7

The Child-theft Motif in the Silent Film Era and Afterwards

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During the silent film era (1894–1927), the story of children who are stolen by 'gypsies' and then rescued/restored to their families resurfaces as one of the popular stock plots. I refrain here from analysing individual films and offer, instead, two points for further consideration: firstly, a listing of works that stage the motif under discussion, and secondly, an expanded annotated filmography.

The Films

1. *Rescued by Rover* (1905, UK)
2. *Two Little Waifs* (1905, UK)
3. *Ein Jugendabenteuer* (1905, UK)
4. *Rescued by Carlo* (1906, USA)
5. *The Horse That Ate the Baby* (1906, UK)
6. *The Gypsies; or, The Abduction* (1907, France/UK)
7. *The Adventures of Dollie* (1908, USA)
8. *Le Médaillon* (1908, France)
9. *A Gallant Scout* (1909, UK)
10. *Ein treuer Beschützer* (1909, France)
11. *Scouts to the Rescue* (1909, UK)
12. *Il trovatore* (1910, Italy/France)
13. *Billy's Bulldog* (1910, UK)
14. *The Little Blue Cap* (1910, UK)
15. *The Squire's Romance* (1910, UK)
16. *L'Enfant volé* (1910, France)

17. *L'Evasion d'un truand* (1910, France)
18. *L'Enfant des matelots* (1910, France)
19. *Le Serment d'un Prince* (1910, France)
20. *L'Oiseau s'envole* (1911, France)
21. *Children of the Forest* (1912, UK)
22. *Ildfluen* (1913, Denmark)
23. *La gitanilla* (1914, Spain)
24. *La Rançon de Rigadin* (1914, France)
25. *Zigeuneren Raphael* (1914, Denmark)
26. *Hearts of Men* (1915, USA)
27. *Mignon* (1915, USA)
28. *A Vagabond's Revenge* (1915, UK)
29. *The Twin Triangle* (1916, USA)
30. *L'Héritage convoité* (1916, France)
31. *Sunshine and Gold* (1917, USA)
32. *Love's Law* (1917, USA)
33. *The Gypsy Trail* (1918, USA)
34. *La Contessa Miseria* (1919, Italy)
35. *It Happened in Paris* (1919, USA)
36. *Los arlequines de seda y oro* (1919, Spain)
37. *Notti rosse* (1921, Italy)
38. *The Bohemian Girl* (1922, UK)
39. *La gitanilla* (1923, France) the last silent film
40. *Revenge* (1928, USA)
41. *Stolen by Gypsies or Beer and Bicycles* (1933, USA)
42. *Melody Trail* (1935, USA)
43. *The Bohemian Girl* (1936, USA)
44. *Rascals* (1938, USA)
45. *Martingala* (1940, Spain)
46. *La gitanilla* (1940, Spain)
47. *The Gypsy and the Gentleman* (1958, UK)
48. *Kater Mikesch* (1964, West Germany), S. 1, Ep. 4: "Maunzerle"
49. *Nellys Abenteuer* (2016, Germany)

The films are arranged in a chronological order according to the year of production, so the listing makes it clear that the bulk of works exploiting the notorious motif were produced during the silent period (1894–1927): **39 titles** are short or full-length silent films, mostly black-and-white. In other words, with the introduction of sound, the motif almost instantly and entirely disappeared from the silver screen. What is more, from

Fig. 32. *Zigeuneren Raphael* (1914, Dir. unknown).

a classificatory point of view, nearly all of **10 titles** from the sound period (1928 – present) present borderline cases. They either stage the motif of child-abduction in a burlesque manner, as in *Stolen by Gypsies or Beer Bicycles* (1933, USA), and *The Bohemian Girl* (1936, USA), or subject it to a very broad interpretation as in *Revenge* (1936, USA), *Rascals* (1938, USA), and *The Gypsy and the Gentlemen* (1958, UK). In light of this tendency, the revival of the motif of 'gypsy' child-abduction – in a decidedly realist manner – in the recent German children's film *Nellys Abenteuer* (2016) is a surprising, if not symptomatic occurrence.

Before considering the sudden disappearance of the motif in the sound period, it is necessary to expound on some aspects of the filmography. Firstly, it needs to be stressed that the overview of the 39 silent films, exploiting the motif of 'gypsy' kidnappers, throws a skewed light on their country of origin. The listing includes twelve films produced in the UK, ten in France, nine in the USA, two in Italy, two in Spain, two in Denmark (**Fig. 32**); one film is a French-Italian co-production, and one film has an unclear origin, possibly either French or British. Looking at these figures, one is bound to wonder why, for example, there are no German silent films in the filmography, bearing in mind the fact that the source databases were compiled in Germany, predominantly

by German scholars (see the next section). Or one may erroneously assume that the child-theft motif was unpopular in German silent film. This last conjecture is quickly refuted by the fact that part of the information about the films in the source databases derives from Herbert Birret's *Verzeichnis in Deutschland gelaufener Filme: Entscheidungen der Filmzensur 1911–1920* (*Directory of Films Shown in Germany: Film Censorship Decisions 1911–1920*). That is why, for example, the British film *Ein Jugendabenteuer* (1905) is given in the listing here only with its German title; I have been unable to identify its original English title.

The answer to the puzzling fact as to why there are no German-produced films centred around the motif under discussion is hidden elsewhere: in my view, these figures say little about the actual number of films produced in a given culture but reflect rather the current state of silent film research conducted in each country. Here, I will put forward the hypothesis that the greater the number of silent films produced in Germany, or indeed in other European countries, that are inventoried and annotated, the higher the number of 'gypsy' child-theft stories that will be recorded. Secondly, drawing on the filmography, it is difficult to account for the frequency with which the motif of 'gypsy' child-theft surfaces during the silent period. Again, it has to be borne in mind that the filmography lists only films in which the motif is a central theme, but it does not account for films in which the motif is staged in a secondary plot or is just alluded to. Similar to the chapter on printed images, the aim of this chapter is to throw light on the popularity of the motif in early cinema, to create understanding of the scale of the phenomenon as well as the need of further, context specific research.

In conclusion, I offer some deliberation in an attempt to account for the sudden disappearance of the motif in sound film. All the artworks in the previous chapters point to the highly fictional nature of the 'gypsy' figure. This literary creation, however, has had a vital role in upholding the shared sense of reality radiated by the dominant narratives (myths or ideologies) of the majority society. As Yuri Lotman posits, the world-picture generated by the centre of the semiosphere[65] "will be perceived by its

65 "Semiosphere" is the name that Lotman gives to his model of culture. The basic structure of the semiosphere can be described in terms of a legislative or norm-setting centre and a boundary. To develop his theoretical paradigm, Lotman takes the isolated fact of human consciousness and uses it as a template. He explains that human consciousness is suitable to perform the function of a template because it can model all the qualities of the phenomenon that it intends to study – in this case, the phenomenon of culture. Lotman's model of culture is abstract and highly schematic (centre vs. boundary), yet simultaneously all-encompassing –

contemporaries as reality" (129). The 'gypsy' figure is a fantasy creation, yet vital in asserting the shared fantasy (=world-picture) by the norms of which the majority structures its life. It is easier to see through the fictional character of such shared realities in retrospect, when analysing past forms of social organisation and their worldviews (for instance, feudalism or communism/fascism). The 'gypsy' figure is one of the tools within the European imaginary used to validate what is perceived as real, and as such, this figure has remained for quite a while a blind spot in academic research. Here, I can refer again to Lotman who says that "whole layers of cultural phenomena, which from the point of view of the given metalanguage are marginal, will have no relation to the idealised portrait of that culture. They will be declared to be 'non-existent'" (129). He gives an example of writers who were classified as 'non-existent' and "who were ignored by scholarship as long as its point of view coincided with a normative view of the period" (129). If we accept the premise that the 'gypsy' figure is a marginal phenomenon in nation-building discourses, but one that simultaneously serves as a reality prop within the European imaginary, then we can consider the following working hypothesis as to why the child-stealing 'gypsy' disappears from the silver screen at the end of silent film era.

