

The Silver Sheet

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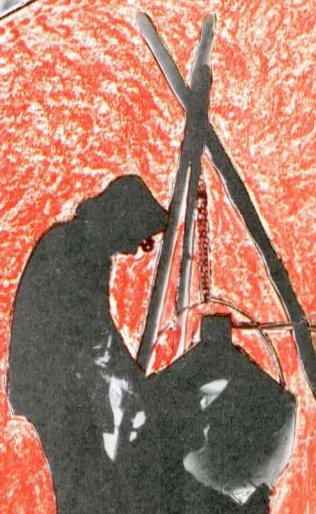
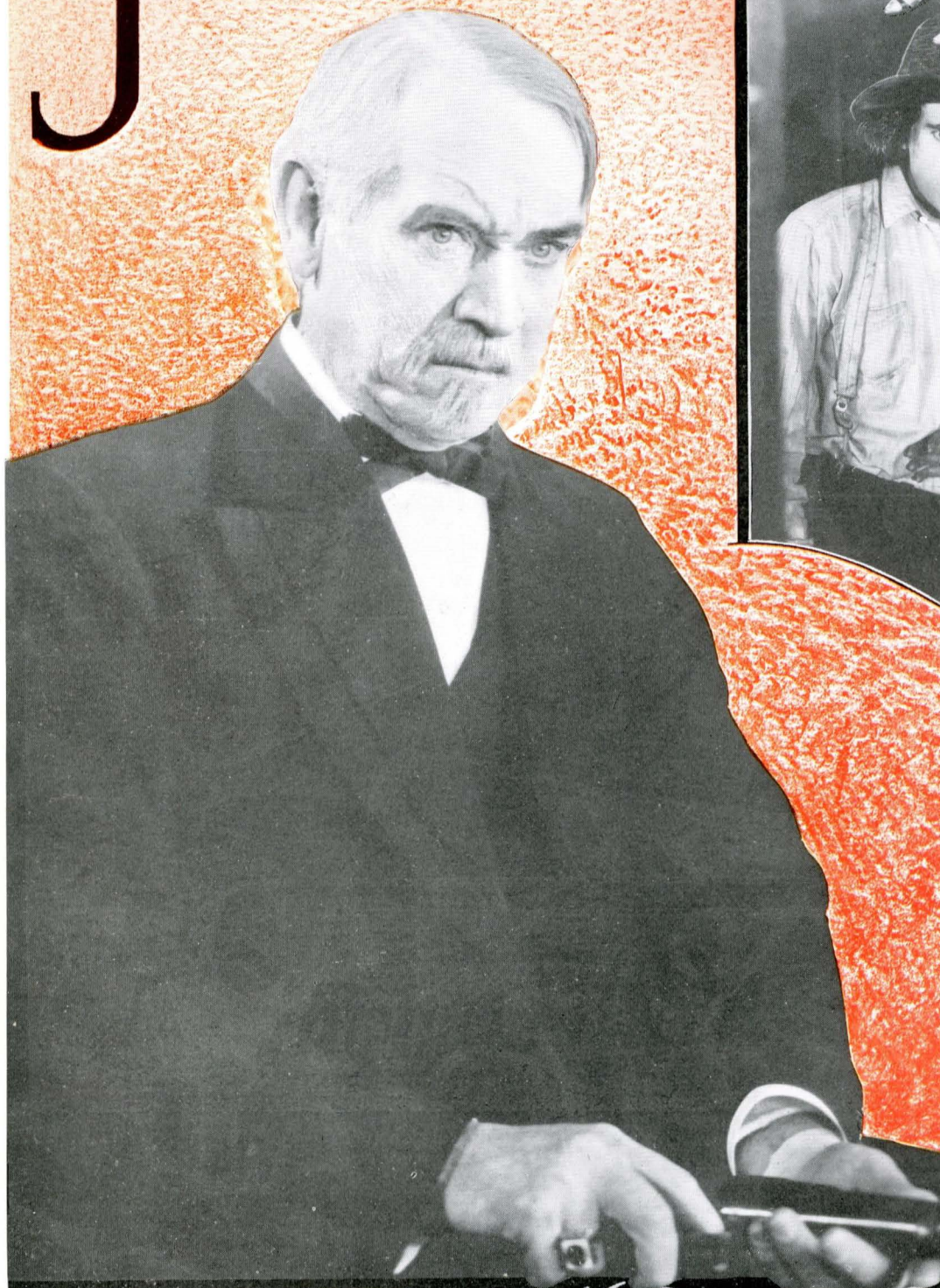


Thomas H. Ince
Presents

“Scars of Jealousy”

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SCARS of JEALOUSY



A Thomas H. Ince SPECIAL



The Silver Sheet

Published in the
THOMAS H. INCE STUDIOS
CULVER CITY, CALIFORNIA.

To Exhibitors of Motion Picture Features:

"Scars of Jealousy" goes out from my studios with my personal Guarantee to Exhibitors. If this is not a sure-fire audience picture, then my years of effort and study have been fruitless and my creations are not the living, breathing things I have tried to make them.

Big in theme, mighty in dramatic conflict, unusual in real characterization, I have no hesitancy in declaring my belief that this is a production which will win every audience.

Lloyd Hughes' interpretation of the uncouth mountain lad who is always reaching upwards, groping his way from the degradation into which his people have fallen until finally he proves his heritage of blue blood in the flames of a forest fire, establishes him, in my opinion, in the foremost ranks of the screen stars.

After many years Frank Keenan comes back under my banner in what I consider one of the biggest characterizations of the screen. He is in real life the fine old Southern Colonel he portrays with such artistic aptitude.

From a prologue that translates the spirit of turmoil and unrest of pre-Revolutionary days in France, the story turns swiftly to modern days and a people who have failed to realize a heritage of blue blood. Only one retains the spirit of a noble ancestor. About his efforts to lift himself from the mire a drama of powerful conflict and rapid action has been woven.

"Scars of Jealousy" goes to the exhibitor and the motion picture public with my personal guarantee.

Thos. H. Ince



The CAST

Thomas H. Ince
PRESENTS

"Scars of Jealousy"

WITH

Lloyd Hughes, Frank Keenan,
and Marguerite de la Motte

Story by Anthony M. Rud

Continuity and Direction by Lambert

Hillger

THE CAST

Coddy Jakes Lloyd Hughes
Colonel Newland Frank Keenan
Helen Meanix . Marguerite de la Motte
Jeff Newland Edward Burns
Zeke Jakes James Mason

Footage—6200 Feet



Thomas H. Ince *Presents* "Scars of Jealousy"

AN ACADIAN DRAMA
THRILLING, HISTORICAL AND MODERN



WITH the force of heredity pitted against that of environment, one of the greatest human interest stories ever told has been screened by Thomas H. Ince in his latest production, "Scars of Jealousy."

A thread of Longfellow's immortal "Evangeline" has been picked up in this gripping story of a strange hill people of Alabama—descendants of the Acadians who were driven out of Nova Scotia by the British—and their clash with a polished family of the old South.

In some of the most novel locales ever flashed on the silver sheet, a powerful drama works out to a mighty climax when two boys come into conflict. One is the wayward son of the old Southern family—cast off in disgrace by his father. In his place is adopted a young hill billy who has led a life so primitive that his father gives him a "ram-rod-ding" when he drops a jug and breaks it. The way in which the boys, at first bitter enemies, help to work out each other's salvation until the blue blood of each triumphs over adverse circumstances, has been told with a tremendous "punch."

The Bret Harte country of northern California, found almost exactly to duplicate the region described in Anthony E. Rudd's story from which the picture was adapted, offered

was finished—through snowdrifts several feet high, with mountain lions within roaring distance, offered difficulties that would have floored an ordinary enterprise. The Ince company, under the direction of Lambert Hillyer, stuck to it until some of the most vividly picturesque scenes ever caught

locks and beards which would not have been available on a studio lot at any price, lend realistic atmosphere to a lynching scene that is one of the production's big "thrillers."

Lloyd Hughes, featured as the mountain boy in the picture, who took a four months' vacation on pay to grow the wonderful locks with which he appears in the picture, was such a perfect "type" that the mountaineers greeted him as one of themselves and wouldn't believe that he really was a "movie actor."

The screening of the forest fire which comes at the climax of the story was a tremendous achievement. Every member of the company was more or less singed and burned before the scenes were completed.

Thrills come thick and fast throughout the picture, while a strong love interest has been effectively interwoven with the story of the fight against environment which is waged by the two boys. An historical prologue of pre-Revolutionary days in France, filmed at a cost of \$20,000, is another novelty in this drama which catches and holds the interest from beginning to end.

With Frank Keenan, Lloyd Hughes and Marguerite de la Motte



ideal locations for scenes of primitive mountaineer life. The Ince company had to put up with endless hardships during the making of these sequences as the nearest available hotel was twenty-three miles distant from the spots chosen. Daily trips to and from work over the roughest of mountain roads and—before the picture

by the cameras had been filmed. Aside from the fact that the wild country in the back Sierras offered wonderful material for shots both artistic and realistic, all the backwoodsmen and mountaineers for miles around were rounded up and used as "extras." Barbers are few and far between in that locality, so that long

heading one of the biggest casts ever assembled for a production, "Scars of Jealousy" carries every audience requirement. Without question here is a picture that will win a tremendous following.

It is silent drama at its mightiest.

The Story

• THOMAS H. INCE PUTS IN SCREEN FEATURE A GRIPPING TALE OF THE DESCENDANTS OF FRENCH REVOLUTION EXILED NOBLES



STORY of swift action and tense emotion has been told in "Scars of Jealousy," a gripping drama of an unfamiliar hill people and a proud family of the south.

Jeff Newland (Edward Burns), the only son of Colonel Newland (Frank Keenan), a rich Alabama planter and a gentleman of the old school, has drifted farther and farther into a life of dissipation.

When the Colonel returns unexpectedly from a trip and finds a wild dance in progress at his home, with the liquor flowing freely, he orders Jeff from the house, declaring he no longer has a son.

To prove to Jeff how low he has sunk, the Colonel determines to go into the Alabama hills and adopt a "Cajan" as a son. These "Cajans" are lineal descendants of the Acadians whom the British expelled from Nova Scotia, but who have degenerated into a hated and feared race of moonshiners.

On his way up to the hills the Colonel meets Cuddy Jakes (Lloyd Hughes), who has just captured a revenue officer and who is conducting the officer from the hills at the point of his rifle.

The Colonel persuades him to return with him to his plantation, offering him five dollars a day, which seems a tremendous fortune to the mountain boy. Unfortunately, Cuddy's brother kills the revenue officer whom Cuddy had run off the place a short time after Cuddy leaves, so that the boy's sudden disappearance fastens suspicion of the murder on him.

Cuddy can trace his ancestry directly to Count Cartier de Jacques, a famous nobleman expelled from France because he dared to defy King Louis XV. As a result his

tutor finds in him "the miracle of an unspoiled mind" and he becomes a brilliant scholar. The Colonel persuades him to take his name and he becomes Carter Newland.

Meeting Jeff Newland by accident, there springs up between the two a jealous hatred, especially when Carter gives Jeff a good beating when the latter insults him. Helen Meanix, Jeff's cousin, witnesses the fight and indignantly demands that the Colonel send the "Cajan" back to the hills. The Colonel is deaf to her pleas, as he is

to those of his son when the latter comes to him asking forgiveness.

Carter, however, overhearing the conversation of the Colonel and Jeff, determines to make a man of Jeff at any cost. Kidnapping him, he carries him off into the Cajan hills, and forces him to work in a cornfield. The labor and rough life bring Jeff back to his senses, and in time a real affection develops between the two boys.

A note from Carter informs Helen that Jeff is safe, but Helen determines to find the two boys and bring them both back to the Colonel, who is grieving for them. She arrives in the hills just as a posse, which has learned of Carter's return, captures him. Jeff is wounded in an effort to recapture his adopted "brother" and hurries to his father to organize a rescue party.

