

**An Introduction  
into the Life  
and Career of  
Cecil B. DeMille**

**Donovan K. Mastersen**

**CLOSE-UP  
ON DEMILLE**

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**Dedicated to fans of Cecil B. DeMille**

# PROLOGUE

It's important to note that this is not intended to be a biography on the life and career of Cecil B. DeMille. There have been many wonderful books that expertly detail DeMille. Our hope is to provide merely an introduction to the achievements of one of the most prolific and talented filmmakers in Hollywood. DeMille not only created his own fine legacy of work, but he also influenced and mentored many great filmmakers and help developed the industry he gave his life to. As a writer, director, producer, actor and statesman, DeMille helped form the concept and entity we know as Hollywood.

If you are interested in further exploring more on Cecil B. DeMille, consider *Cecil B. DeMille: The Art of the Hollywood Epic* by Cecilia de Mille Presley and Mark A. Vieira.

## CHAPTER 1

# THE STAR DIRECTOR

“The best known movie-maker of them all.” - *Picturegoer Magazine* (1950)

Many people credit Alfred Hitchcock for having turned the role of the director of a feature film into that of a star. While it's true that Hitchcock elevated the role of the director, Hitchcock focused more on branding himself as a commodity – in whatever role he inhabited, whether it be the host of his TV series, the author of his countless paperback story collections, the purveyor of a board game, name behind a mystery magazine, or that of a filmmaker.

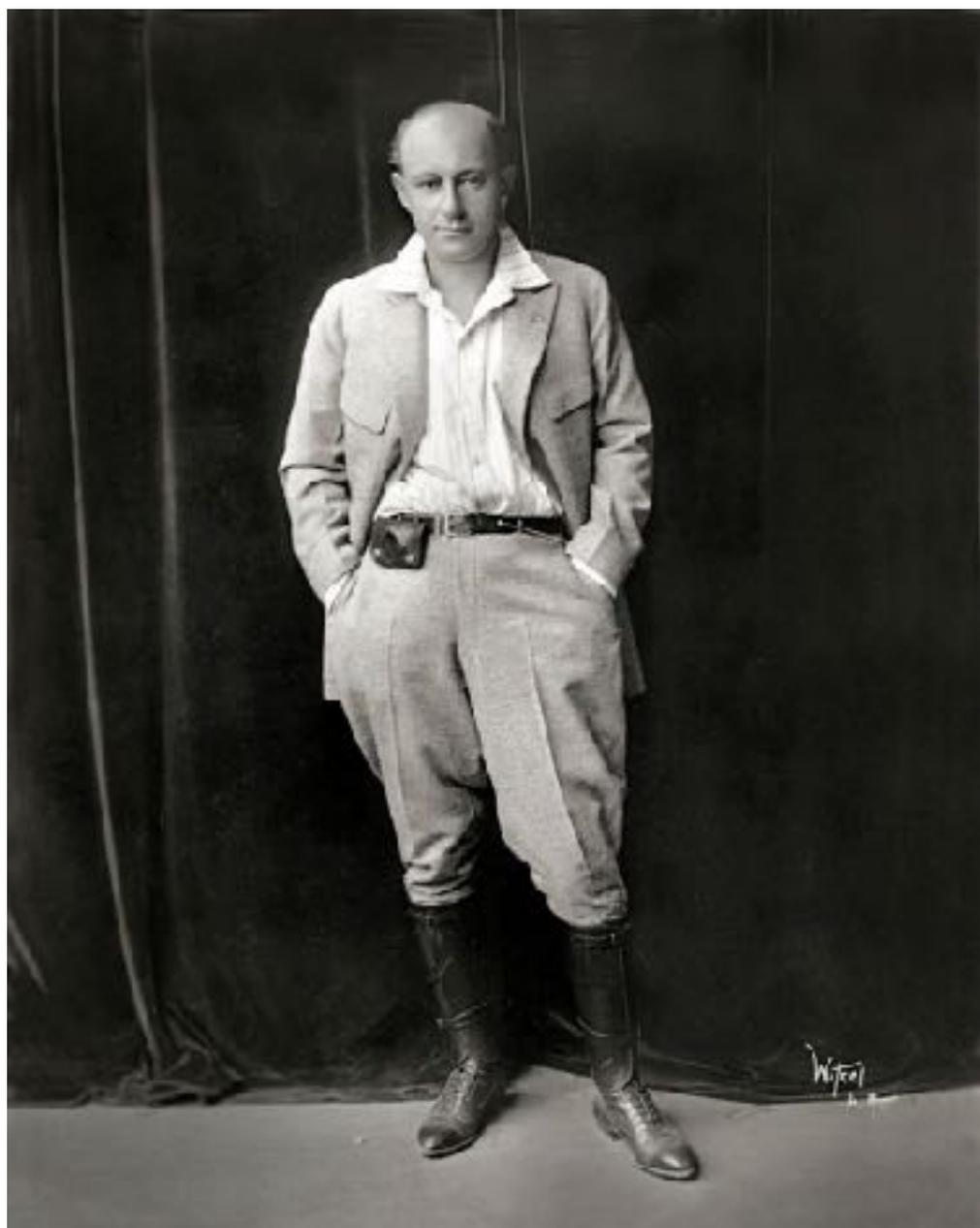
Hitchcock was best-known as a director, but his fame came from many roles. Cecil B. DeMille, on the other hand, used his fame to help define the role of a top-notch director. While he never amounted to much as an actor, his penchant for performing gave him the skill to play what he saw as the role of the director, as much as to perform the tasks required of one.

