

The Silver Sheet

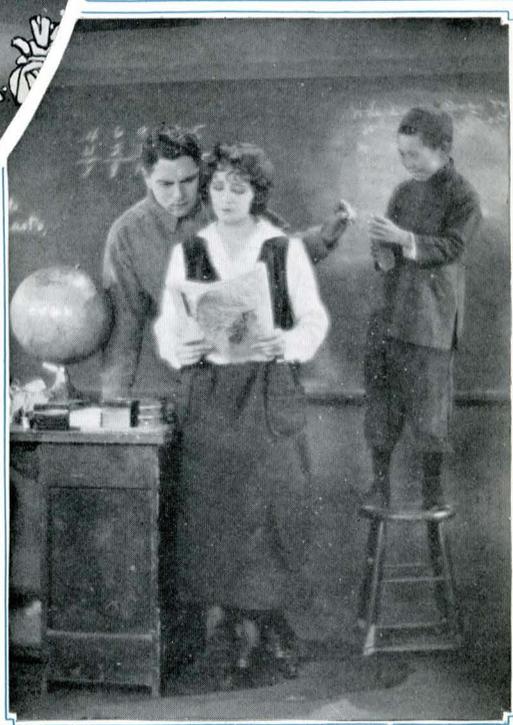
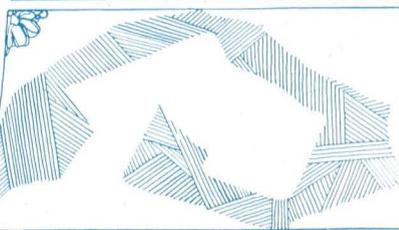


Thomas H. Ince
Presents

Academy of Motion
Picture Arts and
Sciences Library.
Beverly Hills, Calif.

"What A Wife Learned"

ART STILLS FOR YOUR LOBBY



“What A Wife Learned”

The SILVER SHEET

Thomas H. Ince
PRESENTS

"What a Wife Learned"

THE DRAMA OF A "NEW WOMAN"
AND AN AGE-OLD LOVE

By Bradley King

Direction by John Griffith Wray
Under the Personal Supervision

OF
THOMAS H. INCE

THE CAST

Jim Russell..... *John Bowers*
Rudolph Martin..... *Milton Sills*
Sheila Dorne..... *Marguerite de La Motte*
Esther Russell..... *Evelyn McCoy*
Tracy McGrath..... *Harry Todd*
Maggie McGrath..... *Aggie Herring*
Lillian Martin..... *Francelia Billington*
Terry..... *Ernest Butterworth*
Maxfield..... *John Steppling*

Photographed by Henry Sharp
(Footage—6200 Feet)



A FIRST NATIONAL ATTRACTION

FEBRUARY





THOMAS H. INCE PRESENTS
"What a Wife Learned"

BIG DRAMA OF A "NEW WOMAN" AND AN AGE-OLD LOVE

MILTON SILLS, JOHN BOWERS AND MARGUERITE DE LA MOTTE IN THE CAST

WITH an old love floundering on the rocks of "new ways" a truly great twentieth century American romance has been produced in "What a Wife Learned," by Thomas H. Ince. Built on the theme of universal appeal, replete with action and carrying a love story that will touch every heart, here is a picture that must come near to being just what the average audience wants.



In producing this story, written by Bradley King and directed by John Griffith Wray, Mr. Ince not only has screened a powerful love story, told from an angle as original as it is daring, but also has achieved a classic of the new west—the real west of today. The struggle of Jim and Sheila Russell to achieve personal happiness and contentment is wrought out against a colorful background of the new empire that is being reclaimed, year after year, at the cost of many lives and countless hardships, from the waste lands of desert and plains.

The never failing Ince "punch" shows in the clever contrast that runs throughout the production. A modern woman and a primitive man, the hardships of pioneering and city life; the struggle of ambition and pride versus love bring about a mighty conflict that is dissolved dramatically in roaring flood waters. Technically the drama is one of the finest ever worked out; emotionally it carries an appeal that grips and sways as only a mighty human story can do.

From Arizona to the Pacific Coast, across the continent to New York and back again to the open spaces of the west, the scenes shift in colorful panorama with the swift-moving action of the story. Three states had to be traversed to reach the locations used in this production, while the filming of the spectacular western flood scenes which mark the climax of the story involved the construction of a dam which would have done credit to engineering experts.

