

The Silver Sheet



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Thomas H. Ince's
"HAIL THE
WOMAN"

ed in the
INCE STUDIOS
City, Calif.



An Art Still from Thomas H. Ince's greatest drama, "Hail The Woman", showing Florence Vidor and Muriel Frances Dana. Photo by John Ellis.

The SILVER SHEET

December Nineteen Twenty One

An Open Letter by Thomas H. Ince



Pen Sketch of Thomas H. Ince

To the Exhibitors of the World:

WE ARE living in a period when people in all walks of life from one end of the world to the other are turning critical eyes upon well established and accepted standards.

The spirit of the renaissance is upon us—the world is struggling for a rebirth of ideas, and old standards are being carefully weighed. So it is not surprising that we motion picture producers should have been called upon to establish a new standard.

Tritely expressed, the challenge of the public has been “to produce bigger and better pictures”.

Thus it is, that in the spirit of accepting this compelling challenge for a higher standard that has steadily grown in volume during the year, I have produced “Hail The Woman”.

To me, “Hail The Woman” symbolizes the answer of the entire motion picture industry to the world-wide cry for newer and higher standards in all lines of human endeavor. And I say this with a full realization of the enormity of the task I have undertaken—the establishment of a new standard in an entire field of art.

Yet, I offer “Hail The Woman” as a new standard where the standard has already been placed high, with every confidence that it will be so accepted unhesitatingly by critics both within and without our art-industry.

This production has been created with universal audience requirements. If my judgment is of any worth this picture will attract and completely satisfy not the urban clientele or the rural audience or any particular individual class, but everyone, everywhere, and at any time.

I am further convinced, basing my conclusions on years of experience and a careful analysis of the trend of the times, that it will meet with more complete public approbation and will give rise to more word-of-mouth advertising than any production with which I have ever been connected.

This unique story is unfolded like the book of life itself, through the genius of a brilliant company of screen players. Florence Vidor, Madge Bellamay, Theodore Roberts, Lloyd Hughes, Tully Marshall, and others have given their best in an almost religious interpretation of the characters of flesh and blood that live through this deeply emotional play. I am proud of their splendid achievement.

I need not dwell upon the wonderful theme of this tremendous drama of American life as woven in “Hail The Woman”.

I need only reiterate that in “Hail The Woman” I confidently submit what to my mind will be greeted as a new standard in the art of the motion picture.

For myself, I know that it is my supreme effort, and I can only ask in all sincerity that every individual having the future of our great industry at heart carefully notes the manner in which this production is received by the great mass of picture-goers. Then let a verdict be rendered as to whether this is the type of production for which picture goers in general have been seeking.

CULVER CITY, CALIFORNIA,
December, 1921.



Thomas H. Ince

Thomas H. Ince Accepts Challenge

Screen Epic Offered by Producing Genius of Industry to Meet Public's Demand for "Better Pictures"



FOR many a year and day now, the cry of the public has been for "Better and Bigger Motion Pictures"! It has fallen to Thomas H. Ince to find a most convincing, satisfying answer to this demand, through his presentation of "Hail The Woman".

The motion picture going public has "grown up"—to use an expressive definition by Theodore Roberts, who takes a leading role in "Hail The Woman".

Nowadays the public is no longer that long-suffering, unsophisticated, frequently somewhat "dense" aggregation that greeted the earliest productions of screen drama and comedy.

The public of today is a shrewd critic, and it could not well be otherwise when one stops to consider that thousands of picture-fans see at least three different motion-picture productions every week of their lives. There is no greater teacher than comparative visualization, and this has been the mighty agency which has made shrewd critics of youngsters barely fifteen, and men and women past three score.

Thomas H. Ince has been the first producer to analyze and recognize these facts, in the course of a survey made by him during the past year, and having arrived at his conclusion, he has not waited a day, but immediately took steps to embody the result of his observations in a production that would solve the problem—and "Hail The Woman" is that solution.



"Hail the Woman" in the making. Staff members and players hear the story for the first time from Thomas H. Ince. Front row, left to right: Edward Martindel, Chas. Meredith, Theodore Roberts, Madge Bellamy, Thomas H. Ince, Florence Vidor and Tully Marshall. Back row, left to right: Horace Williams, John Griffith Wray, Clark W. Thomas, Lloyd Hughes, Henry Sharp and Vernon Dent. Above: Florence Vidor in final pose for the 24-sheet. Thomas H. Ince is shown directing her. The artist is J. A. Knapp.

Of picture goers with "Hail The Woman"

Thomas H. Ince Finds Screen Needs Natural Situations of Life to Build Future For Industry and to Hold Big Popular Following.

"IT holds the mirror up to life!" This characterization of "Hail The Woman", with which Thomas H. Ince has established a new standard in screen dramatics, was given by an eminent critic when pressed for an explanation of his remark that "The picture drama 'Hail The Woman' is an epic of humanity—a great production in every sense of the word".

Unwittingly this critic hit upon the very thing that Thomas H. Ince, the trail blazer in the motion picture field, hoped to accomplish when he fearlessly accepted the challenge of motion picture lovers the world over to "produce bigger and better pictures".

"What the motion picture needs", said Mr. Ince after an exhaustive study of the problem, "is the naturalness of life itself".

Colaborating with C. Gardner Sullivan, the incomparable screen dramatist, Thomas H. Ince then set to work and produced "Hail The Woman".

When the critic saw this creation of talent and genius he said: "It holds the mirror up to life!"

That this critic, approaching the situation from an entirely different angle from that of the producer, should declare that the picture accomplishes the very object sought for by its creator, confirms the widespread belief that in "Hail The Woman" Thomas H. Ince has finally solved the problem of what the play-goers want in their picture plays.



Madge Bellamy in the New England village miniature



C. Gardner Sullivan and Thomas H. Ince on location

BUILT upon a theme that is the breath of life itself as known and lived by millions of American people, "Hail The Woman" could not help but carry an irresistible appeal directly to the hearts of all who see this compelling drama of American life.

As the story of the play is gracefully unfolded people recognize it as "their own" picture. It requires no impossible stretch of the imagination for the beholder of this picture drama to see himself doing the things that he sees the people in "Hail The Woman" doing. It has that naturalness which instantly wins the confidence and admiration of those who see it. It is accepted without even the thought of a question.

That is the test of greatness which "Hail The Woman" meets in a manner heretofore unknown in the history of motion pictures.

Added to the amazing appeal of the story itself is the cast in this unusual picture drama. Any attempt to improve upon the cast of "Hail The Woman" would be to attempt to paint the lily itself. The mention of such names as Florence Vidor, Madge Bellamy, Theodore Roberts, Tully Marshall, Lloyd Hughes, Vernon Dent, Edward Martindel, Gertrude Claire, Mathilde Brundage and Charles Meredith will serve to give a pretty fair idea of the brilliance of the cast.

With these vital elements so wonderfully wrought in the making of "Hail The Woman" it is little wonder that this amazing Thomas H. Ince production is greeted as a new milestone on the road to absolute perfection in the art of the motion picture.

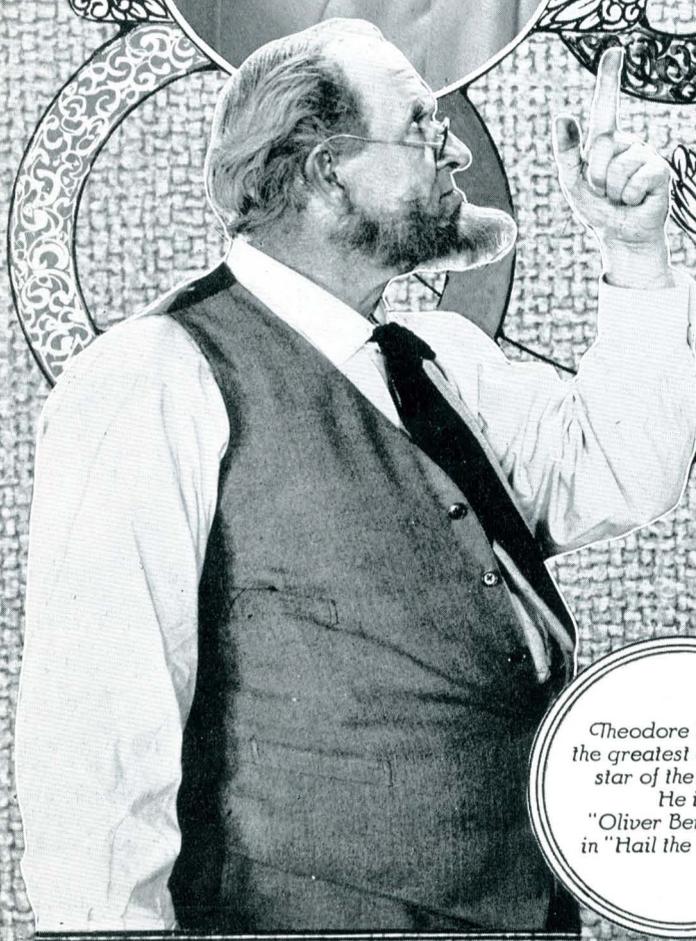


"Hail the Woman" Cast in first pre-view in the "Ince Little Theatre"

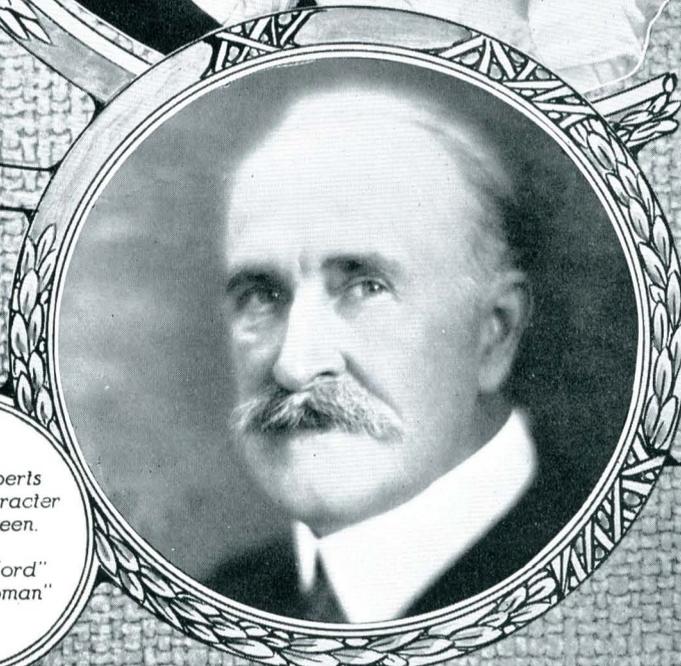
"He doesn't eat much, and he hardly ever cries".—C. Gardner Sullivan title from "HAIL THE WOMAN".