Surrounding himself with an entourage to elevate his importance, he used his own voice to narrate his films, and

his face to present them in trailers. He even garnered publicity by appearing as a movie director in other films - most notably in *Sunset Boulevard*. In many ways he helped define the role of the director as an individual whose vision is there to shape the motion picture. By not only focusing on what was happening within the camera's view, the director - as DeMille saw it - was to lift the script off the page and drive the sets, costumes and editing process, as much as capturing the action.

As a member of the Motion Picture Directors Association, he was one of the most prominent members to promote the organization as a platform to provide directors solidarity.

DeMille was one of the founders of the Academy of Motion Picture Arts and Sciences in 1927 and was one of the driving forces behind the development of the Screen Directors Guild (later renamed Directors Guild of America). As an advocate for directors, he also wrote articles in trade publications on the importance and support of the director role.



# THE GREATEST SHOWMAN

DeMille was one of the few silent film directors to successfully transition and flourish in talking pictures

*One of the most famous scenes in film comes at a climactic moment in Billy Wilder's Oscar-winning drama **Sunset Boulevard** when Norma Desmond, played by Gloria Swanson, is ready to relaunch her career. "Alright, Mr. DeMille, I'm ready for my close-up."*

*DeMille agreed to film a cameo in the feature. Often credited as the man who helped make Gloria Swanson a star, he agreed to play himself in the picture. His scene with Swanson was filmed on the set of *Samson and Delilah* at Paramount Studios. It would become an iconic moment when DeMille was honored for his lifetime of work in film. At the time he became a bridge between old and new Hollywood.*

...

March 19, 1953 was a magical evening for Hollywood and for Cecil B. DeMille. It was the evening of the 25th Academy Awards ceremony. Held at the RKO Pantages Theatre in Hollywood, California the event marked the first time the ceremonies were broadcast on growing medium of television. DeMille's film, *The Greatest Show on Earth* was up for Best Picture and he was also nominated for Best Director.

*High Noon* starring Gary Cooper and Grace Kelly was a big favorite to take home the top movie Oscar the year. Directed by Fred Zinneman, he was also in competition for Best Director. Zinneman had won the award for Best Documentary the year before and would walk away with the statue again in 1954 for *From Here to Eternity*. Fortunately for DeMille, 1953 was not Zinneman's night to shine.

When DeMille's feature *The Greatest Show on Earth* became the underdog feature that shocked everyone when it was



named Best Picture of the Year, it was also fitting that the award Best Director also go to DeMille for the first and only time in his long Hollywood career. In fact, it was a long time coming and he could at last be proud of everything he'd achieved.

In truth, DeMille actually had a great deal to be proud of without awards. One of early Hollywood's most successful filmmakers, he produced some 70 feature films. Of those, all but six turned a profit. As a director or producer – or both – of "A" pictures, his first film debuted in 1914 and his final would arrive in 1956, just a few years before his death.

## **Humble Beginnings**

Born in Ashfield, Massachusetts on August 12, 1881, Cecile was the second son of Henry Churchill de Mille and Matilda Beatrice Samuel de Mille. His brother, William C. de Mille, was born July 25, 1878. He stuck with the family spelling "de Mille" in his early years and much of his personal life, but he would change the name slightly by removing the space and using "DeMille" for his professional name during his many years in Hollywood.