The introduction of sound, hence of film dialogue, brings with itself a new quality of (psychological) realism to film. The scenes in the story have to be expanded with spoken lines that transport in a believable manner the motives and the emotional states of the protagonists in their own voices. Thus, a metaphoric story of child-theft and recovery is difficult to reconcile with the sense of plausibility commensurate with sound film, so that the fictional world of the film would resonate with that which the majority society agrees is 'real'. In the narrative of 'gypsy' child-theft, there are two moments of transition from two diametrically opposed worlds and both these moments are hard to render in psychologically viable terms. It is hardy plausible that a high-born child would gladly embrace its life among 'gypsies' as it is naively and jokingly suggested in *The Bohemian Girl*, for instance. Nor is it plausible that an aristocratic child raised by social outcasts would easily resume its due place in society and seamlessly fit there through a love marriage. An individual who

comparable to a museum that contains exhibits from different periods of time, in different languages and with various instructions for decoding them (cf. 1990: 127). His model is valuable for my study because it opens up ample space for scientific investigation that deals with the underlying patterns of cultural processes without eclipsing their historic and interdisciplinary complexity.

has grown among uneducated 'gypsies' (often ridiculed for having a bad command of the dominant language) cannot, upon discovery of his/her true noble identity, suddenly switch to a more appropriate language register. Not in a story that claims to be a 'real' one. That is why the few sound films present the motif in a burlesque manner.

7.1 On the Film Selection Process

The films listed here have been identified with recourse to the more comprehensive ***Filmography of 'Gypsy' Films: 1897–2007*** (*Filmografie des 'Zigeunerfilms': 1897–2007*), compiled by the film team of the Cologne-based organisation Rom e.V.: Branka Pazin, Regina Schwarz, and Kurt Holl. In their work, the authors have relied, in turn, on the databases compiled by Heiner Ludwig Ross and Kinemathek e.V. Hamburg, Prof. Dr. Joachim S. Hohmann (University of Gießen), and Alain Antonietti (Paris). The resulting *Filmography of 'Gypsy' Films: 1897–2007* encompasses 2,500 film titles and as such can be considered to be a representative corpus of cinematic works on the 'gypsy' theme.

To identify the target films, I have used the key words "Kindesentführung" (child kidnapping) and "Entführung" (kidnapping) and I have taken in account the film synopses provided in the filmography. In addition to that, I have verified and expanded the available data with reference to IMDb, AFI, BFI, Filmographie Pathé, German Early Silent Film Database, Giornate del Cinema Muto, Silent Era, and Youtube. In the process, I have been able to identify some additional titles which are not included in the *Filmography of 'Gypsy' Films: 1897–2007*. Consequently, the here presented filmography includes a total of **49 titles** featuring the 'gypsy' child-theft motif.

The information for each film, where available, includes:

- the original title of the film, year of production and country of origin
- whether it is black and white or colour
- genre: whether it is a fictional film, a documentary or an animation
- the original length of the film, in feet or meters 66 for silent films, and in minutes for sound films

66 Silent films had an average frame rate from 16 to 22 frames per second (fps). So only if we know at what speed a film was shown (which we often do not), we could stipulate its running time. However, to assist readers who are not familiar with this

- the film location in archives
- the credits, in the following order: production company, director, cinematographer, script writer and/or source text, music, cast
- the alternative titles of the film
- the sources of information
- the film synopsis
- additional bibliographical material on the film or other type of information.

In the frequent cases, when several synopses are given in the *Filmography of 'Gypsy' Films: 1897–2007*, I have selected the more compact and the more relevant one, and, if necessary, I have translated it into English. In two cases – *Los arlequines de seda y oro* (1919, Spain) and *Stolen by Gypsies or Beer and Bicycles* (1933, USA), the synopsis has been written by me [R.M]. In two other cases – *Rascals* (1936, USA) and *Melody Trail* (1938, USA), I have opted for the longer synopsis to illustrate the convoluted plotting in stories about supposed 'gypsy' child-abduction and recovery. Whenever possible in the film synopses, I have placed the various references to 'gypsies' in inverted commas to highlight, as elsewhere in the text, the fictional nature of these figures.

Abbreviations

AFI	American Film Institute: catalog.afi.com
b&w	black and white
BFI	British Film Institute: bfi.org.uk
dir	director
DFI	Danish Film Institute: www.dfi.dk
FP	Filmographie Pathé: filmographie.fondation-jeromeseydoux-pathe.com
fps	frames per second
ft	feet
FZ	Filmografie des 'Zigeunerfilms': 1897–2007 (electronic database)
GCM	Giornate del Cinema Muto: www.cinetecadelfriuli.org

technological aspect of early films, I shall give one example of a film's length in feet and its approximate duration: Film No.1 *Rescued by Rover* – 400 ft/6 mins.

GEFD	German Early Film Database: www.earlycinema.uni-koeln.de
IMDb	Internet Movie Database: www.imdb.com
lgth	length
loc	location
m	meter
mins	minutes
mm	millimeter
prod	producer
SE	Silent Era: silentera.com

The authors of the *Filmography of 'Gypsy' Films: 1897–2007* have used varying abbreviations, such as "Herbert Birett", "Gifford" or "AFI Catalogue", when citing their filmographic or other sources, sometimes specifying the catalogue volumes, sometimes not. I have attempted, to the best of my knowledge, to provide the full bibliographical references, citing the first edition of the respective publication. Only in the case of the American film scholar John E. Stone, have I been unable to identify the source publication.

AFI Catalog	*The 1911–1920: American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films.* Berkeley: University of California Press, 1989. *The 1921–1930: American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films.* Berkeley: University of California Press, 1989. *The 1931–1940: American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films.* Berkeley: University of California Press, 1993. [online] *AFI Catalogue of Feature Films, The First Hundred Years 1893–1993*: catalog.afi.com.
Henderson	Henderson, Robert. *M. D.W. Griffith: The Years at Biograph.* New York: Farrar, Straus and Giroux, 1970.

Herbert Birett	Birret, Herbert (Ed). *Verzeichnis in Deutschland gelaufener Filme: Entscheidungen der Filmzensur 1911–1920.* München: Saur, 1980.
Hervé Dumont	Dumont, Hervé. *Geschichte des Schweizer Films. Spielfiilme 1896–1965.* Schweizer Filmarchiv: Lausanne, 1987.
Raymond Chirat	Chirat, Raymond. *Catalogue des films français de long métrage, films de fiction, 1919–1929.* Cinémathèque de Toulouse, 1984.
Gifford	Gifford, Denis. *The British Film Catalogue 1895–1985.* London: Routledge, 1986.
V. Martinelli	Martinelli, V. *Il cinema muto italiano: i film della grande guerra: 1919.* Torino: Nuova Eri, 1995. Martinelli, V. *Il cinema muto italiano: i film degli anni venti: 1921.* Torino: Nuova Eri, 1996.
Registrant 1896–1914	Engberg, Marguerite. *Registrant over danke film 1896–1914* [Registration of Danish Films 1896–1914]. Copenhagen: Institut for Filmvidenskab, 1977. Vol 1–3.
G. Spagnoletti	Spagnoletti, G. (Ed). *Schermi germanici. Ufa 1917–1933, Mostra Internazionale del Nuovo Cinema.* Venezia: Marsilio, 1993.

7.2 Annotated Filmography

1. *Rescued by Rover* (1905, UK)

b&w silent short fiction film
lgth: 400 ft
prod: Hepworth Film Manufacturing Company
dir: Lewin Fitzhamon, Cecil M. Hepworth

camera: Cecil M. Hepworth
script: Mrs. Hepworth
cast: Cecil M. Hepworth, Mrs. Hepworth, Barbara Hepworth, Mrs. Smith, Blair (Rover)
aka: *Gerettet von Rover*
source: John E. Stone; AFI Catalogue; SE
synopsis: A 'gypsy' woman takes revenge for a denied charity by kidnapping the baby of a family. Fortunately, Rover, the dog of the family, leads the father to the 'gypsy's hideout. The main roles are performed by the family of the film pioneer Hepworth himself: father, mother, baby, and dog. (FZ, translated into English by me, R.M.)
extra info: In 1906, the film was re-shot with the same crew. Length: 425 ft. Copies are available at Library of Congress Film Archive (paper print collection); BFI's National Film and Television Archive; Deutsches Filmmuseum, Frankfurt; Fundacion cinemateca, Argentina.

