

SILENT MYSTERY: IN SEARCH OF ROY HUGHES



Roy Hughes, cowboy movie star of the silent screen

I. Establishing Shot

Even today, Kinmundy, Illinois, located in the southern portion of the state, about two hours south of the state capitol of Springfield, is the quintessential small town. Its current population is about 900. There are no stoplights (nor much call for one), and its businesses can be, pretty much, counted on your fingers—a grocery store, a bank, an insurance adjuster.

For Kinmundy, things were only a little different back in the late 1800s when the Garner family came to town. But what does make the town, and the Garner family, notable is that one of the Garner sons, Lee—according to local legend and some internet information—later left town, changed his name to the more rough-and-ready sounding “Roy Hughes” and became a real-life movie star at a time when movie stars were not only rare but were, in fact, practically brand new.

And, indeed, over on IMDB, the online source for all things movie credits, a Roy Hughes does have his own entry, noting his birth name (Lee Garner) and birthplace as Kinmundy, IL. But, curiously, the entry is quite sparse, it lists only three films to his credit, two as an actor and one as a director. Was this it for Roy Hughes of Kinmundy and his movie career?

(More below...)



Lee Garner, c. 1913

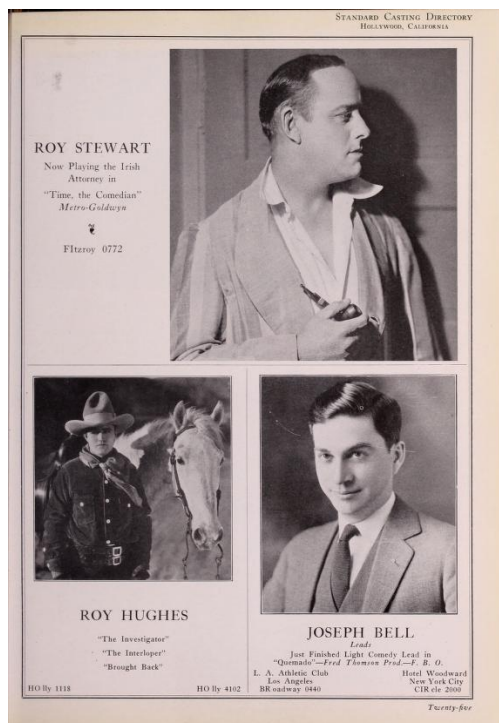
But, over on eBay, if you type in the name “Roy Hughes” and go looking for movie memorabilia, you’ll find a small array of vintage arcade cards each featuring a cowboy-clad, stern-looking but handsome actor named “Roy Hughes.” Would these cards have been mass produced for an actor who only appeared in two films? And, more importantly, is this Roy Hughes Kinmundy’s native son?

Also on eBay, a Roy Hughes is also seen in a composite arcade card alongside such prolific early Western stars as Jim Holt and Ted Wells. Would Roy had been included among this group if his filmography was so brief? And there’s also available for sale on the site a still from a silent Western titled “The Accusation” which doesn’t appear on Roy’s IMDB credits list. (Of course, admittedly, IMDB is not without its errors.)

Additionally, also having endured to the present day, is Roy’s listing in some early Hollywood talent directories (a sort of Yellow Pages for film actors). In at least two vintage volumes, c. 1925, Hughes is pictured (the same guy from eBay), clad as a cowboy and standing next to a horse, and listing him as having appeared in films titled “The Investigator,” “The Interloper,” “Brought Back,” and “The Accusation.” One listing also mentions a forthcoming release titled “Cactus King.”

Since none of these directory-printed titles are part of the “Roy Hughes” IMDB write-up, this calls into question the veracity of that databases’ listing.

(More below...)



Casting directory, c. 1925; Hughes at bottom left

But if IMDB is accurate, then that calls into question if Lee Garner of Kinmundy was the early cowboy star or if “Roy Hughes, Cowboy Star,” as seen on the cards and in the show biz directories, was a different person entirely and not the Illinois boy.

