Gilded Lily* (1921); *Exit the Vamp* (1921); and *Miss Lulu Bett* (1921). She was married to William C. De Mille, and her work at the De Mille studio continued into the 1930s.

*Clarence* 2: 0098

*From the Valley of the Missing* 1: 0280

*The Galley Slave* 1: 0391

### Ouida Bergère

As an actress, Bergère's early stage credits included *Via Wireless* (1910); her screen credits as supporting actress from the 1920s included *Kick In* (1922), and *Bella Donna* (1923). Beside her acting work, she also headed her own talent agency during World War II, managing stars such as Nazimova, Adolphe Menjou, and Lionel Atwill. A well-known screenwriter, among her many credits are *The Avalanche* (1919), *A Society Exile* (1919), *On with the Dance* (1920), *The Man from Home* (1922), *The Cheat* (1923), and *The Eternal City* (1923).

First married to film producer George Fitzmaurice and later to actor Basil Rathbone, Bergère was a renowned Hollywood hostess. She was living in Manhattan when she died on November 9, 1974, at the age of eighty-eight. Shortly before her death, she had completed her memoirs of Hollywood life.

*Six Days* 2: 0139

### Sarah Bernhardt

Sarah Bernhardt, the celebrated French tragedienne, was born in Paris on October 22, 1844. She joined the Paris Conservatory in 1861 and in 1886 she toured the United States as a stage actress. She made only a few films, including *Hamlet* (1900), *La Dame aux Camelias* (1910)—later released in the United States as *Camille* (1912)—and *Mothers of France* (1917). She died on March 26, 1923, in Paris.

*An Actress's Romance* 1: 0036

### Alice Guy Blaché

Alice Guy Blaché was born in Paris in 1873, and became one of the most well-known women working in film in the early years of the twentieth century. She began her career at Gaumont in Paris in 1896, and claimed that her film *La Fée aux Choux* (1896 or 1900?) was the first film narrative with a plot. After emigrating to the United States with her husband Herbert Blaché in 1907, she branched out on her own; in 1910 she formed her own production company, Solax, and in 1912 built her own studio in Fort Lee, New Jersey. She wrote and directed almost all her company's productions including *Falling Leaves* (1912), *In the Year 2000* (1912), *The Million Dollar Robbery* (1914), *The Empress* (1917), *House of Cards* (1917), and *A Man and a Woman* (1917).

In 1919, under intense pressure from her competitors, Blaché began to work for other companies such as Pathé and Metro. After divorce from her husband, she returned to France in 1922, and ceased her film career. She received the Legion of Honor from the French government in 1953. She returned to the United States in 1964, and died at her daughter's home in Mahwah, New Jersey, in 1968. A translation of her memoirs appeared in 1986.

*Beneath the Czar* 1: 0205

*Dick Whittington and His Cat* 1: 0049

*The Dream Woman* 1: 0232

*The Monster and the Girl* 1: 0237

*Shadows of the Moulin Rouge* 1: 0199

*The Woman of Mystery* 1: 0270

### Beatrice Buch

No biographical information is available.

*Where's the Baby?* 1: 0142

### Alta M. Coultas

No biographical information is available.

*He's a Lawyer* 1: 0156

### Beulah Marie Dix

Born in 1876 in Plymouth, Massachusetts, Beulah Marie Dix received degrees from Radcliffe College in Cambridge, Massachusetts. Dix wrote short stories, plays (*Moloch*) and novels (*The Fighting Blade*), as well as screenplays. She began writing for Hollywood in 1916 through Beatrice De Mille (Cecil B. De Mille's mother, who had been Dix's agent in New York and was now writing screenplays herself in Hollywood) and worked for Paramount-Artcraft, Fox, Metro, Warner, and Universal. Her screen credits, often films made with Cecil B. De Mille, include *The Squaw Man* (1918), *Feet of Clay* (1924), *The Road to Yesterday* (1925), and *Sunny Side Up* (1926), with Janet Gaynor and Charles Farrell.

Dix died on September 25, 1970, at the Motion Picture Country Home at the age of ninety-four. Her daughter, writer and story analyst Evelyn Scott, chronicled Dix's life in *Hollywood: When the Silents Were Golden* (1972).