Florence Vidor
"the unforgettable
woman of the screen"
at left.
At right, as
"Judith Beresford"



Theodore Roberts
the greatest character
star of the screen.
He is
"Oliver Beresford"
in "Hail the Woman"



Madge Bellamy, the new screen beauty and star, has never been seen to better advantage than as "Nan" daughter of the "Odd Jobs Man"



Tully Marshall as the "Odd Jobs Man" in "Hail the Woman" has full opportunity for his histrionic ability



Lloyd Hughes as "David Beresford"

Thomas H. Ince "Hail The Woman" Presents

Producing Genius Finds Answer to Public Demand for "Better Pictures" with Crowning Dramatic Achievement of His Career. Story is Triumph of the Screen!

MARKING an epoch—"Hail The Woman" has arrived! Enthralling through its tense, dramatic realism, and pronouncing the "last word" in respect to artistic conception, technique and finish, "Hail The Woman" is the irresistible magnet that will draw to the theatres thousands upon thousands of motion picture fans. This unique production is destined to become an absorbing topic of public discussion and press comment since it constitutes the ultimate and satisfying answer to what the public has demanded so insistently for many years.

"Hail The Woman" is an American story for the American people; a triumph of realism; a glorious human epic—that of American womanhood! This luminous drama, in which intermingle woman's constancy, devotion and love, ultimately redeeming man's weakness, and egotism, is the greatest human document ever written by C. Gardner Sullivan, foremost screen dramatist. It is the resounding drama of life, destined to reverberate from the Pacific seaboard to the Atlantic; from the Great Lakes to the Rio Grande—and beyond those borders! A great human, national and international drama.

A story such as grips the heart of all people in its idealization of the purest expression of spiritual love—that of the Woman who shelters the Divine flame of life, her eyes fixed steadfast on glories and ideals, unperceived by men! The immortal story of the "Woman who sacrifices" that the Race may live, redeemed through her love and devotion, and passing from one glorious achievement to another until Humanity's ultimate mission is fulfilled.

The drama is interpreted by the transcendent genius of one of the most brilliant casts ever assembled, with Florence Vidor, Madge Bellamy, Theodore Roberts, Tully Marshall, Lloyd Hughes, and others in leading roles.

Directed under Thomas H. Ince's personal supervision by John Griffith Wray, "Hail The Woman" is a monument to human genius, painstaking effort and artistic conception. It is a veritable triumph of the art of the photographer. The story moves through scenic settings in the New England hills, through the turmoil of metropolitan life, and the tenements of a great city. Every scene is tense, dramatic, vital! Florence Vidor takes the leading role—that of "Judith", beautiful flower sprung from a harsh soil. Her portrayal will carry audiences by storm.

Theodore Roberts, foremost character actor of the screen, interprets "Oliver Beresford", grim old zealot, with infinite genius and fidelity.

"HAIL THE WOMAN" is an eloquent token of Thomas H. Ince's recognition of the fact that the public wants plays based on the actualities of stirring, everyday American life—that it wants to live in and through the characters of men and women of real flesh and blood! The public has long since grown tired of and surfeited with pictures based on "namby-pamby" plots, interpreted by overdrawn or underdrawn impossible characters; and the audiences, frequently educated to a higher plane than suspected or imagined by the motion picture industry itself, have failed to respond to the false thrills and impossible sensational "stunts" on which they were being fed.



Charles Meredith and Florence Vidor



Florence Vidor as "Judith Beresford" and Eugenie Hoffman as "The Baby".



Florence Vidor and Muriel Frances Dana as "Little David"



One of the great holiday scenes in "Hail the Woman"



Two classic character players Tully Marshall and Theodore Roberts

The Picture A Weary Public Has Waited For!

Story Founded on Stern and Ruthless Philosophy, "Men and Their Sons Come First" Then New Womanhood, with the Great New Faith, Shatters Age-old Creed.

A VERITABLE chain of the tensest, most soul-stirring scenes and moments, is "Hail The Woman", the story founded on the ruthless philosophy of a stern old modern Puritan, "Oliver Beresford" (Theodore Roberts), who, believing himself "one of the chosen few", advocates that "Men and their sons come first". The overthrow of this man-made doctrine by the spiritual strength, sacrifice and devotion of his daughter "Judith" (Florence Vidor) is the pivot on which the drama turns. The opening scene is the prosperous Beresford home in a small town of the New England hills.

"Oliver Beresford" has a son "David" (Lloyd Hughes), whom he has destined for the ministry, though the boy misses all strength of character to be a light in the darkness of others.

"David" has secretly married "Nan" (Madge Bellamy), the pretty and pathetic step-daughter of the shiftless "village odd-jobs man" (Tully Marshall). But, as he dreads his father's anger, "David" has enjoined "Nan" not to disclose their marriage. Complications arise as a child is about to be born to "Nan", and as her step-father, in a scene of tense drama, bullies "Nan" into admitting that "David Beresford" is the child's father.

VICIOUS and covetous, the odd-jobs man drags "Nan" to the Beresford home, where a happy family reunion is then in progress, "David" having returned that day from college. Moments of intense emotion follow as the elder "Beresford" learns of his son's responsibility. "David", covering under the shock of the disclosure, lacks the courage to tell his father that "Nan" is not a vile woman, but his lawful wife. True to his maxim, "Men and their sons first", "Oliver Beresford" buys off the odd-jobs man, and following heartrending scenes of anguish, "Nan" flees to New York, where her child is born. To support her child "Nan" then becomes in truth a "scarlet woman".

The soul of "Judith Beresford" rises in revolt as she sees "Nan" cast out. Confronting her father in one of the strongest human-interest phases of the play, she asks, "But what if it had been I?" And as her father tries to impose his doctrine that woman is a mere household drudge and slave, and wants her to marry crude and uncouth "Joe Hurd" (Vernon Dent) the estrangement between father and daughter grows apace.

AN INNOCENT friendship springs up between "Judith" and "Wyndham Gray" (Edward Martindel), noted playwright. Joe Hurd places a vile construction on this friendship, and jealously spies on Judith as she visits the playwright's cabin. Her father believes the worst and, concluding a scene of enthralling suspense, "Judith" leaves home and goes to New York, where she finds work in a store.

In New York the great story progresses through dramatic and colorful scenes of holiday celebrations in the tenements, until divine chance leads "Judith" to "Nan", who is dying in hopeless misery. "Judith" solemnly promises "Nan" that she will care for her child. This powerful death scene is the most soul-stirring ever screened, and stamps Madge Bellamy as one of the screen's greatest tragediennes.

"Judith" cares for "Nan's" child, "little David" (Muriel Dana), and romance enters her own life as she meets "Richard Stuart" (Charles Meredith), wealthy New Yorker.

At last arrives the moment in which "Judith" decides to fight for "little David's" recognition. Now comes the greatest, most unique climax ever screened, as David, newly ordained missionary, is confronted in church with his little son. Overpowered by remorse, he kneels down, clasps his child to his heart, and tells the congregation: "I am Judas—I have betrayed those who loved me best."

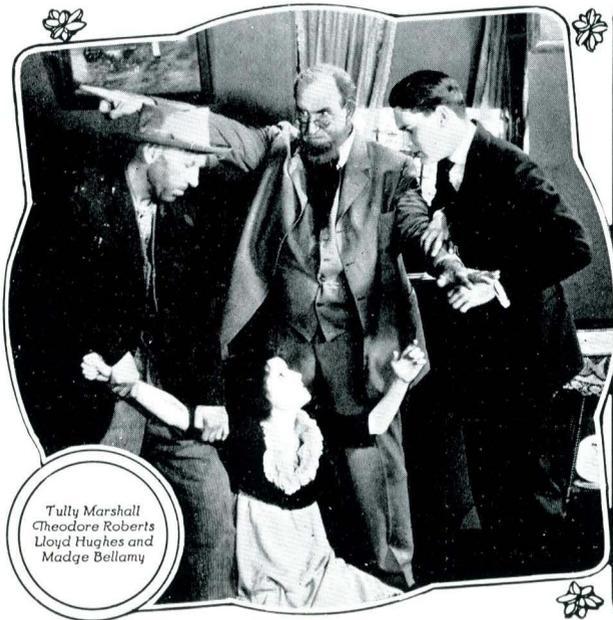
A glorious apotheosis shows "Nan's" spirit—earthbound no longer! Justice has been done, her child recognized, and her husband redeemed! Thus she finds peace everlasting!



Madge Bellamy as "Nan" one of the most human characters ever portrayed



Madge Bellamy as "Nan" and Tully Marshall the "Odd Jobs Man"



Tully Marshall Theodore Roberts Lloyd Hughes and Madge Bellamy



Madge Bellamy Tully Marshall Theodore Roberts Lloyd Hughes Florence Vidor and Gertrude Claire



Billboard possibilities from the story of "Hail The Woman" offered so many big exploitation features that two 24-sheets were necessary. The Exhibitor may take his choice. Here is one, the work of J. A. Knapp of the Thomas H. Ince Art Staff.

"Hail The Woman" Offers Timely Aid for Industry

ALWAYS HERE TO SERVE YOU

If at any time anything comes up that is not included in the Exhibitors' Service Book for which your editors are asking, or for which you see a publicity opening, then all you have to do is wire or write to the Thomas H. Ince Studios, Culver City, California, and it will be placed in the mails within twenty-four hours. This applies to publicity material, exploitation aids, interviews, photographs of any kind, art stills, etc.

Do not forget it, "Direct from the Thomas H. Ince Studios!"

Supporting the First National selling organization this Studio Service may bring the 100% results.

"Hail The Woman" on the Open Market

"Hail the Woman" is on the Open Market! This means that it can be rented by an Exhibitor, irrespective of past or present affiliation with any distributing organization. This means that YOU CAN SECURE THIS PRODUCTION whether or not you are a First National Franchise Holder. Mr. Ince has insisted that "Hail the Woman" be available for ANY EXHIBITOR IN THE WORLD, to make certain that the verdict on this production is universal.

SOME CATCHLINES

- "What has God against women?"—see "Hail the Woman" for the answer!
- "The Epic of American Womanhood"—"Hail the Woman!"
- "Hail the Woman"—a story of real people, for real people.
- "Hail the Woman"—it smiles midst tears!
- "Humanity's symphony of tears and laughter"—"Hail the Woman."
- "Hail the Woman"—the human epic supreme!
- "Hail the Woman"—the enthralling transcript of Life!