To paraphrase a much latter medium, “Will Roy Hughes from Kinmundy, IL, please stand up?”

Below, I attempt to solve this mystery.

First, though, since I can’t prove that these two Roys are actually the same person—though, later, I take a guess—for this article, I will recount the life events/stories of them both, differentiating between them as “Kinmundy Roy” (i.e. Lee Garner) and “Cowboy Roy” (the eBay-pictured/show biz directory-ed/man with the horse).

II. “Kinmundy Roy”

In terms of “Kinmundy Roy,” this is what we know for sure.

Lee Garner was the son of Edward Garner and Ethel Garner (nee King). They married in Kinmundy in 1892 and Lee was born in 1894, possibly on January 11. (Notably, the IMDB entry for “Roy Hughes” notes a birth year of 1893.)

While living in Kinmundy, the Garners had three sons. R.E. was the eldest and Elden was the youngest; Lee was the middle child. Sadly, Lee’s father, Edward, passed away in 1899. Already ill at the time of his death and left nearly destitute after her husband’s passing, Ethel soon found she was unable to take care of her three children. Hence, typical of the time, the three boys were farmed out to others. R.E. was sent to live with his cousin, B.F. Palmer, in Effingham, Illinois. Elden was sent to live with a cousin named Van Wyner in Berkley, California, and Lee was sent to friends in “Savana”—but if that was Savana, IL, or Savannah, Georgia, depends on what document you believe.

Over time, all three boys lost contact with their mother and with each other. According to later family legend, Lee’s new home was an abusive one and he ran away from it at age 15. Roaming

the country, Lee first took a job as a miner but then he joined up with the railroad. Somehow, Lee made his way to Montana where he met and married Eva Marjorie Hatch, in Kalispell, Montana, on August 24, 1913.



Lee and Eva, c. 1914

Lee and Eva would have one son, Edward, born on April 23, 1914.

But, beset with ambition or immaturity or both, Lee Garner would, not long after his son's birth, abandon his family. He and Eva were officially divorced in August of 1915. Eva would eventually remarry—to a man named William Thomas Shaw—and would remain married to him for the rest of her life. He raised Eva's son, Edward, as if he was his own and Edward eventually discarded the last name of Garner and adopted the last name of his stepfather.

The above facts are indisputable, backed up with various birth, death and other "official" records of the time.

But, beyond that, the saga of "Kinmundy Roy" becomes cloudy. Kinmundy lore and some personal Shaw Family history, and the aforementioned IMDB, states that Lee Garner then changed his name, became "Roy Hughes," and then headed for (or fell into) the bright lights of show business.

But is this true? Or is it just a good story? And, if Lee Garner did "go Hollywood," how much of a career did he end up having up there on the big screen?

III. "Cowboy Roy"

Researching the life and career of Roy Hughes, movie star, is a somewhat difficult undertaking. First, records from the turn of the century are far less available and extant than such records are today. Second, the history of the early days of American cinema is merely a sketch as not only have a vast number of early silent films been completely lost but the then-new industry of motion pictures was far less well documented than it is in the present day. Finally, the Roy Hughes of the movies was not the only Roy Hughes in the public eye at that time. A stage and vaudeville star (who might have also made a small number for comedy film shorts) named Roy Hughes was active at that time. Additionally, later, there was a baseball player named Roy Hughes who was active in the major leagues between 1935 and 1946, mainly with Ohio-based teams. Then, to add insult to injury, the movie-related Roy Hughes, though mostly credited as just "Roy Hughes," is sometimes credited as "Roy C. Hughes" and sometimes as "Roy M. Hughes." (The "C" was supposedly for "Charles," what the "M" might have stood for is not known.)

Two sources located at the library of the Academy of Motion Picture Arts and Sciences state that Roy Hughes was appearing in films as early as 1915. But....