His father taught at Columbia University by day and acted a lay minister in the Episcopal Church in his spare time, but had once had dreams of becoming a professional actor. So much so, that in 1882, Henry de Mille was employed as a play reader with Madison Square Theater in New York. He

even tried his hand at writing plays but ultimately put his dreams aside for wife and family.

After his father's death February 1893, his mother used the family home into a girl's school. She would also honor her late husband by establishing the DeMille Play Company as an agency for plays and playwrights. Cecil had long been influenced by his parent's creative endeavors and would find them driving his decisions in adulthood.



He attended Pennsylvania Military College and then the American Academy of Dramatic Arts and made his stage debut as an actor on February 1900 in "Hearts are Tumps." He found work as a touring actor and met actress Constance Adams during his time on the road. The couple fell in love and married on August 16, 1902. They would have four children. Cecilia DeMille would be their only biological child but

they would adopt an additional three, Katherine, Richard and John DeMille.

When work as an actor, was scarce Cecil helped his mother manage the DeMille Play Company, trying his hand at directing and managing shows and found he had a knack for the behind the scenes aspects of the business. He even tried his hand at writing, including a one-act vaudeville drama called *The Royal Mounted*, which would eventually find its way to film in 1940 film as *North West Mounted Police*. He also collaborated on a handful of theatrical productions.

One of his collaborations was vaudeville producer Jesse L. Lasky. Their relationship would be both a lifelong friendship as well as an important business one. And it was in 1913, Lasky and DeMille joined forces with Lasky's brother-in-law Samuel Goldfish to form the Jesse L. Lasky Feature Play Company. The aim of the new venture was to produce motion picture versions of popular plays. The first would be *The Squaw Man*. Released in 1914 the film was a success and DeMille was named put in the role as supervisor of all productions. He also continued to write and direct his own features, including *Carmen* and *The Cheat* in 1915 and *The Golden Chance* in 1916.

Although the Lasky feature Play company had a shaky start, the company's success became assured when it joined with Adolph Zukor's Famous Players Films Company and Frank Garbutt's Bosworth, Inc. to distribute films through the newly formed Paramount Pictures Corporation headed by

W. W. Hodkinson. In 1916 the three production companies merged to form the Famous Players-Lasky Corporation, and then assumed control of Paramount.

As Director General with Famous Players, DeMille had great control over the struggling studio, but the workload was intense and took away time on his own picture. DeMille would gradually give up many of his supervisory duties in order to focus on his own pictures and would crank out a series of films during the decade.



DeMille's desired to make great motion pictures on a grand scale began to intensify and he would begin to elaborate sequences into several of his films. And in 1923 he took on the challenge of a large-scale spectacle with *The Ten Commandments*. But the film

went way over budget and strained his relationship with Lasky. A rift between the two resulted in the studio not renewing DeMille's contract, but the director had the last laugh when *The Ten Commandments* became be one of the most successful films of the silent era.

In 1925, he set up his own studio, Cecil B. DeMille Pictures, Inc. in Culver City and produced dozens of low to moderate budget film with a few becoming box-office hits. However, the studio never really had enough hits to the ration of films it produced and would struggle until it was absorbed by Pathe Exchange, Inc in 1927. DeMille would head to Metro-Goldwyn-Mayer for a three-picture deal.

Another noteworthy event in his career came on May 18, 1927. The grand opening of Grauman's Chinese Theatre in Hollywood that evening became one of the the most spectacular theatre openings in motion picture history. Thousands of people lined Hollywood Boulevard to celebrate. The crowds were so deep that a riot broke out as fans fought to catch glimpses of movie stars as they arrived for the opening. The film premiered that night was Cecil B. DeMille's *The King of Kings*.

## **The Arrival of Sound**

DeMille would arrive at MGM as sound pictures were taking over Hollywood and his first talking picture, *Dynamite* in 1929 was a modest hit, showing he had the skills to succeed in talking pictures. His next two pictures, *Madam Satan* and *The Squaw Man* in 1930 failed at the box office and his

contract at MGM was not renewed. The Great Depression hit many of the movie studios hard and DeMille suffered further when he lost a lot with the stock market collapse in 1929.

Unemployed and nearly broke he took his wife went on an extended European vacation. After returning to Hollywood, he was hired to produce and direct *The Sign of the Cross*. Paramount put up half the budget and DeMille managed to come up with the balance out of his own savings. The film was a huge hit, making DeMille a small fortune and solidifying his place at Paramount Pictures. He would remain with the studio for the rest of his life.