No bigger "thriller" ever has been produced for the silver sheet than these flood scenes, the making of which involved tremendous expenditure in time and labor. Materials for the temporary dam which was erected by a crew of Ince technicians near the great Laguna Dam at Yuma, Arizona, had to be transported eleven miles by pack mules, while to get the shots of the life and death struggle of the two men who are trapped in the flood waters when the dam breaks, rafts had to be constructed in the Colorado River.

Not one but half a dozen exciting sequences have been included in the picture. The imagination is captured in the opening scenes by a cattle stampede which is stopped by a lone man on foot. Several hundred head of cattle served as "extras" in this sequence, which was made on a typical western ranch. The handling of the temperamental amateurs involved both difficul-

ties and very real danger, and members of the Ince company were poor life insurance risks while the scenes were being made. No accident occurred, however, until the very last day, when the last close-ups were being made. John Bowers, who was elected to stop the stampede, had just heaved a sigh of relief that the danger was over when the last cow of the herd that had been run past him avenged accumulated wrongs of having been stampeded every day for a week by kicking him. He brought back a sore shin bone and a limp as a souvenir of "What a Wife Learned."

Equal difficulties were encountered during the filming of shots on the twelfth story



of one of San Francisco's sky-scrapers. By paying a big bonus to the builder Mr. Ince obtained permission to have construction work on the structure halted long enough for the making of novel mid-air shots. A crew of workmen were used in the scenes to lend realistic atmosphere for the scene in which a fall from dizzying heights carries a tremendous punch.

Without question this picture will achieve a tremendous following.

The Story of an Old Love in New Days

JOHN GRIFFITH WRAY ADDS TO LAURELS WITH
THOMAS H. INCE FEATURE RELEASE

WHAT a Wife Learned" is a romance of new days, new ways and age-old love. Sheila Dorne is a product of the city and of cultivation who comes west, seeking atmosphere for her first book. She meets Jim Russell, the owner of a cattle ranch—also of a blazing temper, and a will to rule. She sees in him the tempestuous, untrammelled spirit of the west, but she senses, too, the dominant strain in this man who is unused to the ways or restraints of cultivation.

Jim woos her with all the passionate intensity of the primitive man. She refuses at first to marry him, declaring that husbands and careers do not



go hand in hand. She sees Jim in action, stopping a big cattle stampede, and then she gets the other side of the man in his tender devotion to a crippled little sister. Finally she is swept off her feet and they are married.

Instead of teaching school now, she spends all her time upon the manuscript of a book, her husband urging her on with the promise that he will never interfere with her career. The book is accepted and published. It is so successful that it is decided to dramatize it and Sheila goes to the city to collaborate with Rudolph Martin, a young playwright. Jim reluctantly accompanies her.

In the city, from the first, their paths lie apart. The only thing that Jim can do that the city wants is to drive horses. He gets a job as truck-driver while Sheila becomes the center of attraction in a group of smart society people who are Martin's friends. The situation becomes intolerable to Jim, especially when he hears of the proposal that Sheila go on to New York for the production of her play. He declares passionately that he is through with being "Sheila Rus-

sell's husband," that she must choose between him and her career.

Through some drawings of Jim's, who secretly takes up the study of civil engineering, the superintendent of the construction company for which he has been first a truck-driver and later a riveter, discovers that Jim has a real talent for engineering and sends for him, offering him a place in the draughting office. Awakened to a realization that behind his drawing lies the same force that is behind Sheila's writing—the driving urge to create—Jim is hurrying home to his wife to beg forgiveness for the scene he has created when he falls from the building on which he is working, straining ligaments in his right shoulder and hand so that he is unable to use them. Sheila, thinking he has broken definitely with her, goes to New York.

Jim returns to his ranch, brooding bitterly at first, but finally realizing through his suffering and his thwarted desire for self-expression through his engineering drawings that Sheila in her work has been motivated by the same tremendous creative impulse, an impulse that would not be denied. He finds an outlet for his energies in the building of a great dam that had been started by a promotion company and then abandoned, in spite of the fact that settlers had come into the country, expecting to have water enough to raise crops.

Mortgaging his ranch to the limit, in spite of the protests of friends and neighbors who believe that the project is not feasible, Jim sets to work on the dam. The structure is near completion when a season of heavy rains set in.