Helen, following the posse, learns they mean to turn Carter over to a mob which has formed to lynch him. One of Carter's mountain brothers, in revenge, sets fire to the woods which surrounds the cabin where Carter is held. The mob is called off by the fire and Helen shoots the sheriff, escaping with Carter into the woods. Entrapped by the flames, they escape by way of a timber flume as far as a river near which the flume has caught fire. Jumping from the flume into the river, Carter protects Helen with his body from the fire until they are rescued by Jeff and the Colonel. Through his fine courage, Carter wins Helen and the love and gratitude of the Colonel for the restoration of his son.

The spirit of Cuddy's aristocratic ancestor returns in his court dress of the days of Louis XV to bless the union!



Miss de la Molte and scenes from "Scars of Jealousy"



Here is Biggest Screen Action of Year

THOMAS H. INCE TECHNICIANS HAPPEN ON NEW WAYS OF CREATING BIGGEST FOREST FIRE SEQUENCE EVER FILMED



WHEN heat will blister hands through heavy buckskin gloves, it doesn't take a thermometer to prove that the temperature has reached a dangerously high point. Hands, faces, clothing bore witness to the reality of the forest fire which is one of the big features of "Scars of Jealousy," when the Ince company which filmed it returned to civilization from the back mountain country in northern California.

With the co-operation of the government forestry department, a real fire was started to get spectacular scenes for this picture. Miles of pine trees, dried bush and undergrowth were set ablaze under the supervision of forest rangers. Every member of the movie company was willing to take a real risk for the sake of having a hand in the making of the unusual scenes which resulted, and the cameras caught some shots that are marvels of photographic witchery.

The fire scenes come at the climax of the story when one of the "Cajan" hill men has been arrested, charged with the

escape only to discover that the fire has circled them and that they are entrapped in a ring of flames.

While the Ince company was working

of the scenes was burned more or less before they were finished, but Director Lambert Hillyer was nearly burned to death in his determination to get one particular shot that is a hair-raiser.

One fine old tree which was marked for destruction offered an opportunity for a wonderful thrill if the cameras could catch it as it fell, a mass of flames. To get the effect he desired, Hillyer, with a gallon can of oil, climbed up in the tree and worked from the top down, drenching each limb with oil so that the blaze, when it reached the foot of the tree, would run up the side like a streak of lightning and topple it over.

The line of fire which had been started some distance away, leaped into an unexpected blaze when a sudden breeze sprang up, reaching the foot of the old sentinel tree before Hillyer could get down and out of the way. Frantically the director climbed out on the far side that had not been soaked. The flames ran up the other side just as they had been scheduled, but the rest of the tree began to crackle and Hillyer was almost smothered in a cloud of smoke and flying sparks that singed hair and face and hands and several times set his clothing on fire before his assistants got a net stretched below him so that he could leap to safety.

Nothing daunted by his close call, Hillyer repeated the coal oil bath on the tree the following day. This time the ground flames were not lighted until he was safely out of the way. The tree, half burned through from the day before, blazed up like tinder and fell with a crash, the cameras catching a remarkable shot.

The forest sequence is one of the most remarkable ever screened, as the company remained on the "location" until every angle of the development of the mountain incidents had been "shot." Even the smoldering mountain side with its charred sentinels furnished the background for the closing scenes of the drama.

A GOLD nugget worth \$22,000 was found by a gambler in the days of '49 on the scene of one of the exciting shots in "Scars of Jealousy," where Lloyd Hughes, as the rough mountaineer, crawls up behind a revenue officer and captures him. Shortly afterwards, the officer, who has escaped and returned for more "evidence," is shot down by another mountaineer.



Lloyd Hughes and Miss de la Motte in the stirring rescue scenes

on location in northern California, making the scenes of mountain life, Director Lambert Hillyer discovered by chance that the ranger in charge of the forest reserve near by was preparing to clear out several sections of dead timber. The wires were started singing and in a short time permission was obtained by the Ince company to take over the tract, firing it as was needed for the shots to be made for the picture. The only reservation was that no blaze should be started except under the supervision of the government representative.

The ranger in charge was so familiar with the lay of the land that he was able, after consultation with the director, to mark off given sections so that they could be fired without too much danger to give the most spectacular camera effects. A cordon of mountaineers was posted around the area where the movie company was working, and for a week the night skies were lit with the reflected glare of flaming pines and spruces.

Every one connected with the making

murder of a revenue officer. His brothers, in revenge for his arrest, set fire to the forest which surrounds the cabin in which he is being held. A mob which has gathered to lynch the hated hill man is called off by the crackling blaze, and the "Cajan," with the help of a girl, makes his

Finding Players *for a Screen Feature*

PRODUCER SEEKS CLASSIC PLAYERS TO PORTRAY
STORY CHARACTERS AND NOT SCREEN NAMES

EVERYONE likes to put his best foot forward at all times—whether in real life or on the screen, as many a casting director has learned to his sorrow. When the roles of rough, uncouth, unkempt personages are being cast, the list of possibilities immediately dwindles. Aspirants somehow lose their enthusiasm or else add another cipher to the salary

willing to make their debut on the screen. The search for long-haired "extras" was promptly dropped.

The principals of the cast could not be disposed of so easily, however. It cost Mr. Ince just exactly four months' salary to have Lloyd Hughes grow the locks in which he appears in this production. Hughes enjoyed a vacation during the time that his hair was being allowed to grow back to nature. The "pep" which he acquired during the loafing period, however, resulted in one of the most convincing characterizations ever shown on the screen.

With four months of rest, except for his hair, stored away in accumulated energy, Hughes went to work on the production

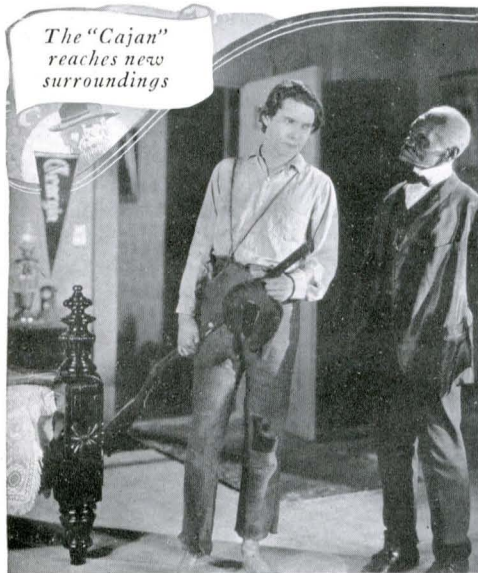
disappears and in his place is a simple, straightforward mountain boy who wins every heart.

Frank Keenan plays the role of the fine old Southern gentleman of the old school who adopts the uncouth "Cajan" as a reproach to his disinherited son who has degenerated into a no-account. Keenan made one of his biggest hits on the legitimate stage in a similar role, while it was as a Kentucky colonel that he won his spurs in "The Coward," his first starring vehicle in the silent drama.

As Colonel Newland, Keenan has added a fine portrait to his gallery. The offended sorrow with which he casts off his son; the affection which grows in his heart for the mountain boy whom he puts into his place, and his joy when his son returns to him, a man, after living several months in the hill country, have been built into a remarkable characterization.

Marguerite de la Motte, recently featured in Mr. Ince's special, "What a Wife Learned," has the role of the Southern beauty who effects a daring rescue of the adopted "Cajan" when a mob tries to lynch him for the alleged murder of a revenue officer. She plays the part with a dash and fine spirit, while in the scenes when she is trapped with Carter Newland in the ring of forest fire and urges him to leave her to her fate, she rises to fine dramatic heights.

As Jeff Newland, the wayward son who



The "Cajan" reaches new surroundings



The "Cajan" in new surroundings



The first meeting with the "Cajan"

asked on the grounds that the role will be "difficult of interpretation."

While the cast was being chosen for "Scars of Jealousy," the director was hard put to it to find enough chaps willing to grow long hair and shaggy beards to furnish "atmosphere" for the scenes of primitive mountain life which have been portrayed with such remarkable realism in the picture. All the potential stars who are now unnoticed on the billing of the pictures in which they have appeared figured that their manly beauty would be wasted behind the disguise of a beard. Besides, growing a crop of hair which would pass for a mountaineer's thatch is a matter of weeks, and few "extras" on the list were opulent enough to lay off long enough to pass muster.

Wigs were ruled out by Mr. Ince, who wanted the "real thing and plenty of it." The casting director was at his wit's end when the location man sent word back from northern California that he not only had located a wonderful cabin in the high Sierras which would be an ideal setting for scenes of the Jakes family "at home," but also that he had discovered some of the champion long-haired, long-bearded backwoodsmen of the world who were

with an enthusiasm that infected every one in the company. As the rough "Cajan" youth whose ancestral blue blood triumphs over sordid hill generations when he comes back to civilization, Hughes has a role that is as virile in its appeal as it is "different." The "polished" Hughes of "Tess of the Storm Country"

drifts from bad to worse until his adopted brother kidnaps him and takes him into the hills, where hard work and fist fights make him into a man, Edward Burns presents an excellent characterization.

Other members of the cast are James Neil, Walter Lynch, John Beck, Mattie Peters and George Read.

Always Something New *in* Pictures

THOMAS H. INCE'S EXPERIMENTS IN "SCARS OF JEALOUSY"
BRING ACTION SCENES NEVER BEFORE USED



HE screen has familiarized the public with so many ingenious ways of escaping disaster that any movie fan, caught in a forest fire, an earthquake, flood or blizzard ought to be as fore-handed in meeting emergencies as was the Swiss Family Robinson.

The producers are hard put to it nowadays to invent anything new in the escape line, but Thomas H. Ince has proved that it can be done in "Scars of Jealousy." A spectacular escape occurs in this picture when a mountain boy whose sweetheart has just saved him from being lynched, finds that they both are entrapped by the flames of a forest fire.

The pair stumble upon an old timber flume down which logs are being floated to the river below. Climbing up the side of the flume, the boy, holding his exhausted sweetheart in his arms, drops down upon a log as it goes by and manages to balance himself on it until they reach the edge of the river where the flume has caught fire. There is a spectacular jump into the black waters below and the boy, lying on the edge of the river bank, shields his sweetheart with his body from the raging flames about them until a rescue party finds them at dawn.

Using the back mountain country of northern California as a location for the forest fire, a timber flume was constructed by a crew of Ince technicians for the filming of these scenes. With the assistance of some lumberjacks who had been



From the prologue in "Scars of Jealousy"

clearing out a section of a near-by forest reserve for the government, a flume was built which not only would float logs but which would be safe for the use of Lloyd Hughes and Marguerite de la Motte, who made the scene.

When the flume was pronounced ready for use, Director Lambert Hillyer insisted on trying it out himself before he would allow the actors in his company to do the stunt. Using his assistant, Steve Roberts, as a double for Miss de la Motte, Hillyer climbed up on the side of the flume, clasped Roberts tenderly in his arms, and dropped down on a log as it floated leisurely by on the stream of water in the flume.

The log promptly turned turtle. So did Hillyer. Roberts, when he came to, was gasping for breath in the river below and floundering about in an effort to reach the shore. The bystanders were so convulsed with laughter that he nearly drowned before some one waded in and lent him a helping hand.

Hillyer scrambled out of the flume with bruised shins, and all the skin scraped from his hands, but a grim determination to do that stunt and do it right or know the reason why. He held a consultation with the lumberjacks, the decision of the pow-wow being that the disaster had occurred because he had failed to drop down on the log from the proper angle.

Armed with knowledge and a working theory which he was convinced was thoroughly sound, he returned to the flume, his assistant this time accompanying him with marked reluctance.

Again Hillyer waited an opportune moment and log and leaped on it at the approved angle. This time, the log, after an instant's wavering, floated on. Hillyer, in his excitement over having vindicated a theory, turned to shout down at the audience below—and again Roberts dropped into the river below.

The third time it took main force to persuade the assistant to return to the flume. His teeth were chattering with the cold and fear and he maintained vehemently that it had been proven to any reasonable person's satisfaction that it was thoroughly safe for Hughes and Miss de la Motte to go ahead with the scene.