2. *Two Little Waifs* (1905, UK)

b&w silent short fiction film
loc: Deutsche Kinemathek, Berlin
lgth: 500 ft
prod: Williamson Kinematograph Company
dir: James Williamson
aka: *Zwei kleine Wesen*
source: IMDb; Gifford No. 01206
synopsis: Children stolen by 'gypsies' flee. But they are returned to the alleged parents. Only when the house of the 'gypsies' burns, the children are given a new home. (FZ, translated into English by me, R.M.)

3. *Ein Jugendabenteuer* (1905, UK)

b&w silent short fiction film, partially coloured
lgth: 160 m
prod: Charles Urban Trading Company
source: Herbert Birett No. 648, 1912
synopsis: A 'gypsy' girl brings back a kidnapped child and is rescued from the fire. (FZ, translated into English by me, R.M.)
extra info: *Komet* No. 1084; *Kostüme, Kulissen* No. 1084, 1905; Landeszensur Hamburg

4. *Rescued by Carlo* (1906, USA)

b&w silent short fiction film
lgth: 500 ft
prod: S. Lubin
aka: *Gerettet durch Carlo*
source: AFI Catalog
synopsis: An almost identical remake of *Rescued by Rover* (1905, UK).

5. *The Horse That Ate the Baby* (1906, UK)

b&w silent short fiction film
lgth: 83.8 m
prod: Clarendon Film Company
dir: Percy Stow
aka: *Das vom Pferd verschluckte Baby*
source: IMDb
synopsis: A 'gypsy' steals a baby and the butcher sets it free. (FZ, translated into English by me, R.M.) "A horse eats a baby and is cut open by a vet who finds the baby alive inside." (IMDb)
extra info: *Komet* No. 1133; *Kostüme, Kulissen* No. 1133, 1906; Gifford No. 1464

6. *The Gypsies; or, The Abduction* (1907, France/UK)

b&w silent short fiction film
lgth: 447 ft
prod: Urban-Eclipse
aka: *Die Entführung*
source: AFI Catalogue

7. *The Adventures of Dollie* (1908, USA)

b&w silent short fiction film
loc: Kinemathek, Hamburg
lgth: 713 ft
prod: Biograph
dir: D.W. Griffith
camera: Arthur Marvin
script: Stanner E.V. Taylor
cast: Charles Inslee (Evil Gypsy), Arthur V. Johnson (Father), Linda Arvidson (Mother), Mrs. George Gebhardt, Madeline West (Gypsy's Wife), Gladys Egan (Dollie)
aka: *Die Abenteuer von Dollie*
source: IMDb; AFI; Henderson*: The Years at Biograph*, Youtube
synopsis: "During a leisurely afternoon in the woods with his wife and little daughter Dollie, a man briefly steps away, and when he returns he finds a gypsy molesting his wife. He beats the gypsy, who swears vengeance as he runs away. The gypsy returns to his wife and wagon, and plots the abduction of the little girl. He kidnaps Dollie, hides her in a barrel, and makes his getaway, but as he fords a stream in his wagon, the rushing water carries away the barrel. It floats downstream and over a small waterfall. Farther downstream, two small boys who are fishing pull the barrel out of the water and extricate Dollie. She is reunited with her father." (AFI)

8. *Le Médaillon* (1908, France)

b&w silent short fiction film
lgth: 185 m
prod: Pathé Frères
aka: *The Medal; Das Medaillon*
source: FP
synopsis: A small boy is kidnapped by 'gypsies' who mistreat him and beat him to make him learn all kinds of acrobatics. Six years later, the path of the little troop leads them to the city where the boy's mother lives. An old woman who has always been very good to him allows him to escape. He shows up at the home of his parents without knowing it. There, a servant gives him food and some money. But he is caught again by his torturers. On the way to the camp, the boy sees the young woman and runs towards her for protection. She notices the locket around his neck and recognises her son. She then goes to the police who arrest the band. (FP, translated into English by me, R.M.)

9. *A Gallant Scout* (1909, UK)

b&w silent short fiction film
lgth: 430 ft
prod: Manufacturer's Film Agency
aka: *Ein galanter Helfer*
source: IMDb, Gifford No. 02368
synopsis: "'Gypsies' kidnap a girl whose dog fetches a scout to rescue." (IMDb)

10. *Ein treuer Beschützer* (1909, France)

b&w silent short fiction film
lgth: 225 m
prod: Films und Kinematographen Lux, Paris
source: GEFD; Herbert Birett

synopsis: A man takes care of a child kidnapped by 'gypsies' and brings it home. (FZ, translated into English by me, R.M.)
extra info: *Komet* No. 1268 and no. 1270; *Kostüme, Kulissen* No. 1268, 1909; *Kostüme, Kulissen* No. 270, 1909; VUP, 17.07.1909. Photos can be found in *Erste Internationale Kinematographenzeitschrift*, No. 29, 1909.

11. *Scouts to the Rescue* (1909, UK)

b&w silent short fiction film
lgth: 550 ft
prod: Williamson Kinematograph Company
dir: Dave Aylott
script: Dave Aylott
cast: Frank Sutherland (The Gypsy), Mrs. Sutherland (Gypsy Woman), Dave Aylo
(Farmer Giles), Anita March (Mrs. Giles)
aka: *Pfadfinder bei der Rettung, The Boy Scouts*
source: IMDb, Gifford No. 02322;
synopsis: "Scouts track gypsies and save a farmer's kidnapped child." (IMDb)

12. *Il trovatore* (1910, Italy/France)

b&w (hand-coloured) silent short fiction film
lgth: 435 m of which 370 in colour
prod: Il Film d'Arte Italiana/Série d'Art Pathé Frères (SAPF)
dir: Louis Gasnier
script: based on the drama of the same name by Antonia Garcia Gutierrez
cast: Francesca Bertini, Gemma Farina, Achille Vitti, Alberto Vestri
aka: *Der Minnesänger, Le Trouvère*
source: IMDb; Herbert Birett; SE; FP

synopsis: The count kills his own brother who was once stolen by 'gypsies' and then he learns the truth. (FZ, translated into English by me, R.M.)
extra info: *Komet* Nr. 1314; *Pathé Woche*; *The Pordenone Silent Festival Catalogue* under catalogue No. 2269. Other film versions: *Iltrovatore*, (1910 UK), (1911), (1914 USA).

13. *Billy's Bulldog* (1910, UK)

b&w silent short fiction film
lgth: 152.4 m
prod: Cricks & Martin Films, London
dir: A. E. Coleby
aka: *Wilhelms Bulldogge*
source: IMDb; Herbert Birett; Gifford Nr. 2648
synopsis: "Drama. A bulldog leads police to gipsies who kidnapped its owner." (IMDb)
extra info: *Komet* Nr. 1323

14. *The Little Blue Cap* (1910, UK)

b&w silent short fiction film
lgth: 600 ft
prod: Hepworth
dir: Lewis Fitzhamon
source: IMDb; Gifford No. 02580
synopsis: "Crime. Boys save a small girl from gipsy kidnappers." (IMDb)

15. *The Squire's Romance* (1910, UK)

b&w silent fiction film
lgth: 700 ft
prod: Cricks and Martin
dir: A.E. Coleby
cast: Dave Aylott
aka: *Die Romanze des Gutsherrn*

source: IMDb; Gifford No. 02517
synopsis: "A squire saves a gypsy girl from a poacher, and weds her." (IMDb)

16. *L'Enfant volé* (1910, France)

b&w silent short fiction film
lgth: 200 m of which 179 in colour
prod: Pathé Frères
aka: *Das gestohlene Kind*
source: Herbert Birett; FP
synopsis: Jacques, a four-year-old boy, stolen by 'gypsies', is enlisted in a travelling troupe. The child, accustomed to maternal caresses and tenderness, is now ill-treated, his delicate little hands and feet hurt from the daily flexibility exercises and long hours of torture. Meanwhile, in their castle, the parents despair after the disappearance of their boy and search in vain the surrounding areas. Fortunately, a girl from the band, perhaps also a stolen child, takes little Jacques under her protection and decides to organise an escape with her little fellow in misfortune. Guided by him, she finds the path to the castle. Then, leaving Jacques at the gate, she sadly continues down the road alone. But Jacques' parents, having learned about the brave little girl's conduct, start to look for her wishing to reward her. They find her when the drunken 'gypsies' have set her hut on fire and if it were not for the parents' providential help, the unfortunate girl would have fallen the prey of the flames. Adopted, she will be pampered and raised together with her little friend in suffering. (FP, translated into English by me, R.M.)
extra info: According to a report by the police censorship in Berlin and Dusseldorf, the film was banned for juveniles. Information about the film can be found in *Lichtbildtheaterbesitzer* (owners of motion picture theatres) and in the *Polizeizensurkarte* (police censorhisp card).

