



Pearl White

Also Known As:

Peerless Fearless Girl, Heroine of a Thousand Stunts, Mrs. Wallace McCutcheon, Mrs. Victor Sutherland, Mrs. Theodore Cossika

Lived:

March 4, 1889 - August 4, 1938

Worked as:

film actress, music hall performer

Worked In:

United States

by Marina Dahlquist

Commonly known as the Pathé Frère company's "Peerless Fearless Girl," or the "Heroine of a Thousand Stunts," Pearl White's undaunted and adventurous persona became emblematic for her career and for serial queens by and large. These included [Grace Cunard](#) at the Universal Film Manufacturing Company, [Helen Holmes](#) at the Kalem Company, and [Kathlyn Williams](#) at the Selig Polyscope Company. Her key work consisted of action serials during an intense decade starting in 1914. From 1910, prior to the serials, Pearl White started out as a rather anonymous actress at the Powers Company, the Lubin Manufacturing Company, and the lesser-known Crystal Film Company, acting in films little recalled today, of which few have been preserved. The bulk of her early productions were split-reels for Crystal, directed by [Lois Weber](#)'s husband Phillips Smalley and distributed by Universal Film Manufacturing Company. Pearl White reached some popularity at Crystal playing comedy parts, as *Moving Picture News* in a 1912 article titled "Miss Pearl White to Become Aviator" tells us (19). In multiple films in 1913 Pearl White's characters were subsumed under a recurrent character name, in fact, her own—a practice indicative of the serial films.

Hired by the American branch of the French Pathé Frères Company in Jersey City, she achieved her breakthrough in 1914 as Pauline in *The Perils of Pauline*, Pathé's first serial. *The Perils of Pauline* is still the best-known production from the American serial craze featuring a new and independent female type of protagonist within a sensational, action-packed framework. Pauline's and her serial "sisters'" versatility and bravado in performing tasks traditionally associated with masculine brawn—fistfights, handling pistols, and agility in stunts—were the genre's most striking characteristics. *The Perils of Pauline*'s initial success in the United States was fueled by the

immense publicity, the product of collaboration between Pathé and William Randolph Hearst's publishing empire. In line with the new marketing methods for the serial films in the 1910s, story accounts of episodes were published in the Sunday papers as tie-ins for upcoming film episodes. In addition, \$25,000 in prize money was offered in plot-writing contests as a further incentive for readers to engage with the serial. The massive marketing, as, for example, in *Motography* April 4 and 18 of 1914, was of course a boon for exhibitors, spiking the circulation of serials overall. In the history of the development of the star system, taking off in the US in the early 1910s (deCordova 2001, 50-116) it is notable that the serial format stimulated new market strategies favoring stars and character development over studios or directors as the most important label for a film.

Other Pearl White serials includes *The Exploits of Elaine* (1914), *The New Exploits of Elaine* (1915), *The Romance of Elaine* (1915), *The Iron Claw* (1916), *Pearl of the Army* (1916), *The Fatal Ring* (1917), *The House of Hate* (1918), *The Lightning Raider* (1919), *The Black Secret* (1919), and *Plunder* (1923). Almost all were written and directed by George B. Seitz. The proceeds from Pearl White serials became an important source of revenue for American Pathé; especially *The Perils of Pauline* and the *Elaine* serials were remarkably successful. Due to Pathé's international distribution unit, her films were shown in a long list of countries abroad, including Italy, India, Japan, and Sweden. Allegedly, Pearl White received heaps of fan letters from all over the world every day.

The popularity boom placed Pearl White in the midst of attention in women's magazines, the daily press, and trade journals, making her one of the era's most popular film actresses. In *Motion Picture Magazine's* popularity contest in late 1916, Pearl White was voted the most popular movie star of all (15). Two years later, in December 1918, she was ranked third on the same list trailing only [Mary Pickford](#) and Marguerite Clark (12). In late 1920, Pearl White still came out third in the magazine's contest (94). She did not only become popular among young women in search of new female role models, but she was also immensely popular among American soldiers during World War I, as the *New York Star* reported in 1917 (78). Pearl White is still regarded as the most famous of the silent serial queens.