*Borderland* 2: 0090

*The Ordeal* 2: 0076

### Lynda Earle

An actress who had lived in Cleveland, Ohio, and Brooklyn, New York, Lynda Earle appeared in many stage plays around the country, including *The King of Diamonds* (1906), *The Opium Smugglers of Frisco* (1908), and *The Burglar and the Lady* (1914). She usually assumed the role of an adventuress. In 1915, she was part of the Artone Film Company in Detroit, acting in many films that were to be released through Alliance Film Corporation in New York. Her writing credits are less numerous.

*Betty's Affair* 1: 0381

*The Parson Slips a Cog* 1: 0374

### Dorothy Farnum

Dorothy Farnum was born on June 18, 1900, in New York City, and educated in both a French convent and a Quaker school in Philadelphia. She entered the movie world in 1922, and was active as a writer and director, although she often lived for periods of time in New York, Philadelphia, and Paris, as well as Los Angeles. Her writing credits include *Tess of the D'Urbervilles* (1923), directed by Marshal Neilan; *Babbitt* and *Beau Brummel* (both 1924); and *The Divine Woman* (1928).

*Babbitt* 2: 0405

*Beau Brummel* 2: 0238

### Annie Flohm

No biographical information is available.

*A Friend of the District Attorney* 1: 0258

### Gene Gauntier

Gene Gauntier (Genevieve Gauntier Ligget) was born in 1880. She was a leading actress and the main writer for Frank Marion, whom she followed from the Biograph Company to Kalem upon its formation in 1907. She remained with Kalem until 1912, and then formed her own independent production company, the Gene Gauntier Feature Players, and continued to create films for Kalem. She wrote *Ben Hur* (1907), the film that was ultimately responsible for changing the system of attributing screenwriting credit after the Justice Oliver Wendell Holmes' copyright decision of 1912. Gauntier's most notable achievement was *From the Manger to the Cross*, which she scripted and in which she appeared as Mary. The film was shot entirely on location in Egypt and Palestine and featured English as well as American actors. During filming Gauntier wrote and starred in other films shot at the same locations. She died in 1966.

*From the Manger to the Cross* 1: 0001

### Dorothy Gish

Dorothy Gish was born on March 11, 1898, in Dayton, Ohio, the younger sister of actress Lillian Gish. She made her first stage appearance at age four, and in 1912 joined the Biograph Company, where she worked with her sister. She worked throughout the silent era and also appeared in some films after the coming of sound; among her better-known films are *Musketeers of Pig Alley* (1912—with Lillian), *Hearts of the World* (1918), and *Orphans of the Storm* (1922). Dorothy Gish also appeared on stage in the thirties and forties. She was married to actor James Rennie, and died in 1968.

*The Suffragette Minstrels* 1: 0090

### Maie B. Havey

No biographical information is available.

*The Madonna of the Storm* 1: 0132

### Eleanor Hicks

As a character actress, Eleanor Hicks worked on the British and American stages for thirty years. Her writing seems to have taken place in the earlier part of her career. She was married to Frank Powell (stage and screen director) and then Chester Clute. She died in a car accident in Illinois on July 11, 1936.

*Blame the Wife* 1: 0062

### Julia Crawford Ivers

Julia Crawford Ivers wrote through the teens and twenties. Her credits include *Majesty of the Law* (1915), *Intrigue* (1916), *World Apart* (1917), *Huckleberry Finn* (1918), *Easy to Get* (1920), *Sacred and Profane Love* (1921), *The Green Temptation* (1922), *The White Flower* as director (1923), *Married Flirts* (1924), and *In a Moment of Temptation* (1927). As a screenwriter for Famous Players-Lasky she worked on many features directed by William Desmond Taylor. She died in Los Angeles on May 8, 1930.

*The Furnace* 2: 0001

### Isabel Johnston

Isabel Johnston was born in Pittsburgh, Pennsylvania, and educated at Beaver College, Glenside, Pennsylvania. She worked in journalism for six years, editing the women's and children's departments of the *New York Mail* for four years. Her writing for the screen includes work for Vitagraph—*The Turn of the Road* (1915) and Fox—*Carmen* (1915).

*Molly and I* 1: 0940

### Katherine Kavanaugh

No biographical information is available.

*The Day of Faith* [with June Mathis] 2: 0199

### Florence Lee

Born in 1888, Florence Lee appeared on the stage for six years with D.W. Griffith before he turned to filmmaking. She continued to work as an actress at Biograph. She was married to Dell Henderson, who acted with Mack Sennett's Triangle-Keystone Film Company, as well as Biograph. Lee's own acting credits from the 1920's include *Mary of the Movies* (1923), *Luck and Sand* (1925), and *The Little Buckaroo* (1928). She was the principal supporting actress in Chaplin's *City Lights* (1931). She died in Hollywood on September 1, 1962, at the age of seventy-four.