Exploitation Results of This Production will Build for Future of Screen and the Theatre.

"HAIL THE WOMAN" offers—from its very nature—exploitation opportunities galore! Its deep human problems and its stirring, dramatic situations lend themselves most strikingly to debate, to word-of-mouth discussions on the part of the general public, to newspaper articles, editorials, reviews and contests, in a far wider scope and sense than does a merely spectacular production. And, of far greater importance, this picture is Thomas H. Ince's challenge to the public demand for "bigger and better pictures".

The most far-reaching, "direct from the studios" campaign ever undertaken by the Thomas H. Ince Studio Publicists has been completed. It makes for big financial successes wherever the film is to be shown.

The campaign launched "direct from the studios" had many different direct and indirect appeals, constituting every possible mode of attack on that powerful citadel known as "Public Interest".

Newspapers, magazines, screen and the mails—have all been served with the printed word, while the artistic appeal of this Thomas H. Ince master production has been served to the world in every form of art and poster expression. Club women and civic leaders, exhibitors and press were served with thousands of "art post cards". Showings to the club women, and civic, social, church and political leaders form another important division of this great campaign. Special trailers, slides, heralds and lobby displays were advertising features that received the attention of the entire Thomas H. Ince "direct from the studios" staff.

Exhibitors can "back up" this campaign in a manner that will carry their individual communities by storm! By keeping in close touch with their First National Exchanges they can obtain efficient "get to the point" press matter for the purpose of "putting a picture over big", and at a time when the screen needs a big support.

Wonderful Theme for Review Contest!

Get your Editors interested in a Review Contest on "Hail the Woman!" Such reviews should be judged by a Jury of Award made up of leaders in women's affairs, the editor and others.

Have You Received Your Exhibitors' Service Book for "Hail The Woman"?

Here are some undertakings outlined that will bring big results for this wonderful production:

MR. EXHIBITOR: TAKE CHARGE OF THIS IN PERSON

Have your leading newspaper publish synopsis of "Hail the Woman" and have it keep an announcement going for several days to the effect that all lame and crippled children over ten years of age, and other children compelled to stay at home through ill health, are invited to a matinee of "Hail the Woman" as guests of your theater and the newspaper aforesaid. The parents are asked to forward names and addresses to the editor, who, to meet the problem of transporting the children, calls at the same time on automobile owners to place their machines at the disposal of the children, to take them to and from the theater.

This is a "stunt" that goes straight to the community's heart! Your next week's work will be better for the effort.

This is one of many suggestions offered in the Exhibitors Service Book.

LEADING BEAUTIES OF CAST MAKE GREAT EXPLOITATION

Exploit to the limit the fact that two classic beauties, Florence Vidor, "the unforgettable woman," and Madge Bellamy, "most beautiful girl of the stage and screen," play leading roles in "Hail the Woman." Art Stills of both at your exchange, and a mass of interesting press material on them in your Exhibitors' Service Book.

REFLECT THE SPIRIT OF CHRISTMAS IN YOUR LOBBY

The Yuletide setting of "Hail the Woman" makes for splendid lobby displays. Santa Claus in person can parade up and down, distributing handbills and programs in the front lobby, which you can decorate with "icicles" and "frost," and white draperies, fir branches and Christmas trees, judiciously placed throughout the holiday season. Add to this Art Stills of snow-covered streets in New York, of the Christmas celebration in the Settlement House, etc.

Casting Screen Stars

"A Perfect Cast." This was the demand made by Mr. Ince upon Horace Williams, his Casting Director. A perfect cast—great players, perfectly fitted to the parts.

An ideal cast was laid out—then came the great problem of getting them together. Some were under contract to other companies; some were doing pictures with other concerns: a thousand difficulties appeared, but in every instance the desired player was obtained. How it was done would be a lesson in audacious diplomacy. Enough to say, "Hail The Woman" has a Perfect Cast.



Florence Vidor

ALMOST Biblical in its conception, yet essentially the glowing story of modern womanhood, "Hail The Woman" offers a tremendous scope for the transcendent genius of that great actress of motion picture drama, Florence Vidor.

Carl Sandburg, the poet, once referred to Miss Vidor as "the unforgettable woman". Rarely has an appellation been more appropriately chosen. This is especially so in view of the part Miss Vidor interprets in "Hail The Woman", which is that of "Judith Beresford", the strong yet tender womanly character that redeems through love—a veritable rock of strength and a soul of depths unsuspected by a tyrannous father. First critics are agreed that Miss Vidor's interpretation of her role fully entitles her to the designation bestowed upon her by the poet. They claim that her interpretation is indeed "unforgettable".

Miss Vidor delineates gradually how a young girl who loves the finer things of life, for which

there is no place in the plainly severe surroundings of a Puritan home, has her eyes opened to all of man's centuries-old "injustice to woman". Here is one woman who is not going to stand by idly when another woman is cast out into the desert of life with her child, as was Hagar the bondswoman, in the days of old. Instead, she protests desperately, though in vain; and when her day of trial comes she does not bow her head meekly, but goes out into the world, courageous, cherishing her ideals. She is triumphant!

IN "HAIL THE WOMAN" Tully Marshall has a character role after his own heart, and after that of the great multitude of play-goers who love sharply delineated characters and powerfully interpreted human passions.

Marshall's role is that of the "village odd jobs man" of bad repute—the avaricious and vicious stepfather of "Nan", a pathetic little girl-wife, whom he drives from her home into a world that has no refuge for the helpless.

Marshall gives a highly dramatic interpretation of the mean passions and vicious instincts that sway this character. His make-up is always the "wonder of the screen", but it has rarely been so perfect as in this role of the "odd jobs man".

Tully Marshall's recent interpretation of the role of "Chan", the Chinese merchant prince in "The Cup of Life" is still fresh in the public's mind. His powerful acting in "Hail The Woman" will still further enhance a reputation and popularity that have become universal.



Tully Marshall

POWERFULLY dramatic and deeply emotional is the role which Madge Bellamy, the new Thomas H. Ince star, interprets in "Hail The Woman". She is "Nan", forlorn and pitiful girl-wife.

Miss Bellamy does not interpret here the part of "Woman Triumphant". She is the woman betrayed, hunted, and deserted by man throughout the ages. Her role is that of the woman who remains loyal to her love, and dies broken hearted, leaving the care of her child to the strong, modern woman who snaps her fingers in the face of intolerance.

Miss Bellamy interprets the part of the weak and loving woman in the most realistic manner. Her acting in the death scene, where "Nan"



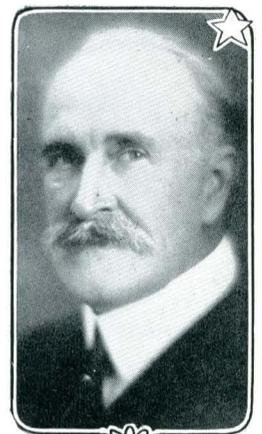
Madge Bellamy

lays down the burden of life, stamps her a great tragedienne.

Madge Bellamy made her first appearance on the New York stage just a few years ago. Thomas H. Ince, always a discoverer, secured her for the screen when she was playing on Broadway opposite William Gillette in "Dear Brutus".

Her departure for California and appearance at the Thomas H. Ince studios in Culver City followed as a matter of course. The first big picture in which Miss Bellamy ever took a leading part was that dazzling Ince production of Oriental life, "The Cup of Life".

Miss Bellamy is authority for the dictum that: "It is not so much the mission of the motion picture to realize the ideal, as to idealize the real"! America is just coming to know her. Her death scene in "Hail the Woman" will be a classic; it will live through the long artistic career that is to be hers.



Theodore Roberts

ANGULAR characters full of idiosyncrasies; sharply defined personalities with the eccentricities that go therewith; rough hewn believers in dogmas for which they would lay down their lives—such are the identities which Theodore Roberts, greatest character interpreter of the screen, portrays with infinite fidelity.

For that reason Roberts is such an outstanding success in his role of "Oliver Beresford" in "Hail The Woman".

Here, indeed, is a character that steps from the pages of the Old Testament, or from Oliver Cromwell's phantom army itself, or out of any community life today. A regular old "Ironsides" with all the uncompromising harshness, all the condemnation of worldly things, all the Puritanical intolerance, and all the religious zeal.

A character that rules those about him with a hand of iron. Therefore a most powerful and convincing role, and one that appeals to the heart and the histrionic ability of Theodore Roberts.

Still Roberts is enabled, through his great talent, to inject into this role numerous flashes of his own quizzical, good-natured, and intensely "human" personality, relieving the part of whatever element of over-harshness might lurk in it.

MASTERFUL study of "character transition" is given by Lloyd Hughes in his role of "David Beresford", in "Hail The Woman".

Hughes sketches most dramatically how a weak youth is completely dominated by a bigoted father's iron will. To such an extent has his character lost its willpower and individuality, that, fearing his father's wrath, he enjoins the girl-wife not to disclose their union. And when a child is to be born, "David Beresford" stands fearfully by as his wife is named a "fallen woman", and driven into the world to perish. The scales drop from "David Beresford's" eyes, and he sees himself as he is. Lloyd Hughes gives a deeply emotional portrayal of this process of self-revelation, which reaches its climax in the great church scene, where the character in an agony of self-reproach stands before the entire congregation, ripping asunder the garments of weakness and hypocrisy that have covered it so long.



Lloyd Hughes



Edward Martindel

Gertrude Claire

Vernon Dent

Muriel Frances Dana

Mathilde Brundage

Charles Meredith

Thomas H. Ince's "Hail The Woman"

The Picture a Weary Public

THE SPIRIT of the renaissance is upon us—the world is struggling for a rebirth of ideas and old standards are being carefully weighed—so it is not surprising that we motion picture producers should have been called upon to establish a new standard.

In these words does Thomas H. Ince describe the spirit of the times and the considerations that led him to undertake the production of "Hail The Woman", his greatest dramatic achievement.

"The picture a weary public has waited for". That is what "Hail The Woman" is, and in daring to challenge the public demand for "bigger and better pictures" Thomas H. Ince called into play every advantage of his producing experience, his showmanship and his understanding of the public point of view.

Story, cast, photography—the value of each were carefully weighed and welded into a production that will long outlive this particular printed word.

"The Spirit of the Renaissance", to which the producer refers, was grasped by the brilliant company of screen players that interpreted "Hail The Woman". All members of the cast felt that they were taking part in something momentous; something that was bound to stand out permanently as a milestone in the motion picture industry; and because they felt that they were "making motion picture history" the interest of these men and women was vivid and sincere. Their interest did not cease as their personalities faded from the "sets", nor with the completion of the picture.