Still from "The Accusation" featuring Roy Hughes (unknown year)

The earliest published mention of a “Roy Hughes” in the movies is from a 1919 ad from an El Paso, Texas, newspaper for a film titled “The Turn in the Road.” That ad mentions that Hughes was “formerly of El Paso.” Hughes, movie actor, doesn’t come up again until two years later in a short August of 1921 news story, which describes him as almost falling to his death when he plunged over a “50 foot bank onto a pile of rocks below.” It was all part of a “dare-devil stunt,” the big “climatic thrill” to an upcoming film comedy.

Based upon another news report out of Hollywood around this time, the film where Hughes almost lost his life was quite possibly a trifle called “The Oily Crooks.” In a short blurb in the LA-based, movie-industry publication “Camera!,” Hughes is noted as being injured while filming a scene and “enacting the heavy.” But, it was noted, he “will soon recover and reclaim his place before the camera.”

And, in true hero fashion, Hughes quickly did do just that.

Inspired by his narrow escape from death or not, Hughes soon was doing more than just acting in front of the camera. A November 1921 news story notes the formation of his own production company—Roy Hughes Productions—where he would act as both lead star and director of a slate of forthcoming films. Bucking the trend already leaning toward Hollywood as the movie capital, Hughes was setting up his operations in El Paso, Texas.



Roy Hughes, filmmaker, c. 1921

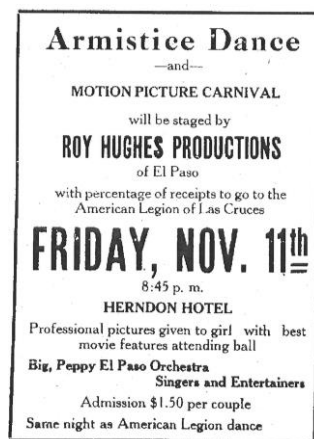
In founding his company half a country away from Hollywood, Hughes would be one of the founders of the movement we now recognize as “independent cinema.”

In December of 1921, it was reported that five films had already been completed at Hughes' upstart Texas-based studio and a five-reel feature titled "Brought Back," starring Mexican-American singer/actress Adela Zambrano, was already in production. "Brought" was based on a script by one "Boots" Talbert, described in the press of the era as an "erstwhile soldier of fortune."

(By the way, at one time, I wasn't even sure that Hollywood's "Cowboy Roy" and Roy Hughes, El Paso filmmaker was the same person until coming across the mention of this particular film, "Brought Back" which became the necessary connector. So, yes, they are/were the same person.)

Soon after, "Camera!" reported that Roy Hughes Productions was also prepping a new five-reel film titled "Wanted," again starring Zambrano. "Wanted" would have some of its scenes filmed in the "timberlands at Cloudcroft, New Mexico" and at "the white sands near Alamogordo, New Mexico, and Hueco Tanks, Texas." This film was to be followed by another Zambrano movie, this one titled "Desert Rose."

In his attempt to build his film mecca in a western corner of Texas, Hughes proved himself a pretty savvy businessman as he worked to involve the local community in his starry-eyed dream. According to an area newspaper, in November of '21, Roy Hughes Productions staged an "Armistice Dance" and "Motion Picture Carnival" at the local American Legion. The event—which had an entry fee of \$1.50 per person—was held on Friday, November 11th at 8:45pm and featured the "Big, Peppy El Paso Orchestra, Singers and Entertainers." Proceeds from the dance were donated to the local American Legion. Though poor electrical wiring in the Legion hall supposedly caused a few issues, the event went on as planned with Mr. Hughes bringing several entertainments and members of his motion picture cast to the festivities.



"Las Cruces Sun-News," Nov. 10, 1921

Then, early the next year, Hughes brought his camera crew to a local St. Patrick's Day event where five hundred pounds of dynamite was detonated to close an abandoned tin mine located near the slopes of Texas' Mt. Franklin. The blast was turned into a celebration for the town and was filmed by Hughes for possible later use in one of his productions.