That the dangers she was exposed to in the films were real—she allegedly insisted on performing all the stunts herself—offered one of the most recurrent promotional lines. It was apparently of paramount importance for the audience that her courage on screen was genuine, and newspaper headlines, as, for example, “Pearl White ‘Doubled’ Pathé Star Nearly Loses Her life in Strenuous ‘Iron Claw’ Stunt,” in the *New York Dramatic Mirror*, kept this idea alive (32).

Savvy audiences, however, no doubt understood that even if it looked real on the screen, some thrilling actions, like falling from high cliffs, had to be faked. But White's fearless image was severely tarnished in 1922 when a stunt man was reported killed by the *London Times* while doubling for her in her last serial *Plunder* (8). Pearl White perpetuated a set of myths about herself by describing her serials in her 1919 autobiography, *Just Me*, as: “the always in danger’ type of pictures” (160). This mythology is also highlighted in her account of the contractual negotiations with Louis Gasnier, the head of production at American Pathé, leading up to her

starring in *The Perils of Pauline*. The script presented to her had outlined a number of skills that she had not mastered. On the eve of the first episode, she would have to learn how to play tennis, swim, drive a motorcar, and survive a smashup. As she described these challenges in *Just Me*:

And so it has been ever since, even up to the present time. I'm always learning to do something new for each picture. I've even learned to fly an aeroplane, a feat that took me many months. If I have to jump off a moving train, automobile, etceteras, I always take myself out and try it several times until I get to be pretty sure of myself before they take the picture (162).

With raising stardom, Pearl White became news herself. Numerous articles explored her private as well as professional life, her background, career, home life, and clothing. The combination of athletic performance and charming appearance—characteristics considered as absolute opposites—was unflinchingly emphasized in the United States as well as abroad (as in “La Vrai Pearl White” appearing in the French magazine *Figaro* in 1921). For publicity purposes she dangled from tall buildings in Manhattan, for example, in April 1916, to paint her initials on a brick wall. This gimmick was documented in *Moving Picture World* the next month (948). These stunts attracted lavish newspaper attention. The coverage was hyperbolic, encapsulated in a 1921 article titled “The Heroine of a Thousand Dangerous Stunts.” But looking at the rhetoric of publicity from another angle, White’s constant lies and fabricated information about her past, family, and career, which permeate her unreliable autobiography, also create major difficulties for her biographers.

Pearl White starred in several feature films produced by Pathé, such as *The King’s Game* (1916), *Hazel Kirke* (1916), and *Mayblossom* (1917). Allegedly tired of making serials, with their hectic production pace, which left little room for acting and character development, she abandoned Pathé in 1919 signing up with Fox Film Corporation to make features. White made nine films for Fox between 1920 and 1922, predominantly society dramas, but these films met with little success and none of them have survived. She returned to Pathé in 1922 for what would be her last serial, *Plunder* (1923), where she once again plays an unstoppable action heroine who defeats her enemies with amazing ease. Early in 1923 she left for Europe, where she would live until her death. Her last film, *Terreur*, released in the United States as *Terror*, was made in France in 1924.

As her film career petered out, Pearl White continued to perform in revues and music halls in Paris and London. She owned the Hôtel de Paris in Biarritz, where she ran a casino; a nightclub in Paris; and a stable of racing horses. In Europe she married the Greek millionaire Theodore Cossika. Previous husbands were the actor Victor Sutherland and the actor and director Wallace McCutcheon, who costarred with Pearl White in *The Black Secret* in 1919 and *The Thief* in 1920. After a protracted period of failing health and problems with alcohol, Pearl White died in Paris in 1938 as a consequence of liver failure.