*Cinderella and the Boob* 1: 0074

*A Rainy Day* 1: 0070

### Adeline Leitzbach

Also known as Adeline Hendricks, Adeline Leitzbach wrote for both stage and screen. She was born in Buffalo, New York, and was active from the teens through the 1930s. Her screen credits include *Dad's Girl* (1921), and *What Children Will Do* (1921).

*The Heart of Romance* 1: 0662

*Stolen Honor* 1: 0595

### Elizabeth Lonergan

No biographical information is available.

*Her Old Teacher* 1: 0212

### Anita Loos

Anita Loos, author of over 150 screenplays, novelist, playwright and humorist, was born on April 26, 1893, in Sisson, California. Introduced to the theater as a child by her father, Loos's first writing success was her scenario *The New York Hat* (1912) for Biograph, starring Mary Pickford and Lionel Barrymore. From 1912 to 1915, she worked for D.W. Griffith at the Biograph, Mutual, and Enterprise companies, writing over 100 scenarios.

Loos then teamed up with director John Emerson (whom she married in 1919) and actor Douglas Fairbanks for nearly ten films in 1916-1917, beginning with the successful Triangle production *His Picture in the Papers* (1916). Loos and Emerson then broke with Fairbanks, working for Paramount, First National, and Cosmopolitan Pictures, often with joint writing credits. Many of their films from this time, such as *The Virtuous Vamp* (1919) and *A Temperamental Wife* (1919), starred Constance Talmadge. In the 1920s the couple moved to New York, enjoying its social and intellectual life. Upon their return to Hollywood in the thirties, Loos worked for M-G-M, including writing the scripts of *Red-Headed Woman* (1932) for Jean Harlow, and *San Francisco* (1936) for Clark Gable. Moving back again to New York in 1942, she concentrated on other writing, including three autobiographies: *A Girl Like I* (1966), *Kiss Hollywood Good-by* (1974), and *Casts of Thousands* (1977). Much has been written about Anita Loos and her work. She died on August 18, 1981.

*A Bunch of Flowers* 1: 0221

*A Cure for Suffragettes* 1: 0150

*A Fallen Hero* 1: 0122

*His Hoodoo* 1: 0115

*A Horse on Bill* 1: 0041

*How the Day Was Saved* 1: 0162

*The Lady in Black* 1: 0098

*The New York Hat* 1: 0021

*Oh, Sammy!* 1: 0170

*The Suicide Pact* 1: 0190

*The Wedding Gown* 1: 0176

## Josephine Lovett

Josephine Lovett was born in San Francisco, California, and educated at Sargent's Dramatic School in New York. She made her acting debut on the Chicago stage in 1883, and continued to perform in the theater for some time. Her adaptations of *Sentimental Tommy* and *Footlights*, both in 1921, were her first ventures into screenwriting. She wrote for most of the major Hollywood companies in the twenties and on into the thirties: including *Classmates* (1924), and *Soul Fire* (1925) for First National; and *Annie Laurie* (1927), and *Bugle Call* (1928) for M-G-M. She was married to John S. Robertson, who directed many of her screenplays. She won an Academy Award for *Our Dancing Daughters*.

*Classmates* 2: 0488

*Our Dancing Daughters* 2: 0748

*Our Modern Maidens* 2: 0864

*The Single Standard* 2: 0921

## Jeanie MacPherson

Of Spanish, Scottish, and French descent, Jeanie MacPherson was born in 1884 in Boston, Massachusetts, and educated in Paris. When her family lost its money, she turned to the stage, gradually working her way up to a feature role on Broadway in the musical *Havana*. She entered the movie world by persuading D.W. Griffith to hire her as an actress for Biograph. After two years with him—which also included work as a scenarist—she left in 1911 to join director Oscar Apfel at the Edison Company, and followed him to Hollywood, where she was hired as an actress by Universal.

Her interest in screenwriting began to take precedence over her acting, and Universal recognized her skills by offering her her own unit, where she wrote, directed, and acted in two-reelers. Cecil B. De Mille encouraged her to join him at Jesse Lasky in 1914, and thereafter she worked continuously with De Mille as screenwriter and assistant. She was particularly skilled at re-creating historical stories, and especially in the twenties, interweaving the historical (in flashbacks), with modern themes to illustrate moral lessons as in *Romance of the Redwoods* and *The Little American* for Mary Pickford in 1917.