While in El Paso, Hughes also met the young actress who would become his go-to leading lady. Donna Hale was discovered while attending Kidd University in Texas. Kidd at the time was a women-only, arts-oriented college located in Sherman, Texas. Hale was enacting a leading role in a school-sponsored "lawn fest" at the graduation ceremony when she was spotted by Hughes who was in the audience. He quickly cast her in his film "Blarney" and as the female lead in "Riders of the Desert" (c.1923). "Riders," released through Gold Seal Productions, would include in its cast, along with Hale, Harry LaVerne in the role of Tweed Silver, a "genteel heavy." LaVerne would also, according to reports, go on to appear in Hughes' film "The Man from Thundergap" (c.1923).



Donna Hale, c. 1923

Business for Hughes and company must have been good. In May of 1922, the “El Paso Times” noted that the local film company was expanding and were about to open a branch in Hollywood; it was set to open on June 9. The Hollywood offices of Hughes was noted as having just signed film stars Harry Savvo and Ardell Russell for upcoming features.

The opening of the LA offices seemed to be, for Hughes, more than just a branch office as, after this move west, neither Hughes nor any member of his company ever seemed to return to El Paso.

In a 1923 issue of “Camera!,” Roy Hughes Productions, noted as being located at 840 South Olive in Los Angeles, is cited as in production on a major new feature, “Ashes of Waste,” to star Donna Hale and Miles A. Leavens. The company is then said to be about to depart LA in order to shoot exterior scenes for the film in Arizona and Mexico. Hughes and crew were going to set up their temporary headquarters in Phoenix and the company was scheduled to be on location for six weeks. Then Hughes was slated to return to the West Coast in December to the start on another feature.

The 1923 arrival of the film company in Arizona was, as one can imagine, big news for the town of Phoenix and its neighboring town of Tempe. In October of ’23, a lengthy article was published in the local “Arizona Republican” announcing the arrival of the movie-makers. The top of the page was adorned with star-worthy portraits of the film’s two leads, Donna Hale and Miles A. Leavens.

The attention Hughes got and the vistas of Arizona must have been much to his liking. In October of 1923, he published a lengthy open letter in the “Arizona Republican” on why the Phoenix area was not only chosen for this particular production but also for many more upcoming Roy Hughes productions. Among the many positive things Hughes noted in the article was the locale’s “rich natural beauty and action,” its “natural attractiveness” and its “360 days of sunshine” a year. Notably, in that same article, Hughes boasted that he had just completed his 56th (!) film with many more to come.

Making good on his word, also in October of 1923, Roy Hughes Productions filed articles of incorporation in the state of Arizona. The capital stock of the company was listed to be \$250,000 divided into 12,500 shares.

As he had done in El Paso, Hughes, again, strove to involve the local community in the film-making process. In December of ’23, in the “Republican,” his company placed an ad calling for 75 extras needed for the “Ashes” filming. That same month, many local tradesmen were put to

work in the construction of buildings and facades for use in various upcoming films. Along with the construction of a “boarding house,” carpenters were also setting up a structure that could be made to look like the inside of a schoolhouse. There was even word that the company had purchased or was looking to purchase a herd of horses for use in its films. Additionally, this article noted the recent leasing by Hughes’ company of a local paint shop, an area carpentry shop and a local car storage facility.



Undated photo alleged to be Roy Hughes, film star

“Ashes,” which seemed to have gotten more press coverage than it ever did an audience (assuming it was ever completed), was to be shot partially, specifically, in Tempe, AZ, and be ready for theaters by January 1, 1924 when it would be released by Shadowland Releases.

After “Ashes,” it was supposed to be followed by the Hughes films “Arizona Gold” and “Lone Cactus.” Hughes reported that he hoped to produce at least one movie a month at his new Arizona studio. Other films mentioned in the press as being on the Arizona docket for Hughes were films titled “The King of the Purple Hills,” “Texas,” “Two Pearl Handles,” and “Not Much of a Man.” Also noted in the press at that time was an upcoming five-reeler titled “The Stolen Valley,” based on a script by Thomas Dixon, Jr., and another film with Donna Hale, this one provocatively titled “Fugitive of Love” (perhaps later retitled “Fugitive Love”).