The director's sporting blood was up, however, and he insisted on demonstrating the stunt satisfactorily if they had to make a dozen trials. When he dropped down on the log this time, Roberts, sensing that a third dousing was inevitable, grabbed the director so tightly around the neck that Hillyer lost his balance and both of them landed in the river.

Word had gone abroad by this time that



The "Cajan" and an aristocratic ancestor

a prize show was on and all the natives for miles around had gathered to watch the sport. When slighting remarks were made about their spectacular failures, the pair of entertainers valiantly arose to the occasion. Once more they climbed the fatal flume and the fourth time brought success.

The cameras were set and Hughes and Miss de la Motte took the center of the scene. The disasters which had overtaken the director and shown them so thoroughly what not to do that with a few rehearsals they were able to make the scene with as much ease as if they had been riding logs down timber flumes all their lives.

The scene is as effective as it is novel and lends a tremendous punch to the climax of the picture.

Several shots of Columbia, famous town of early California during the gold rush of '49, are shown in "Scars of Jealousy." Not a paint brush has been touched to the town since the gold boom petered out.

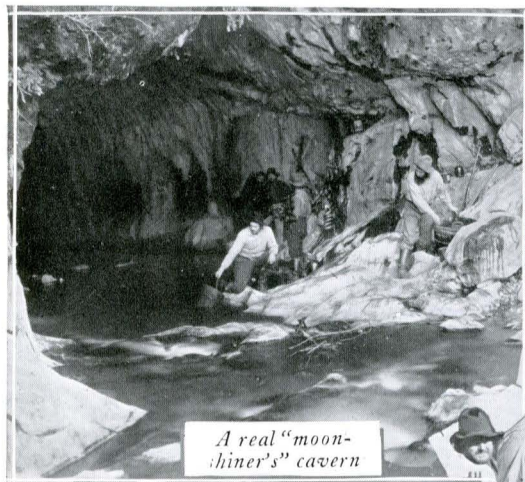
"Moonshine" Scene is Artistic Triumph

EVEN VOLSTED SYMPATHIZERS WILL KEENLY ENJOY INCE ATMOSPHERIC "LOCATION"

LLICKERING flames . . . a steaming still . . . shadowy figures silhouetted against the jagged mouth of a great cave . . .

Shots that are as artistic as they are dramatic—and warranted to arouse strong emotions of jealousy in the breast of every home-brewer—have been caught by the camera in "Scars of Jealousy."

In a natural cave of surpassing beauty



A real "moonshiner's" cavern

not far from the deserted back mountain country which was one of the "locations" used for this novel story, scenes were made that resemble Maurice Tourneur "canvases." The cave is one of the finest of its kind ever found, but is so remote from civilization that even the natives of the near-by country are few of them aware of its existence.

When Lambert Hillyer was filming "The Toll Gate," one of the early Bill Hart pictures, he stumbled by accident upon this cave and made a mental note that some day it would make a great location for a pirate cave or a mountain still. The script of "Scars of Jealousy" called for just such a cave, and besides the company was sent into that identical region for some of the mountain scenes.

Hillyer set out to find the cave and discovered to his amazement that he could not locate it. Natives for miles around were questioned, but none of them had ever heard of the place or seen it. Finally a graybeard who had been born in one of the near-by towns heard of the search and pointed out the way. He had played there as a child and his father had found gold in a little stream near by.

Using flare lights to illumine the scenes, Hillyer obtained some shots in this cave that are reminiscent of the fine pictorial

effects in Maurice Tourneur's adaptation of "Lorna Doone." The silhouettes of the rough mountaineers working over the still; the bent figure of the hill woman filling her pails with water in the stream outside; the lurking revenue officer in the underbrush have been worked into fine screen pictures.

The same artistic touch is in evidence in the scenes in which the "Cajan" boy is captured and hurried down from the mountain cabin by a wild riding posse.

Lloyd Hughes had one of the roughest experiences of his movie career as he was jolted over rough trails, hanging across a saddle like a bag of meal, but the cameras caught some fine action flashes and scenic shots of the valley below.

Throughout the production, the rapid out-door action has permitted unusual photographic effects. Contrasted with the shots of the hill peo-



The rescue by the "Cajans"

ple are scenes that reproduce with rare artistry the life of the old-time South. A fine old manor-house, the tall-pillared veranda, hedged walks and broad fields under cultivation lend vivid color to the story.

The filming of an authentic picture of Southern life was accomplished after weeks of careful study to insure the absolute correctness of every detail, both in the sets and in dress and mannerisms of the cast. Fried chicken, beaten biscuits, beautiful women, red liquor, thoroughbred horses and other perquisites of the good old South have surrounded it with such a halo of romance in most minds that Mr. Ince was determined to catch the real atmosphere of "plantation days" as far as possible.

Types of the old-fashioned negroes who were "famby servants" were so difficult to find in Hollywood that several retain-

ers of old-time families were brought on from Texas for a few of the shots in the picture. The same care was used in filming every detail of the production, with the result that the picture not only carries the usual "Ince finish," but is one of the finest ever made of the old South.

Another scene which permitted unusually artistic effect is that of the string of auto cars which goes to the rescue of the mountain boy who has been arrested by a posse, charged with the murder of a revenue officer. The flashing headlights of the auto brigade, loaded with armed men, as it hurries over rough mountain roads, wink across the screen like giant eyes. The race of the cars with the coming dawn, the time set by a lynching party to "string up" the innocent "Cajan" youth, leaves an unforgettable mental picture.

From start to finish the production has been filmed with true artistry both in conception and photography.

THIRTY-FIVE hundred gallons of oil were hauled for miles over rough mountain roads to start the roaring forest fire that is one of the features of "Scars of Jealousy." The nearest settlement to the forest reserve, sections of which were burned out to get scenes in the picture, was twenty-three miles distant. Over roads and trails which are impassable during the winter months, auto trucks made dozens of trips to get the oil



Frank Keenan as the Southern aristocrat

to the edge of the forest tracts which had been marked out for firing. One fifty-gallon drum of oil got away, when a truck hit a knee-deep rut in the road. Rolling, bumping, crashing down the mountain-side, it finally smashed itself to bits, leaving a trail of oil for miles.

Character Contrast *Makes* Big Drama

"SCARS OF JEALOUSY" SHOWS INTERESTING EFFECT OF CHANGE OF ENVIRONMENT ON TWO YOUTHS

INTERESTING screen characters, like interesting people, are as rare as a good joke. Once in a while a producer chances upon a story built around such strong personalities that they hold the attention from beginning to end. Such a story has been told in "Scars of Jealousy."

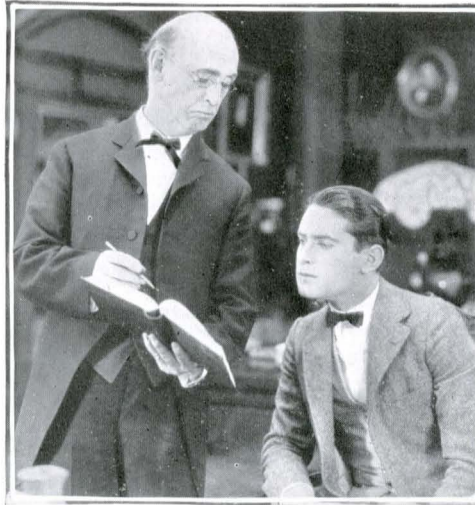
Two boys—adopted brothers—one of the silk stocking type who has degenerated under luxurious living into a worthless ne'er-do-well; the other a product of primitive life in the back hills of Alabama—have been contrasted with telling effect in this stirring tale. Both have the bluest of blood in their veins, but in the one case sordid hill generations have dulled the polish of aristocratic forebears. In the other, luxurious environment has worked the havoc. The steps by which both boys work out their salvation have been woven into one of the most unusual dramas ever screened.

A striking argument in favor of heredity as the strongest factor in the time-worn discussion of heredity vs. environment has been presented in the character of the mountain boy who can trace his ancestry back to Count Cartier de Jacques, a French nobleman who dared to defy the will of his king and accordingly was banished from the country.

Decades of mistreatment and mistrust, first at the hands of the British who expelled the French "Acadians" from Nova Scotia; then from the dwellers in the South who disliked and feared the refugees in the back hills of Alabama, have resulted in a group of mountaineers who are today living under conditions almost

as primitive as those of the Puritan forefathers.

When a son of these people is introduced to civilization, however, and given the opportunity of teaching and training, the blue blood of his heritage rises to the surface and strong screen situations result. The tutor finds the miracle of an "unspoiled mind" that absorbs knowledge with a pathetic eagerness. The old Southern Colonel, the adopted father, arouses a passion of love and gratitude in the heart



The "Cajan" gains culture

of the lad whom he has benefacted. The girl of the story wins a lover who saves her from death at the risk of his own life.

The biggest situation, however, results when the adopted son and the son who has been cast off in disgrace come together. The mountain boy realizes that there is one way in which he can repay his

debt of gratitude to the old colonel—by making a man of the spineless son. He kidnaps him and, taking him into the hills, puts him to work in a cornfield. At the point of a gun, the silk stockinged youth is forced to use his hands for something besides playing a banjo. When an argument becomes aggravated, he learns to fight it out with his fists. And one day he discovers that he actually has a pride in the growing field of corn that is his own handiwork and that his muscles have hardened until the mountain boy acknowledges with a grin:

"Ye're gittin' harder to lick every day!"

Again blue blood rises to the surface and moral fiber hardens with the muscles. When the "Cajan" boy is captured by a posse, charged with the murder of a revenue officer, it is his adopted brother who risks his life to save him and who organizes the search party that finally rescues him from lynching and a forest fire.

The fist fights which cement the strange brotherhood of the two youths carry a real punch because they are absolutely realistic. Instead of trying to get sparring matches, Director Hillyer insisted on "raw stuff" of the kind that two such boys really would have pulled. Forty fights were staged by Lloyd Hughes and Edward Burns before Hillyer got just the effect that he wanted. He refused to coach them beyond standing on the side lines and shouting at them, trying to make them angry enough at each other so that they would swing out with blows that really hurt. Both Hughes and Burns came out of the scenes with black and blue marks that testified the success of the effort, while the screen results carry the thrill of the "real thing."



The man hunt begins in "Scars of Jealousy"

AMERICA'S MENACE TOLD IN

MRS. WALLACE REID IS "JEANNE d'ARC" IN NATION'S CRUSADE AGAINST EVIL THAT CLUTCHES MILLION AMERICAN VICTIMS

By Dorothy Davenport Reid (Mrs. Wallace Reid)



AM going to make a motion picture.

In that motion picture, I hope to offer to the people of America a great lesson. I hope to show them the menace of drugs, the insidious, poisonous serpent that has wormed its way into the bosom of our nation and is feeding upon the best of our talent and youth. And I hope, too, to show them some of the remedies that the wonderful men and women who are attempting to check this evil have evolved. They need only the support of an aroused public to carry these through and to stamp out the white plague that threatens us.

It was not my idea to make a picture.

I am very, very tired.

For two years I have waged my own little battle against this thing, alone and too often in darkness of ignorance. That battle ended in a glorious moral victory, but in a victory robbed of its joy by the loss of my husband.

I should like to retire from the field for a little while, not to mourn—for Wally would not have me mourn what he and I both know is only a separation—but to rest and to remember.

But this it seems isn't to be.

Through no fault of my own—through circumstances that are tragic enough, God knows, I have been placed in a position to carry the banner in the anti-drug war. It has been flung to me, as Wally's wife. For his sake and for the sake of the thousands like him who are suffering from this hideous disease, I cannot—I dare not lay it down.

There are two elements in it that naturally conjoin and become one.

First, my driving desire to create somehow a memorial to Wallace Reid, not to Wallace Reid, the screen idol, the successful, brilliant, lovable boy that you knew and I loved—but to Wallace Reid who lay, white and broken, on a little hospital cot, and died bravely and smilingly rather than ask again for the drug that had been his ruin.