17. *L'Evasion d'un truand* (1910, France)

b&w silent short fiction film

lgth:	200 m of which 171 in colour
prod:	Pathé Frères
dir:	Michel Carré
script:	Michel Carré
cast:	Harry Baur (Rob Rokers), André Bisson (Count of Suzeraire), Laura Lukas (Gypsy Sperata)
aka:	*Banditten Robert Rokers Flugt, Die Flucht eines Gefangenen*
source:	GEFD; IMDb; Herbert Birett; FP
synopsis:	Drama. The scene takes place during the reign of Louis XI. The rascal Rob Rokers is in jail. An arrow flies into his cell, with an attached file and a letter. The letter says that the price for his freedom is to capture the 'gypsy' Sperata who is the mistress of the police chief, the Count of Suzeraire. But as Rob Rokers kidnaps Sperata, her brothers see him. They warn the police chief who seizes the rascal, frees Sperata and hands the prisoner to a fictive court that sentences him to death. (FP, translated into English by me, R.M.)
extra info:	*Kinematographische Rundschau* No. 102, 1910; *Kostüme, Kulissen* No. 1302, 1910; *Pathe-Woche* No. 4, March 1910; CP No. 275; VUP, 26.03.1910

18. *L'Enfant des matelots* (1910, France)

b&w silent short fiction film

lgth:	180 m
prod:	Société Cinématographique des Auteurs et Gens de Lettres (SCAGL)
source:	FP
synopsis:	A little boy is stolen by a gang of 'gypsies' who teach him all the tricks and skill of their wandering life. A brave sailor, however, rescues him, takes him home to his wife and tells him that he can now follow his own path in life. The sailor is about to

go on a trip and entrusts the boy to another old sea wolf. The 'gypsies', though, have been looking for a way to take revenge and upon learning that the sailor is leaving, they lure him into a trap. After attacking him, many against one, they put him in a small boat and abandon him helplessly tied up in the open ocean. But the boy, having seen through his binoculars the boat adrift and having distinguished the man's head, quickly calls for help. A boat is put to sea and the sailor is soon rescued. Shortly after, the 'gypsies' are arrested and thrown into prison. (FP, translated into English by me, R.M.)

19. *Le Serment d'un Prince* (1910, France)

b&w silent fiction film

loc:	Svenska Filminstitutet/Swedish Film Archive, Stockholm
lgth:	175 m, 16 fps, Desmet colour, duplicating original tinting
prod:	Pathé
dir:	Max Linder
script:	Max Linder
cast:	Max Linder (Prince Jacques de Lacerda)
source:	GCM
synopsis:	"Discovered by the Swedish Film Institute, this print of the film, long believed lost, appears to lack only the opening, which might better have explained how we come to find Max, as Prince of Lacerda, in a liaison with a beautiful gypsy (?) lady, living in a caravan and blessed with a little daughter. After this, the story is told with admirable clarity and a minimum of intertitles. The first surviving title, "Un riche banquier vient proposer au Prince de Lacerda l'union de leurs enfants," introduces the Prince's aristocratic home, where the returning Prince learns that his father, the old Prince, has arranged a marriage with the daughter of a rich banker. The Prince (with very naturalistic and touching acting)

explains his situation and is spurned by his father. In the next scene, introduced with the title "Pour gagner sa vie," the Prince, in a clown uniform, is working as a street entertainer. This scene is particularly attractive, since Linder evidently shot it on location with real passers-by, who show the same mixture of puzzlement and amusement as the public at Kid Auto Races in Venice four years later. They are also required to act, turning their backs and scurrying away when the clown brings round his collecting bag. The final scene is introduced as "Trois ans après. Grande vedette au music hall". While the Prince, on stage, is performing some very nicely tricked acrobatics on a trapeze, the old Prince passes by the theatre and sees the billboards with his son. He enters the theatre, prepared to be enraged; but after the show, meeting his son and his family on the steps of the theatre, he is enchanted by his little granddaughter (suitably matured from the opening scene), and reconciled to his son in a big concluding embrace." (GCM, David Robinson)

20. *L'Oiseau s'envole* (1911, France)

b&w silent short fiction film

lgth:	285 m
prod:	Société Cinématographique des Auteurs et Gens de Lettres (SCAGL)
dir:	Albert Capellani
script:	Marcel Manchez
cast:	Henry Krauss (the gypsy), Suzanne Goldstein (Jeannette), Maurice Luguet, Eugénie Nau
source:	FP
synopsis:	Jeannette, the daughter of the Benoit farmers, tempted by the adventurous life of 'gypsies', decides to follow them. Hardly has she crossed the threshold of the trailer when her dream turns into the cruelest disillusionment. The spoiled and happy child, suddenly transplanted into the milieu of bandits,

is condemned to steal and to be an accomplice of her sad companions. One night, forced to watch out while they rob a farm, she is discovered by Dr. Lorieux, who comes to make a night visit. The unconscious Jeannette, saved thanks to the doctor's intervention, is brought back to her family and, having grown more serious after this hard ordeal, she will accept to become her savior's wife. (FP, translated into English by me, R.M.)

21. *Children of the Forest* (1912, UK)

b&w silent short fiction film
lgth: 425 ft
prod: Fitz Films (WI)
dir: Lewin Fitzhamon
script: Lewin Fitzhamon
cast: Roy Royston, Marie Royston
aka: *Kinder des Waldes*
source: Gifford No. 03422; IMDb
synopsis: "Boy and dog trail a gipsy who kidnapped his sister." (IMDb)

22. *Ildfluen* (1913, Denmark)

b&w, tinted silent fiction film
loc: Det Danske Filminstitut, København
lgth: 47 mins
prod: Kinografen
dir: Einar Zangenberg
cast: Einar Zangenberg (Rudi), Alfi Zangenberg (the Countess), Johanne Fritz-Petersen (Lilian, her daughter), Sophus Erhardt (Baron Silber), William Bewer (Michael, the gypsy)
aka: *The Firefly*, *La lucciola*
source: GCM
synopsis: "When a gypsy couple lose their child, they abduct the girl Lilian, who has sneaked into their caravan

to play with their performing monkeys. Lilian's playmate Ralph (named Rudi in the original Danish program booklet) swears to get her back. He finds the gypsies, but he cannot liberate Lilian. Instead, he convinces the gypsy Michael to let him come with them. Twelve years pass. Ralph and Lilian have grown to adulthood. An agent arranges for Lilian and Michael to travel to the big city to perform there. Ralph heads off on his own and gets a job as a chauffeur for Baron Silber. At the circus, Lilian gives a sensational performance as "The Firefly": a sort of butterfly dance, only performed while suspended from the circus dome. Silber is smitten, and Michael, a bastardly drunkard and gambler, suggests that she would willingly accept his entreaties. Silber takes her out motoring and tries to force himself on her, but Ralph intervenes and leaves the Baron cursing in the dust. Ralph brings Lilian home to be reunited with her mother after a separation of twelve years. Later, the three of them visit an old ruined tower nearby. The vengeful Michael traps them at the top of the tower and lights the fuse of a bomb below them, but the fearless Ralph saves the day."
(GCM, Casper Tybjerg)

extra info: Première on 18.08.1913; restored 2014

23. *La gitanilla* (1914, Spain)

b&w short fiction film

prod: Barcinógrafo
dir: Adrià Gual
camera: Alfredo Fontanals, Juan Solá Mestres
script: Rafael Marquina; based on Cervantes' tale of the same name
cast: Elisa Beltrán, Joaquín Carrasco, Jaime Devesa, Gerardo Peña
source: IMDb

24. *La Rançon de Rigadin* (1914, France)

b&w short fiction film

lgth:	365 m
prod:	Pathé Frères
dir:	Georges Monca
script:	Prince
cast:	Prince, Herman Grégoire, Charles Lorrain, Yvonne Harnold
source:	FP
synopsis:	The goddess of a hundred voices has made Rigadin famous even in the travelling caravans. This is how the young 'gypsy' Carmen Gaspardo falls in love with the great artist whom she has seen on the cinema screen. The beautiful girl's father and brother, having discovered her secret, decide to make use of it by attracting the illustrious comedian into an infamous trap. This is how Rigadin, thinking he is going on a love rendezvous, falls into the trap of the 'gypsies'. The latter claim a formidable ransom from the big company that stands behind the famous artist: ten francs for each one of his hairs! Even after the two accomplices notice that their prisoner has little hair on the top of the head, they double their price and apply a regenerative lotion on his skull. Fortunately, Carmen catches sight of him. At first amazed and delighted to find her beloved, she then tries to be useful and replaces the regenerative lotion with a depilatory. The two Gaspardos, deceived by the superb wig that she puts on Rigadin's head, lead their prisoner to Pathé Frères who accept the draconian conditions. But when they prepare to count his hairs, Carmen victoriously removes the wig, while our two thieves, disappointed and furious, flee. As for Carmen, she is hired at very advantageous conditions to play in a series of films with Rigadin and this will be the reward for her good deed. (FP, translated into English by me, R.M.)