Yet, despite all the activity and, one assumes, high hopes for an Arizona production center, by 1924, Hughes and company seemed to be working mainly (once again) out of Hollywood. First, Hughes is reported as producing the film “Fighting Fool” at Universal and then, after leasing studio space at the Balshofer Studios located at 1329 Gordon Street, he is noted as ready to shoot a film titled “The Missing Witness” there. Balshofer was soon renamed the Gordon Street Studios. “Missing Witness,” described in the press as a “melodrama,” was to feature Donna Hale and, in a supporting role, comedian Harry Shipp.

Hughes’ return to the LA area might be attributed to many things. For example, it might have to do with the necessity of having to have greater access to various film-related services (editing and other post-production, etc.) which was increasingly becoming very much the domain of Hollywood proper. Additionally, it might have been hastened by a May 16, 1924 proceeding held in Phoenix in front of the Arizona Corporation Commission responding to a complaint levied against Hughes’ company by one of its stockholders. The claim was that the company was not carrying out some provisions of its permit, specifically those related to monies, from stock sales, to be placed in escrow.

How this issue was ever resolved was never reported.

Hughes' attempt to establish an enduring film colony in Arizona has, over the years, been the source of some speculation. Decades after the fact, "Arizona Republican" writer Jay Mark in a 2009 article wondered if Hughes was truly serious in his endeavor or not. He stated that Hughes was probably disingenuous at best and a conman at the worst.

If either or neither was the case, one way or another, Hughes left Arizona and returned to Hollywood and, in late 1924, he was reported as incorporating his company in the State of California.

In 1925, Hughes—credited as Roy M. Hughes—directed the Western "Fightin' Thru," featuring Bill Patton and, again, Donna Hale. Later, he was in front of the camera for 1925's Western "The Bashful Whirlwind." Directed by Ernst Laemmle and co-starring Edmund Cobb, the film was a Universal production running two reels.

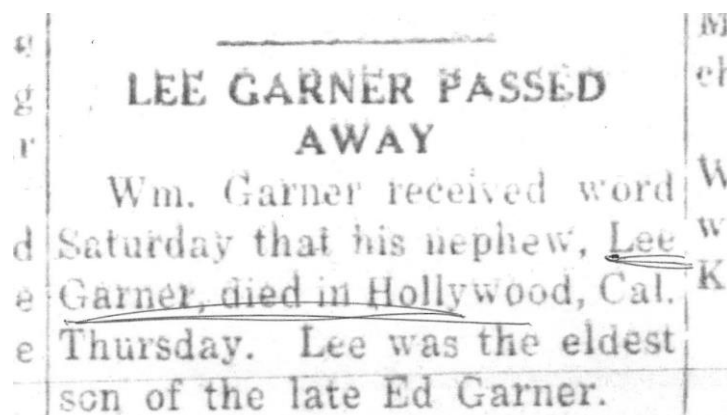


Still from "The Bashful Whirlwind"—Hughes visible in gap between other actor and actress

Also in 1925, Hughes is listed as being the star of Westwood Productions' "Cactus King," directed by King Baxter. Later, Hughes is listed as again working with Baxter on a film titled "Interloper" and starring in (if not producing) a film from the Nazzaro Film Corporation where he'd be co-starring with Gloria Grey, Charles Gerrard and Henry Barrow. This film eventually gained the title of "His First Story" and Robert Brown as its director.

IV. Fade Out

Oddly, after these various newspaper mentions, c.1925, the digital trail of Roy Hughes ebbs out. No more films, no more production notes. Nothing for the almost the next three years.



Death of Lee Garner noted in "Kinmundy Express," January 19, 1928

The next time Roy Hughes is heard about is in an odd, full-circle moment thanks to the “Kinmundy Express” newspaper. It reports that on January 18, 1928, William Garner of Kinmundy received word that his nephew, Lee Garner, had died in Hollywood. The brief, two sentences in the “Express” that day makes no mention of Garner’s other (film) name nor of his career. But, five months later, an ad in the same paper for Kinmundy’s local movie theater announces the showing of the Douglas Fairbanks film “The Thief of Bagdad” and notes, “This is the Fairbanks picture that Lee Garner (Roy Hughes) played a part in.” (Though what part—if, actually, any—is unknown.)