Pearl White seems to have had a more prominent place in film history than as “only” an internationally renowned movie star. To what extent she did influence the productions she appeared in remains somewhat unclear due to all the contradictory as well as fabricated stories

surrounding her star persona. According to *Just Me*, White was completely committed to the “impossible” feats described in the manuscript. But as Monica Dall’Asta points out, at the end of her career, White promoted her production of *Terreur* in both *Mon Ciné* and *Le Cinéopse* with announcements for scripts, actors, financiers, and claims that she aimed to apply the American mode of production into a French setting. Unfortunately, the documentation of the credits is incomplete, which is prevalent in the productions of the first decades of the film industry. White’s extensive career adds up to over two hundred titles, including split-reels and one-reelers, serials and features. The few films that have survived, including the serials, are scattered over a number of archives, although the majority are in the Library of Congress, and all fifteen episodes of *Plunder* can be viewed in the UCLA film archive.

See also: [Grace Cunard](#), [Helen Holmes](#), [Mary Pickford](#), [Lois Weber](#), [Kathlyn Williams](#)

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Filmography

A. Archival Filmography: Extant Film Titles:

1. Pearl White as Actress

Her Photograph. Dir.: Joseph A. Golden (American Kinema US 1910) cas.: Pearl White, Crane Wilbur, si., b&w, 1 reel. Archive: [BFI National Archive \[GBB\]](#).

The Mind Cure. Dir.: Phillips Smalley (Crystal Film Co. US 1912) cas.: Pearl White, Chester Barnett, si., b&w, 35mm, 1/2 reel. Archive: [Library of Congress \[USW\]](#).

The Fatal Plunge. Dir.: unknown, sc.: Pierre Magnier (Eclectic Film Co., US 1913) cas.: Pearl White, si., b&w, 28mm and 35mm. Archive: [Library of Congress \[USW\]](#).

The Hallroom Girls. Dir.: Phillips Smalley (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si., b&w, 16mm and 35mm., 1/2 reel. Archive: [Library of Congress \[USW\]](#).

The Hand of Providence. Dir.: Phillips Smalley (Crystal Film Co. US 1913) cas.: Pearl White, si., b&w, 35mm, 1 reel. Archive: [Library of Congress \[USW\]](#).

Lost in the Night. Dir.: Phillip Smalley (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si., b&w, 35mm, 1 reel. Archive: [Library of Congress \[USW\]](#), [Academy Film Archive \[USF\]](#).

The Mad Lover. Dir.: Unknown (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si., b&w, 16mm. Archive: [Library of Congress \[USW\]](#), [Academy Film Archive \[USF\]](#).

A Night in Town. Dir.: Phillips Smalley (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si., b&w, 16mm & 35mm, 1/2 reel. Archive: [UCLA Film and Television Archive \[USL\]](#), [Library of Congress \[USW\]](#).

The Paper Doll. Dir.: Phillips Smalley (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si., b&w, 16 mm & 35mm, 1 reel. Archive: [Library of Congress \[USW\]](#), [Academy Film Archive \[USF\]](#).

Pearl as a Detective. Dir.: Phillips Smalley (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si., b&w, 16 mm & 35mm, 1/2 reel. Archive: [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#)

Will Power. Dir.: Phillips Smalley (Crystal Film Co. US 1913) cas.: Pearl White, Chester Barnett, si, b&w, 35mm, 1/2 reel. Archive: [Library of Congress \[USW\]](#).

The Perils of Pauline. Dir.: Louis J. Gasnier (chapt. 1-9 and unidentified chapter), Donald Mackenzie (chapt. 2-3), sc.: George B. Seitz, cost.: Lucy Duff-Gordon (Eclectic Film Co. US 1914) cas.: Pearl White, Crane Wilbur.

- Chap. 1, “Through Air and Fire/Twixt Earth and Sky,” si, b&w, 16mm. Archive: [UCLA Film and Television Archive \[USL\]](#), [George Eastman](#)

[Museum \[USR\]](#), [Library and Archives Canada \[CAO\]](#), [BFI National Archive \[GBB\]](#), [Academy Film Archive \[USF\]](#).