25. *Zigeuneren Raphael* (1914, Denmark)

b&w silent fiction film
loc: Deutsche Kinemathek, Berlin
lgth: 1.103 m
prod: Filmfabrikken Danmark
dir: unknown
script: Richard Lund
cast: Emilie Sannom, Valdemar Moller, Zanny Petersen, Emanuel Greers, Else Weng, Rasmus Ottesen, Thorleif Lund, V. Vennerwald
aka: *Wildblud*
source: Registrant 1896–1914; DFI
synopsis: 'Gypsies' kidnap the newly baptised son of Baron Wilhelm. On the run, the baby is bitten by a snake, the wound burned out. This is reported to the Baroness. The child grows up with the 'gypsies'. He cannot reciprocate the love of the 'gypsy' girl Zelma. When he is twenty, the 'gypsies' encamp at the castle of the now widowed Baroness. Raphael falls in love with the Count's daughter. Only when his mother recognises him by the brand and he dismisses Zelma, nothing stands in the way of love. (FZ, translated into English by me, R.M.)

26. *Hearts of Men* (1915, USA)

b&w silent fiction film
lgth: 4 reels
prod: Charles K. Harris Feature Film Company
dir: Perry N. Vekroff
script: Charles K. Harris
camera: Harold Louis Miller
cast: Arthur Donaldson (Fritz Wagner), Beulah Poynter (Hilda Wagner), Frank Longacre (Hans Wagner), Ehtelmary Oakland (Amy Rapp), Nicholas Long, Jr. (bad little boy), Robert Fisher (Adolph Rapp), Jack McCauley (school child)
aka: *Männerherzen, School Bells*

source: IMDb; AFI Catalogue of Feature Films 1911–1920
synopsis: "Fritz Wagner develops a formula for a new scent in the German perfume factory where he and his best friend work. Slipping into the factory one night, the friend steals the formula and then disappears from the area. Years later, Fritz takes his family to America and sends his young son to a local school. Unable to speak proper English, Hans is aided in class by Amy, and the two children soon become close companions. By chance, Fritz meets up with his false friend, now a prominent figure in the American perfume business, and accuses him of the theft. During the ensuing argument, Fritz discovers that Amy is his rival's daughter and upon her next visit, he sends her away from his gate. On her way home, she is kidnapped by gypsies, but, disobeying his father's orders, Hans takes off to find his friend and rescues her from her captors. The innocent bravery of the children finally reconciles the two fathers, restoring harmony in the hearts of men." (AFI)

27. *Mignon* (1915, USA)

b&w silent fiction film
lgth: 5 reels
prod: California Motion Picture Corporation
dir: William Nigh
camera: Arthur Pawelson
script: Charles Kenyon
cast: Beatriz Michelena (Mignon), Clara Beyers (Filina), William Pike (Frederick), House Peters (Wilhelm Meister), Belle Bennett (Musette), Ernest Joy (Laertes), Andrew Robson (Lothario), Emil Krushe (Giarno), Harold B. Meade, Frank Hollins
source: SE; AFI Catalogue of Feature Films 1911–1920
synopsis: "The nobleman Lothario seduces Musette, the daughter of Giarno, the leader of the nearby gypsy camp. When Musette learns that Lothario

is married and has a baby, Mignon, she jumps off a cliff. For revenge, Giarno kidnaps Mignon. After Lothario's wife dies of grief, Lothario becomes a mad, wandering minstrel. When Mignon is sixteen, the young nobleman Wilhelm Meister, seeing her mistreatment, buys Mignon from Giarno. Mignon falls in love with Wilhelm, but she believes that he loves the actress Filina. At a fête, Filina locks Mignon, whom Lothario has befriended, into her room. Filina traps Wilhelm into proposing but as he announces their engagement, Lothario, acting on Mignon's earlier suggestions, sets the castle on fire. Wilhelm rescues Mignon, but because she still believes that he loves Filina, she leaves with Lothario. When an innkeeper recognizes Lothario and shows him a piece of the baby Mignon's belt, Lothario's memory returns. As Mignon has the other piece, she is revealed to be his daughter. Wilhelm finds them, and he and Mignon vow to marry." (AFI)

28. *A Vagabond's Reveng* (1915, UK)

b&w silent fiction film

lgth:	4.770 ft
prod:	Cunard
dir:	Wallett Waller
script:	Florence Britton
cast:	Agnes Glynne (Enid), Jack Morrison (Clive Emmett), Lyston Lyle (Lord Hayhurst), Alice de Winton (Sarah), Sydney Paxton (Doctor)
aka:	*Die Rache eines Vagabunden*
source:	IMDb; Gifford No. 05849
synopsis:	"A Lord's blind daughter is kidnapped by a gypsy but later her portrait is recognized by her father." (IMDb)

29. *The Twin Triangle* (1916, USA)

b&w silent fiction film

lgth:	5 reels
prod:	Balboa Amusement Producing Company
dir:	Harry Harvey
camera:	Joseph Brotherton
script:	Bess Meredyth
cast:	Jackie Saunders (Czerta/Madeline), Mollie McConnell (Mrs. Van Schuyler), Ruth Lackaye (Marco's mother), Edward J. Brady (Marco), William Conklin (MacCanley Byrnes), Robert Grey (Lord Fitz Henry), Joyce Moore
aka:	*Das doppelte Dreieck*
source:	IMDb; AFI Catalogue of Feature Films 1911–1920
synopsis:	"Czerta, a gypsy waif, lives with Marco and his old mother. After Marco's mother dies, Czerta discovers that as a baby she was stolen. When Marco tries to force his attentions upon her, she stabs him; then, leaving Marco for dead, she meets MacCanley Byrnes, a distinguished artist, visiting the area on a camping trip. She asks Byrnes to take her away with him, and he takes her to New York City where she receives an education. Byrnes is commissioned to paint Madeline van Schuyler's portrait, and finds himself very attracted to her because she resembles Czerta. Czerta becomes jealous when she sees them together and flees. Many years later, Madeline, her mother, and Byrnes attend a theatre dance performance starring Czerta. Mrs. Van Schuyler recognizes Czerta as her long-lost daughter and welcomes her into the family. Marco, who survived the stabbing incident years earlier, is also at the theatre seeking revenge. Byrnes realizes that he truly loves Czerta, and thus when Marco attempts to fulfil his vengeance Byrnes kills him and saves Czerta." (AFI)

30. *L'Héritage convoité* (1916, France)

b&w silent fiction film
lgth: 765 m
prod: Balboa Films (1914)
cast: Henri King, Jackie Saunders, Fred Whitman, Mollie McDonald, Madeleine Pardee
aka: *The Coveted Heritage*
source: FP
synopsis: On his dying bed, an old man remembers and tells a confidant that he had a little girl and that she was kidnapped when she was a child. The man dies. His presumptive heirs do everything to get the inheritance that should go to this little girl. In the meantime, she has become a beautiful woman, but she is a prisoner of a 'gypsy'. Fortunately, she is protected by a young 'gypsy'. She meets an old lady when she escapes and enters in a temple. She becomes the old lady's protégé, and an idyll forms between the young woman and the young pastor. But the presumptive heirs learn of her existence and hire bandits to lock her in a trunk and throw her in the water. The pastor starts looking for her and by chance overhears a conversation and calls the police who begin to follow the dishonest heirs. The girl is rescued by sailors and brought back to her protectress which gives enough time to capture the heirs and arrest them. (FP, translated into English by me, R.M.)