Ad Kinmundy newspaper from June 28, 1928

In agreement with the “Express,” IMDB.com reports Garner/Hughes’ death as occurring on January 12, 1928. IMDB also notes that he is buried in a Hollywood cemetery alongside many other movie stars, including Rudolph Valentino.

According to the decedents of Eva Hatch Shaw, Garner’s only known spouse, Garner was injured while crossing a river and never regained his health.

In March of 1928, the “Decatur Review” newspaper out of Decatur, Illinois, published a lengthy story about Garner/Hughes. It fills in a few of the blanks but also manages to proffer a few new ones.

The article described Garner/Hughes as a “motion picture actor and later production director” who often took the lead role in many of his productions. It notes his involvement with two previously unheard of/unreported films titled “The Midnight Romance” and “The Phantom Streak” (the latter, supposedly, still in production at the time of Hughes’ death). It also notes Hughes as founding a film company named Amerigo-Hughes Cinema Corporation, also a previously unreported, unverified factoid. Similarly, the article notes that some of the films that Hughes “participated” in were such high-profile silents as “Street Singer” (1912), “The Courtship of Miles Standish” (1923), “The Hunchback of Notre Dame” (1923), “Thief of Bagdad” (1924), and “The Oregon Trail” (1928), but, again, what role he played in front of or behind the camera is not stated. Is the mention of “production director” a clue? Do they mean “film director”? Or, do they mean a film or location manager? Did Roy eventually move fully behind the scenes and away from the director’s chair?

The Decatur article—published without a byline—also recounts the Garner Family’s history in Kinmundy and Lee’s father’s death which necessitated his move away from his immediate family so many years ago.

This article—if is accurate--also sheds some light on Roy’s premature death at age 35. It states, “[filming] scenes of the flood devastation in the Mississippi Valley last year...Hughes injured his back. While crossing the Arizona desert on his return west he suffered sunstroke. A nervous breakdown added to his trouble and finally Hughes had to give up work and take to his bed just after New Years.”

Further reported in this article is that on his deathbed, Hughes supposedly asked his associates to alert his mother, now residing in Decatur, to his impending death and to attempt to locate his two brothers. His mother, when contacted, was not able to travel to him. But R.E. Garner, Lee's older brother, now a resident of Springfield, Illinois, however, was able to make it to his brother's bedside two days before Roy/Lee died. According to the article, his other brother, Elden, could not be located.

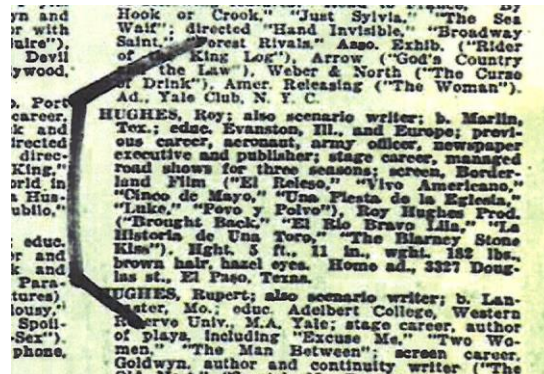
V. The Closing Credits

The library of the Academy of Motion Pictures Arts & Sciences (a.k.a. the Oscar people) is vast and covers all eras of movie making. But even their holdings related to Roy Hughes, movie star, are frustratingly slim. When I inquired, though, they did send me some material.

Included in the photocopies/scans were two brief bio write-ups about Hughes.

They muddled up everything.

Though everyone notes a birth year for Roy of 1894, it lists Roy Hughes as being born in *Marlin, Texas* i.e. NOT Kinmundy, IL. Additionally, none of them list a previous name or pre-showbiz name, i.e. no mention of a "Lee Garner."