The rising waters fill the upper Copley Dam and Jim is faced with the knowledge that if the upper dam gives way, the new dam may be destroyed and his dream of achieving a work of which Sheila might be proud will have faded.

On top of this comes word from the east that Sheila's play, soon to be produced, promises to be the big hit of the season, while a paragraph in a gossip paper insinuates that the divorce of Rudolph Martin and his wife may result in an interesting new alliance.

In the midst of her triumph after the successful production of her play, Sheila is called back to Arizona by the illness of Jim's little sister. With her comes Martin, who



loves her and who believes that her career and future happiness lie in the east and not in the west. They arrive at the critical moment when the new dam, just completed, is threatened by the surging waters from Copley Dam which has given way.

Caught in the rising waters, Jim rescues the playwright, believing that Sheila loves him. To the girl, as she watches the two men struggling in the water, comes the realization of a love so great for her husband that she is willing to renounce all else. He, however, has come to an understanding of the impulse back of her work, and when Martin returns to the east they are left with a vision of a new relationship—and a determination to build together for the future.

"But I'd never, in any way, interfere with your career, dear"



Big Screen Action in Modern Love Drama

LOVERS IN THIS STORY ARE EVERYWHERE IN TWENTIETH CENTURY LIFE

EVERYWHERE today is a twentieth century love affair. And from a strictly modern viewpoint as daring as it is interesting, this story of a modern love has been told in "What a Wife Learned." Based on the intimacies of married life and the misunderstandings that arise so frequently under modern conditions, no more appealing love story of the present day has been screened than that of Jim and Sheila Russell.

A theme that lies close to the heart of every home today has been developed thoughtfully, truthfully, in a way that can not fail to interest every audience. The "Jims" and "Sheilas" of today can be found on any block in any street in any community. Their problem is more vital than that of the League of Nations or any other discussion that fills the front page columns of the daily press.

In screening this story of a modern woman and a primitive man, Mr. Ince has proved that a tale of romance and psychology can be filmed with vivid action. An old-fashioned novelist would have filled six volumes with garrulous descriptions, with analysis and speeches—if a writer of the old school could have conceived of the startling situations which have been portrayed. Mr. Ince has told it in seven reels of thrilling action that keeps excitement at concert pitch.



The bobbed-haired, cigarette-smoking, rouged-knee-ed "flapper" who has figured prominently on the front page today is not the "modern woman" of this story. In "Sheila Russell," the type of woman has been portrayed who is holding her own in the field of industry, science and art. Sheila does not shout for "rights" from a soap-box on the corner. She merely gives expression to a fundamental instinct, the urge of



the creative impulse that lies back of the big achievements both of men and women.

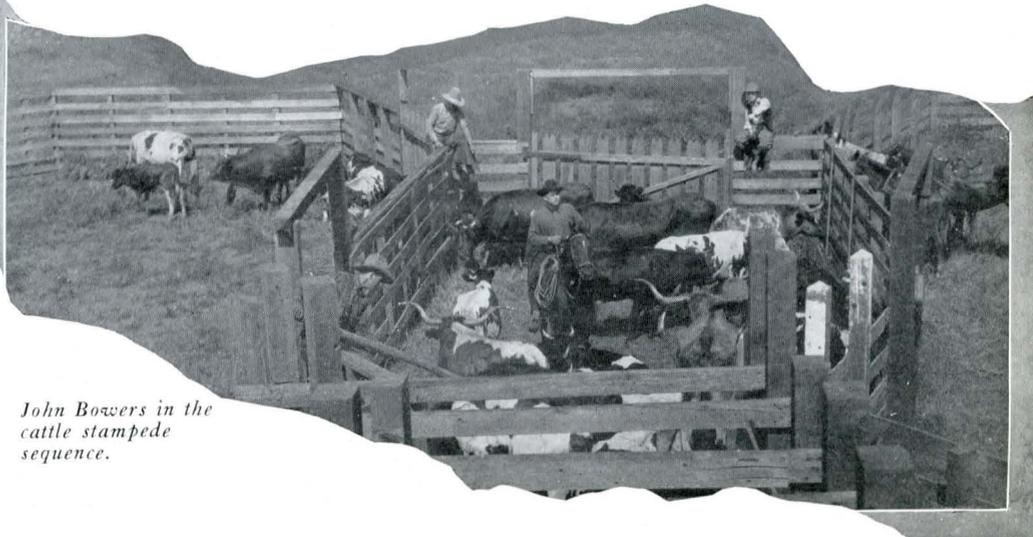
Sheila's husband, Jim, is a more primitive person. He woos Sheila impulsively. He wins her because he is all "he-man" and she loves his strength. He promises her that he never will interfere with her ambition to write. But when it comes to a showdown, he becomes jealous of the woman's work which he believes is taking her from him, and he demands that she choose between him and this "career."