The players were forever haunting the studios, watching the progress of the picture in the "rushes", and as the negatives passed through the splendidly equipped laboratories on their way to the stage of final perfection. And they were always ready to give their time and best effort to the hundred and one angles of "promotion"; as with Florence Vidor, who posed patiently for the great poster drawn by J. A. Knapp of the Art Department of the Ince Studios; or in the case of Madge Bellamy, Theodore Roberts, Tully Marshall and Lloyd Hughes, who readily submitted to numerous interviews for the Press and the Exhibitor's Service Book.

And when the great picture was at last finished in all its splendid artistry, every member of the cast joyfully accepted Thomas H. Ince's invitation that they should constitute an impromptu "Board of Critics" at the first pre-view of the picture, which took place in the luxurious "little theatre" in the Ince Studios. Thomas H. Ince rightly holds that the members of a cast form a keen, merciless body of critics, but in this case the critics found nothing to criticize—they were only able to see and understand, to praise and commend.

Not only the members of the cast evinced this deep interest in the production, but cameramen, artisans, technicians and others were just

"I hope as you hope, that you will never see me again—for it is only by forgetting you that I could bear the thought of living".—C. Gardner Sullivan title from "HAIL THE WOMAN".

"She is my cross, but with God's help I shall bear it". C. Gardner Sullivan title from "HAIL THE WOMAN".



Thomas H. Ince, the Producer



"Hail The Woman" Epic Supreme!

Has Waited For!

THOMAS H. INCE Presents

"HAIL THE WOMAN"

HIS HUMAN EPIC SUPREME

Story by C. Gardner Sullivan

THE CAST

Judith Beresford . . . Florence Vidor
 David Beresford . . . Lloyd Hughes
 Oliver Beresford, Theodore Roberts
 Mrs. Beresford . . . Gertrude Claire
 Nan Higgins . . . Madge Bellamy
 "Odd Jobs Man" . . . Tully Marshall
 Joe Hurd Vernon Dent
 Wyndham Gray, Edward Martindel
 Richard Stuart . . . Charles Meredith
 Mrs. Stuart . . . Mathilde Brundage
 The Baby Eugenie Hoffman
 David, Junior. Muriel Frances Dana

Directed by John Griffith Wray

Photography by Henry Sharp

Supervised by Thomas H. Ince

Released by

Associated First National Pictures, Inc.

Length of Film 7,460 feet



as fascinated by it. There was, for example, "Camouflage Nick", who worked day and night to create the miniature of the small New England town in its winter garb, which is used in one phase of the title work of the production. This again shows the wonderful finish of the picture—the characteristic "Thomas H. Ince touch". Where most other producers would have satisfied themselves with some sort of descriptive sub-title, nothing would do for Thomas H. Ince but that a picture actually symbolizing this bleak, small-town "atmosphere" should be flashed on the screen, the stronger to permeate the audience with the impressionism of the play.

The members of the cast "lived" their roles throughout the production—Florence Vidor and Madge Bellamy becoming completely absorbed in their dramatic vindication of womanhood; while Theodore Roberts, Tully Marshall and Lloyd Hughes gave their best to the powerful character parts they interpreted.



TO THE EXHIBITORS OF THE WORLD:

"Hail The Woman" represents the sum total of my observations as to what it is that the public really wants when it calls for "better pictures" "Hail The Woman", I submit, is not only such a "better" picture from the public's point of view, but also from that of exhibitors, producers, distributors and artists. In all my producing experience I have never felt so satisfied with a production of mine as I do with "Hail The Woman".

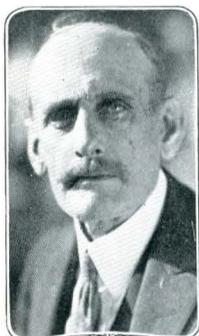
It has always been my contention that the success achieved by distributors with productions, must largely depend upon the confidence and enthusiasm the distributing force entertains for the releases. In this connection I have not the slightest hesitation in predicting that "Hail the Woman" will command the utmost enthusiasm, praise and devotion on the part of both the motion picture industry and the general public.

Thos. H. Ince

Thomas H. Ince: An Appreciation

"Age cannot wither him, nor custom stale his infinite variety!"

By JOHN B. RITCHIE.



John B. Ritchie.

I FIRST met Tom Ince when both he and the world seemed very young to me, for I was launching my first theatrical venture. We were headed for Canada. How kindly the great dominion welcomed the exiles, for we were exiles being heralded as a company of Broadway's favorite actors. We made no attempt to conceal it. I admired the bright youth amazingly, but was almost alarmed at the uncanniness of his juvenile perceptions, as he at once sensed the fact that I was the very worst actor that had ever trod any boards, before our audiences had even an inkling of the extent of the disaster. I grew to fear and love him for his intuitions. He had been, so to speak, born on the stage, and I am assured that on his first appearance as a babe, when the pitiless father was thrusting him and his theatrical mother into the blinding snow storm, even at that awful moment the infant was speculating on the cost of the snow and planning how the same effect could be gained by simpler means and with greater economy. Years after when the pictures claimed him for their own, his snow and rain effects were so realistic that tourists were deterred from visiting California.

In those early days I greatly admired his versatility. He was in no sense a one part actor. Nay, rather was he a theatrical acrobat turning triple somersaults through the acts. He could double, triple and quadruple, bobbing up unconcernedly in extraordinary disguises. He would represent Vice and Virtue, hero or heavy, with careless indifference; and, if necessity urged, a defeated army or a triumphal procession. He was equally great in such diverse parts as "Joe Morgan" and "Little Lord Fauntleroy". Those were the days! We wandered from town to town, often driving through that pleasant country to play hamlets not noted in Kahn's guide.

We played in Grand Opera Houses and others that were not grand at all; in upstairs houses and downstairs halls, and strangely enough, capacity houses always greeted our incapacity. How those kindly people laughed at our tragedies and shed warm tears over our comedies! Those happy distant years! Oh, the miles of celluloid that have been stained since then! But even then I visioned his future greatness. The alertness, the quick perceptiveness of his mind were even then apparent. I have known him guess the age of a soubrette within a decade with one casual appraising glance.

HIS knowledge of the drama was prodigious for one so young. He could hear the machinery creak when the unobservant thought things were running smoothly. Tell him of a new startling situation and he would advise you of the exact year A.D. or B.C. when it began to stale on the public. Spring your latest Irish story on him and you would find that he had read it years before in the original Hebrew. But it is of his landfall in California that I would speak. When staggering across the continent by the death route, with a handful of devoted actors, "with eagle eyes he stared at the Pacific, and all his men looked at each other with a wild surmise, silent upon a peak in Dariem". This was in 1909. Since then he has roofed over a great part of Southern California and is holding the rest of it for locations. He has peopled picture towns with Mexicans, Chinks, soubrettes, papooses,

good Indians and bad actors, labeling them Inceville, and such is the soothing climate of California that these contrary entities live together in harmony. He has a rage for building. A metropolis to him is a mere after thought. He will build a city while another man is haggling over specifications. He is always five leaps ahead of time. He first used the glass stage as a forcing house for talent, and when Art became too ripe and mellow, he wisely took the precaution of hiding his actors in a specially constructed dark stage.

Some of his ideas are revolutionary, even anarchistic. At one time he seriously contemplated correcting the traditional misspellings in subtitles!

He is at present housed in a modest dwelling which is supposed to be an exact replica of the late George Washington's well-known home at Mount Vernon (it is far larger, of course); but he is already contemplating a reproduction of the hanging gardens of Babylon and Solomon's Temple in his backyard which comprises a range of mountains and a restricted trout stream.

Here in this classic retreat he sits in a dark room, a projection or dissection room, and supervises. Here geniuses hand in to him dull stories and he returns them, after his mysterious and hidden operations, looking bright and spick and span.

He has the true magician's touch and can make your old lamps look almost as good as new. I have seen a writer deposit his pet child on the doorstep of the projection room and in few hours the child was so bobbed frizzed and dolled-up, that the eminent author failed to recognize his own eminent offspring.

HIS generous encouragement of writers has sent up the rents in Los Angeles prodigiously, as most of the near authors have pre-empted bungalows in the suburbs and all the doubtful ones have wired to the hotels for reservations. They have to sleep three in a bed. Even in the heart of the city, the influx is so great that a special corps of policemen is instructed to keep the crowd of scenarists incessantly moving in one direction. If they omit this precaution the traffic is blocked for hours. In Hollywood, the modern Athens, every self respecting housemaid demands one day off in the week to pursue her literary avocations.

Personally, I should say he was a just man, although stern in his demeanor. He is perfectly fearless, and although it sounds incredible, I have heard him rebuke a boss carpenter, looking the magnate straight in the eye—a moment afterwards he would be inquiring with the kindest solicitude after the welfare of the children of an

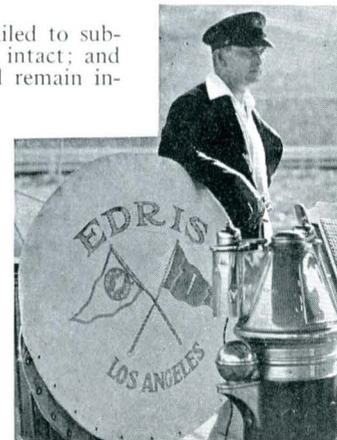
ingenue's married daughters.

HE is a profound economist. Approach him with a request for a modest increase to your stipend, he will overwhelm you with the latest and most accurate financial statistics to prove to you the unreasonableness of your petition. He has all the facts of the low rate of marks, the lower price of roubles at his fingertips. He will confront you with the slump of tallow in the Baltic and the glut of hides in the Argentines. He will paint such a lurid picture of the impending bankruptcy of worlds that you forget your suggestion and retire shamefaced and appalled.

He is impregnable—mergers have failed to submerge him; associations have left him intact; and even if he is first nationalized, he will remain individual.

He is a one-man concern—*sui generis multum in parvo, e pluribus unum*, or words to that effect. He is the Party of the first part without any Party of the second part.

I have, so to speak, watched his performances from the wings for nearly a quarter of a century. I am still surprised that the spotlight unerringly falls on him even tho he tries to hide himself in the center of the stage.



"Hail The Woman" Author Is the Screen Master

•He Writes and a Screen Classic is Created. Is Highest Paid Picture Writer in the World.
Is Old Newspaper Man and "Still Speaks the Language".



SULLIVAN" and "screen-writing" are words that have become synonymous with motion picture audiences. The announcement: "A Thomas H. Ince Production—story by C. Gardner Sullivan", needs but flash on a title, and the public's attention and interest are wide awake for the wonderful story to be unfolded.