One of the two Academy-supplied "bios" of Roy Hughes

These two bios further note that before Roy entered film, he was "educated in Evanston, Illinois, a suburb of Chicago, and in Europe. Reportedly he was an aviator, an army officer, newspaper reporter and stage actor... He also managed road shows for three years and made many Spanish speaking movies before becoming a producer."

Further, these same two sources state that Hughes entered films in 1915. If that is true, then this—along with all the aforementioned earlier jobs and travel—means that "Cowboy Roy" is NOT "Kinmundy Roy." Because we, for fact, know that "Kinmundy Roy" was in or at least near Idaho circa 1915. Hence it is doubtful that "Kinmundy Roy" could have changed his name and worked his way into the movies in such a short time. Further still, we know that "Kinmundy Roy" married at age 20 (in 1914)—so when did he have time to go to Europe, be a stage actor, a journalist, aviator and a member of the armed forces?

Also questionable is the alleged 1915 start date for Roy's film career—for either of the Roys. If Roy (either one) was born in 1894 then, by 1915, Roy would have been only 22 years old at the time, once again making his long list of pre-movie jobs seem quite unlikely, if not impossible. Additionally, as noted, I found no newspapers mention of Roy Hughes, film actor, before 1919.

(Of course, if his film career didn't start until 1919, it does make his earlier career paths at least a little bit more plausible.)

In regard to those two Academy-supplied Roy write-ups—where one might have utilized the other as its source for all we know—it’s quite possible that they are simply not accurate. Could the original author have confused this Roy (either Roy) with the vaudeville star of the same name or another Roy Hughes or, for that matter, someone else entirely? Let’s also remember if this bio info came from Roy Hughes himself, he would be far from the first (or last) Hollywood type to ever invent a more interesting backstory for themselves.

Adding to the confusion, the internet genealogical site Findagrave.com largely reproduces the IMDB information (or vice versa). It lists a Roy C. Hughes (nee Lee Garner), born in Kinmundy, died in Hollywood and buried in the Hollywood Forever Cemetery in Los Angeles (Section 20; Grave 463).

But the actual records from the cemetery itself are far less complete, detailed. According to their own 1928 info, for his sadly unmarked grave, Roy is identified only as “Roy C. Hughes,” no mention of an “a.k.a.” name, no reference to Lee Garner. Additionally, their records show no birthdate or birthplace.

BUT what is for certain is that ALL of these sources list Roy Hughes’ death date as the same. Everyone agrees that it was in January of 1928. And that DOES prove something as that dovetails with the “Decatur” newspaper article that details the death of Lee Garner, a.k.a. “Roy Hughes,” movie star, formerly of Kinmundy, Illinois.

VI. Sequel: The Final Chapter?

As mentioned earlier, the history of Hollywood’s silent era is a difficult puzzle to put together, one—literally—with many, many missing pieces. Today, it is estimated that as much as 70% of all silent films produced in the US during the pre-talkie era are gone, either lost or destroyed. Hence, we don’t have the visual proof we could probably use to definitively determine if “Kinmundy Roy” and “Cowboy Roy” were, indeed, the same person.

From pictures supplied to this author by the family of Eva Hatch Shaw, the Lee Garner who married their late mother (who died in 1962), does bear something of a resemblance to the later cowboy star i.e. “Cowboy Roy.” (Lee and Eva’s son, Edward, by the way, passed away in 1986.)