The deft touch of master showmanship is evident in the fashion in which Mr. Ince has developed this story. One shade of emphasis the wrong way and antagonism would have been almost inevitable either from the women who are working shoulder to shoulder with men in the business and artistic world, from the women who live by the hearth or the men who hold, at the bottom of their hearts, the inevitable views of Jim that the making of a home should be woman's chief career.

The action of the picture has been worked out so that the story is not that of Jim alone, nor of Sheila alone, but of the two, working at first side by side, then apart until they achieve mutual understanding and happiness. The solution of their problem is a triumph for both, for when Sheila, after watching her husband struggle in flood waters for his life, comes to the realization that a career without his love is empty, he is ready to meet her half way with the decision that they will build together.

Reflecting something of the complex character of life today when romance moves at modern-quick time, Mr. Ince has produced one of the most powerful love stories ever filmed. Without question here is a picture that will be discussed from coast to coast, over teacups, breakfast and dinner tables.

Its theme can not fail to reach home to dozens of "Jims" and "Sheilas" who are trying to solve a similar crucial problem.



John Bowers in the cattle stampede sequence.

Natural Locations for "What a Wife Learned"

WRAY COMPANY GOES INTO THREE STATES FOR BIG ACTIONS OF FEATURE



THREE states were traversed by members of the Thomas H. Ince Company to reach the interesting "locations" which are a feature of "What a Wife Learned." Even the skilled force of Ince technicians never could have produced adequate backgrounds for the swift action of this virile romance.

With the most magnificent "sets" ever constructed on a studio "lot," the tremendous "punch" of this powerful story would have been lost. By providing magnificent, natural backgrounds for the production, the drama of the play has been heightened a hundred per cent.

Shots of one of the world's greatest engineering projects; of the vast stretches of a typical western cattle ranch; of the waters of the Colorado river, more disputed than any other stream of aqua pura in the world, have been contrasted with telling effect with glimpses of the industrial life of San Francisco; its colony of artistic idlers, and the gay white way of New York City.

To film these scenes the Ince Company traveled from California to Nevada, back to California, on to Arizona, to San Francisco and back to the studio "lot." The cost in time and money was tremendous, but was thoroughly justified, in the eyes of the producer, by the vivid contrast obtained of the life of the out-door world and city life which plays such a big part in the struggle of Jim and Sheila Russell to work out their happiness.

A big cattle ranch in Nevada was used as one of the "locations." For three weeks the Ince Company imbibed both atmosphere and ozone during the filming of the opening scenes of the production. While John Bowers rode with cow-punchers and talked cattle with them,

Marguerite de la Motte was making friends with a group of neighbor children who attended the little school house three miles from the ranch house. The regular school ma'am gladly abdicated for a few days in favor of the movie star, who taught lessons and played with the youngsters for several

developed into splendid "extras." Shots as realistic as they are interesting were obtained in this way of a typical western school house and its assortment of rancher's children of every size and age, who were gathered up each morning from miles around by an old-fashioned buckboard and delivered back at their doorsteps in the evening.

Very real hardships were entailed for the filming of the scenes at Yuma, Arizona—the next "location" on the list—for here camps were established and the Ince Company had to rough it during the making of the spectacular flood scenes. The fact that a movie company was working near-by furnished endless entertainment for the entire countryside, and ranchers came from miles around to watch with open mouths and staring eyes the process of picture-making.

By the time that the company was ready to move on to San Francisco, every member had gotten used to out-door life and some sighs of regret actually went up when camp was broken. The home of a San Francisco millionaire, never before opened to the public, was used as the background for the scene of the big formal dance which precedes the break between Jim and Sheila, while



days before they lost their awe of the "picture lady."