Then the public demand that I do something.

William J. Burns, world renowned detective and director of Division of Investigation of the U. S. Department of Justice: "Every right thinking individual in the United States is aroused over the revelations of the dope menace. Nothing can bring home to them with greater finality the serious effect of this treacherous curse than a motion picture starring Mrs. Wallace Reid.

"I am positively convinced that the screen is the greatest medium we have for educating the people.

"The picture which Mrs. Wallace Reid has in preparation should be shown in every city, town and hamlet in America and should be given the widest publicity by the press and the pulpit. It will teach a great lesson and do immeasurable good for all mankind.

"Mrs. Reid's purpose in making such a picture is a distinct contribution to all humanity and present-day civilization."

Washington, D. C., February 18.

As I sat in my home with my babies, another wife learning the agony of widowhood and in no way different from so many wives who suffer it without the sympathy of the world, demands began to flood in upon me.

Do something!

They said so many kind things to me. They commended me for the fight I had already fought, for the little victory I had won with my Wally-boy. But they cried to me, do something for us, for the rest of us that are suffering from the same blight.

Those letters! Some day I hope to give them to the world to read. From addicts themselves, some in the fearful prison of deception, surrounded by luxury and riches. Some on park benches, some gazing at the sun through iron bars. From little high school girls and boys. From heart-broken

mothers, frantic wives, some of them stained with baby tears.

Those were the things that began to awaken my thought from the selfish contemplation of my grief.

I found, and I admit for a time my heart shrank from it, I found that I didn't belong just to myself—that Wally had left me a legacy to carry on the fight he had begun—and I alone know how deeply he intended to carry on for others if he had been spared.

Washington (Via Wireless).

Mrs. Wallace Reid, Hollywood, Calif.

A carefully prepared and properly directed film based on the drug evil should prove of great benefit to the country. Your plan to produce such a picture is deserving of much encouragement. Please accept my sympathy in your bereavement.

EDWIN DENBY, Secy. of the Navy.

On top of those human, heart-stirring letters that piled everywhere among Wally's thousand possessions that I was trying to put away—his violins, his books, his clothes, his boyish "junk"—on top of these came demands of a different kind.

From statesmen, from officials, from welfare workers, from clubwomen, who for years past have been battling just for the good of humanity against this curse; from governors of states and from presidents



Mrs. Wallace Reid

of leagues formed to combat the leering, threatening menace, came the appeal.

"The world will listen to you," they said.

"The world has seen your struggle and they loved Wally Reid. They are aroused by his martyr death and they can be aroused to make a real fight against the thing that killed him. You must do something."

So—I began to think of what I could do.

"The Living Dead"

A Timely Drama and Big Entertainment

NOT since the first days of the war has America been in need of a big, united movement against a common enemy until today. The need is here—it is the drug menace. Educational, civic, church and Federal leaders in Southern California have organized the Los Angeles Anti-Narcotic League, national in scope and with a determination to give real support to the government in its present efforts to suppress the drug curse.

Headed by Dr. R. B. von KleinSmid, President of the University of Southern California, the league is composed of a host of nationally known right thinking men and women, among them Mayor Cryer, Chief of Police Oaks of Los Angeles, Judge Benjamin Bledsoe, Mrs. W. A. Fitzgerald, President of the California State Federation of Women's Clubs, and John P. Carter. This group has turned to the Motion Picture Screen as the most powerful medium of expression to tell America the great human and dramatic story of "dope."

Mrs. Wallace Reid, widow of the late film star whose heroic battle against the drug curse recently held the world's attention, portrays the leading role. She is surrounded by a group of the ablest and most conscientious of screen players in a tremendously powerful cast.

Every great crusade has its Jeanne d'Arc; Mrs. Wallace Reid is the Jeanne d'Arc against "dope."

Dramatists, alienists, sociologists, police officials, narcotic authorities and producer will give the best that is in them in the making of the drama of "dope" that will hold the attention of the world.

It is not the story of Wallace Reid's heroic struggle and sacrifice—it is the story of the death grip that now holds more than one million American men, women and children. It is the story of the curse that today menaces the world.

This Most Important Drama of the Year is not a preaching; but it is a big entertainment that carries a warning; it will hold the attention of every audience and it will support a great government's humanitarian campaign.

It is to be commercially distributed.

Watch for the most effective advertising campaign ever launched for a motion picture. This great drama merits it—it is vital and different.

Already, memorials had been suggested to me. But only one appealed.

I could not—I cannot—think of a thing of bronze or stone as a memorial to Wally.

More than anyone or anything I ever knew, Wally expressed LIFE. I cannot, even when the house aches for the sound of his laughing voice and every nook and corner looks blank for want of his boyish face and figure—even now I cannot think of him as dead. The house—the cars—his clothes—he seemed by very reason of his life to burst out of them all. Whatever he did, he did with that excess of life, of youth. So I have thought, only vaguely and my plans are still not sufficiently formulated to give them definitely—I have thought of a memorial fund, to aid drug addicts.

In these letters from men who have fallen into the clutches of this octopus, I find over and over the wail, "Help us." "Give us a place where we can be cured—where we can go and make our fight."

And that is my thought.

Already I have many offers to help me.

'THE LIVING DEAD'

STORY OF THE COUNTRY'S MILLION LIVING DEAD TO BE
TOLD IN MOST TIMELY AND POWERFUL DRAMA OF YEARS

But, most of all, I want to teach, to reach every man, and woman—yes, and every child old enough to understand—with this message.

So I have decided upon the screen as my medium—

Washington, D. C.

Mrs. Wallace Reid, Hollywood, Calif.

Anything that can be done to lessen the drug evil should have the approval of all good citizens. If this preventative work can be assisted by an educational film I am sure you will do good service and I hope you will make it a success.

MISS MABEL T. BOARDMAN,
Secy. American Red Cross.

the screen that reaches so many millions, the screen that was formerly my medium of expression and the place where you learned to love Wally, and where you gave him that great measure of love and friendship that he valued right to the end, I finally chose for this purpose.

I have advised with producers, with writers, with clubwomen of this city, and with officials, and from them all I have received joyous and beautiful inspiration to go on with this great work. I believe that through the screen can be spread, in a few months, propaganda that it might take years to spread and could never, even then, carry the vital, compelling, terrific message that a powerful picture can drive into the hearts of the world.

When I had decided, I looked about for someone to help me. I wanted a producer who understood, who perhaps had known Wally, but who above all had the understanding to send such a message to the people, clothed in truth and yet in drama. I wanted



Mrs. Wallace Reid with Betty and William Wallace Reid

a writer who in a story the world could love and weep over and comprehend, could still carry the truths I have learned and the means of salvation; who would awaken this great nation so vitally to the situation that they would rise and crush out the evil and those who pander to vice through it.

And I chose Thomas H. Ince and his chief writer, G. Gardner Sullivan, to aid me.

For many years Mrs. Thomas H. Ince and I have been intimate friends. Her boys have played with my Billy, and Nell and I have loved each other, as women do. One day, while all this was in my head, Nell drove over to see me, in her kindly, sweet way, to see if she could help me in my hour of bereave-

Mrs. Wallace Reid, Hollywood, Calif.

New York, Feb. 17.

Your high sense of duty and your courage will be an inspiration. All my good wishes for your great work for civilization against a devastating evil. May I say my deepest sympathy to you in your sorrow?

DAVID BELASCO.

ment and affliction. As we talked, it came to me that Tom Ince, her husband, was the one man I knew in pictures who would help me to do this thing.

I asked her if she would tell him that message from me, if she would tell him it was an idea born of the demands of others and of my great grief that seemed yearning for some expression.

She said she would. And so Mr. Ince is going to help me, is going to produce my picture, and direct it himself, and give it to you as I want it given.

We are to have the help of many people in doing this. The officials—the men and women who know—have given me open rejoicing in return for my sacrifice in making this picture.

Mrs. Wallace Reid, Hollywood, Calif.

New Haven, Conn.

I heartily endorse your valiant efforts to wake up Americans to danger and extent of drug addiction. May you be successful in your undertaking. I will pledge support of every member International Association of Chiefs of Police.

PHILIP T. SMITH, President.

But—Oh, I want to say this from my very heart and I want you to understand it. This is MY message to you. This is Wally's gift to you. And with it I hope to aid and inspire the founding of the Wallace Reid Memorial Home for drug addicts.

It isn't going to be a—a picture just of facts. It isn't going to be a dull, compiling of statistics. It is going to be the story of the drug curse, the heart-story of the drug curse. The story of what it means to a woman who battles it. The story of the thousand unbelievable ways it creeps into homes. The story of the way society seems bent upon keeping it from being driven to the surface where it can be beaten and killed.

If I had known two years ago—if I had known! Perhaps then I might have saved my boy. I might have understood so many things that were sinister, creeping, soul-scaring to me—but that I didn't recognize. I might have fought a winning battle and Wally might be sitting over there on the couch, where he sat so often on Sunday afternoons, tootling on his saxophone, instead of—of having gone "on location" forever.

If I can teach others, if I can drive the shyster doctors and the pandering peddlers from under cover, if I can bring into the intense light of the silver sheet these vile practices that have slunk about in the dark all these years—what better memorial can I erect to my husband? What better service can I render the public that has been so good—oh, so kind and good—to me and to my babies?

It isn't easy to do. It is very hard to do. I am only a woman, and—for many years I have lived quietly and much to myself. For many years, my friends have known me best by what they called "Dorothy's reserve." But that, all that, I gladly sacrifice on the altar of the good of humanity and I am going to put on the armor of right doing and take up the sword of truth, and go out to finish, if I can, the fight against drugs.

Mountain "Varmints" Gallery for Ince Feature

BIG ACTION SCENES IN "SCARS OF JEALOUSY"
"SHOT" IN UNTRAMMELED HIGH SIERRAS



MOUNTAIN lions, pig-tailed Chinamen and long-bearded mountaineers offer a sufficiently varied "gallery" to intrigue the interest of any one. The fact that most of the scenes of "Scars of Jealousy" were made under the scrutiny of one of the most bizarre audiences that ever watched the filming of a picture kept every member of the cast on tip-toe during the screening of the production. The result is evident in the uniformly excellent characterization throughout the picture.

The lions, for the most part, kept at a thoroughly respectful distance. The Chinamen watched with expressionless faces. But the mountaineers were full of vociferous curiosity, interest and admiration, and evidently found a tremendous "thrill", scarcely duplicated since the last of the boom bubbles was punctured, in watching the making of a "movie."

Back mountain country that has been immortalized by Bret Harte—and the gold rush of '49—was chosen as the location for most of the sequences of this unusual drama and the players who were cast in it had some of the greatest experiences of their lives before the picture was completed.

The famous gold fields of the past century, where Bret Harte lived and wrote of California's sturdy pioneers, have a deathless glamour. Magnificent hills, bulwarks of eternal snow peaks, were riddled with mines, befouled with dumps, intersected by flumes and ditches when the gold fever was at its height. But now nature is covering over the scars, and when the company of Ince players made a tour of the region, stopping in choice locations to film sequences of "Scars of Jealousy," they found that much of the natural beauty has been restored.

Tuolumne County, where Harte wrote his "Rose of Tuolumne," has now been opened up by the Sierra railway. It was by way of this road that the Ince company made the first lap of their journey into the back mountain country, stopping over for a night at Jimtown (politely called Jamestown now), which is the junction of a branch line to Angel's Camp, where You Bet, Jackass Hill, Piety Flat, Poverty Hill, Rough and Ready, Whiskey Hill and Gougeye furnished endless picturesque backgrounds.



The old South sees a "modern" party

maker, for some time the village cobbler, housed in a hovel, made a strike that brought him in a hundred and fifty dollars a day."