- Chap. 2, “The Goddess of the Far West,” si, b&w, 16mm & 28mm. Archive: [Fundación Cinemateca Argentina \[ARF\]](#), [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#), [George Eastman Museum \[USR\]](#), [BFI National Archive \[GBB\]](#), [Academy Film Archive \[USF\]](#).
- Chap. 3, “The Pirate's Treasure,” si, b&w, 16mm & 28mm. Archive: [Fundación Cinemateca Argentina \[ARF\]](#), [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#), [George Eastman Museum \[USR\]](#), [BFI National Archive \[GBB\]](#), [Academy Film Archive \[USF\]](#).
- Chap. 4, “The Deadly Turning,” si, b&w, 16mm & 28mm. Archive: [UCLA Film and Television Archive \[USL\]](#), [George Eastman Museum \[USR\]](#), [BFI National Archive \[GBB\]](#), [Academy Film Archive \[USF\]](#).
- Chap. 5, “The Aerial Wire,” si, b&w, 16mm & 28mm. Archive: [Israel Film Archive / Jerusalem Cinematheque \[ILA\]](#), [UC Berkeley Art Museum & Pacific Film Archive \[USB\]](#), [George Eastman Museum \[USR\]](#), [BFI National Archive \[GBB\]](#), [Academy Film Archive \[USF\]](#).
- Chap. 6, “The Broken Wing,” si, b&w, 16mm & 28mm. Archive: [George Eastman Museum \[USR\]](#), [Academy Film Archive \[USF\]](#).
- Chap. 7, “The Tragic Plunge,” si, b&w, 16mm. Archive: [George Eastman Museum \[USR\]](#), [Academy Film Archive \[USF\]](#), [BFI National Archive \[GBB\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 8, “The Reptile Under the Flowers,” si, b&w, 16mm & 28mm. Archive: [George Eastman Museum \[USR\]](#), [Academy Film Archive \[USF\]](#), [BFI National Archive \[GBB\]](#).
- Chap. 9, “The Floating Coffin,” si, b&w, 16mm. Archive: [Academy Film Archive \[USF\]](#), [BFI National Archive \[GBB\]](#), [UCLA Film and Television Archive \[USL\]](#), [Cinémathèque Québécoise \[CAQ\]](#).
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The Ring. Dir.: Phillips Smalley (Crystal Film Co. US 1914) cas.: Pearl White, si, b&w, 35mm, 2 reels. Archive: [Library of Congress \[USW\]](#).

The Exploits of Elaine. Dir.: Louis J. Gasnier and George B. Seitz (chapters 1-2, 4-14, and unidentified episode), Donald MacKenzie (chapt. 2, 4), Leopold D. Wharton (chapt. 3), sc.:

Charles L. Goddard, Bertram Milhauser (Eclectic Film Co. US 1914) cas.: Pearl White, Arnold Daly, William Riley.

- Chap. 1, “The Clutching Hand,” si, b&w, 28mm. Archive: [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#).
- Chap. 2, “The Twilight Sleep,” si, b&w, 16mm. Archive: [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#), [Library and Archives Canada \[CAO\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 3, “The Vanishing Jewels/The Iron Prison,” si, b&w, 35mm. Archive: [George Eastman Museum \[USR\]](#), [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#).
- Chap. 4, “The Frozen Safe,” si, b&w, 35mm and 16mm. Archive: [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#), [UCLA Film and Television Archive \[USL\]](#), [Library and Archives Canada \[CAO\]](#).
- Chap. 5, “The Poisoned Room,” si, b&w. Archive: [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#), [Library and Archives Canada \[CAO\]](#).
- Chap. 6, “The Vampire,” si, b&w. Archive: [George Eastman Museum \[USR\]](#), [Museum of Modern Art \[USM\]](#), [Library and Archives Canada \[CAO\]](#).
- Chap. 7, “The Double Trap,” si, b&w, 28mm. Archive: [George Eastman Museum \[USR\]](#).
- Chap. 8, “The Hidden Voice,” si, b&w, 16mm, 28mm, and 35mm. Archive: [George Eastman Museum \[USR\]](#), [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [UCLA Film and Television Archive \[USL\]](#), [Academy Film Archive \[USF\]](#).
- Chap. 9, “The Death Ray,” si, b&w, 16mm, 28mm, and 35mm. Archive: [George Eastman Museum \[USR\]](#), [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [UCLA Film and Television Archive \[USL\]](#), [Academy Film Archive \[USF\]](#), [BFI National Archive \[GBB\]](#), [National Film and Sound Archive of Australia \[AUC\]](#).
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- Chap. 1, “The Traitor,” si, b&w, 16mm & 35mm. Archive: [Library and Archives Canada \[CAO\]](#), [Library of Congress \[USW\]](#), [George Eastman Museum \[USR\]](#), [UCLA Film and Television Archive \[USL\]](#), [Cinémathèque Française \[FRC\]](#).
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- Chap. 4, “War Clouds,” si, b&w, 16mm & 35mm. Archive: [Cinémathèque Française \[FRC\]](#), [George Eastman Museum \[USR\]](#), [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 5, “Somewhere in Grenada,” si, b&w, 16mm. Archive: [Cinémathèque Française \[FRC\]](#), [George Eastman Museum \[USR\]](#), [UCLA Film and Television Archive \[USL\]](#).