31. *Sunshine and Gold* (1917, USA)

b&w silent fiction film
lgth: 850 m/5 reels
prod: Balboa Films, (Pathé Exchange)
dir: Henry King
camera: Joseph Brotherton
script: Henry King; based on a story by Will M. Ritchey

cast: Baby Marie Osborne (Little Marx), Henry King (the driver), Daniel Gilfether (James Andrews), Neil Hardin (Dr. Andrews, his son)
aka: *Sonnenschein und Gold*, *Petite Cendrillon*
source: IMDb; AFI Catalogue of Feature Films 1911–1920; FP
synopsis: "Wandering away from the excitement of a party and stage play given at her house in honour of her fifth birthday, Little Mary falls into the hands of gypsies. When she overhears their chief discuss a ransom demand for her, Mary escapes into the woods during the still of the night. The next morning, she discovers an old cabin where she meets elderly James Andrews who, years earlier, hid himself and all his wealth in this uninhabited woodland after a quarrel with his son. The next day, when the distraught chauffeur whose negligence has been responsible for Mary's disappearance arrives, Andrews realizes that Mary is his son's daughter and decides to accompany her home. Thus, the old man and child return to the Andrews home where the whole family is reunited." (AFI)

32. *Love's Law* (1917, USA)

b&w silent fiction film
lgth: 5 reels
prod: Fox Film Corporation
dir: Tefft Johnson
camera: Maxwell Held
script: Mary Murillo
cast: Joan Sawyer (Innocence, later known as Moner Moyer), Stuart Holmes (Andre), Olga Grey (Jealousy), Leo Delaney, Richard Neill, Frank Goldsmith
aka: *Das Gesetz der Liebe*
source: IMDb; AFI Catalogue of Feature Films 1911–1920
synopsis: "When a young girl, known as Innocence, is sent away by her wealthy uncle, she wanders into the forest until she is found by Andre, the head of a

gypsy band. She is taken prisoner, but soon Rosella, who is in love with Andre herself, sets the girl free. The young Innocent then meets Standish Driscoll, her uncle's son who falls in love with her. Andre recaptures her, however, after which she again escapes and goes to the city. Taking the name of Moner Moyer, the girl becomes a famous dancer. She encounters Driscoll again who still wants to marry her, but she finally realizes that she is in love with Andre. She then forsakes her career and returns to him in the forest." (AFI)

33. *The Gypsy Trail* (1918, USA)

b&w silent fiction film

lgth:	5 reels
prod:	Famous Players-Lasky Corporation
dir:	Walter Edwards
camera:	James Van Trees
script:	Julia Crawford Ivers; based on Robert Housum's play *The Gipsy Trail* (New York, 4 Dec 1917)
cast:	Bryant Washburn, Wanda Hawley Casson Ferguson
source:	AFI Catalogue
synopsis:	"Edward Andrews, a generous but faint-hearted young man, loves Frances Raymond who fancies herself an incurable romantic. Edward realizes that Frances would love to be whisked off and romanced, but because he is too timid to abduct her himself, he hires Michael Rudder, a breezy young Irish reporter, to do the deed. Michael's dashing manner entrances Frances, but the Irishman prefers the unencumbered life of a rover to that of a husband, and after he delivers her to the home of Edward's grandmother, he wanders away to a gypsy camp. Frances is so downhearted from losing Michael that the kindly Edward finds the reporter and convinces him to propose to the girl. Frances, however, moved by Edward's goodness, decides that he is the man she really loves and returns to him." (AFI)

34. *La Contessa Miseria* (1919, Italy)

b&w silent fiction film
lgth: 1.534 m
prod: Rodolfifilm
dir: Eleuterio Rodolfi
script: Guido Brignone, following a plot by Arrigo Frusta
cast: Henriette Bonarda (Etta, la "Contessa Miseria"), Rino Melis (Kruiff), Lola Visconti Brignone, Armand Pouget, Giuseppe Brignone, Domenico Marverti
aka: *Die Komtess Miseria*
source: IMDb; V. Martinelli, G. Spagnoletti
synopsis: Etta, the daughter of a count, is kidnapped by nomads. They give her the name Contessa Miseria (Countess Misery). The crime is revealed years later in prison. Kruiff wants to bring back Etta and the stolen jewels to her father but a gangster wants to stop him. Etta has listened to the conversation, bringing the jewels to safety and, against the voice of her heart, returns to her father and her life as 'Contessa della Torre'. (FZ, translated into English by me, R.M.)

35. *It Happened in Paris* (1919, USA)

b&w silent fiction film
lgth: 5 reels
prod: Tyrad Pictures Inc.
dir: David Hartford
camera: Madeline Matzen
script: Jack Cunningham
cast: Madame Yorska (Juliette/Yvonne Dupré), W. Lawson Butt (Romildo, the gypsy), Madame Dione (Creota), Charles Gunn (Dick Gray), Hayward Mack (Leon Naisson), Madame Sarah Bernhardt (Herself), David Hartford (Himself)
aka: *Es passierte in Paris*
source: IMDb; AFI Catalogue of Feature Films 1911–1920
synopsis: "Yvonne Dupré, the sole survivor of a once-noble French family, makes a modest living selling her

paintings to Leon Naisson who, unknown to Yvonne, resells them for exorbitant prices as the work of a famous artist. When Naisson confides to Yvonne's gypsy model Romildo that he sexually desires Yvonne who repulsed him, Romildo drugs his lover Juliette, a fiery Apache dancer who looks just like Yvonne and for one thousand francs delivers her to Naisson, who rapes her as she sleeps. When Naisson discovers that she is not Yvonne, he has Yvonne's American sweetheart Dick Gray see them together, causing Gray to upbraid the baffled Yvonne. Naisson then plants forgeries in Yvonne's studio and tips off the police who are closing in on his operation. After Yvonne's arrest, Juliette is told by her foster sister that she was stolen by gypsies as a child and is really Yvonne's twin sister. After Juliette exposes Naisson, Yvonne and Dick are reunited." (AFI)

36. *Los arlequines de seda y oro* (1919, Spain)

b&w silent fiction film

loc:	EYE Filmmuseum
lgth:	242 mins
prod:	Royal Films
dir:	Ricardo de Baños
camera:	Ramón de Baños
script:	Josep Amich i Bert
cast:	Raquel Meller, Asunción Casal, Lucien Aristy, Luisa Oliván, Juana Sanz, Francisco Aguiló
aka:	*La gitana blanca* (rerun in 1923, 74 mins)
source:	IMDb; Youtube
synopsis:	Drama. Count Rosicler discovers that his wife Elvira is unfaithful to him. To avenge himself, he leaves the countess and takes their two children away, abandoning them to a 'gypsy' couple. The boy and the girl are separated and reunite as adults; he is a famed bullfighter while she is a singer raised by 'gypsies'. (R.M.)

37. *Notti rosse* (1920, Italy)

b&w silent fiction film

lgth:	4.692 m
prod:	Monaldi Film
dir:	Gastone Monaldi, Riccardo Cassano
camera:	Alfredo Donelli, Giuseppe Zavoli
script:	Carlo Dell'Ongaro
cast:	Gastone Monaldi (Lolly), Remo Cesaroni (Wenier), Fernanda Battiferri, Gisella Monaldi
source:	IMDb; V. Martinelli, G. Spagnoletti; Episode 1: Lo zigarno / Il sosia, 1.405 m Episode 2: Patto d´odio, 1.250 m Episode 3: 1.082 m Episode 4: 955 m
synopsis:	Lord Risner's son dies in an Indian raid on the prairie. Jimm, outwardly like him, wants to take on his inheritance. Little Lolly stands in his way, he kidnaps her and entrusts her to a 'gypsy' caravan. Lolly escapes and Jimm, overcome by remorse, rushes from the battlements of the castle trying to escape, ending his criminal life. (FZ, translated into English by me, R.M.)