It was in the back mountain country, twenty-three miles from the nearest outpost to civilization, that the players had their most exciting experiences and their most varied "gallery." Everywhere they appeared a holiday immediately was declared and everyone dropped inconsequential business to watch the big



A son of the South is exiled

From Jimtown the Ince players went down into the valley of Stanislaus, scene of countless '49er camps and on by auto to Robinson's Ferry where the timber flumes begin, that spread over the country like antediluvian reptiles. A reproduction of one of these flumes was built by Ince technicians in the back mountains where the forest fire sequence and the exciting escape scenes were filmed for "Scars of Jealousy."

One sequence of the picture was filmed in Columbia, third only to San Francisco and Sacramento in the boom days, but now a deserted town surrounded by "diggings" that look as if a terrific convulsion of nature, rather than the hands of men, had raked them over. The one hotel of the town is now the community center and the Ince company had an opportunity to become well acquainted with all the old-timers. They heard hair-raising stories of the gold fever days at first hand, while one graybeard, formerly a stagecoach driver, never lost an opportunity to pull out a watch which bore on its face an inscription showing that it had been presented him by the Wells Fargo company for bravery in defending a gold shipment from bandits.

Tales were told with much fancy embroidery of the days when "there were no children here; when one could sell not less than half a pound of gold on Saturday night at the assayers; when an old shoe-

show. When they went into the hills, a string of mountaineers followed them every day, while groups of Celestials, a number of whom make what they consider a big living by panning gold, never failed to appear.

Mountain lions that roamed all the near-by hills inspected the back mountain locations used by the company every night, leaving their tracks well in evidence. Whenever the company had to work at night, huge fires were kept going to keep them at a distance, but not infrequently shining eyes from the darkness sent shivers down the backs of the troupe.

Under the influence of the curious "gallery," some unusually fine work was done by the company that is sure to put "Scars of Jealousy" at the top of the list of the big dramas of the season.

"The Hottentot" *Best Bet* of Season

BIG SCREEN FAVORITE SWEEPS FIRST RUNS WITH COMBINATION OF DRAMA, FARCE, COMEDY AND THRILLING, SPECTACULAR ACTION



HE crowds are standing in line and audiences are breaking the backs of their theater seats in their enthusiasm over Thomas H. Ince's "The Hottentot," the greatest comedy hit of the year. Nothing on record touches the sensation that has been created from coast to coast by Mr. Ince's screen version of Willie Collier's racing play. The press agents have had to take a back seat, for every exhibitor who has run this hilariously funny picture immediately has appointed himself a committee of one to pass on the word to brother exhibitors that here is a chance to "clean up," without extra advertising, exploitation or anything beyond putting up the billboards and the electric light signs.

From the small town man as well as the big city exhibitor wires and letters of congratulation, commendation and jubilation have poured in to Mr. Ince, while the word has been broadcasted by every known means that here is a production on which any exhibitor can bet his bank roll.

"The Hottentot's" first week run at the Chicago Theater checked up to \$52,000, according to Variety, and a proportionately big business has been done in every other town and city where it has been shown.

William J. Sullivan of the Rialto Theater in Butte, Montana, sent the following wire to Mr. Ince after showing the picture:

"In all my experience in putting on entertainment, have yet to find one picture that has gone over as big as 'The Hottentot.' Steeplechase was so exciting that our repairman had to stay after the show let out putting back the arms on the chairs in the theatre. People really stood on their seats and cheered. Patrons thought the picture was so good I lost many admissions because they would not leave until they had seen the picture twice, and we could not empty the house fast enough to take care of the crowds. Comment from press and public is 'The Hottentot' is the finest and most entertaining picture ever shown here. Best regards."

From the other end of the country, Manager Charles W. Picquet of the Caro-

lina Theater, Pinchurst, N. C., wrote as follows:

"'The Hottentot' made the biggest hit with my people of any picture I have had this year. When a blase Pinchurst audience applauds a picture, it means something, and this happened during the run of 'The Hottentot,' not once but three times. I have never seen such enthusiasm expressed since I have been connected with this theater.

"'The Hottentot' is 100 per cent en-



"The Hottentot" in action

tertainment and I can not imagine a theater where it won't go over big with a bang and send a great many more back to see it the second night. My advice to exhibitors is to grab this and grab it quick and then get out and yell their heads off about it.

"It will stand up to all the adjectives you can use and will make new friends for every theater that shows it. Let's have more 'Hottentots.'"

The Manager at the Capitol Theater in Detroit declares that in spite of zero weather during the run of "The Hottentot" it packed the house and picked up more business every day. It created so much talk that it was shown in another first run house the following week.

I. E. Phelps, manager of the Tivoli Opera House of San Francisco, backs up these opinions in a letter to Mr. Ince, declaring that "'The Hottentot' is a masterpiece that will linger in the memory" and that it proved "an exceptional box office attraction for the Tivoli," playing for two weeks to "packed houses."

"Permit me to express my unqualified appreciation of 'The Hottentot.' Real comedies are so scarce that one is sometimes tempted to believe that there 'ain't no such animal.' 'The Hottentot,' however, is a refreshing contrast to the usual comedy. It is genuinely funny, contains suspense, abounds with thrills, and (best of all) tells a good, clean, wholesome story. The acting is excellent, photography flawless, and scenic effects a treat to the eye. On the whole it is a masterpiece that will linger in the memory. It has proved an exceptional box office attraction for the Tivoli. Have been playing it for two weeks to packed houses. Here's hoping you may long continue to turn out such worth-while entertainment."

From Dallas, Texas, comes the report that "The Hottentot" brought the audiences out of their seats many times during its run at the Melba Theater. It was shown during the week that Harold Lloyd's "Dr. Jack" was running at the Palace and, according to the theater manager, "everybody says it buried the Lloyd film for laughs and high appreciation from the public. It had a zip and speed that made them stand up in their seats."

C. L. Rosen of the Ringling Theater, Baraboo, Wisconsin, writes that "The Hottentot" is a corking good picture!

Chicago critics gave "The Hottentot" the biggest send-off which they have accorded any film this year, while the San Francisco Examiner declared that the screen version of the Collier success "has been translated to the screen with a thousand and one more laughs than ever the foot-light version possessed."

One of the most enthusiastic reviews comes from the Cleveland Plaindealer:

"When it comes to listing the best pictures for 1923, we feel pretty certain that 'The Hottentot' is going to be in that group. This farce-comedy is highly recommended. It is EXCELLENT. The film is expertly devised. It is uproariously funny. It is finely played, particularly by MacLean, who is the hero; Madge Bellamy, who is the heroine, and Raymond Hatton, who is the comic butler."

Talbot Mundy Joins Ince Staff

LITERARY WORKS OF NOTED BRITON TO REACH AMERICA THROUGH INCE SCREEN FEATURES AND BOBBS-MERRILL "BEST SELLERS"



ALL trails today lead the teller of tales to "the film capital." Talbot Mundy has circled the globe several times. He has trekked across Australia; rounded the Horn before the mast; shot tigers in India and elephants in Africa. And the trail has brought him, with several trunks full of trophies, a head full of blood-stirring yarns and countless published magazine stories and "best seller" novels already to his credit, to the world's greatest story market.

No true teller of tales ever has lacked an audience. Mr. Mundy had been in Hollywood only a short time before Thomas H. Ince had his name on a dotted line to write two novels for screen adaptations—"The Devil's Own" and one which has not been titled which the producer is planning for two of the biggest features on his fall releasing schedule. The novelist has hung out his shingle before an office of the Ince studios and is adding a new experience to the long list.

Stories of almost unbelievably thrilling adventures of the mystic East, that oddly enough are perfectly true, have offered the substance of the Mundy successes of the past. The two Ince screen features, which will be published in book form by the Bobbs-Merrill Company, will deal with modern American life, which the novelist declares offers adventures as startling as any that ever came out of the jungle places. He has tried both at first hand and should know.

Only a Britisher, straight out of London, ever bore such an utterly Anglican name as "Talbot Mundy" or spoke with such a totally English accent that even years in the wilds could eradicate no slightest trace of it. By grace of the courts, however, the novelist today writes himself down as an American. And perhaps Hollywood will do for the accent what India and Africa could not. Hollywood has wrought more astounding changes than that in some of its citizenry.

An education at Rugby, study on the continent and a "soft berth" on a Lincolnshire estate in England, forecast an ordinary enough career as a "gentleman farmer" for Mundy. Romance stepped in and brought with it adventure. THE girl went to India. Mundy followed. The girl went out of his life, but romance still flowered, for he fell in love with India instead. He spent two "wonderful" years

first in the government service where some stiff tasks in cholera camps and famine relief work fell to his lot, and then in traveling. A permit from the government permitted him to come and go at will and to gather a few tiger skins as souvenirs. The fact that he did "poojah" to the native religion, listened with interest and tolerance to its truths as expounded by its priests, opened many strange doors for him and he saw a side of Indian life unknown to the ordinary traveler.



John J. Curtis of the Bobbs-Merrill Co. and Talbot Mundy on the "Ince lot"

FROM India he went to South Africa; went through the South African campaign and simultaneously went broke, so that it was up to him to cash in with his hands instead of cashing checks if he wanted to continue eating. He shipped before the mast and got a taste of harder work and rougher living than falls to the lot of most men in a lifetime. He was "fed up" by the time he had rounded the Horn and reached Australia—wanted to see it, anyway—so he quit the ship and went on a "humping-bloey," otherwise a hike, of 800 miles from Sydney to Melbourne, where a job as a stoker got him as far as the Delagoa Bay in South Africa.

There he received word that an inheritance had filled the purse once more and he promptly quit the coal business to get an eyeful of Africa. It took him seven years before he was satisfied that he had seen enough. In that time he crossed from the east to the west coast and from

South Rhodesia to Egypt via Abyssinia, and all, by the way, by foot or canoe. Another trip to India, back to Africa and then London, and one day he landed in New York City.

He hadn't been in the big city two hours before a thug hit him over the head and he woke up in a hospital with a cracked head and five cents. A newspaper reporter "discovered" him and took him home to his apartment after he had gotten several columns' worth of good story out of him.

"Put some of your yarns on paper, if you're broke," was his advice. "I'll lend you a typewriter."

The first story, sold through an agent, brought sixty dollars, which the agent remitted at ten dollars a week, declaring that was the way the publishing company paid. They've been selling ever since for a good many times sixty dollars and finally won such a vogue that the Bobbs-Merrill Company contracted for six special novels for which a big exploitation campaign has been put on foot.

THE early days in New York were almost as hard as the days before the mast, for Mundy, besides learning a new language, was trying out all sorts of jobs between periods when the stories didn't move so rapidly. He was night cook in a restaurant; lost that job because things had a tendency to burn at unexpected moments; drifted upstate and tried milking the cows and doing the chores, until one day he landed a novelette that brought him both a big check and a demand for all that he could turn out like it. The typewriter has been his instrument of torture ever since.

"The Devil's Own" has just been finished by Mundy in collaboration with Bradley King of the Ince scenario staff, who has adapted it for the screen. The picture is now in course of production at the Ince studios and will be released simultaneously with the publication of the novel by the Bobbs-Merrill Company this fall. Mr. Mundy is now at work on his second big Ince screen feature. Both stories will deal with American life in the same powerful fashion that has made best sellers of "King of the Khyber Rifles," "Guns of the Gods" and his other tales of the Far East.

A search of all the curiosity stores and pawnshops in San Francisco and Los Angeles was made before bullet moulds and an old powder horn which are used in "Scars of Jealousy" were found.

The Consistency of a Producer

EXHIBITOR CRITICS DECLARE THOMAS H. INCE
MAINTAINS BEST AVERAGE WITH GOOD PICTURES

FIVE releases—and five knockout successes—have gone down to the credit of Thomas H. Ince for the current releasing season.

The reception which has been accorded the latest Ince productions marks one of the biggest personal triumphs ever scored by a producer.

With three of the "Big Eight" Ince productions yet to come, the schedule promises to establish the highest level record for bookings and box office returns ever written down in one short season to the credit of a single producer.

Vivid stories—smashing action—human interest—tense emotion. They're unflinching ingredients of every Thomas H. Ince production.

The problem of "what the people want" is no problem when there is an "Ince punch" added to strong story foundation and "Ince finish" combined with clever direction and excellent characterization.