When they were thoroughly acquainted and perfectly at home with their new teacher, the children entered gleefully into the spirit of picture making and de-

a crack polo team staged a special match for the shots in which Milton Sills rides into the foreground of the story.

Painstaking attention to the most minute details has resulted in telling natural backgrounds throughout the production that are one of the big factors that "put over" this drama with smashing effect.

Virile characterizations and vivid action gain tremendously in effect against the realistic scenery of the "three state locations" that supplanted the usual studio "sets" in this production.



John Bowers (Jim Russell) and Marguerite de la Motte (Sheila Russell) on the Arizona ranch.

Casting is Careful Business on "Ince Lot"

FEATURE OF MAGNITUDE OF "WHAT A WIFE LEARNED"
MADE GREATER BY SELECTION OF PLAYERS

THE ablest of screen critics now contend that the characterization of a screen feature is second only in importance to the story itself. And Thomas H. Ince has contended for many years that one of his prospective screen features cannot be considered as having been started until a screen character has been found for every part, regardless of the apparent importance of each.

It is the player the audience sees, and not the story character, Mr. Ince says, and for this reason the player must realistically portray the story character.

Milton Sills, John Bowers and Marguerite de la Motte in three leading roles in "What a Wife Learned." The mere mention of this trio in the same story can only spell big drama. That is why they were chosen—each alone could portray the character intended in Bradley King's story.

Essentially an out-door man of unusual physical strength, John Bowers is ideally cast as the virile ranchman of Arizona, a "he-man" of primitive emotions who finds himself only after a tremendous struggle. Bowers has done one of the biggest pieces of dramatic interpretation of his career in the delineation of the fight of "Jim Russell" to adjust himself to new conditions when the sudden success of a book written by his wife uproots him from the ranch where he belongs and takes him into a strange city.

Jim's efforts to keep abreast with his wife, his bitter resentment when new friends come between them, and his final heroism in risking his own life to save that of the man whom he believes his wife loves, have been portrayed in a way that can not fail to win every heart.

The delicate beauty of Marguerite de la

Marguerite de la Motte



only has great personal charm, but also a real interest in the artistic and intellectual things of the world, has resulted in a warmly sympathetic portrayal of the part.

In the crucial scenes when Sheila leaves her husband, Miss de la Motte shows herself a true artist. There is never an instant's doubt of the woman's unwavering love for her husband in spite of the fact that circumstances force them apart. When the realization finally is brought home to her that a career without love is empty, Sheila is magnificent in her willingness to renounce everything for her husband.

Milton Sills as the third member of the eternal triangle, which is dissolved so dramatically in the swirling waters of a flood, lends a fine dignity to his role of the eastern playwright who fights for the love of Sheila until in the crucial moment he realizes that her happiness lies in the west with her husband and not in the east with a career. The dawning love of the playwright for Sheila as he works over their play with her day after day, the happiness he finds in her triumph and his final withdrawal from the scene when he realizes he has fought a losing fight, have given opportunity for one of the finest pieces of dramatic characterization ever screened.

Other members of the cast have played up to the fine leads in a way making for uniformly fine characterization throughout the picture. John Stepping makes significant his role of "John Maxfield," the publisher.

Francelia Billington plays the role of Lillian Martin, the frivolous wife who "specializes in clothes even as her husband specializes in manuscripts"; Evelyn McCoy is Jim's pathetic little crippled sister who finally reconciles Jim and Sheila, while Aggie Herring and Harry Todd are well cast as a typical western ranch couple.



Milton Sills



John Bowers

Motte lends an unusual appeal to the role of Sheila Russell, a modern woman of the finest type, who, while utterly devoted to her husband, can not stifle the urge of personal ambition that threatens to wreck her own happiness as well as that of her husband. The choice of an actress who not



Evelyn McCoy

Harry Todd



Francelia Billington

John Stepping



Ernest Butterworth

Aggie Herring

Dramatic Action Touches in Woman's Story

SKYSCRAPER IN COURSE OF CONSTRUCTION WAS NECESSARY "LOCATION" FOR INCE FEATURE



ONE dramatic "high-spot" in "What a Wife Learned" is staged on the twelfth story of the skeleton of a structural steel building. Shooting at a dizzying height on the spidery girders of a skyscraper under process of construction, scenes were filmed which carry a tingling mid-air thrill.