38. *The Bohemian Girl* (1922, UK)

b&w silent fiction film

lgth:	7.700 ft
prod:	Alliance Film Corporation
dir:	Harley Knoles
camera:	René Guissart
script:	Harley Knoles, Rosina Henley (adaptation), Alfred Bunn (libretto)
cast:	Gladys Cooper (Arlene Arnheim), Ivor Novello (Thaddeus), C. Aubrey Smith (Devilshoof), Ellen Terry, Constance Collier (Queen of the Gypsies), Henry Vibart, Gibb McLaughlin
aka:	*Das Bohème-Mädchen, La ragazza di Boemia, Flor da Boémia*

source: IMDb; BFI; Gifford No. 07450; New York Times: film review, 5 Feb 1923
synopsis: "Drama. Arlene is stolen by a band of gypsies. After fifteen years, she falls in love with Thaddeus who is also loved by the gypsy queen. Finally, the noble descent is revealed." (FZ)

39. *La gitanilla* (1923, France)

b&w silent fiction film
lgth: 1.650 m
prod: Films André Hugon
dir: André Hugon
camera: Alphonse Gibory, Julien Ringel
script: André Hugon; based on Cervantes' tale of the same name
cast: Ginette Madie (la gitanilla), Jeanne Bérangère (Dolorès), Marie-Louise Voisin
aka: *Die kleine Zigeunerin*
source: IMDb; Hervé Dumont: page 81; Chirat 1919–1929
synopsis: Gitanilla is a young girl, a daughter of rich townsmen, who was stolen by 'gypsies'. She became the mascot of these nomads. (FZ, translated into English by me, R.M.)

40. *Revenge* (1928, USA)

b&w fiction film, mono
lgth: 6.541 ft/7 reels/70 mins
prod: Edwin Carewe Productions, Art Cinema Corporation
dir: Edwin Carewe
camera: Al Green, Robert Kurrle
script: Finis Fox; based on Konrad Bercovici's story "The Bear Tamer's Daughter"
music: Hugo Riesenfeld
cast: Dolores Del Rio (Rascha), James Marcus (Costa), Sophia Ortiga, LeRoy Mason (Jorga), Rita Carewe, José Crespo, Sam Appel, Marta Golden, Jess Cavin

aka: *Zigeunerrache*, *Vergeltung*, *Dolores – Bjørnetæmmerens Datter*, *Kosto*
source: IMDb; New York Times: film review, 10 Dec 1928; AFI Catalogue of Feature Films 1921–1930; CineGraph
synopsis: "Rascha, the wild daughter of Costa, the Gypsy bear-tamer, swears revenge on Jorga, her father's enemy, when he cuts off her braids (a sign of disgrace among the Gypsies). Jorga later repents of his cruel act and cuts off the braids of all the other Gypsy women, returning Rascha's braids to her while she is sleeping. Rascha awakens and beats Jorga with a whip, exciting him to stifle her cries with his hot, passionate lips. Jorga later kidnaps Rascha and takes her to a mountain cave, where he sets out to tame her. Rascha comes to love Jorga and later helps him to elude the vengeance of her irate father." (AFI)

41. *Stolen by Gypsies or Beer and Bicycle*s (1933, USA)

b&w short fiction film, mono
lgth: 2 reels/21 mins
prod: Masquers Club of Hollywood, RKO Radio Pictures
dir: Albert Ray
camera: J. Roy Hunt, Jack MacKenzie
script: Walter Weems
cast: Charles Ray, Sam Hardy, William Farnum
source: IMDb; Youtube
synopsis: Burlesque. A 'gypsy' camp is pitched near the town of Hoecake, New Hampshire. Two gentlemen, Elmer Updike and Sinclair Sable, engage in rivalry over Benecia Beamish, the daughter of the Squire Beamish. Benecia falls for Elmer. Sinclair Sable pays Gypsy Joe, the king of the 'gypsies', to bring him Benecia. Two of Joe's men, in black face, kidnap the young woman. Running away in a horse-drawn carriage, Sinclair Sable and Benecia are followed by a group of cyclists. The chase moves across the map of the USA passing by an Indian and a tribal

settlement. In the end, the cyclists save the girl and bring her to her fiancée. (R.M.)

42. *Melody Trail* (1935, USA)

b&w fiction film, mono
lgth: 6 reels/1,667.25 m/60 mins
prod: Republic Pictures Corporation
dir: Joseph Kane
camera: Ernest Miller
script: Sherman Lowe, Betty Burbridge (original story)
cast: Gene Autry (Gene Autry, also known as Arizona), Ann Rutherford (Millicent Thomas), Smiley Burnette (Frog Millhouse), Wade Boteler (Timothy Thomas), Champion (Gene's horse), Buck (Souvenir), Willy Costello (Gypsy Frantz), Al Bridge (Matt Kirby)
aka: *Melodia Sertaneja, O Cigano Ladrão, Spur der Melodie*
source: IMDb; AFI Catalogue of Feature Films 1931–1940
synopsis: "Gene Autry, radio and phonograph star, and his friend, comedian Frog Millhouse, attend a rodeo where Gene falls for a spectator, Millicent Thomas. Millicent, who is being harassed by her father's former ranch hand, Matt Kirby, is delighted when Gene sings for the crowd, then beats Matt in a bucking bronco competition. That night, however, as Gene dreams of Millicent, his 1000 dollars in rodeo winnings are stolen by the gypsy Frantz, the husband of Perdita, a fortune-teller. The next day, while Millicent goes into town with her father, rancher Timothy Thomas, her dog, Souvenir, a compulsive thief, takes a detour into the gypsy camp and steals a basket containing Fratz and Perdita's baby daughter Rica. Millicent later discovers the infant and takes her in, not knowing who her parents are, and Frog and Gene, who end up going to work as cooks on the Thomas ranch, assume the baby to be hers. Gene, using the moniker 'Arizona', captures two wild stallions to impress Millicent and the cowgirls she has hired to replace Matt and his

men who have defected. However, after Souvenir steals Gene's cookbook, his efforts in the kitchen are far less successful, and the meal that he and Frog prepare for the cowgirls makes them all ill. In the meantime, Matt plots to rustle the Thomas' cattle, and while the cowgirls bathe in a pond, he steals their clothes in order to prevent them from protecting the herd. Frantz, searching for Baby Rica, recovers her from Millicent, but Gene pursues him, believing him to be a kidnapper. Gene captures and ties up Frantz, and Frantz returns the money he earlier stole from Gene, after explaining that Rica is his daughter. Gene then sees Matt and his men stealing the cattle and apprehends all eight of them, including Matt, single-handedly. After Gene saves the ranch, he and Millicent, and Frog and Cuddles, one of the cowgirls, are wed in a large, musical ceremony along with the other cowboys and girls, but the wedding is interrupted by the realization that Souvenir has stolen all their wedding rings." (AFI)

43. *The Bohemian Girl* (1936, USA)

b&w fiction film, mono

lgth:	6.489 ft/8 reels/71 mins
prod:	Metro-Goldwyn-Mayer Corporation
dir:	James W. Horne, Charley Rogers
camera:	Francis Corby, Art Lloyd, Walter Lundin
script:	based on the operetta by Michael W. Balfe
cast:	Stan Laurel, Oliver Hardy, Thelma Todd (Gypsy queen's daughter), Antonio Moreno (Devilshoof), Darla Hood, Jacqueline Wells, Mae Busch, William P. Carleton, Felix Knight (Gypsy singer)
aka:	*Dick und Doof werden Papa, La ragazza di Boemia, Helan og Halvan i zigøynerleiren, Cyganskie dziewcze, Zigenarflickan, Kaksi mustalaista, etc.*
source:	IMDb; AFI Catalogue of Feature Films 1931–1940

synopsis: "A band of Gypsies are camped outside the walls of Count Arnheim's palace. Oliver's wife kidnaps the Count's daughter Arline, then leaves the child and runs off with her lover, Devilshoof. Not knowing her true identity, Oliver, with the help of "Uncle" Stanley, raises the girl as his own. Years later, Arline, still unaware of her noble birth, is caught trespassing on the Count's grounds and is thrown into the dungeon. Meanwhile, Stanley and Oliver pass the time playing "fingers" and fumblingly ply their trade picking pockets. Finally, just when Oliver needs his help to rescue Arline, Stanley gets drunk while siphoning wine into bottles." (IMDb, Paul Penna)