Mr. Ince believes that the people want a good story well told. He has put his belief to test in a thousand ways—and it never fails to spell capacity houses and a busy box office.

No two of the current releases are alike except in production methods . . . and the fact that they all have won tremendous popularity.

"Skin Deep" was the first release of the season—and set a new record for melodramatic thrills. The critics greeted it as a "triumph"; a "succession of fierce thrills"; a "fascinatingly 'different' melodrama"; a "perfect production" of "strength and appeal" with an "up-to-the-minute theme."

With a story taken from the engrossing field of plastic surgery, and Milton Sills and Florence Vidor featured in the leading roles, "Skin Deep" already has made countless box offices happy and continues to crowd them in wherever it is shown. The following letter from O. J. Klawitter of the Gem Theater, Seattle, is typical of countless communications which have been received by Mr. Ince:

"We have just finished playing 'Skin Deep' and feel so elated over the result that I want to offer congratulations on this wonderful picture. We broke all former box office records and every patron went out pleased one hundred per cent. We have had more good comment on this picture than any we ever ran."

The success of "The Hottentot," Mr. Ince's screen version of Willie Collier's famous racing comedy, has been one of the sensations of the screen season. Released Christmas week, requests for bookings have poured in so rapidly that the



THOMAS H. INCE

exchanges have been swamped. Before the picture had run for a week, after its release, it had won a verdict of being one of the top-notch comedies not only of the season but of a good many seasons.

The small town exhibitor as well as the city man is coining money with this picture, according to reports in the trade reviews and enthusiastic wires which have been pouring in, unsolicited, to Mr. Ince from every section of the country. The critics for once have found something

they can agree upon, and "The Hottentot" has been listed as the exhibitor's best bet of the season.

Douglas MacLean, who plays the role of Sam Herrington, made famous by Collier, has followed up his success in "The Hottentot" with two other screamingly funny farces that came after the release of the racing comedy. In "Bell Boy 13" he has played the role of an engaging young bond salesman who becomes a bellhop when a crabbed uncle disinherits him for eloping with a pretty actress. The countless laughs in the production, together with unique exploitation features, have won the praise of the exhibitors on the lookout for a wholesome comedy of the "family type" that carries a "kick" for every member, young or old.

In "The Sunshine Trail" MacLean has put over a similar success in the role of a guileless young rancher who wants desperately hard to scatter sunbeams about, but for the most part only manages to get himself "day by day, in every way, in Dutch and Dutch-er." With Edith Roberts in the leading feminine role, "The Sunshine Trail" is registering box office returns wherever it is being shown.

"What a Wife Learned," the fifth release, not only has brought out the crowds but has started a nation-wide discussion in which men and women of national importance have lined up. Telling a powerful story of a "new" woman and age-old love, here is drama that has dared to deal a timely theme from an angle as daring as it is novel. An original from the pen of Bradley King, "What a Wife Learned" presents unlimited exploitation possibilities that are being capitalized into record returns by the exhibitor. Critics have heralded it as one of the unquestioned dramatic successes of the year, while word of mouth advertising has "sold" out every theater where it has been shown.

Along with the tremendous success of the Ince productions, Maurice Tourneur's "Lorna Doone," made at the Ince studios, has achieved a nation-wide following. The combination of "photographic magic," magnificent settings, and a world-famous romance which has been a favorite for three generations, has brought forth the highest praise from the critics.

With "Ten Ton Love," a masterly screen novelty, "A Man of Action," one of the cleverest mystery comedies ever screened, and "Scars of Jealousy" still to come, the Ince "Big Eight" pictures are assured the biggest success ever accorded a "one-man" schedule for a single season.

"Skin Deep"—A Good Picture!

" . . . The moving picture is a wonderful agency of good or of evil. But just one such picture as was shown here this week is justification enough for their being."

"The picture is called 'Skin Deep.' It is a Thomas H. Ince production, starring Milton Sills, who does some splendid acting. It makes two big, fine appeals—an appeal to give the kids a chance, to give the fellow who has been down a chance to come up, and an appeal to the American people to give the ex-service men their due. . . ."

"The picture is highly dramatic; it's a corking good picture, not least of the reasons being the strong appeal it makes to the best that is in all of us."

"And it is good business. The theater was packed for every performance. Folks went away feeling better for having seen the picture; good will was created for the theater and for the screen folks who played their roles. One such picture will do more good than a hundred 'Night Life in Hollywood.' After all is said and done, people like and patronize good pictures."

—An Editorial in the
Jacksonville, Fla., Journal.

"Ten Ton Love"—A Metro Special

WATCH FOR METRO'S ANNOUNCEMENT ON
THIS THOMAS H. INCE NOVELTY TRIUMPH



ALL ABOARD for a trip through "Ten Ton Love" Land!

Thomas H. Ince's big screen novelty, starring Madge Bellamy and Oscar, the elephant, will be the special Ince release by Metro and it promises to be the biggest knockout of the year.

Instead of the usual shopworn themes of love tangles, domestic tragedies, psychological and philosophical problems, a story as refreshing as a spring day in December has been told. C. Gardner Sullivan, author of dozens of screen successes, wrote it. John Griffith Wray directed, while dainty Madge Bellamy, who has won for herself a reputation as one of the screen's greatest beauties and cleverest actresses, is starred in the unique role of an elephant girl with Oscar, a lumbering old elephant, wiser than many humans, starring with her.

The tale of the romantic adventures of these two, who run away together from a circus, is one of the greatest human interest stories ever filmed. It has been told against novel backgrounds with the "punch" and the finished technique that are the hallmark of every Ince special.

There are scenes of circus life, made with a real circus troupe; scenes of the big woods of Southern Canada where Madge and Oscar have some astonishing adventures; then a quaint little French-Canadian trapper's village where a rotund innkeeper and his shrewish wife pounce upon the little elephant girl and put her to scrubbing pots and pans while Oscar wanders off in the woods.

Of course, things come right in the end and a crippled musician, portrayed by Cullen Landis, plays a wonderful love theme into the story with his violin, and Oscar comes back from his woodland adventures in time to foil the hateful villain, played in masterly, villainous fashion by Noah Beery.

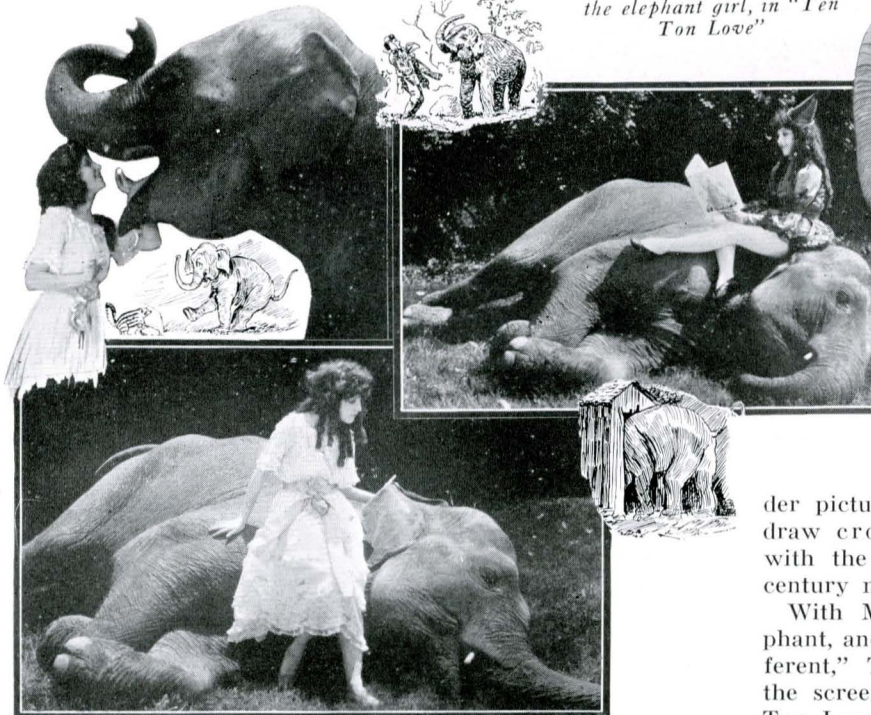
Anyone who can't enjoy "Ten Ton Love" is in a bad way, for it's as enter-

taining and colorful as an Arabian night tale and withal so absolutely simple and human that it goes straight home to every heart.

Madge Bellamy has made of the role of Ruth, the elephant girl, one of the most appealing characterizations of the screen. The wistful loneliness of the step-daughter of the circus owner who finds in Oscar, the elephant, the only outlet for an affectionate heart until the crippled musician brings romance into her life, has been marvelously portrayed by Miss Bellamy. The half fantastic, wholly delightful story was made to order for her and she brings to the role a dainty elfin quality that is sure to win every heart.

Oscar, the elephant, proves himself the biggest star of all with one of the most astounding performances ever screened. Everyone knows that elephants are wise, but no one ever "cashed in" on an elephant actor until Mr. Ince discovered Oscar. He does everything in the picture but talk and that isn't necessary for his actions are so obvious that words aren't needed.

Madge Bellamy as "Ruth,"
the elephant girl, in "Ten
Ton Love"



big top and its vivid life and then comes a cyclone that rips the tent to pieces. Oscar proves himself a hero by breaking into a burning tent and rescuing his little mistress. They are both fed up with circus drudgery, so they make a dash for freedom and get into some astounding scrapes before good fortune smiles upon them.

In the high Sierras an entire trapper's village was built for the filming of the scenes of French-Canadian life. Backwoodsmen from the north were brought down to lend atmosphere and take part in the trapper's carnival that is one of the features of the picture, while ideal backgrounds were found for the scenes of the little elephant girl and Oscar when they adventure through the woods.

Tears and sighs, laughter and shouts of glee, tenderness and true love have been gloriously woven together into a won-

der picture of the kind that is sure to draw crowds either on a zero day or with the thermometer flirting with the century mark.

With Madge Bellamy, Oscar the elephant, and a story that is absolutely "different," Thomas H. Ince has produced the screen novelty of the year in "Ten Ton Love." Its release can not fail to mark one of the high spots of the screen season.



DISTRIBUTED BY

METRO

Pictures Corporation

Madge Bellamy Wins Stardom!

RARE COMBINATION OF NATURE'S GIFTS ENDEAR HER TO MILLIONS IN TWO YEARS — FUTURE WAS NEVER IN DOUBT



OUTH, beauty and dramatic ability—three fairy god-mothers instead of one must have smiled over Madge Bellamy's cradle. Some have youth and some beauty and a few the ability to act, but the combination is a gift of the gods that will open any door in screenland. It has won the right to stardom for Miss Bellamy, whose name will go up in the white lights with the release of "The Tinsel Harvest," first of a series of six Madge Bellamy "specials" which are being produced by Regal Pictures, Incorporated, on the lot of Thomas H. Ince studios.

Miss Bellamy's screen career began two years ago. She was but seventeen then, playing with William Gillette in "Dear Brutus" and billed as "the most beautiful girl on Broadway." Thomas H. Ince saw her and recognized her immediately as a screen "find." Under his supervision she appeared in a number of Ince productions with such success that Maurice Tourneur chose her for the leading role in his film adaptation of "Lorna Doone."

Her portrayal of the lovely maid of the Doones won such a following for her that she was at once signed up by Regal Pictures, Incorporated, to star in a series of six special productions now well under way and planned for early release.

"The Tinsel Harvest" is the first of the Regal productions written as a special setting for the "exquisite" Madge. To a story of big dramatic power has been added the charm of an unusual romance. The wistful appeal that won for the star such a following in her portrayal of the sad little "Nan" in the Ince production, "Hail the Woman," will win even more ap-

plause for "Hattie Lou," who goes through deep waters before she finds happiness.