In "Hail The Woman", Sullivan has given to the world the greatest, most striking expression of the vivid and spell-binding writing powers that are his.

In this stirring Thomas H. Ince production Sullivan has expressed the joint views of Mr. Ince and himself as to what constitutes the sort of motion picture play which the public styles "a bigger and better picture", and for which it has called so long. Thomas H. Ince designates "Hail The Woman" as "the picture a weary public has waited for—my greatest achievement", and Sullivan defines it as: "I believe it is Life".

C. Gardner Sullivan's great success as a writer of screen stories once again proves the general allround usefulness of trained and talented newspaper writers, from whose ranks have sprung many famous men and women.

A small town, Stillwater, Minnesota, is claimed by Sullivan as his birthplace and, incidentally, Stillwater claims him. Here it was even as a child that the famous screen dramatist evinced the predilection for things literary, that was destined to shape his entire career. At school, to find an outlet for his literary tastes, he used to copy "pieces" from the local papers and would then re-write them to suit the fancies of his imagination. Sullivan admits that this was generally done in a spirit of truancy, and that he used to prop up a geography book in front of him behind which he could do his beloved writing, instead of attending to arithmetic, and such "dry as dust" things. In composition, dictation and spelling he was always at the head of his class, but all arithmetic was "higher mathematics" to him.

After four years in the study of "letters" at the University of Minnesota Sullivan decided to become a newspaper writer, and he joined the staff of the St. Paul Pioneer Press. Here he soon attracted attention through the semi-humorous, semi-pathetic theme of his human interest writings—qualities that have since been vividly expressed in many a great scenario.

Sullivan subsequently joined a number of newspapers of national and international renown such as the Chicago Tribune, the New York Journal, and others.

About the time that Thomas H. Ince began to climb the lad-

der that led him to big success in the motion picture world, Sullivan found that scenarios offered a splendid medium for expression of the stories he had to tell. The first two-reeler he ever wrote was immediately purchased by Thomas H. Ince, and since then the association of the foremost producer and the noted dramatist has been practically uninterrupted.

Among a number of productions that won world-wide renown for Sullivan as a screen-writer was that gorgeous multiple reel feature "Civilization", and many others.

Sullivan is now the highest paid motion picture dramatist in the world. He is under contract with Thomas H. Ince, and last year made a tour through Europe to gather fresh atmosphere and material for picturization.

No one is better qualified to tell of the development of stories for the screen than Sullivan, in which he draws the contrast between the hap-hazard methods of the early days, and the efficient system of continuity of the present day.

Before continuity came into existence a director would start out to "shoot" a picture, having only the germ idea of a story. Things would go well for a while but sooner or later the inevitable would happen. He would have to stop and hold up the entire company while he pondered over his next scene. Reaching the point of desperation he would usually end by burning a house down, or blowing up a bridge with dynamite, or something equally as "dramatic". Anything was legitimate to get action and to use up the required footage, regardless of the story value.

But the Sullivan technique has done away with these methods.

Sullivan, the master screen writer, prepares all of his stories in elaborate continuity, carefully carrying out the logical sequence of scenes, interspersed with complete titles. When he finishes a story it has every minute detail in it necessary for a director to follow in order to make a finished production.

Each scene is complete, even to the description of a sunset or the lowering clouds of a storm sky. Sullivan believes that such attention to detail is necessary to give the director as keen visualization of the story as he had when he wrote it.

Sullivan's fame as the nation's leading scenario writer was established in the early days of the screen and his subsequent contributions have merely added to that fame. Under the Ince direction some years ago, he wrote such stories as "The Coward" which made a star of Charles Ray, "The Aryan" with William Hart and "Peggy" which established Billie Burke a popular motion

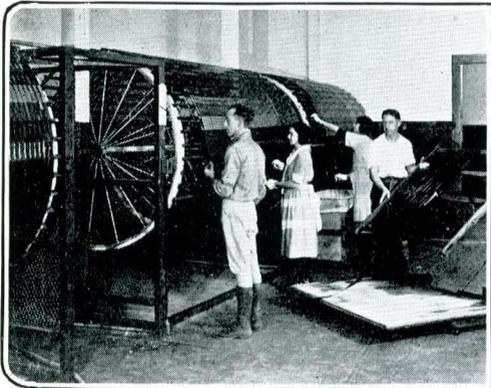
picture star. He wrote "Civilization" the most gorgeous and ambitious picture of that time. Sullivan is but thirty-six years old, and modestly believing himself "only beginning" as a screen-writer, he is ever on the search for the "big thing". He finds time to be a keen follower of out-door sports, a lover of dogs and horses, and a great baseball fan.



C. Gardner Sullivan
the author of
"Hail the Woman"
with his dog
"Chang"

Through the "Ince Labs" with "Hail The Woman"

How Thomas H. Ince Productions are Given the "Ince" Photographic and Film Finish in World's Greatest Film Laboratories.



The Drying Room

THAT Thomas H. Ince has utilized the most intricate and efficient inventions of modern motion picture science to guarantee the photographic perfection of "Hail The Woman", his pulsating drama of American life, is convincingly indicated by a brief description of the Ince Studios Laboratories and a glance at the expert technicians in charge.

These laboratories, a unit of the studio plant, boast of as excellent equipment and as great a capacity for production as any in America or abroad. The men in charge include many of the darkroom's most proficient experts, to whom the attainment of superior results and the production of consistently perfect prints is not a matter of guess work, but of scientific precision.



Al Brandt

While all Thomas H. Ince productions receive the most painstaking attention in these laboratories, "Hail The Woman" was accorded that additional amount of care that was characteristic of its entire production.

The film for every one of the more than a hundred prints of "Hail The Woman" was perforated by the most accurate machines, new and superior improvements but recently installed in the Ince laboratories.

The new machines are said to be a positive guarantee against torn sprocket holes, the constantly recurring fault of so many inferior prints. The precision with which the sprocket holes are cut is also an assurance of the utmost screen-steadiness and the elimination of jumpy projection.

Every foot of the hundreds of reels of "Hail The Woman" that will circulate to the nation's exhibitors was printed in ultra-modern machines under the eyes of seasoned workers of years of experience who gauged the exposure of every scene, thereby eliminating the possibility of over-timed or under-timed prints. This unusual attention to detail assured faithful transferal to the theatre screen of the splendid original photography.

Equal efforts to secure uniformity in the development and tinting of the prints were made in the darkrooms and the washing tanks. The prints of "Hail The Woman" have been delicately and artistically printed, with several innovational color effects an added feature.

Fully appreciating the annoyance of that chronic bugbear of the past, broken film, Thomas H. Ince some months ago installed in his laboratories a battery of the latest design automatic splicing machines and trained a staff of special workers to operate them. Hand splicing, and its unsatisfactory results, are a thing of the past with Ince films. The various lengths of the "Hail The Woman" prints are securely cemented together and exhaustive tests have demonstrated that defective splices have been entirely eliminated.

Polishing and inspection are the two remaining processes that are given the utmost attention. Every foot of print is inspected before it is permitted to leave the laboratories. This work is accomplished by specialists, who review each print, running at normal speed, on miniature screens.

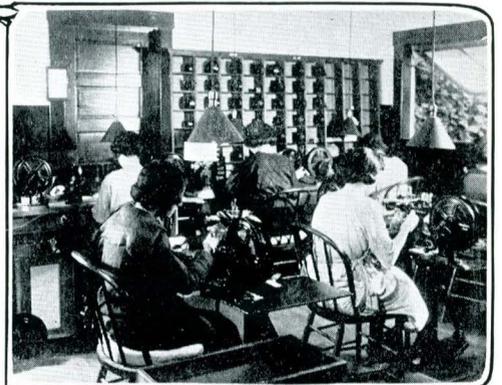
If a blemish is detected, or an imperfectly exposed length of film, it is immediately marked and new film substituted. Sprocket holes are also inspected and no print is sent out unless it bears these inspectors' okeh of one hundred per cent perfection.

The final process, polishing, is completed on automatic machines, the film being washed with alcohol and polished by camel's fleece buffers.

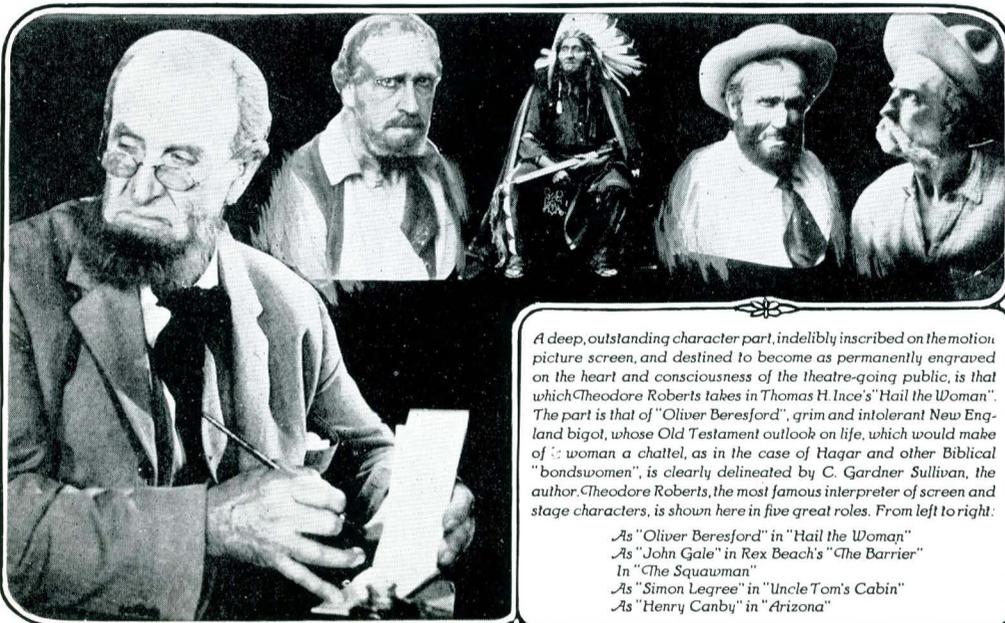
Alfred Brandt, one of the best-known authorities on photographic chemistry in the United States, who has been with the Ince Studios for more than a decade, is superintendent of the laboratories. His chief assistant is A. Schmid, also a noted chemist. More than eighty experts comprise the laboratory staff.