- Chap. 6, “Major Brent’s Perfidy,” si, b&w, 16mm & 35mm. Archive: [Cinémathèque Française \[FRC\]](#), [George Eastman Museum \[USR\]](#), [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 7, “For the Stars and Stripes,” si, b&w, 16mm & 35mm. Archive: [Cinémathèque Française \[FRC\]](#), [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 8, “International Diplomacy,” si, b&w, 16mm & 35mm. Archive: [Cinémathèque Française \[FRC\]](#), [George Eastman Museum \[USR\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 9, “The Monroe Doctrine,” si, b&w, 16mm & 35mm. Archive: [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [Cinémathèque Française \[FRC\]](#), [George Eastman Museum \[USR\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 9, [short version] “Intrigue on Land and Sea,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 10, “The Silent Army,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [Cinémathèque Française \[FRC\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 10, [short version], si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 11, “A Million Volunteers,” si, b&w, 16mm. Archive: [Cinémathèque Française \[FRC\]](#), [George Eastman Museum \[USR\]](#).
- Chap. 12, “The Foreign Alliance,” si, b&w. Archive: [Cinémathèque Française \[FRC\]](#).
- Chap. 13, “Modern Buccaneers,” si, b&w, 16mm & 35mm. Archive: [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#), [Cinémathèque Française \[FRC\]](#).
- Chap. 14, “The Flag Despoiler,” si, b&w, 16mm & 35mm. Archive: [Library of Congress \[USW\]](#), [Library and Archives Canada \[CAO\]](#).
- Chap. 15, “The Colonel’s Orderly,” si, b&w. Archive: [Cinémathèque Française \[FRC\]](#).

The Fatal Ring, unidentified chapter. Dir.: George B. Seitz (Astra Film Corp. US 1917) cas: Earle Foxe, Pearl White, si., b&w, 16mm. Archive: [UCLA Film and Television Archive \[USL\]](#).

Mayblossom. Dir.: Edward Jose (Astra Film Corp. US 1917) cas.: Pearl White, Ford Hal, Mellish Fuller, si, b&w. Archive: [Lobster Films \[FRL\]](#).

The House of Hate. Dir.: George B. Seitz, sc.: Arthur B. Reeve, Charles A. Logue, and Bertram Milhauser (Astra Film Corp. US 1918) cas.: Pearl White, Antonio Moreno.

- Chap. 1, “The Hooded Terror,” si, b&w. Archive: [Gosfilmofond of Russia \[RUR\]](#).
- Chap. 2, “The Tiger's Eye,” si, b&w. Archive: [Gosfilmofond of Russia \[RUR\]](#).

The Lightning Raider. Dir.: George B. Seitz (Astra Film Corp. US 1919) cas: Warner Oland, Pearl White.

- Chap. 2, “The Counterplot,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 3, “Underworld Terrors,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 6, “The Mystic Box,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#), [UCLA Film and Television Archive \[USL\]](#).
- Chap. 8, “The Cave of Dread,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 11, “The Bars of Death,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 13, “The White Roses,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. 14, “Cleared of Guilt,” si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).
- Chap. unidentified, si, b&w, 16mm. Archive: [UCLA Film and Television Archive \[USL\]](#), [Academy Film Archive \[USF\]](#).