In 1936 he signed on as host of the *Lux Radio Theater* a dramatic anthology series that aired over the CBS radio network, and these radio appearances made Cecil B. DeMille a household name. On peak Monday nights, as many as 40 million people tuned in to listen to him, putting his name and voice in household's across American for nearly a decade.

He remained with the show for nearly nine years, but a dispute with his union over a one dollar assessment for political activity brought his radio career to an end. DeMille disagreed with the Union's stance, and refused to be levied a fee for a cause he did not support. Suspended by the union, DeMille was forced to give up his \$100,000 a year position on the *Lux Radio Theater* when he lost a court challenge over the \$1 fee.



## Later Years

The incident with the American Federation of Radio Artists was not the only union drama in which DeMille's views became controversial. In 1950, anger was growing within the Screen Director's Guild over President Harry Truman's patriotic loyalty oath, which DeMille supported. Affidavits were required of the organization's officers stating they had no Communist affiliations. John Ford, who was a Director's Guild board member, signed an affidavit, as did the Guild's president, Joseph L. Mankiewicz. DeMille wanted to extend the oath to the full membership, but Mankiewicz did not. On October 22, 1950, the Screen Director's Guild held a meeting where DeMille confronted Mankiewicz about the issue. Members were divided on the issue. Later that week,



Mankiewicz sent letters to the Guild members asking them to voluntarily sign the oath.

While DeMille was criticized for his stance, which associated him with Senator Joseph McCarthy's hunt for Communists, DeMille never testified against colleagues before the House Committee on Un-American Activities or any other Congressional panel. History has attempted to make it clear that he never colluded with Senator Joseph McCarthy on matters related to Hollywood's infamous black list.

In 1954, DeMille had realized the McCarthy blacklist was wrong and hired several blacklisted people for *The Ten Commandments* (1956), including composer Elmer



Bernstein and actor Edward G. Robinson. In fact, in his autobiography, *All My Yesterdays*, Robinson credited DeMille with "saving his career."

To the end of his career, DeMille maintained his ability to produce box-office blockbusters. Whether making stories with American historical themes like *The Plainsman* in 1936 or *Reap the Wild Wind* from 1942; or Biblical spectacles like *Samson and Delilah* in 1949 and his remake of *The Ten Commandments* in 1956, Cecil B. DeMille created some of the most successful and widely seen films of all time.

His drive and determination at filmmaking was legendary. In fact, during the location shoot in Egypt of *The Ten Commandments*, a 75-year-old DeMille climbed to the top of a 107-foot ladder to capture the view of a massive set for Pi-Ramesses. At the top he suffered a major heart attack. However, determined to complete the film, he ignored doctor's orders to return to the set a week and was back in his director's chair.

Unfortunately DeMille's health was seriously impacted by the heart attack and the film would be his last. On January 20, 1959, his doctor checked in on him during a visit at home and recommended he go to the hospital after seeing how poorly he looked. DeMille joked, "No, I think I'll go to the morgue instead." Ironically, he died the next day of heart failure.

His funeral was held on January 23 at St. Stephen's Episcopal Church and was attended by a cross section of

Hollywood faces, including director Alfred Hitchcock and actor Joel McCrea. He was entombed in Hollywood Memorial Cemetery.

## **His Legacy**

Since his death, he's been honored with two stars along the Hollywood Walk of Fame to celebrate his achievements in entertainment – one at 1735 Vine Street for his film work, and a second at 6240 Hollywood Boulevard to mark his achievements in radio.

His legacy lives on, in large part through the Cecil B. DeMille Award. An honorary Golden Globe Award, it is bestowed by the Hollywood Foreign Press Association (HFPA) for “outstanding contributions to the world of entertainment.” A board of directors selects the honorees from a variety of actors, directors, writers and producers who have made a significant mark in the film industry.

First presented at the 9th Golden Globe Awards ceremony in February 1952, DeMille was its first recipient, and the award was named in honor because of his prestige and his “internationally recognized and respected name.” As of 2021, 68 honorees have received the Cecil B. DeMille Award.





# In Retrospect

The geographic locale of Hollywood was actually first a small community established back in 1870, little more than a decade before the birth of Cecil B. DeMille.