Her credits include *The Squaw Man* (1918), *Male and Female* (1919), *The Ten Commandments* (1923), *The King of Kings* (1927), *Cleopatra* (1934), and many more. MacPherson died in Hollywood on August 26, 1946, still preparing with her customary dedication for another De Mille project (*Samson and Delilah*).

*The King of Kings* 2: 0566

*The Ten Commandments* 2: 0217

## Frances Marion

Frances Marion Owens was born in San Francisco, California, on November 18, 1886. She attended, briefly, the University of California at Berkeley and the Sorbonne, then began a working career as an artist, designing theatrical posters and illustrating magazines. She later wrote for the *San Francisco Examiner* (and, as her part of the war effort, was one of the first female correspondents covering WWI battles).

Marion moved to Hollywood in 1913 and wrote her first screenplay in 1915 (*The Foundling*). It starred Mary Pickford, and marked the beginning of Marion's ten-year scenario collaboration with "America's sweetheart," for whom she wrote, among others, *Rebecca of Sunnybrook Farm* (1917), *Stella Maris* (1918), *Amarilly of Clothes-Line Alley* (1918), and *Pollyanna* (1920). Throughout the late teens, Marion's scenarios and adaptations were produced at the rate of five to fifteen a year. She is credited with over sixty scenarios in the twenties, including *Dark Angel* (1925)—the film which made a major star of Ronald Colman—and the 1925 version of *Stella Dallas*. Marion's scenario for *The Wind* (1928) teamed her with Lillian Gish, and *The Son of the Sheik* (1926) had Rudolph Valentino interpreting her lines. She was married to silent film cowboy star Fred Thompson, and then director George Hill. Marion died on May 13, 1973, in Los Angeles.

*Bringing Up Father* 2: 0593

*The French Doll* 2: 0109

*The Wind* 2: 0810

### June Mathis

Born in Leadville, Colorado, in 1892 and educated in San Francisco and Salt Lake City, June Mathis appeared in vaudeville as a child. She also acted leading stage roles including *Brewster's Millions* and *The Fascinating Widow*. After two years' study in New York, her screenwriting career began in 1918 with scenarios for Metro, where she was soon made head of the scenario department. During this early part of her career she frequently wrote for Nazimova: among others, *Out of the Fog* (1919), and *The Brat* (1919). She adapted and edited the highly successful *The Four Horsemen of the Apocalypse* (1921), which was directed by Rex Ingram and which boosted Rudolph Valentino's career. Among Mathis's other credits for Famous Players-Lasky, Goldwyn, M-G-M, and First National, are *Camille* (1921), *Blood and Sand* (1922), *The Day of Faith* (1923), *Three Wise Fools* (1923), and *Ben Hur* (1925). Mathis incurred some notoriety for her rewriting and final editing of Erich von Stroheim's *Greed* (1923).

She was married in 1924 to film director Sylvano Balboni. On July 26, 1927, while attending a performance of the play *The Squall* with her mother, Mathis suffered a heart attack and died at the age of thirty-five.

*The Day of Faith* [with Katherine Kavanaugh] 2: 0199

*In the Palace of the King* 2:0180

### Elizabeth Meehan

Elizabeth Meehan's screen credits as a writer can mainly be found in the post-silent film era.

*Laugh, Clown, Laugh* 2: 0644

### Bess Meredyth

Born in Buffalo, New York, Bess Meredyth had an early career in short story and newspaper writing, as well as in vaudeville stage and screen acting. She began as an extra at the Biograph Studios in New York, but soon, in 1911, left for Hollywood. Meredyth's prolific screenwriting career began in 1913, with such early credits as the serial *The Trey o' Hearts* and *Three Women of France* (1917). Her work included vehicles for stars like Greta Garbo, John Barrymore, Joan Crawford, and Clark Gable. Her later credits include *Don Juan* (1926) and *A Woman of Affairs* (1928). She was married to Michael Curtiz. She retired in 1947, and died on July 13, 1969, at the age of seventy-nine at the Motion Picture Country Home in Woodland Hills, California.