Plunder. Dir.: George B. Seitz, sc.: George B. Seitz and Bertram Milhauser (Pathé Exchange, Inc. US 1922-1923) Cas.: Pearl White.

- Chap. 1, “The Bandaged Man,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 2, “Held by the Enemy,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 3, “The Hidden Thing,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 4, “Ruin,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).

- Chap. 5, “To Beat a Knave,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 6, “Heights of Hazard,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 7, “Mocked From the Grave,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 8, “The Human Target,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 9, “Came Clean Through,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#), [Fundación Cinemateca Argentina \[ARF\]](#), [Wisconsin Center for Film and Theater Research \[USC\]](#), [George Eastman Museum \[USR\]](#).
- Chap. 10, “Against Time,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 11, “Spunk,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 12, “Under the Floor,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 13, “The Swamp of Lost Souls,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 14, “Raided,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).
- Chap. 15, “A King’s Ransom,” si, b&w, 16 mm. Archive: [UCLA Film and Television Archive \[USL\]](#).

Plunder [serial trailer] Dir.: George B. Seitz (Pathé Exchange, Inc. US 1923) cas.: Pearl White, si, b&w, 35mm. Archive: [Library of Congress \[USW\]](#).

Plunder. Dir.: George B. Seitz (Pathé Exchange, Inc. US 1923) cas.: Pearl White, Harry Semels, Karen Krech, si, b&w. Archive: [Lobster Films \[FRL\]](#).

Terreur. Dir.: Edward José, Gérard Bourgeois (Films Fordys FR 1923) cas.: Pearl White, Arlette Marchal, Henri Baudin, si, b&w, 35mm, 5 reels. Archive: [Centre National du Cinéma et de l’Image Animée \[FRB\]](#), [BFI National Archive \[GBB\]](#).