Just a few years after DeMille made his debut on Broadway in the comedy *Hearts are Trumps* in 1900, Hollywood was incorporated as a municipality in 1903. It became a part of the city of Los Angeles in 1910. As studios set up shop in the warm and sunny climate, the film industry emerged as the preeminent business across the region. It was the ideal place to make movies by the time DeMille arrived on the scene by 1913.

The story of how it came into its name generally resides with real estate developer Hobart Johnstone "H.J." Whitley. It was in 1886 that H. J. Whitley arrived to Los Angeles on his honeymoon and visited an area where he had recently made a deal to develop a housing community. He wrote in his diary that he was taken back by the breathtaking views as he stood at the top of the hill looking out over the valley below. As he took in his surroundings, a Chinese gentleman riding in a wagon, stocked with wood, passed by. The man approached Whitley and stopped to bow to him. Whitley asked the Chinese worker what he was doing and the man replied, "I hauling wood."

In his broken English Whitley heard the man say, "I holly-wood," and found that the phrasing struck him with inspiration. He decided to name his new community "Hollywood" as a play on "hauling wood" and his development would become known as "Hollywoodland."

As DeMille was making his first version of *The Ten Commandments*, it was in 1923 that one of Whitley's developments reached completion, Crescent Sign Company was hired to erect thirteen south-facing letters on a hillside over the region as the housing community expanded. The sign company owner, Thomas Fisk Goff, designed the sign with letters standing 50 feet high by 30 feet high. The original sign, "HOLLYWOODLAND," was covered with some 4,000 light bulbs that were timed, so the sign would flash in segments with "HOLLY," followed by "WOOD," and then with "LAND," lighting up one after the other and then in unison the full name "HOLLYWOODLAND. A searchlight was added at the base to add emphasis to the sign and attract even more attention. At a cost of \$21,000, the installation was put in place by using mules to carry each letter up the hill where they were then mounted on poles. The sign was only intended only to remain in place for about a year and a half, but the name caught on and the film studios latched onto the concept of Hollywood. So, the developers left the sign to become one of the most recognized symbols around the world for the place as well as the concept of "Hollywood."

By the time DeMille completed his last silent picture *The Godless Girl* in 1928 and launched his first talking

picture, *Dynamite* in 1929, the Hollywood sign was heralding his success.

The sign was never built to withstand decades of wear and tear and over the next decade would fall into disrepair. In the early 1940s, the sign's caretaker, Albert Kothe, was drunk when he drove into the letter "H." While Kothe was uninjured, his 1928 Ford Model was destroyed, and the illuminated letter H was so severely damaged that the Hollywood Chamber of Commerce had to work with the City of Los Angeles Parks Department to repair the sign. During the restoration the city opted to drop the "LAND" portion of the sign to reduce the amount of signage to maintain and remove any association with the original Whitley housing development. The sign was refurbished to become simply "HOLLYWOOD."



By 1978 the sign had badly deteriorated and when it only appeared to read "Hullywod" and The Hollywood Chamber of commerce worked to restore it to its earlier state. A campaign to replace the damaged sign with a more permanent structure got help from a group of celebrity benefactors. Nine donors, including Hugh Hefner, founder of Playboy, singer Andy Williams, actor Gene Autry, Warner Bros. Records, and Alice Cooper (in honor of Groucho Marx) gave \$27,777.77 each (totaling \$250,000) to sponsor steel and concrete replacement letters.

Since it was first created the locale, the sign, and the industry have prevailed. Hollywood is far more than a place on a map or a sign on the hillside. The concept is one where illusion becomes reality. Hollywood represents a world where we create a reality of fascinating and beautiful stories told by fascinating and beautiful people. In many cases the films it generates are no longer produced or made there, but the Hollywood illusion remains.

Creators like Cecile B. DeMille were the vision behind the illusion and the blood, sweat and tears behind the celluloid that made Hollywood what it was - and what it is today.



# FILMOGRAPHY

The work of Cecil B. DeMille. Note that he also held other various production roles during his long career, including production supervisor and production manager, which are not included below.