*The Mysterious Lady* 2: 0693

*Strangers of the Night* 2: 0157

### Lorna Moon

A scenarist born in Scotland and educated there and in France, Lorna Moon began her career writing short stories; *Doorways in Drumorty* was published in book form in England. After arriving in Hollywood she spent a year as assistant writer for Cecil B. De Mille, then wrote features for several years with Famous Players and Paramount. Her writing credits include *Women Love Diamonds* (1927) and *After Midnight* (1927). Moon died, only thirty-five years old, on May 1, 1930, at a sanitorium in Albuquerque, New Mexico. While attempting to regain her health there, she wrote *Dark Star*, which became a best-selling novel purchased by M-G-M.

*Mr. Wu* 2: 0526

### Mary Murillo

Mary Murillo was born and educated in England. Her screen career included writing for Herbert Brenon, Edgar Lewis, Phillips Smalley, and Lois Weber. Until 1918 she was chief screenwriter for Fox, writing or adapting fifty Fox productions for Theda Bara and William Farnum, among others. Her free-lance writing after 1918 included work for Norma Talmadge, Ethel Barrymore and Madame Nazimova. Some screen credits from those years are *Love and Hate* (1916), *The War Bride's Secret* (1916), and *Wrath of Love* (1917)—all for Fox; *The Forbidden City* (1918) for Norma Talmadge; *The Panther Woman* (1919) for Petrova; and *The Other Man's Wife* (1919) for Frank Hall.

*The New York Peacock* 1: 0509  
*The Vixen* 1: 0436

### Louise Pouthier

No biographical information is available.

*Her Hand* 1: 0248

### Olga Printzlau

Olga Printzlau was born in Philadelphia, Pennsylvania, in 1893. She started her writing career with the Edison Studio, and subsequently worked for Ince, Majestic, Universal, and American. She was also listed as a Paramount scenarist. In the late teens she went to work for Famous Players-Lasky, signing a five-year contract with them in 1920 to work on William De Mille productions. Her credits include *John Needham's Double* (1916) and *The Wrong Door* (1916) for Ince; *When Little Lindy Sang* (1916) for Universal; *Believe Me Xantippe* (1918) and *Why Change Your Wife?* (1920) for Lasky; *Lawless Love* (1918) for Fox; *What Every Woman Knows* (1921) and *The Lost Romance* (1921) for William De Mille; *Camille* (1927) for First National; and *Fashion Madness* (1928) for Columbia. She died on July 8, 1962, in Hollywood, after many years of retirement.

*Lawless Love* 1: 0730

### Beatrice Prucha

No biographical information is available.

*Father's Chicken Dinner* 1: 0081

### Julia M. Purdy

No biographical information is available.

*The Stolen Treaty* 1: 0104

### Lillian Nicholson Shearon

No biographical information is available.

*Sam Davis, the Hero of Tennessee* 1: 0320

### Lois Weber

Born in Allegheny, Pennsylvania, Weber began her career as an actress and musical comedy performer. She moved to film after her marriage to Phillips Smalley, celluloid idol of his day. She acted for some time with him, and then returned to writing, directing, and producing. In 1916, she formed Lois Weber Productions, and proceeded to direct and produce films based on her own screenplays—the movie industry's first major woman producer. Many of her films dealt with marital problems—*What Do Men Want?* (1921)—and the issue of birth control—*Where Are My Children?* (1916), one of her first films and one that brought her considerable notoriety.

In 1927, after many years of prolific production, her films *Sensation Seekers* (1926) and *The Angel of Broadway* (1927), renewed controversy because of their subject matter and resulted in open hostility from the major distributors. Weber's career faltered, and then came to a halt in 1934 after *White Heat*. Much has been written about her life and work; filmographies are available. Lois Weber died in Los Angeles on November 13, 1939.

*Scandal* 1: 0315

*What Do Men Want?* 2: 0027

### Dorothy Yost

Born in St. Louis, Missouri, in 1899, Dorothy Yost was educated in Los Angeles. Her early career was in newspapers and magazine work, including some time with the *Los Angeles Evening Express*. She began writing for films in 1918, working for various studios including American, World, Fox, and FBO; her career as a scenarist spanned decades. Her credits include *Lovetime* (1921), *Kentucky Pride* (1925), *Little Mickey Grogan* (1927), and *The Little Yellow House* (1928).

*Flames of the Flesh* 1: 0847

# TITLE INDEX

The following is an alphabetical list of the seventy-one scenarios included in this microform publication. Also listed are the name of the scenarist and the reel and frame number where the material begins. Researchers may find biographical information on the scenarist in the Scenarist Index (page 19) and production facts in the Reel Index (page 1).

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