The Perforating Room



The Assembling Room



A deep, outstanding character part, indelibly inscribed on the motion picture screen, and destined to become as permanently engraved on the heart and consciousness of the theatre-going public, is that which Theodore Roberts takes in Thomas H. Ince's "Hail the Woman". The part is that of "Oliver Beresford", grim and intolerant New England bigot, whose Old Testament outlook on life, which would make of a woman a chattel, as in the case of Hagar and other Biblical "bondswomen", is clearly delineated by C. Gardner Sullivan, the author. Theodore Roberts, the most famous interpreter of screen and stage characters, is shown here in five great roles. From left to right:

- As "Oliver Beresford" in "Hail the Woman"
- As "John Gale" in Rex Beach's "The Barrier"
- In "The Squawman"
- As "Simon Legree" in "Uncle Tom's Cabin"
- As "Henry Canby" in "Arizona"

MUSIC ON YOUR PROGRAMS

The music of "Still Night—Holy Night," the soul-stirring Christmas carol that the Settlement House kiddies sing in "Hail the Woman," is simple and brief.

Have it printed on your programs. It takes up hardly any room at all, being just a few bars and a few words that go right to the heart.

PROBLEM CONTESTS DRAW THE PUBLIC

"Hail the Woman" fairly bristles with appealing themes and powerful subjects of discussion. Use these to the best advantage, such as:

"Is secret marriage, as between 'David' and 'Nan' ever justifiable? Is it fair to the woman?" or—

"Should an unsophisticated girl, such as 'Judith,' ever visit a man of the world such as the playwright 'Wyndham Gray,' alone in his rooms?"

Get your Contest Editors interested in these propositions, and invite the opinion of your audiences for expression in the newspapers. This always is a winning card.

John Griffith Wray Tells of "Hail The Woman"

Director of Big Thomas H. Ince Drama Lived Many Months in the Atmosphere of the C. Gardner Sullivan Masterpiece.

A SCREEN production in which the direction is never apparent, the technique never noticeable, nor the mechanics obvious, is a production which borders on illusory perfection.

"Hail The Woman" is just that sort of a creation. It moves with such swift precision and oily smoothness that one is unconscious of the movement and absorbed by the story itself. The characters are so deftly handled that one forgets they have been handled at all and is submerged in their realism and humanness.

There is no clanking of loosened gears of production to remind one that "Hail The Woman" is only a motion picture, no rasping of ragged edges of direction or noisy clattering of faulty staging to attract untimely attention to the surrounding walls of the theatre. There is nothing but illusion—fancy hand-picked and sun-cured illusion.

Which calls for a word regarding John Griffith Wray, who directed "Hail The Woman". Unless you were told you would never know the picture had been directed—nor staged—nor photographed—until the final scene had faded out and the people were filing from the theatre. Then you will awaken to the fact that it was a picture and not the reality that it had seemed.

In directing "Hail The Woman" Mr. Wray, who has directed other excellent pictures, including Thomas H. Ince's "Lying Lips", and more stage plays than he can count, was given the opportunity of fulfilling his highest conceptions of the photodramatic art—of making a picture that would make people forget it was a picture, that would carry them from the enclosing walls of the theatre to the New England hills and the New York tenements, that would present fiction as though it were fact.



John Griffith Wray

Truth and Beauty Woven Through "Hail The Woman"

O, how much more does beauty beautiful seem, by that sweet ornament which truth does give!—SHAKESPEARE.

NOT only is "Hail The Woman", Thomas H. Ince's greatest drama, interpreted by a cast of transcendent genius, but that cast includes, as leading characters, two of the most beautiful women on the screen.

Florence Vidor, who takes the leading role, that of "Judith Beresford", has been styled by Carl Sandburg, "the unforgettable woman". Her beauty is of the type that carries a powerful appeal to the heart of an entire audience, for it is the soft and expressive beauty that men love in their wives, sweethearts and sisters, and that women do not begrudge their kind—the beauty of the noble, good woman, whose thoughts reflect in the clear mirror of her classic features.

She has alluring brown eyes, perfection of features, wavy brown hair, and a slender, willowy figure. Altogether, the type of woman that men imagine to themselves as bending over a little child's bed, or as flitting through the sunny rooms of a warm and cosy home, radiating cheerfulness and comradeship. Yet, also the type of beauty that stands out with silhouette-like force and clarity in the most dramatic interpretations of the screen. Miss Vidor, who is a native of Texas, is a splendid athlete, and rides daily across the Beverly Hills Country on her fine Irish hunter, which she recently purchased from a famous Eastern stable.



Florence Vidor

PLAYING opposite to Miss Vidor, in a deeply emotional role, is Madge Bellamy, the newest Thomas H. Ince star.

Being also a native of Texas, it is seen that the great Lone Star State is well represented in the cast. Miss Bellamy is small, dark and piquant, is as "chic" and winsome as Miss Vidor. Her large, dark eyes and beautiful tresses of curly hair are splendid attributes of her expressive and beautiful personality. Always bubbling over with vitality, she yet possesses wonderful poise and charm and "looks and acts the maiden on the threshold of womanhood". To her exquisite beauty she adds the dramatic genius that finds such powerful expression in the part of "Nan". Miss Bellamy, who is nineteen, made her first appearance on the New York stage when she was only fourteen. A dramatic critic described her as "The beautiful child with wonderful eyes, enchanting youth and grace, and everything fairyland could give a girl".

Miss Vidor and Miss Bellamy are wonderfully well "balanced" in the roles they play opposite each other in "Hail The Woman", in which they portray the parts of "Woman Triumphant" and "The Woman Deserted and Betrayed" in such memorable fashion.



Madge Bellamy

"Hard-Boiled" Audiences!

Mr. Exhibitor:

I took "HAIL THE WOMAN" into three Los Angeles Motion Picture theaters, with totally different classes of crowds, for a preview without announcement of any kind.

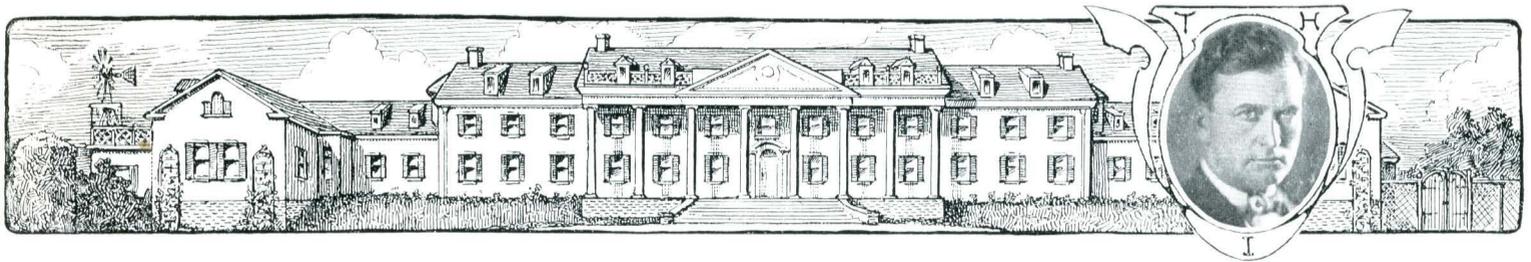
The result with each unannounced preview was the same. In one theater, where most of the audience remained from seven thirty to ten forty-five to see the picture, only two people left the theater after the film was put on until its ending. One of these remarked to the doorman that he hated to go, but had to get to work.

The picture was received the same way in all three theaters throughout its 7460 feet.

I believe "HAIL THE WOMAN" to be my greatest dramatic production. My understanding of showmanship convinces me it will have the biggest box-office success of any picture I have ever made. Its appeal is universal.

Yours truly,

Thos. H. Ince



"Hail The Woman"

[An Editorial]

AND now comes "Hail The Woman"—Thomas H. Ince's acceptance of the challenge of a critical public to produce something "bigger and better" in the line of a motion picture.

Christened by its producer as a new standard in the motion picture field and sent out into the world by him as his answer to a demand that has been gaining ground with the passing of the months, "Hail The Woman" is destined to become the most talked of picture of the time. And it will live after.

Whether the popular discussion of this production will be favorable or unfavorable is, of course, a matter that can be determined only after the public has seen the picture and passed judgment on it. But that the picture will be talked about as few productions have been discussed is inevitable. The act of its producer in offering it with the purpose of establishing a new level in a field of art already on a high plane, draws to "Hail The Woman" the cold searching light of inspection both from within and from without the industry.

Naturally, Mr. Ince is confident of the verdict of the public on "Hail The Woman".

"Hail The Woman" is not the result of a sudden desperate effort to "please the public" in a hit-or-miss manner. It is the result of Mr. Ince's careful analysis of the great question that has been stirring the profession: "What does the public really want in its motion pictures?"

Having analyzed the tastes of the public for motion pictures, and having determined carefully and accurately the elements the public desires most in the motion picture, Mr. Ince, with the cooperation of C. Gardner Sullivan, the great screen writer, put all of his ability into the synthetic process of weaving these elements into "Hail The Woman".

Thus it is that Mr. Ince feels secure in staking his reputation on "Hail The Woman" as the bigger and better picture the public has been hungering for. That is what he means when he says: "This production has been created with universal audience requirements".

Moving in an atmosphere that is beautiful for its simplicity and honesty, the story is presented on the screen by a company of screen players of exceptional brilliance. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Tully Marshall, and other players of renown, contribute magnificently toward making "Hail The Woman" the new standard that it is.

Behind "Hail The Woman" is the work of many months that brought into play every resource, material and otherwise, at Mr. Ince's command. It is not an extravagance, then, to suggest that "Hail The Woman" will be looked upon as a first test of the ability of the art-industry to satisfy the popular demand for a higher standard in the motion picture.

Thus the entire industry will await the verdict of a critical public on "Hail The Woman", Thomas H. Ince's supreme effort.

The Studios of
THOMAS H. INCE
Los Angeles

First National Dons Seven League Boots

Merger of Two Great Distributing Organizations Brings Together Producing Genius and Selling Efficiency. First National Program Will Be Greatest in History of Industry

THE film industry has put on its seven-league boots following the recent merging of the Associated Producers and the Associated First National.

In the amalgamation of these two powerful organizations, one a distributing unit and the other a producing organization, the way is clear for the production of the "bigger and better pictures" demanded by the public.

Thomas H. Ince, who, with Mack Sennett and Al Lichtman, represented the producers in the merger, holds that this is the biggest step that has yet been taken to insure efficiency in making and distributing pictures.

"Carefully reviewing my experience in the motion picture industry", says Mr. Ince, "I consider this merger of the makers and exhibitors of pictures the greatest stride we have made toward establishing permanency and the full efficiency of the motion picture industry as an institution.