## **Producer**

The Buccaneer (supervising executive producer)

1956 The Ten Commandments (producer - as Cecil B. de Mille)

1953 The War of the Worlds (executive producer - uncredited)

1952 The Greatest Show on Earth (producer)

1951 When Worlds Collide (executive producer - uncredited)

1949 Samson and Delilah (producer)

1947 Unconquered (producer - as Cecil B. De Mille)

1944 The Story of Dr. Wassell (producer)

1942 Reap the Wild Wind (producer - as Cecil B. De Mille)

1940 North West Mounted Police (producer)

1939 Union Pacific (producer)

1938 The Buccaneer (producer)

1936 The Plainsman (producer - uncredited)

1935 The Crusades (producer - uncredited)

1934 Cleopatra (producer - uncredited)

1934 Four Frightened People (producer)

1933 This Day and Age (producer - uncredited)

1932 The Sign of the Cross (producer - uncredited)

1931 The Squaw Man (producer - uncredited)

1930 Madam Satan (producer - uncredited)

1929 Dynamite (producer - uncredited)

1928 The Godless Girl (producer)

1928 Walking Back (producer - uncredited)

1928 Hold 'Em Yale (producer)

1928 Let 'Er Go Gallegher (executive producer)

1927 The Angel of Broadway (producer)

1927 The Fighting Eagle (executive producer)

1927 Vanity (producer)

1927 The King of Kings (producer)

1927 The Yankee Clipper (producer)

1927 White Gold (producer)

1926 The Cruise of the Jasper B (producer)

1926 Her Man o' War (producer)

1926 The Volga Boatman (producer)

1926 Whispering Smith (producer)

1925 The Road to Yesterday (producer)

1925 The Coming of Amos (producer)

1925 The Dressmaker from Paris (supervising producer)

1925 The Golden Bed (producer)

1924 Feet of Clay (producer)

1924 Triumph (producer)

1923 The Ten Commandments (producer - uncredited)

1923 Adam's Rib (producer)

1922 Manslaughter (producer)

1922 Saturday Night (producer)

1921 Fool's Paradise (producer)

1921 The Affairs of Anatol (producer - as Cecil B. De Mille)

1921 Forbidden Fruit (producer)

1920 Something to Think About (producer)

1920 Why Change Your Wife? (producer)

1919 Male and Female (producer)

1919 For Better, for Worse (producer)

1919 Don't Change Your Husband (producer)

1918 The Squaw Man (producer)

1918 Till I Come Back to You (producer)

1918 We Can't Have Everything (producer)

1918 Old Wives for New (producer)

1918 The Whispering Chorus (producer)

1917 The Devil-Stone (producer)

1917 The Woman God Forgot (producer)

1917 The Little American (producer)

1917 A Romance of the Redwoods (producer)

1917 Castles for Two (director-general)

1917 Lost and Won (producer)

1916 Joan the Woman (producer)

1916 The Dream Girl (producer)

1916 Maria Rosa (producer)

1916 The Heart of Nora Flynn (producer)

1916 The Trail of the Lonesome Pine (producer)

1915 Temptation (producer)

1915/I The Golden Chance (producer)

1915 The Cheat (producer)

1915 Chimmie Fadden Out West (producer)

1915/I Carmen (producer)

1915 Kindling (producer)

1915 Chimmie Fadden (Short) (producer)

1915 The Arab (producer)

1915 The Wild Goose Chase (Short) (producer - uncredited)

1915 The Captive (producer)

1915 The Unafraid (Short) (producer - uncredited)

1915 The Warrens of Virginia (producer - uncredited)

1915 The Girl of the Golden West (producer)

1914 The Ghost Breaker (producer)

1914 Rose of the Rancho (producer)

1914 The Man from Home (producer)

1914 What's His Name (producer)

1914 The Call of the North (producer - uncredited)

1914 Brewster's Millions (producer - uncredited)

1914 The Squaw Man (producer - uncredited)

## **Director**

The Ten Commandments (as Cecil B. de Mille)