The supporting cast is one of the biggest used in recent productions, including John Bowers, Francelia Billington, Halam Cooley, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane and Arthur Millette. William Seiter directed.

special in which Miss Bellamy will appear. It is now in course of production and promises to be even bigger than "The Tinsel Harvest." Warner Baxter, Maude Wayne, Tom Guise, Eric Mayne, Hazel Keener and Willis Marks are included in the supporting cast, with William Seiter directing. With mystery, thrills and romance working up to a big climax, the

story gives Miss Bellamy full opportunity for big dramatic work.

"Tattling Lips" is the title of the third "special" which will go into production as soon as "Lost" is finished, and the three other productions of the series will follow in rapid succession.

Critics and special writers already have used up practically all the adjectives in the dictionary in vain attempts to describe the "eerie, peach-blow" beauty of "little Madge." With the release of her starring productions, they will have to go back and begin all over again, for both her face and figure have gained in beauty and charm with the happiness of hopes and aspirations realized in taking her place among the bright lights of the screen world.

Thomas H. Ince found her, Regal Pictures is starring her, but the biggest credit of all goes to the girl herself, who works from early in the morning till late at night with a cheerful willingness that no difficulty daunts. With that spirit plus her un-

questioned ability, Madge Bellamy seems due for a spectacular career. She has only taken the first step on the big climb upwards.

Madge Bellamy, selected by critics as one of the fourteen most beautiful women in America, has magnetism which lifts her above the merely beautiful into the highest niche of all. She is "America's Sweetheart."



Miss Madge Bellamy

Critics who have seen the first cut of the picture declare that the little screen beauty, already famous as one of America's "twelve most beautiful women," will reach highest stardom with the release of this production. Her work fully justifies the faith of those who have had a hand in the making of her success.

"Lost" is the title of the second Regal

"Lorna Doone"

MAURICE TOURNEUR'S MASTERPIECE
SWEEPS ENGLAND AND DOMINIONS

MAURICE TOURNEUR'S film adaptation of "Lorna Doone" has taken England by storm. The picture, which has drawn record audiences in this country ever since its release in September, created such an impression when it was first shown in London that it was chosen for exhibition at an



The Duchess of Hamilton and Brandon

elaborate fair recently held under the patronage of Her Majesty, Queen Alexandra, to raise funds for the endowment of the "Princess Mary Scholarship" at the Cedars College for Blind Girls.

With the Duchess of Hamilton, chairman of the endowment fund, in charge of the fair, all the notables of London flocked to see the picture which won such tremendous popularity that it has been playing to crowded houses ever since. From the Duchess and dozens of other leaders in social circles, Mr. Tourneur has received letters of highest praise of his "magnificent" drama, with special com-

mendation for his fine "atmospheric" portrayal of Blackmore's famous romance. Ralph J. Pugh, London representative of Associated First National Pictures, declares that "Lorna Doone" is scoring one of the biggest successes ever accorded an American film in England.

Aside from the unusual pictorial value of Tourneur's film, American exhibitors have reaped a harvest from the big national tie-ups which have familiarized the people from coast to coast with the name of "Lorna Doone." The special "Madge Bellamy" edition of the book, illustrated with production stills from the picture, has had record sales. The "Lorna Doone" pearls, hat, shoes, dress, fur wrap, parasol and crepe have furnished opportunity for big co-operative advertising that has proved equally advantageous for local merchants and exhibitors of the film. With jewelers, bookstores, music dealers, grocers, clothiers and furriers co-operating, the picture has had tremendous advertising, both locally and nationally, while educators have accepted it as a classic.

In every way it has proved an "exceptional" film that promises to outlive for many years most of the pictures released simultaneously with it.

To get several shots in "What a Wife Learned" which were made at Devil's Gate Dam at Pasadena, California, Director John Griffith Wray worked for several days in a field of poison ivy just at the foot of the treacherous spillway of the dam. The work there was scarcely finished when Wray was taken violently ill with a severe case of poisoning. For seven weeks his life was in danger. With a night and day nurse always at his bedside, physicians finally managed to pull him through.

"Hail the Woman"

A PICTURE EVERY MOTION PICTURE
THEATER IN AMERICA SHOULD PLAY

MR. EXHIBITOR, have you played "Hail the Woman" in your theater yet? No production ever has won such universal acclaim as this Ince picture, which proved the turning point for "bigger and better" pictures. Released more than a year ago, it continues to draw crowds and send them away satisfied that a big screen story can be told in a big way.

Exhibitors who have played "Hail the Woman" are its best press agents, as is evidenced by the following comments:

"Hail the Woman," a Thomas H. Ince production. My hat's off to Tom Ince, the greatest picture ever made, barring none. Ministers and priests alike urge pictures of this type to bring back the industry to where it belongs. Book it by all means. I didn't make a sou, but I should worry. It pleased those who saw it immensely. Eight reels.—F. W. Horrigan, McDonald Theater, Philipsburg, Mont.—Mining town patronage.

Wonderful picture that pleased 100 per cent. Patrons are still talking about it. Held up two days fine.—M. A. Law, Orpheum Theater, Savannah, Ill.—Neighborhood patronage.

This is some picture. Played on Christmas day and is a good one for the day. Received compliments on having a picture like it for Christmas. Very good attendance and am sorry I did not play two days.—S. A. Berger, Star Theater, Jasper, Ind.—Neighborhood patronage.

Repeated this on Christmas day to good business. Received many compliments. You cannot go wrong on this, boys; book it.—L. R. Stacy, Mascot Theater, Mobridge, S. Dak.—Small town patronage.

A real honest-to-goodness special. Our patrons raved over it. Great picture for Sunday. Florence Vidor, Theodore Roberts and Madge Bellamy make real "all star" cast. Play this one if you can buy it right.—F. H. Baker, Home Theater, Fox Lake, Wis.—Neighborhood patronage.

"Hail the Woman," a 100 per cent picture and sure brought me many very nice comments. This class of picture will satisfy anyone.—A. L. Hepp, Idylhour Theater, Greeley, Neb.—Neighborhood patronage.

Seven head of cattle were killed in the big cattle stampede which is a feature of "What a Wife Learned." When several hundred steers and cows were turned out from their corrals, with shouting, yelling vaquerros urging them to action, the cattle broke into one of the wildest stampedes ever staged. John Bowers, who was elected for the role of running in front of the wild herd and stopping the stampede, was a poor life insurance risk while shots of the scene were being made. Before they could be controlled and brought back to their corrals seven of the herd dropped to the earth and were either trampled to death or died of exhaustion. The owner of the ranch location used by the Ince company, alleging that he had not understood that a "reg'lar stampede" was to be staged, not only presented Mr. Ince with a bill for the seven dead cows, but also for his loss in weight on his fattened cattle, declaring they had run off many valuable pounds for the filming of the picture.

The "hungry river" is the gruesome nickname of western river men for the Colorado river, which was used as a "location" for one of the "thriller" sequences of "What a Wife Learned."



Florence Vidor in "Hail the Woman"

Lloyd Hughes wins Stardom

BIZARRE STORIES of far-away lands come and go. The Latin lovers who have invaded the screen during the past few seasons twinkle a while and fade away. Exotic foreign beauties have their day and slip into oblivion.



Lloyd Hughes

In the opinion of Thomas H. Ince it is the drama of American life, the comedy of American every-day people, that the American public wants to see on the screen. And it is the American type of actor that wins a lasting place in the affections of the people.

It was through Mr. Ince that Madge Bellamy, who has been heralded as one of America's most beautiful girls, first won her chance to prove the dramatic ability that has raised her to the ranks of screen's stars.

And it was under the auspices of Mr. Ince that Lloyd Hughes, featured as the "Cajan" boy in "Scars of Jealousy," found op-

portunities to develop a talent that has put him among the celebrities of moviedom.

Hughes is a normal, every-day American youth, endowed with the clean-cut features, the fresh skin and wholesome good looks that are the stamp of the American masculine "type." He broke into the picture world as an assistant developer in the laboratory of the old Selig studios. He had just been graduated from high school and harbored a determination to go on the stage. King Vidor saw him on the lot, recognized him as an ideal American type and used him as "atmosphere" for a production.

"Atmosphere" he remained until Thomas H. Ince picked him out of the crowd and used him in several productions, including "Mother O' Mine" and "Beau Revel." Other producers followed the Ince lead and now Hughes, still in his early twenties, has become a real matinee idol of the screen fans.

In "Scars of Jealousy" Hughes has an ideal role. The long locks and earnest simplicity of the "Cajan" youth whom he portrays become him equally. In real life Hughes is a chap of simple tastes and simple living, so that he lends a note of convincing reality to the scenes in which he first comes in astounded contact with the luxuries of a typical old "plantation" home. In the spectacular forest fire sequence he does some of the best dramatic work of his career.

Director Lambert Hillyer revived a miniature edition of the gold craze that took thousands of men and women into Northern California in the days of '49 when he found a gold nugget on one of the locations used in "Scars of Jealousy." All of the scenes of mountain life, shown in the picture, were filmed in the "Bret Harte country" of Northern California. When Hillyer happened to pick up a gold nugget one day when his car got stuck on a hill, all the members of the Ince company became gold-diggers and spent all the time that they were not working in panning gold. Several of the company found good pay dirt that added five or ten dollars to their pay checks.

The Ince-Side of the Fence



UTO test the accuracy of scenes depicting a newspaper office where several exciting sequences occur in "Her Reputation," an Ince special for fall release, a committee of veteran newspaper men will act in advisory capacity during the filming and editing of the picture. "Her Reputation," starring May McAvoy, carries vivid illustration of the mighty power of the modern press. So much fun has been made by newspaper critics of attempts to portray the editorial room on the stage and screen that Mr. Ince is determined to prove that it really can be done.

SOL COHEN of the Ince musical staff has written a special orchestration for "Scars of Jealousy." The unusual settings of the story have suggested novel themes that have been worked into an unusually fine music cue sheet.

THOMAS H. INCE became a railroad magnate in order to film several scenes in "The Sunshine Trail," a rapid-fire comedy-drama starring Douglas MacLean, soon to be released. A railroad train is used in several shots in the production, so when Mr. Ince saw the advertisement of the sale of a small mining branch road near the California-Nevada-Arizona line he promptly purchased it. Now he can wreck trains and stage train and auto collisions at will for his productions without paying the enormous rental usually demanded by railroad companies when trains are "rented" for productions.

OSCAR, the elephant star in "Ten Ton Love," Mr. Ince's big screen novelty scheduled for early release, is so valuable that two accident insurance policies for \$10,000 each were taken out before he began work in the production. Mr. Ince refused to be liable for any accidents that might occur when Oscar went with the other Ince players to travel with a circus troupe while scenes were being filmed of the sawdust ring. An American company insured Oscar while enroute on a railroad, and Lloyd's of England signed up a policy for all times except while the animal was on a train. The two policies dovetailed so that the elephant was insured, no matter what the circumstances, for every hour he spent with the Ince company.

DOUGLAS MACLEAN made a hurried trip to jail, with his hands ignominiously shackled in handcuffs, during the filming of "A Man of Action," a Bradley King original, and one of the funniest comedy mysteries ever screened. MacLean plays the role of a silk-stockinged youth who gets himself in some astounding situations when he steps out of his sheltered world to get a taste of underworld night life. A pair of handcuffs was borrowed from the police station for the scene in which the rich young chap is mistaken for a crook, and had to put on the "bracelets." The key got lost while the scene was being filmed and MacLean was piled into an auto and hurried to the station to be released before the production could proceed.

LLOYD HUGHES, who is featured in "Scars of Jealousy," has been signed to star in a series of productions being filmed by the Palmer Photoplay Company on the Ince lot. Joseph De Grasse will direct "Atonement," the first of these productions. Claire McDowell, Myrtle Stedman, Lucille Recksen, George Hackathorne, Philo McCullough and Bruce Gordon are included in the strong supporting cast.

"**TOMASLAW INCZNSKI**" is the Polish idea of Thomas H. Ince's name, according to Carl A. Stahl, official navy photographer, who has written Mr. Ince declaring that his name, under this disguise, is as well known in Poland as it is in America.