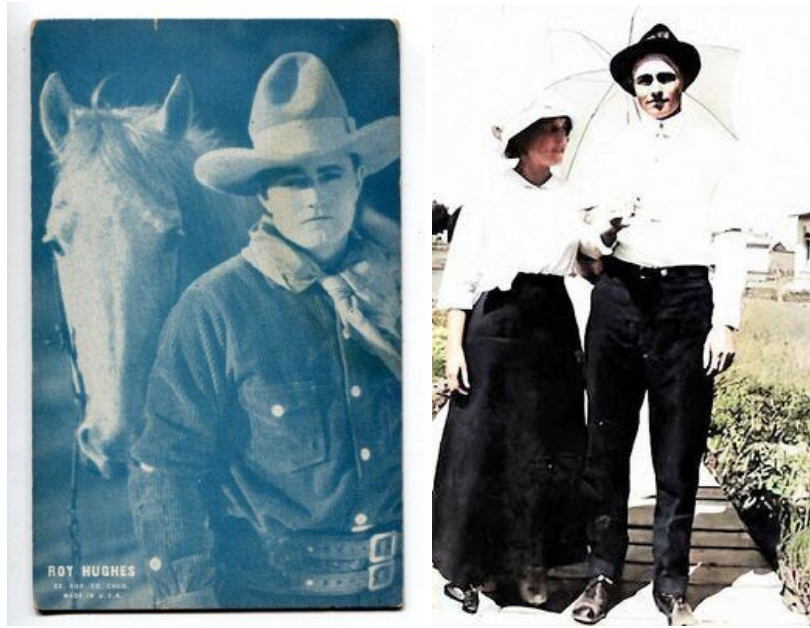
Curiously, though, throughout the numerous articles about Cowboy Roy and his filmmaking journey from El Paso to Hollywood to Arizona and then back to Hollywood, Hughes is seldom described a “film star” or “Western star” or “matinee idol” or even an actor; producer/director is how he is usually cited.

Furthermore, though celebrity journalism of course was a very different thing back then, it is still surprising the great dearth of articles published at the time *about* Cowboy Roy. Not only was no real obituary ever published, there were no biographical articles (even puff pieces) that might relate Cowboy Roy’s early years, his life before he put on his spurs and made his way into the world of film.

Still, a preponderance of the evidence suggests—despite the lack of a clear link between the two men—that “Kinmundy Roy” and “Cowboy Roy” are, indeed, one in the same. It stretches credibility to believe that there were *two* Roy Hughes’s involved in the film industry at that time --and *at the same time*--when the industry was still a relatively small community. Moreover, it is defies any sort of logic or reason that both these Roy Hughes’s died in 1928.

(More below...)

Hence, even if Roy Hughes was not without a complicated personal history, and his films, today, are mostly lost, Kinmundy, Illinois, can still stake a claim to begetting one of cinema's first Western stars and one of its most ambitious, early filmmakers.



"Cowboy Roy" on left; "Kinmundy Roy" on the right: one and the same?

Note: My thanks to Dolores Ford-Mobley for her invaluable assistance with this article.

Filmography below...

ROY HUGHES FILMOGRAPHY

(Possible films with or by Roy Hughes, Western Star/El Paso and Arizona filmmaker)

The Turn in the Road (1919)
Brought Back (1921)
Desert Rose (c. 1921)
Oily Crooks (c. 1921)
Wanted (c. 1921)
Arizona Gold (1923)
Ashes of Waste (c. 1923) (director)
Blarney [Blarney Stone Kiss] (c. 1923)
Man from Thundergap (c. 1923)
Riders of the Desert (1923)
Stolen Valley (c. 1923)
Fightin' Thru (1924) (director)
Fugitive of Love [Fugitive Love] (c. 1924)
Missing Witness (c. 1924)
Officer Jim (1924)
Bashful Whirlwind (1925)
Cactus King (1925)
His First Story (1925)
Revolution (1925) (serial)
The Interloper (1925)
Midnight Romance (1928) [finished?]
Phantom Streak (1928)

Unknown

The Accusation (unknown date)
Girl of Rim Rock (unknown date)
The Investigation (unknown date)

POSSIBLE:

Street Singer (1912)
Courtship of Miles Standish (1923)
Hill Billy (a.k.a. The Scarlet Drop) (1924)
Thief of Bagdad (1924)
Hunchback of Notre Dame (1923)
Oregon Trail (1928)
Circus Days (1923)

SPANISH FILMS:

Cinco de Mayo
El Releso
El Rio Bravo Lila
La Historia de Una Toro
Luke
Povo y Polvo
Una Fiesta do la Egl
Vivo Americano

