

The Little Boy Scout

US : 1917 : dir. : Paramount Silent : ? min
 prod: : scr: : dir.ph.:

.....
 Ann Pennington; Owen Moore

Ref:	Pages	Sources	Stills	Words	Ω	8	∞	M	⚡	Copy on VHS	Last Viewed
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"Well, he's done ME a good turn or two, I don't mind telling you !"

Source: A Pictorial History of the Silent Screen

[no listing in "Classics of the Silent Screen", "Silent Movies: A Picture Quiz Book", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "Speelfilm Encyclopedie", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Grown women masquerading implausibly as little boys was something of a feature of the silent cinema – "**THE BAREFOOT BOY**" (14), "**THE PRINCE AND THE PAUPER**" (15), "**LITTLE LORD FAUNTLEROY**" (21), "**PETER PAN**" (24) and very many others. To be fair, it also had some decidedly androgynous boy players, such as Kenneth Casey, but never so languorously epicene as Ann Pennington in the still overleaf. Instead of subverting gender stereotypes, cross-dressing in the silent era tended to reinforce them by the transparency of the artifice – *vive la difference*.

Knowing admittedly nothing on the subject, I infer that the American Boy Scout movement in that period was not yet the tame campfires and frog recognition club for small-town children which became the movement's abiding image in the 40s and 50s. Scouts in the early cinema seem a more rugged two-fisted breed, learning their knots chiefly through trussing up cornered bad men, more concerned with deputy badges than merit ones.

See subject index under **SCOUTS & SCOUTING**, [SILENT CINEMA](#) and [WOMEN AS BOYS / BOYS AS GIRLS](#).