44. *Rascals* (1938, USA)

b&w fiction film, mono
lgth: 8 reels/2.100 m/77 mins
prod: Twentieth Century Fox
dir: Bruce H. Humberstone
camera: Edward Cronjager
script: Robert Ellis, Helen Logan
cast: Jane Withers, Rochelle Hudson, Robert Wilcox, Borrah Minevitch, Steffi Duna
aka: *Little Dynamite, Little Gypsy, Gypsy, A Cigana, Ciganče, A Canção dos Ciganos*
source: IMDb; AFI Catalogue
synopsis: "After a gypsy caravan is chased out of a town, they pitch camp on the road and prepare "Mulligan stew" with the vegetables that were thrown at them as they left. When Gypsy, a rambunctious adolescent, whines that she wants meat, Gino, her thieving pal, and his gang capture a goose. During the meal, Tony, an ex-Yale football player, who has traveled with the gypsies since his marriage broke up because of his wife's unfaithfulness, rebuffs the flirtations of Stella, the fortune-teller. Just then, a woman in a fur coat at the top of a hill faints and falls. When the police arrive and order the gypsies

off private property, Tony hides the woman in his wagon. As they travel on, the woman revives and says that she cannot remember anything except that she was running away. Although Tony is skeptical of her story and cynical of her "type", Gypsy welcomes the woman, whom she calls her "Rawnie", which means "lady" in the Gypsy language, and teaches her how to tell fortunes. Meanwhile, Mr. and Mrs. Adams, a wealthy couple, learn that police have found the wrecked car belonging to their daughter, who vanished just before her wedding was to take place. The police think that the daughter ran away to avoid marrying fortune-hunting Baron von Brun. After Gypsy introduces Rawnie to patrons as the world's greatest gypsy fortune-teller, Stella, jealous, starts a fight. When Tony pulls Rawnie off Stella, she bites him. That night, when Rawnie goes to Tony's tent to apologize, Gypsy encourages the others to play romantic music. Tony insults Rawnie and she slaps him. He pushes her out of the tent; however, when he sees Stella throw a knife at her, he rushes to Rawnie and kisses her passionately. After the gypsy camp is put into quarantine because of an outbreak of mumps, Gypsy and Rawnie sneak out to make money in town to buy food. When a man accuses Rawnie of taking his tie pin and calls the police, Gypsy and Rawnie run, and Rawnie is hit by a laundry truck. After the doctor suggests that a previous blow at the back of her head may have been the cause of her amnesia, Tony finally believes that Rawnie has been telling the truth and has not just been using them to avoid another situation. The doctor states that an operation might restore Rawnie's memory, but that afterward, she might have no memory of the period during her amnesia. Despite Gypsy's plea that they not risk this, Tony makes plans to raise the money. After Gypsy convinces a specialist to do the operation, Rawnie at first does not want it because she has been happy with the gypsies and knows that there must

have been something frightening in her past from which she ran away. Tony convinces her; however, when Gypsy goes to see her after the operation, she does not recognize her. Soon Tony reads in the newspaper that Rawnie, identified as Margaret Adams, is going to marry Baron von Brun. Although Gypsy tries to encourage Tony to steal her away, he refuses. Gypsy then goes to the Adams house and tells Mrs. Adams that her daughter has a gypsy husband, who is irate and skilled at throwing knives. Gypsy is then locked into a room, as is Gino, who has tried to impersonate the husband. They send a pigeon back to their camp with a message, and Tony leads the gypsies to the house, where they disrupt the wedding. Gypsy has Gino play romantic gypsy music, and Margaret, recognizing Tony, says his name and kisses him. Gypsy then arranges for them to be married." (AFI)

45. *Martingala* (1940, Spain)

b&w fiction film, mono

lgth:	88 mins
prod:	España Films
dir:	Fernando Mignoni
camera:	Ricardo Torres
script:	Fernando Mignoni; based on a book by Antonio Quintero
cast:	Lola Flores, Manuel Arbó, Rafael Arcos, Dolores Cortés, María del Carmen Merino
aka:	*Excuse, La copla andaluza*
source:	IMDb
synopsis:	An Englishwoman would like to buy a 'gypsy' boy who comes from a poor 'gypsy' family from Andalusia. The foreigner is cheated, however. She gets a stolen boy whose skin is artificially coloured. Later, he will be returned to his parents. (FZ, translated into English by me, R.M.)

46. *La gitanilla* (1940, Spain)

b&w fiction film

loc:	Filmoteca Espagnola
lgth:	2.359 m/85 mins
prod:	C.I.F.E.S.A.
dir:	Fernando Delgado
camera:	Heinrich Gärtner
script:	Rafael Gil, Antonio Guzmuán Merino, Juan de Orduña; based on Cervantes' tale of the same name
music:	Rafael Martinez, José Ruiz de Azagra, Juan Quintero
cast:	Estrellita Castro (Preciosa), Concha Catala, Rafaela Satorres, Soler Leal, Juan de Orduña, Antonio Vico, Manel González, Manuel Arbó, Pablo Hidalgo
aka:	*Die kleine Zigeunerin, La gitana, Cigana*
source:	IMDb, Filmoteca Espagnola
synopsis:	The film is about the love of the noble knight Don Juan de Cárcamo for the 'gypsy' Preciosa. Instead of marching to Flanders, he moves to the 'gypsy' camp for her, changes his name, and goes through the ups and downs of life with the 'gypsies'. Ultimately, it is discovered that Preciosa is also of noble origin and that the 'gypsies' had abducted her years ago. Both get their old names again and decide to marry. (FZ, translated into English by me, R.M.)

47. *The Gypsy and the Gentleman* (1958, UK)

colour fiction film, mono

lgth:	107 mins
prod:	Maurice Cowan Productions, The Rank Organisation
dir:	Joseph Losey
camera:	Jack Hildyard
script:	Janet Green; based on Nina Warner Hooke's novel *Darkness I Leave You*
music:	Hans May
cast:	Melina Mercouri (Belle), Keith Michell (Sir Paul Deverill), F. Robson, P. McGoohan, J. Laverick, L. Brook, C. Austin

aka: *La zingara rossa*, *Dämon Weib*
source: IMDb; Gifford No. 12459
synopsis: "Belle (Melina Mercouri) is a tempestuous gypsy girl who is after Sir Paul Deverill (Keith Michell). Her plan is to marry him and take him for every cent he has before moving on to other lovers." (IMDb). "The poor nobleman's gypsy wife claims his sister is insane to obtain her legacy." (FZ)

48. *Kater Mikesch* (1964, West Germany), *S. 1, Ep. 4: "Maunzerle"*

b&w children's TV puppet play
lgth: 30 mins
prod: Hessischer Rundfunk, Augsburger Puppenkiste
dir: Harald Schäfer
camera: Horst Thürling
script: Manfred Jenning; based on Josef Lada's book in Otfried Preußler's translation
music: *Hermann Amann*
cast: Max Bößl, Manfred Jenning, Herbert Meyer
source: IMDb; stars-an-faeden.de
synopsis: Tomcat Mikesch is on his way to the big, wide world which, for him, is only twenty kilometers away from Holleschit. He has weathered an adventure with the robbers, another with the 'Gypsies' proves to be much more dangerous. Mikesch is held a prisoner. Paschik the Pig and Bobesch the Goat, who are left behind, are very sad about Mikesch's excursions. But in the meantime, they have discovered a new playmate in the small kitten Maunzerle. They teach it to talk and are surprised when Maunzerle, with a new suit, is allowed to go to school. (hr, www.fernsehserien.de, translated into English by me, R.M.)

49. *Nellys Abenteuer* (2016, Germany)

colour children's fiction film, Dolby Digital

lgth:	98 mins
prod:	INDI Film
dir:	Domink Wessely
camera:	Knut Schmitz
script:	Uta Kolano, Jens Becker
cast:	Flora Li Thiemann, Kai Lentrodt, Julia Richter, Hagi Lăcătuş, Raisa Mihai
aka:	*Nelly's Adventure*
source:	IMDb
synopsis:	"Thirteen-year-old Nelly's holiday in Romania takes a very dramatic turn when she accidentally discovers her family's secret plan to relocate to beautiful Transylvania. Running away to avoid the reality of her fate, she walks straight into the hands of ['gypsy', my insertion, R.M.] kidnappers! Their leader is an unscrupulous German engineer, plotting to destroy her father's energy project by forcing the family to leave the country. Together with the help of the mysterious Mr. Holzinger, Nelly's parents mount a desperate search for their daughter. Nelly, in turn, befriends two young Roma siblings, Tibi and Roxana, who aide her in her adventurous escape. Together, they cross mountains and rivers, flee from a dungeon, board a moving train, 'borrow' a car and become the heroes of the day!" (german-films.de)