B. Filmography: Non-Extant Film Titles:

1. Pearl White as Actress

The Burlesque Queen, 1910; *The Girl From Arizona*, 1910; *The Hoodoo*, 1910; *The Horse Shoer's Girl*, 1910; *The Maid of Niagara*, 1910; *The Matinee Idol*, 1910; *The Motor Fiend*, 1910; *The New Magdalene*, 1910; *The Missing Bridegroom*, 1910; *The Music Teacher*, 1910; *Her Photograph*, 1910; *The Sheriff and Miss Jones*, 1910; *A Summer Flirtation*, 1910; *Tommy Gets His Sister Married*, 1910; *When the World Sleeps*, 1910; *The Woman Hater*, 1910; *A Woman's Wit*, 1910; *The Yankee Girl*, 1910; *The Angel of the Slums*, 1911; *For Massa's Sake*, 1911; *Helping Him Out*, 1911; *Her Little Slipper*, 1911; *His Birthday*, 1911; *Home Sweet Home*, 1911; *The Lost Necklace*, 1911; *Love Molds Labor*, 1911; *Love's Renunciation*, 1911; *Memories of the Past*, 1911; *Monte Cristo*, 1911; *A Prisoner of the Mohicans*, 1911; *The Reporter*, 1911; *The Power of Love*, 1911; *The Society Girl and the Gypsy*, 1911; *The Stepsisters*, 1911; *The Terms of the Will*, 1911; *Through the Window*, 1911; *An Unforeseen Complication*, 1911; *The Arrowmaker's Daughter*, 1912; *At the Burglar's Command*, 1912; *Bella's Beaus*, 1912; *The Blonde Lady*, 1912; *The Chorus Girl*, 1912; *For the Honor of the Name*, 1912; *The Girl in the Next Room*, 1912; *The Gypsy Flirt*, 1912; *Her Dressmaker's Bills*, 1912; *Her Kid Sister*, 1912; *Her Old Love*, 1912; *Her Visitor*, 1912; *His Wife's Stratagem*, 1912; *The Life of Buffalo Bill*, 1912; *Locked Out*, 1912; *The Man from the North Pole*, 1912; *McGuirk, the Sleuth*, 1912; *The Mind Cure*, 1912; *Oh, Such a Night!*, 1912; *Oh! That Lemonade*, 1912; *The Only Woman in Town*, 1912; *A Pair of Fools*, 1912; *Pals*, 1912; *The Quarrel*, 1912; *The Spendthrift's Reform*, 1912; *A Tangled Marriage*, 1912; *The Valet and the Maid*, 1912; *Accident Insurance*, 1913; *An Awful Scare*, 1913; *Box and Cox*, 1913; *The Broken Spell*, 1913; *The Cabaret Singer*, 1913; *Calicowani*, 1913; *A Call from Home*, 1913; *Caught in the Act*, 1913; *A Child's Influence*, 1913; *Clancy, the Model*, 1913; *College Chums*, 1913; *The Convict's Daughter*, 1913; *The Crying Baby*, 1913; *Daisy Wins*, 1913; *A Dip Into Society*, 1913; *Dress Reform*, 1913; *The Drummer's Note Book*, 1913; *The Fake Gas-Man*, 1913; *The False Alarm*, 1913; *False Love and True*, 1913; *First Love*, 1913; *Forgetful Flossie*, 1913; *The Girl Reporter*, 1913; *Girls Will Be Boys*, 1913; *The Greater Influence*, 1913; *The Hall-Room Girls*, 1913; *The Hand of Providence*, 1913; *The Heart of an Artist*, 1913; *Hearts Entangled*, 1913; *Her Lady Friend*, 1913; *Her Rival's Help*, 1913; *Her Secretaries*, 1913; *Heroic Harold*, 1913; *A Hidden Love*, 1913; *His Aunt Emma*, 1913; *His Awful Daughter*, 1913; *His Last Gamble*, 1913; *His Romantic Wife*, 1913; *His Twin Brother*, 1913; *Homlock Shermes*, 1913; *An Hour of Terror*, 1913; *Hubby's New Coat*, 1913; *An Innocent Bridegroom*, 1913; *Joke on Belmont*, 1913; *A Joke on the Sheriff*, 1913; *The Kitchen Mechanic*, 1913; *Knights and Ladies*, 1913; *His Last Gamble*, 1913; *The Lifted Veil*, 1913; *Lost in the Night*, 1913; *Lovers Three*, 1913; *The Lure of the Stage*, 1913; *Ma and the Boys*, 1913; *Mary's Romance*, 1913; *Misplaced Love*, 1913; *Much Ado About Nothing*, 1913; *Muchly Engaged*, 1913; *The New Typist*, 1913; *A News Item*, 1913; *A Night at the Club*, 1913; *A Night in Town*, 1913; *Oh! Whiskers!*, 1913; *Oh! You Pearl*, 1913; *Oh! You Scotch Lassie*, 1913; *Our Parents-In-Law*, 1913; *Our Willie*, 1913; *Out of the Grave*, 1913; *The Paper Doll*, 1913; *Pearl and the Poet*, 1913; *Pearl and the Tramp*, 1913; *Pearl as a Clairvoyant*, 1913; *Pearl as a Detective*, 1913; *Pearl's Admirers*, 1913; *Pearl's Dilemma*, 1913; *Pearl's Hero*, 1913; *Pearl's Mistake*, 1913; *Pleasing Her Husband*, 1913; *The Rich Uncle*, 1913; *Robert's Lesson*, 1913; *Schultz's Lottery Ticket*, 1913; *The Smuggled Laces*, 1913; *Some Luck*, 1913; *The Soubrette*, 1913; *Starving for Love*, 1913; *Strictly Business*, 1913; *A Supper for Three*, 1913; *That Crying Baby*, 1913; *That Other Girl*, 1913; *Through Fire and Air*, 1913; *Toodleums*, 1913; *True Chivalry*, 1913; *Two Lunatics*, 1913; *The*