1952 The Greatest Show on Earth

1949 Samson and Delilah

1948 California's Golden Beginning (Short)

1947 Unconquered (as Cecil B. De Mille)

1944 The Story of Dr. Wassell

1942 Reap the Wild Wind (as Cecil B. De Mille)

1940 North West Mounted Police

1939 Land of Liberty (edit director)

1939 Union Pacific

1938 The Buccaneer

1936 The Plainsman

1935 The Crusades

1934 Cleopatra

1934 Four Frightened People

1933 This Day and Age

1932 The Sign of the Cross (as Cecil B. De Mille)

1931 The Squaw Man (as Cecil B. De Mille)

1930 Madam Satan

1929 Dynamite

1928 The Godless Girl

1928 Walking Back (uncredited)

1927 The King of Kings

1926 The Volga Boatman

1925 The Road to Yesterday

1925 The Golden Bed

1924 Feet of Clay

1924 Triumph

1923 The Ten Commandments (as Cecil B. De Mille)

1923 Adam's Rib

1922 Manslaughter

1922 Saturday Night

1921 Fool's Paradise

1921 The Affairs of Anatol (uncredited)

1921 Forbidden Fruit

1920 Something to Think About

1920 Why Change Your Wife?  
1919 Male and Female  
1919 For Better, for Worse  
1919 Don't Change Your Husband  
1918 The Squaw Man  
1918 Till I Come Back to You  
1918 We Can't Have Everything  
1918 Old Wives for New  
1918 The Whispering Chorus  
1917 The Devil-Stone  
1917 Nan of Music Mountain (uncredited)  
1917 The Woman God Forgot  
1917 The Little American (uncredited)  
1917 A Romance of the Redwoods  
1917 Lost and Won (uncredited)  
1916 Joan the Woman

1916 The Dream Girl

1916 Maria Rosa

1916 The Heart of Nora Flynn

1916 The Trail of the Lonesome Pine

1915 Temptation

1915/I The Golden Chance

1915 The Cheat (uncredited)

1915 Chimmie Fadden Out West

1915/I Carmen

1915 Kindling

1915 Chimmie Fadden (Short)

1915 The Arab

1915 The Wild Goose Chase (Short)

1915 The Captive

1915 The Unafraid (Short)

1915 The Warrens of Virginia

1915 After Five

1915 The Girl of the Golden West

1914 The Ghost Breaker

1914 Rose of the Rancho

1914 The Man from Home

1914 What's His Name

1914 The Virginian (picturized by)

1914 The Call of the North

1914 The Man on the Box (co-director - uncredited)

1914 The Only Son

1914 The Master Mind (uncredited)

1914 Brewster's Millions

1914 The Squaw Man

**Actor (Mostly as himself or as a narrator)**

1957 The Buccaneer

1957 The Buster Keaton Story

1956 The Ten Commandments

1952 Son of Paleface

1952 Screen Snapshots: Hollywood Night Life (Short)

1952 The Greatest Show on Earth

1950 Sunset Blvd.

1949 Samson and Delilah

1947 Unconquered

1947 Variety Girl

1944 The Story of Dr. Wassell

1942 Star Spangled Rhythm

1942 Reap the Wild Wind

1940 North West Mounted Police

1935 Hollywood Extra Girl (Documentary short)

1930 Madam Satan

1930 Free and Easy

1923 Hollywood

1914 The Squaw Man

**Editor**

1939 Land of Liberty

1918 We Can't Have Everything

1918 Old Wives for New

1918 The Whispering Chorus

1917 The Devil-Stone

1917 The Woman God Forgot

1917 The Little American (uncredited)

1917 A Romance of the Redwoods

1916 Joan the Woman

1916 The Dream Girl

1916 Maria Rosa

1916 The Heart of Nora Flynn

1916 The Trail of the Lonesome Pine

1915 Temptation

1915/I The Golden Chance

1915 The Cheat (uncredited)

1915 Chimmie Fadden Out West

1915/I Carmen

1915 Kindling

1915 Chimmie Fadden (Short)

1915 The Arab

1915 The Wild Goose Chase (Short) (uncredited)

1915 The Captive

1915 The Unafraid (Short) (uncredited)

1915 The Warrens of Virginia (uncredited)

1915 The Girl of the Golden West

1914 Rose of the Rancho

1914 The Man from Home

1914 What's His Name

1914 The Virginian (uncredited)

## **Writer**

1925 The Night Club (play "After Five")

1921 Forbidden Fruit (story "The Golden Chance")

1917 The Little American (uncredited)

1917 A Romance of the Redwoods

1916 The Love Mask

1916 The Trail of the Lonesome Pine (story)

1915/I The Golden Chance (story)

1915 Chimmie Fadden Out West

1915 Kindling

1915 Chimmie Fadden (Short)

1915 The Arab (story)

1915 The Captive (based on the play by)

1915 The Unafraid (Short) (story - uncredited)

1915 After Five (play)

1915 The Girl of the Golden West (scenario)

1914 The Ghost Breaker

1914 The Circus Man (uncredited)

1914 Rose of the Rancho (scenario)

1914 The Man from Home (story)

1914 What's His Name

1914 Lord Chumley (Short) (play)

1914 The Squaw Man (graphics)



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