Four years ago Stahl was staff photographer to Admiral Rodman, Commander-in-Chief of the U. S. Pacific Fleet, and made official pictures of the Admiral and Mr. Ince when the naval commander dedicated the aviation field presented by the producer in the cause of advancing public interest in aeronautics. Stahl requested permission to work in the Ince studios for a period in order that he might learn the technique of motion picture photography, and shortly afterwards obtained a permanent appointment as a naval photographer.

While he was in Poland as a naval attache, he noticed repeatedly the name of "Thomas H. Ince," followed by its alphabetical Polish equivalent, in the billing of picture theaters in the Polish cities, and discovered that Mr. Ince was one of the national heroes.

The SILVER SHEET

Published in the THOMAS H. INCE STUDIOS, CULVER CITY, CALIF.

By THE THOMAS H. INCE CORPORATION

ARTHUR MACLENNON, Editor

GERTRUDE ORR, Associate

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"What a Wife Learned" Scores!

THOMAS H. INCE MODERN DRAMA ON MARRIAGE
PROBLEM HAS ALL ELEMENTS OF AUDIENCE APPEAL

NO drama of the season has created the enthusiasm which has marked the release of Thomas H. Ince's "What a Wife Learned."

A masterly production from an original story by Bradley King and directed by John Griffith Wray, under the personal supervision of Mr. Ince, critics have greeted the photoplay as one which offers one hundred per cent in picture values.

A theme of universal appeal, smashing action and gripping emotions have been combined with vividly picturesque backgrounds and work out to a climax that is one of the screen's greatest "thrillers."

A big love story, well told, always draws the crowds. Mr. Ince has screened one of the mightiest romances ever penned of twentieth century love and marriage. From an angle both original and daring, a problem that is troubling hundreds of American households today has been presented in a way that grips the interest from start to finish.

The "new" woman of today has her troubles as well as her privileges that have come with "emancipation" as the fruits of ambition and a career achieved outside the home. So has the twentieth century man, especially when he is drawn by primal emotions which will not be denied, to a woman whose interests are not confined to the hearthside.

A solution of the difficulties which beset one primitive man and an ultra-modern woman when they fall in love and marry has been worked out in "What a Wife Learned." The fact that the story of Sheila

and Jim Russell is typical of hundreds of cases today, when the very institution of marriage is being questioned because it fails so frequently under modern conditions, has created endless talk about the picture.

The magnificent exploitation possibilities of such a picture are self-evident. Exhibitors in first-run houses already have proved this production has one hundred per cent in audience values, for the picture has "crowded them in" everywhere it has been shown. In the press, in magazines and over breakfast and dinner tables, a vigorous argument has been started that is waxing hot and furious.

So many interesting promotion ideas already have been worked out by exhibitors and press agents in connection with the showing of "What a Wife Learned" that Mr. Ince has offered a prize of one hundred dollars for the best exploitation idea, campaign promotion stunt, or best newspaper advertisement worked out, before May 6th, for this picture.

Mr. Ince believes that there are just two ways for an exhibitor to play a picture. He can "just book and play the picture" or he can get behind it with his own initiative and showmanship. "What a Wife Learned" is the type of picture that so thoroughly justifies all the advance work that can be done on it, that it offers an ideal opportunity to compare the results of clever promotion ideas put over by the various exhibitors.

Exhibitors, publicity men and theater managers accordingly have been invited to submit to Mr. Ince, before May 6th, photographs and clippings of stunts, ideas or advertisements which have been worked out in connection with this production. The one hundred dollar prize goes to the originator of the cleverest idea submitted.

The excellent cast of the picture is an added attraction that makes exploitation easy. Milton Sills, John Bowers and Marguerite de la Motte are the three figures in the triangle situation which results when a woman of the East, to whom life spells Career in large letters, marries a Westerner, a cattle rancher of Arizona. When the scene shifts from the open country, where Jim Russell is at home and in his element, to San Francisco, where he has "nothing to offer which the city wants," misunderstandings and unhappiness result



Marguerite de la Motte and John Bowers in
"What a Wife Learned"

in a separation, and another domestic tragedy is averted only when a great dam goes out and unleashes water that threatens the life-work and the very life of the Westerner. At the crucial moment Sheila's heart speaks and the triangle is resolved. Both Sills and Bowers have worked out strong characterizations, while Marguerite de la Motte is a magnificent twentieth century heroine.



Milton Sills and
Miss de la Motte in
"What a Wife Learned"

\$100.00 For An Idea!

THOMAS H. INCE has offered a prize of \$100 for the best advance or current advertising idea worked out by an exhibitor or press agent for "What a Wife Learned."

On May 6th of this year he will award the prize for the best exploitation idea, campaign promotion stunt or best newspaper advertisement for this production. Send photographs and clippings directly to Mr. Ince.

"I feel that an opportunity should never be overlooked by anyone in the industry to call the attention of indifferent picture-goers to particular attractions," declares the producer.

"'What a Wife Learned' is a picture that will justify all the advance work an exhibitor can put upon it. Perhaps one special idea will do great good in adding to the legitimate showmanship of our industry, for this is the day of promotion in showmanship.

SCARS of JEALOUSY



EXPLOITATION!

"SCARS OF JEALOUSY" is a drama of the powerful type that is sure to "go" without promotion. With proper exploitation, to which it lends itself in dozens of ways, it will draw capacity houses anywhere.

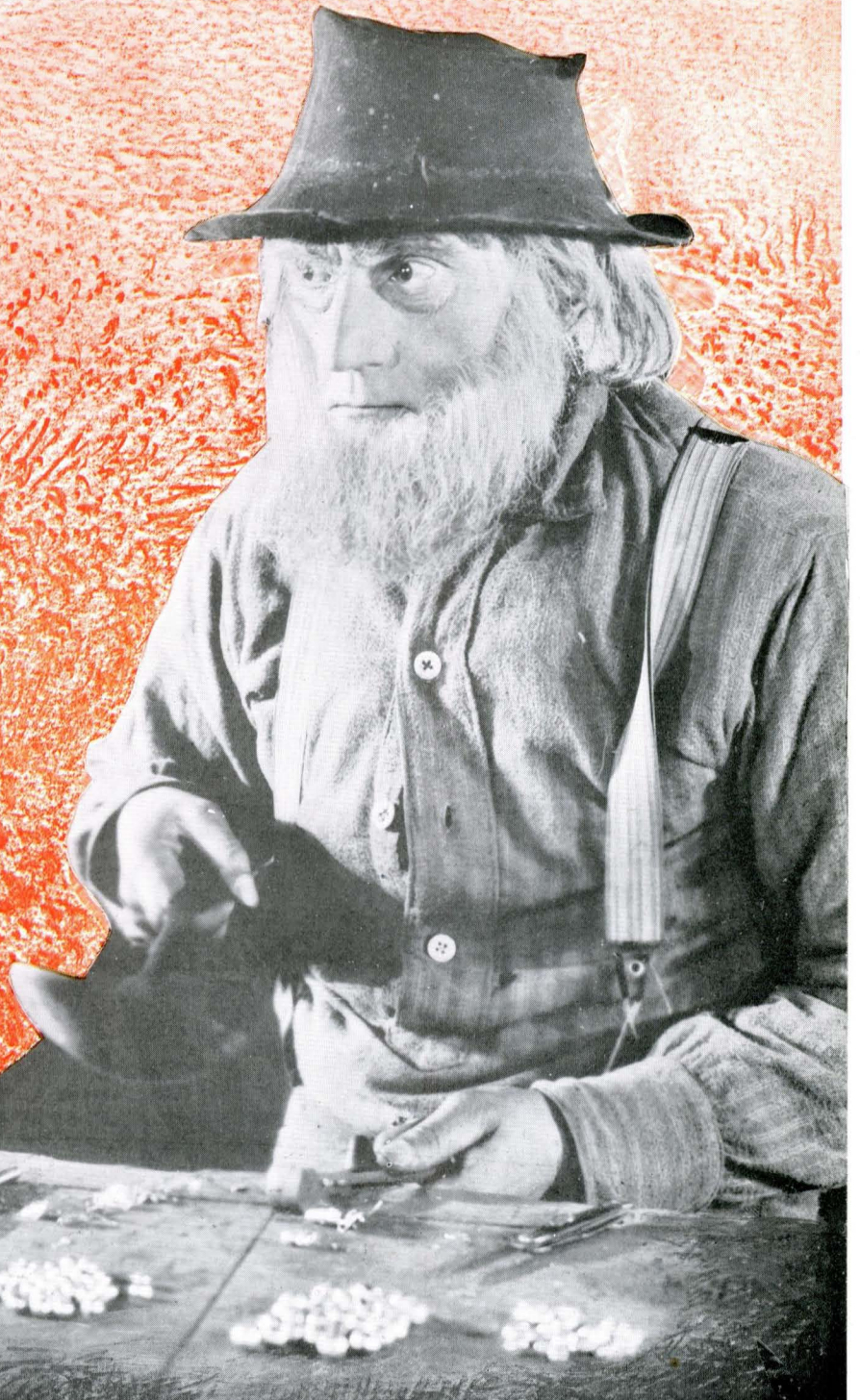
The forest fire, the magnificent mountain locations, the masterly fashion in which a gripping story of a strange people has been told—and a cast which is a sure-fire drawing card—offer big exploitation possibilities.

Here is a picture of the old and the new south, of plantation and mountaineer life, of city jazz and "Cajan" moonshine.

With weirdly beautiful settings and a prologue of the days of Louis XV, staged with breath-taking magnificence, the story rises in a smashing crescendo to a thrilling climax that has been the inspiration of unusually effective billboards and posters.

Tie-ups and exploitation stunts have been worked out in detail in the Exhibitor's Press Sheet which will come to the exhibitor from the First National Exchange.

"Scars of Jealousy" is a picture that will repay as much promotion as the exhibitor will give it. Exploitation here means one hundred per cent returns.



A DRAMA OF THE OLD and NEW SOUTH



The Trade Critics

A Safe Guide

"SKIN DEEP"—"A great picture with ready-made exploitation angles and a notable cast."—*Exhibitor's Trade Review*.

"THE HOTTENTOT"—"Sure-fire comedy entertainment gallops along at a swift pace with fine laughs, good action and a thrilling climax."—*Film Daily*.

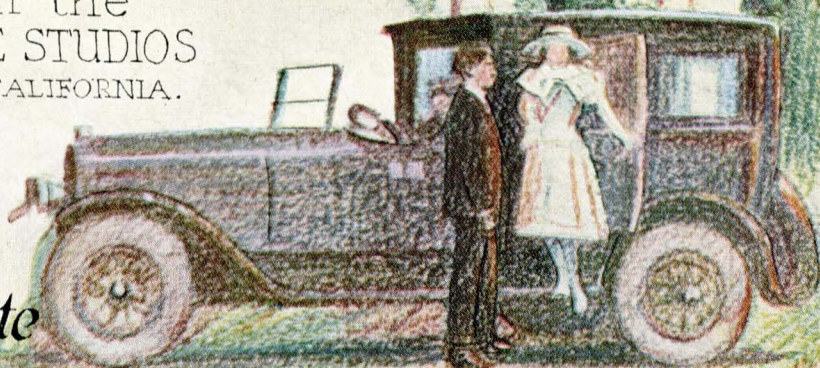
"WHAT A WIFE LEARNED"—"A box office attraction of unquestionable power. Stirring theme, produced artistically."—*Motion Picture World*.

"BELL BOY 13"—"Fast action and a host of wildly farcical situations . . . an excellent vehicle for Douglas MacLean—very amusing entertainment."—*Exhibitor's Trade Review*.

"LORNA DOONE."—"Maurice Tourneur's world famous romance reproduced with all its heart appeal and charming atmosphere of merrie old England. Another broadside to hurl at critics of the motion picture."—*Motion Picture News*.

Published in the
THOMAS H. INCE STUDIOS
CULVER, CITY, CALIFORNIA.

Lloyd Hughes
Frank Keenan
and
Marguerite de la Motte
in



A Stirring Drama of the Old and New South