Veiled Lady, 1913; *What a Swim*, 1913; *What Papa Got*, 1913; *When Duty Calls*, 1913; *When Love is Young*, 1913; *Where Charity Begins*, 1913; *Who Is in the Box?*, 1913; *Who Is the Goat?*, 1913; *Will Power*, 1913; *Willie's Great Scheme*, 1913; *With Her Rival's Help*, 1913; *The Woman and the Law*, 1913; *A Woman's Revenge*, 1913; *The Dancing Craze*, 1914; *East Lynne in Bugville*, 1914; *Easy Money*, 1914; *A Father's Devotion*, 1914; *For a Woman*, 1914; *Get Out and Get Under*, 1914; *Getting Reuben Back*, 1914; *The Girl in Pants*, 1914; *Going Some*, 1914; *A Grateful Outcast*, 1914; *The Hand of Providence*, 1914; *Her New Hat*, 1914; *It May Come to This*, 1914; *The Lady Doctor*, 1914; *Liferitis*, 1914; *Lizzie and the Iceman*, 1914; *The Mashers*, 1914; *McSweeney's Masterpiece*, 1914; *Oh! You Mummy*, 1914; *Oh! You Puppy*, 1914; *Pearl's Mistake*, 1914; *The Ring*, 1914; *The Shadow of a Crime*, 1914; *Shadowed*, 1914; *Some Collectors*, 1914; *A Sure Cure*, 1914; *A Telephone Engagement*, 1914; *Was He a Hero?*, 1914; *What Didn't Happen to Mary?*, 1914; *What Pearl's Pearls Did*, 1914; *Willie's Disguise*, 1914; *A Lady in Distress*, 1915; *The New Exploits of Elaine*, 1915 (serial with 10 episodes); *The Romance of Elaine*, 1915 (serial with 12 episodes); *Annabel's Romance*, 1916; *Hazel Kirke*, 1916; *The Iron Claw*, 1916 (serial with 20 episodes); *The King's Game*, 1916; *The Fatal Ring*, 1917 (serial with 20 episodes); *The Black Secret*, 1919 (serial with 15 episodes); *The Lightning Raider*, 1919 (serial with 15 episodes); *The Thief*, 1920; *The Tiger's Cub*, 1920; *The White Moll*, 1920; *Beyond Price*, 1921; *Know Your Men*, 1921; *The Mountain Woman*, 1921; *A Virgin Paradise*, 1921; *Any Wife*, 1922; *The Broadway Peacock*, 1922; *Without Fear*, 1922; *Terreur*, 1924.

C. DVD Sources:

Perils of Pauline. DVD (Grapevine Video US 2012)

The Lost Serial Collection. DVD. (The Serial Squadron US 2008) - includes clips from *Pearl of the Army*, *The Iron Claw*, *The Fatal Ring*, *The Lightning Ring*, *Plunder*, and *Terror*

Pearl White: Queen of the Serials. DVD. (Grapevine US 2006)- contains *The Perils of Pauline* preview (1914), *The Exploits of Elaine* (episode 1) (1914), *Pearl of the Army* (episode 10) (1916), *The Fatal Ring* [excerpts] (1917), *The Lightning Raider* [excerpts] (1919), *Plunder* [excerpts] (1923), *Terreur* [excerpts] (1924)

The House of Hate. DVD. (The Serial Squadron US 2015)

D. Streamed Media:

Perils of Pauline (clip from episode 7) (1914)

Credit Report

Pearl White is sometimes listed as appearing as in *The Flaming Arrows*, 1911; *The Message of the Arrow*, 1911 and *Hooked*, 1913, all of which are listed in the Library of Congress Copyright Office. However, her participation can't be confirmed in any other standard source. While every effort has been made to create a complete filmography for Pearl White, it is likely the some titles have

been overlooked as she appeared in literally hundreds of films. Monica Dall'asta writes that Pearl White, when discussing her last film *Terreur*, claims to have assisted in finding financing for the film, choosing the actors, finding the studio and arranging the lighting (90). Since this describes the job of a film producer, we concur that she is a possible producer on this last film.

Citation

Dahlquist, Marina. "Pearl White." In Jane Gaines, Radha Vatsal, and Monica Dall'Asta, eds. *Women Film Pioneers Project*. New York, NY: Columbia University Libraries, 2013.
<<https://wfpp-test.cul.columbia.edu/pioneer/ccp-pearl-white/>>