"It will do more to bring out the highest possible art of the screen, and to strengthen its commercial foundation, than any previous development in the entire history of the industry.

"I shall devote 100 per cent of my own time and the full value of my experience to making pictures. My entire time will now be given to building and producing feature screen productions, for I am no longer worried during half of my working time as to how my productions are to reach the greatest number of picture goers throughout the world.

"In other words, I am now strictly a picture producer, and shall bend all of my energies in that direction. The Oregon boot has been thrown off the established motion picture producers, while the millions of picture goers over the world will see finer and greater productions than ever before.

"Production heretofore impossible will come direct to the public as a result of this combination. The association of independent producers has secured an outlet for their pictures which promises adequate returns to warrant the making of the greatest of feature productions.

"Independent theatre owners throughout America and the entire world will now have a choice of splendid productions



which have not heretofore been available for them. The prediction of bigger and better productions, made at the time the merger was consummated, is now a reality.

"My Culver City studios have been preparing for this big constructive movement toward real efficiency for some time. Splendid stories are now being filmed or are in readiness.

"Like all of the producers with whom I am proud to be associated in this great forward movement, I feel secure in my producing efforts, for the way is now open to reach millions of picture goers with the kind of plays I know they want to see".

The aims of these two organizations have long paralleled each other, and it was inevitable that sooner or later they should

combine their forces in order to give to the public finer productions and greater facilities for showing them. It is through the excellent team work and cooperation of the distributors and producers, who have come together under one organization, that this is made possible.

Through this merger many of the most distinguished producers of motion pictures in the world have been brought under the banner of the distributing organization. All of the productions of Thomas H. Ince, Mack Sennett, Maurice Tourneur and J. Parker Read, Jr., original members of the Associated Producers,

and J. L. Frothingham, Hobart Bosworth and H. O. Davis will be First National releases.

Associated First National releases the products of many famous stars and producers, including Charlie Chaplin, Norma and Constance Talmadge, Anita Stewart, Louis B. Mayer, John M. Stahl, Charles Ray, Katherine MacDonald, Mr. and Mrs. Carter De Haven, Pola Negri, Lionel Barrymore, Jackie Coogan, Marguerite Clark, Marshall Neilan, King Vidor, Buster Keaton, Ben Turpin and others.

Executives prominent in the Associated First National are Robert Lieber, President; J. L. Williams, Manager, and Harry O. Schwalbe, Secretary and Treasurer. Al Lichtman, general manager of the Associated Producers will continue with the new organization, representing the Producers in their relations with the First National.



The accomplishment of the amalgamation of the Associated First National Pictures, Inc. and the Associated Producers, Inc. Front row, left to right: Harry O. Schwalbe, Secretary of the First National; Mack Sennett; Robert Lieber, President of First National; Thomas H. Ince; Oscar A. Price, President of the Associated Producers; and Al Lichtman, General Manager of the Associated Producers. Back row, left to right: N. H. Gordon, and Sam Katz of Balaban & Katz.

Mischa Guterson Writes Special Score For "Hail The Woman"

The unusual excellence of the music score of "Hail The Woman" is guaranteed by the name of the impresario who arranged it, Mischa Guterson, one of America's foremost symphony orchestra leaders.

Mr. Guterson's services were secured by Thomas H. Ince through special arrangement with Sid Grauman. The noted conductor was present during a great part of the production of "Hail The Woman", lived continually in its atmosphere and thoroughly absorbed



the spirit of the remarkable drama, a spirit that is effectively reflected in the orchestration.

Both a music cue sheet and a complete orchestration have been prepared for the convenience of exhibitors.

For fourteen years Mr. Guterson was conductor of the famous Russian Symphony Orchestra, which he brought to America from Petrograd. Before that he conducted the original "Floradora" orchestra and played with Oscar Strauss and other noted European musicians. Mr. Guterson was one of the first prominent conductors to see the wonderful possibilities of finished musical effect with visualized drama.

"Hail The Woman" Cast Greatest Ever Seen on Screen



Theodore Roberts

Few casts, indeed, can boast of such a galaxy of talent as Florence Vidor, Madge Bellamy, Theodore Roberts, Tully Marshall and Lloyd Hughes, compose in "Hail The Woman".

Florence Vidor, whom Carl Sandburg, the famous poet, described as "the unforgettable woman", takes the leading role, that of "The Woman". Critics from all over the United States are hailing her as Screenland's leading woman, and "first lady" of the year. Miss Vidor's part is that of "Judith Beresford" who defies her bigoted father's doctrines that woman is a household drudge who should have no interests beyond the home circle. Miss Vidor gives a deep and spirited interpretation of noble womanhood that sacrifices itself to shield a forlorn childhood. She is gloriously triumphant as she redeems, through her devotion, the lives of those around her.



Florence Vidor

Madge Bellamy, Thomas H. Ince's newest star, who, though only nineteen years old, was formerly one of the most popular actresses on the New York stage, takes the pathetic, highly dramatic part of "Nan". She symbolizes the "pitiful woman" betrayed throughout the centuries by man, and perishing for her misplaced love. In the great death scene, Madge Bellamy achieves the supreme climax of tragedy.

Theodore Roberts, greatest interpreter of character on both stage and screen, and a pioneer of the American drama, interprets the part of "Oliver Beresford", the unbending Puritan father, with the utmost fidelity. He knows how to inject into a dour and forbidding role those quizzical touches that have made him so universally popular with the theatre-going public.

Lloyd Hughes has the difficult role of weak and vacillating "David Beresford", and gives a masterful portrayal of psychological development and transition of character as "David" achieves his manhood and "finds himself" in the great church scene.

Tully Marshall, whose portrayal of "Chang" the Chinese merchant prince in "The Cup of Life", Thomas H. Ince's preceding success, is still fresh in the public mind, has another role of great strength and originality in that of the vicious and covetous "odd-jobs man", whose cupidity is tempted by "Oliver Beresford".

Gertrude Claire, another noted pioneer of the stage, who has taken mother roles in motion pictures for many years, makes a sweet, convincing and self-effacing mother in the part of "Mrs. Beresford".

Edward Martindel is a clever, easy-going and nonchalant man of the world in the part of "Wyndham Gray", the playwright whose innocent friendship with "Judith" is misrepresented by Vernon Dent, who takes the part of "Joe Hurd", the crude and bucolic suitor for "Judith Beresford's" hand.

Charles Meredith is an excellent interpreter of the part of "Richard Stuart", New York aristocrat, who falls in love with "Judith Beresford".

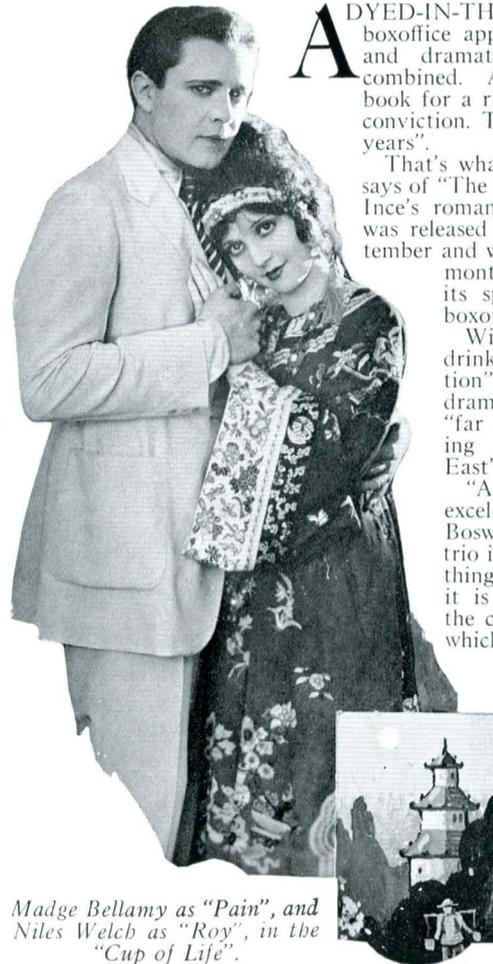
Mathilde Brundage is an impressive "great lady" in the role of "Mrs. Stuart", the New York society woman, who befriends "Judith".

Muriel Frances Dana, four-year old Ince star, makes a sturdy and appealing little boy in the part of "David, Jr.", and Eugenie Hoffman is the most cuddlesome baby imaginable.

"This woman is my daughter—whose name is never mentioned in my home".—A. C. Gardner Sullivan title in "Hail The Woman".

"The Cup of Life" Wins with Real Romantic Interest

National Picture Critics Find Big Appeal in Bosworth and Support in Thrilling Tale of Two Worlds.



Madge Bellamy as "Pain", and Niles Welch as "Roy", in the "Cup of Life".

ADYED-IN-THE-WOOL drama with boxoffice appeal, entertainment value and dramatic strength masterfully combined. A picture to look at, to book for a run and to advertise with conviction. Thomas H. Ince's best in years".

That's what the Exhibitor's Herald says of "The Cup of Life", Thomas H. Ince's romance of two worlds which was released to a flying start in September and which for two consecutive months has never slackened its speed or endurance as a boxoffice money maker.

Wid's calls it "one long drink of adventure and devotion" and adds that "the drama is tense and real" and "far above the average offering dealing with the Far East".

"Again we have that very excellent combination of Ince, Bosworth and the sea. The trio is bound to produce something unusual. In this instance it is no less one member of the combination than another which has made the film a thing of beauty",—so states the Morning Telegraph.

The Motion Picture News declared that "not since 'Below the Surface' have Ince and Bosworth cooperated, and 'The Cup of Life' is as brimful of action, incident, adventure and romance".

"Here is a story that will grip and hold", says the Moving Picture World, while the Exhibitors Trade Review believes that audiences

of every character will enjoy this picture, which is of a distinct melodramatic type, full of color and action".

Which should be almost enough to convince such exhibitors as have not already played "The Cup of Life" that they are overlooking one of the most infallibly profitable film investments of the present season.

Loew's New York theatres booked the feature for one hundred consecutive days, the greatest number of days for which that organization has ever contracted. In Cleveland it played for a week day and date at the Circle and Strand. The Rialto Theatre, Providence, the Strand, San Francisco, and a score of other first run houses will testify to the drawing power of "The Cup of Life".

Hundreds of smaller theatres, too, have utilized it as a scythe for reaping a harvest of dollars.

"The Cup of Life" is a story of life in the Orient with a tense struggle between a wily and relentless Chinese merchant and a renegade American, and the tender romance of the Chinaman's adopted white daughter and the renegade's son as the outstanding plot complications.

Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welch guarantee the strength and fidelity of the characterizations while the Thomas H. Ince trademark is assurance of the drama's production excellence.

What exhibitors who have played "The Cup of Life" have done, so may those do who have not yet booked it—present the feature to overflowing houses. It is distributed by Associated First National Exchanges.

"I was just wondering what God has against women"—"perhaps He blames them for filling the world with men".—A. C. Gardner Sullivan title in "Hail the Woman".

Thomas H. Ince "Big Year" Program with First National

Announcement For "First Quarter" Gives Intimation That Veteran Producer Knows What Public Wants in Demand For "Bigger and Better Pictures".

FIVE Thomas H. Ince specials, all conforming to the Thomas H. Ince "big year" policy to meet the demands of the world's picture goers, constitute the tentative Thomas H. Ince production program for the first quarter of 1922.

All are to be released by Associated First National Pictures, Inc. Every one will be a big boxoffice attraction. They are "Thomas H. Ince Productions".

"SKIN DEEP"—Florence Vidor, Milton Sills, Marcia Manon, Joe Singleton, Frank Campeau, Charles Clary and Winter Hall in the cast. Direction and scenario by Lambert Hillyer, director of most of Bill Hart's best. Charles Stumar at the camera. Original story by Marc Edmond Jones. It is the story of a tin-eared, broken-nosed crook, who receives a new identity at the hands of a noted plastic surgeon. Mystery, romance and thrilling adventure and a tremendous drama with many unusual twists and countless exploitation possibilities.

"THE HOTTENTOT"—From Willie Collier's recent stage success, Douglas MacLean in the role of "Sam Harrington", the man mortally afraid of horses, who is mistaken for a daring steeplechase rider. Madge Bellamy in the feminine lead; Raymond Hatton, Stanhope Wheatcroft, Truly Shattuck, Dwight Crittendon and others in support. Story by William Collier and Victor Mapes. Scenario and direction by Del Andrews, the veteran Ince scout who at last "condescends" to wield a megaphone after many years. Only a "Doug" MacLean vehicle such as "The Hottentot" could win him.

"JIM"—Milton Sills, John Bowers and Marguerite de la Motte in the leading roles. An original story by Bradley King. Directed by John Griffith Wray, who directed "Lying Lips" and "Hail the Woman". The story of a school teacher and her soul's conflict between a career and a great love. The production embodies many thrilling scenes taken in the Imperial Valley of California and in San Francisco.

"BELLBOY 13"—Another comedy featuring Douglas MacLean to be released after "The Hottentot". This picture is worth waiting for.

"THE BROTHERHOOD OF HATE"—A thrilling drama of the Kentucky mountain folk by Anthony M. Rud. It will be enacted by a typical Thomas H. Ince all-star cast and directed by Lambert Hillyer.

AN ORIGINAL STORY BY C. GARDNER SULLIVAN—Which is being prepared in continuity form and will soon enter production under the direction of Irvin Willat, remembered for his direction of "Behind the Door", "Below the Surface", and other Hobart Bosworth successes. An all-star cast will be featured.



John Fleming Wilson Drops Anchor!

Another of America's literary lights joined the ranks of the screen dramatists when John Fleming Wilson, short story writer, dramatist and novelist, accepted Thomas H. Ince's proposal that he write several special features for Ince production. Wilson ranks as the most authoritative and brilliant of the American writers of fiction dealing with the sea and the men who sail it. His short stories have appeared for the past several years in the *Saturday Evening Post* and other leading magazines, while several of his plays, notably "The Man Who Came Back," have been tremendous stage successes. Like Joseph Conrad, Wilson knows the sea from first hand experience, having spent his earlier years before the mast. His first motion picture, which Thomas H. Ince will soon produce, will be an original drama of sailormen.

The Ince-Side of the Fence



Yokohama Screen Club Girl's Secretary Wins Ince Cable

Producer Just Has Hunch This Japanese Girl May Be "Little Sister" of "Hashimura Togo".

Of the thousands of Thomas H. Ince fans throughout the Orient, one learned that this producer falls an easy prey for efficiency and ability and sincerity. On the day this note was in the "Thomas H. Ince, Personal", mail sack, the producer read 273 personal appeals, suggestions, criticisms and just pieces of mail and the note reproduced below was one of few that landed in the "Personal Attention" basket. A cable resulted.

Screen Stars Admirers' Club
Moto. Morri, Yokohama.



Messrs Thomas H. Ince Studios
Calver City California
U. S. A.

My Dear Sirs:-

As I am so much fond of your pictures that even a little mark I donot want to miss, therefore whenever the pictures, completed with the most popular stoning, excellent and eminent directing, talented photographing, are screened, I cannot help applauding of you.

From the past impression to the present devotion, the greatest and best efforts you impressed me deeply will never be forgotten.

Of course, your picture delights me very much. But to my pretty disappointment, every screen has its end, which gives me a strong loneliness by parting from "the Thomas H Ince Atmosphere."

If you are able and feel inclined, please let me have the charming photos of your famous stars as many as you can spare, with these many photos I do intend to make my library "The Thomas H Ince Gallery."

I entreat you, my dear Sirs, to fulfil my poor demand, however it is an impudent request and much trouble to you. Please include some scenes or one portrait of Mr Ince within a set. We the members are waiting for them.

Please accept ten coupons, @ 5 cents for postage.

Yours very sincerely,

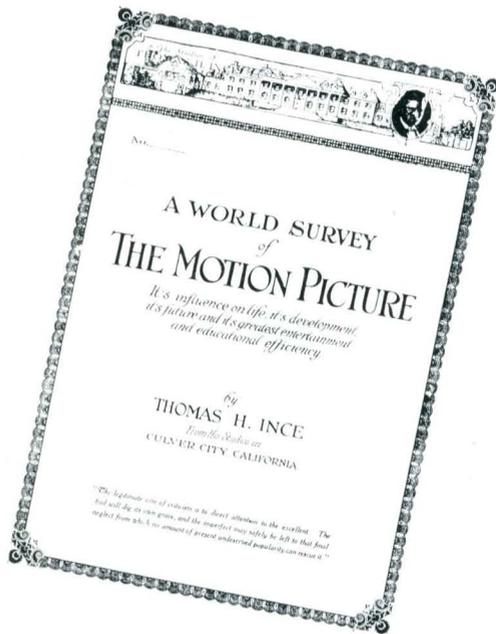
Moto. Morri

"Time, the conqueror, marches onward to the thrumming rhythm of the falling months—sometimes the melody is sad—but the marching goes ceaselessly on".—C. Gardner Sullivan title in "Hail The Woman".

The SILVER SHEET

Arthur MacLennan (Editor)
Bogart Rogers Elizabeth G. Beech E. van Ribbink
E. M. Schultz (Camera) J. A. Knapp (Artist)
Artist "Hal" Carl Schneider

What Does the Public Really Want?



Thomas H. Ince
Proposes to Find Out!

THOMAS H. INCE has stepped into the role of the trail blazer in the field of research in his chosen profession.

Many leaders in the industry have been asking what it is the public wants when its rather indefinite demand for "bigger and better pictures" is gaining in volume as the months pass.

This producer proposes to find out! He is going to ask the editors throughout the world. The editors, because of their training, their experience and their daily contact with their readers, know more accurately than any other class of people what it is the public wants. They have their finger on the public pulse.

"The Thomas H. Ince World Survey of the Motion Picture" has been launched. It is to be a piece of work that will prove to be of inestimable value to the entire motion picture industry.

Mr. Ince's investigation—international in character—will reach the four corners of the earth. This world-wide probe will be in the hands of men and women trained to understand the public view and conscience.

This amazing survey is to be based upon a questionnaire devised by Mr. Ince and furnished to the editors of every newspaper at home and abroad—in Europe, South America, Australia, Mexico and Canada. With the information furnished from those countries where the motion picture is extant, a staff of experts will assist Mr. Ince in compiling this world survey of the motion picture.

Back of this tremendous undertaking is the story of a producer who has not been too absorbed in his work to hear the whisperings in the air.

"The spirit of the renaissance is upon this world of people and things", says Mr. Ince. "It behooves those who hold the destiny of human endeavor in the palm of their hands to look about them and to note the new demands if they are to survive as leaders".

It is in this spirit of conference and consultation that Mr. Ince is launching his world survey of the motion picture. Thousands of editors representing millions of people of many nationalities will be given the opportunity of reflecting the attitude of their readers by setting down the answers to the questions propounded in the Thomas H. Ince questionnaire.

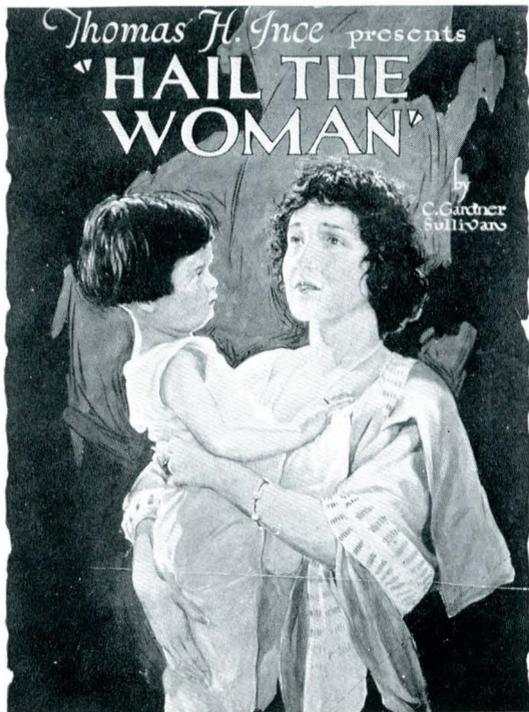
The questions have been so designed as to elicit accurate and definite information on the public's attitude toward the motion picture—its influence on life, its development, its future, and its greatest entertainment and educational efficiency. When the work has been completed—after the general trend of the information is determined—Thomas H. Ince will have before him an intelligent, world-wide constructive criticism of the motion picture.

From such valuable data Mr. Ince will be able to plot the future curve of the motion picture and he will be able to follow this curve straight to the answer to the great question: "What is it the public wants in its motion pictures?"





ACCESSORIES "Hail the Woman" offers unlimited opportunities for artistic and "pulling" poster sketches and special art work. Posters, press sheets, direct mail advertising, all done in the art department of the Thomas H. Ince Studios and distributed through the First National organization, carry a tremendous selling appeal for this production. Write or wire to First National Exchange concerning these artistic accessories. **THEY ARE SURE-FIRE!**



One-Sheet



Six-Sheet





JUSTICE

Pub
THOMAS
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