Construction on one of the tallest steel structures on the Pacific Coast was halted for ten days—in consideration of a tremendous rental price—in order that a realistic background might be obtained for the scene in which Jim Russell meets with a terrific accident just when the way to success has been opened for him after weeks of bitter struggle to adjust himself to city conditions.



"Jim—you don't understand what my work means to me"

THE "location" involved endless difficulties. An entire portable light plant was transferred by derricks to a temporary platform to insure proper lighting for the shots. Additional platforms were built for the placing of the big lights and the cameras, a battery of four cameras being used to insure good shots, as "re-takes" would have been impossible to get.

The elevator not being in working order as yet, the members of the Wray company got plenty of exercise and thrills as well by climbing up and down to work each day. Pieces of board placed between two steel supporters offer insecure footing for a land lubber, especially when the supporters run in a true perpendicular, and the location proved a test of courage as well as of endurance for every one concerned.

The camera men, in addition to getting themselves up the ladders, had to carry their cameras over their shoulders, being unwilling to risk possible accidents by having them swung up on ropes or pulleys.

JOHN BOWERS, wearing the cap and overalls of the workman spent several days with a crew of riveters learning the



John Bowers on a skyscraper "location"

proper "gestures" for his scenes, the experts being used as "extras" when the scenes were shot. A crack sailor and yachtsman, Bowers has no fear of heights and was soon walking about on the steel girders with an air of being as much at home as if he were walking on the ground. Whenever work slowed up he would try out a few stunts.

"Why not make a shot of me balancing on one foot on the end of an I-beam?" he demanded of Director John Griffith Wray while they were waiting for the cameras to be focused one morning. "This way."

He walked out on the end of a big beam and turning around towards the director struck an aesthetic dancing pose.

"Come in from there, man!" shouted the director. "You'll kill yourself!"

Bowers came back, demanding why the sudden consideration for his life.

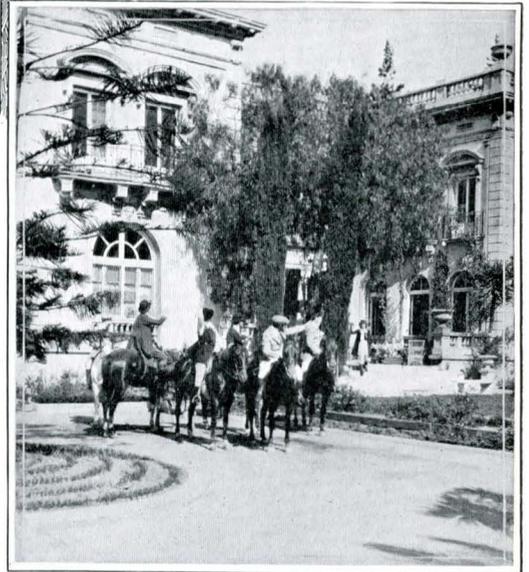
"I'm not tender-hearted," retorted Wray, "but we're in this picture a hundred thousand dollars already and I don't propose to take any unnecessary chances before it is finished. If anything happened to you we would have to make it all over. Just the straight scenes are dangerous enough."

NOT twenty minutes later an accident occurred which proved the truth of the director's statement. Bowers was working on the end of a girder with a riveter's

bucket in one hand, catching rivets tossed him by Terry, the youngster in the story. As he swayed to one side to catch a rivet that went a little wide, his foot slipped and he fell, just managing to catch himself by one arm. The gang of steel workers ran to his assistance in time to pull him back to safety. In the fall, however, he scraped one leg and the inside of his arm so badly that work had to be stopped for the day and Bowers walked with a limp for over a week.

A similar fall had to be made for the cameras, but this time a life net was spread below the actor before the shot was made. Bowers turned his accident into a joke by saying that he had just been practicing up for his big scene which carries a tremendous punch as it was finally filmed.

The fact that he refused to use a double enabled the cameras to make a close shot of the fall that is almost sickeningly realistic



The City spells Success

and the sight of the dangling figure of the workman as he clings with one arm to a girder will thrill the most blasé "fan."

When the mid-air shots were finally completed with no one killed or badly injured, the Wray company returned to solid earth, the director heaving a large sigh of relief that he had no further responsibilities in that line.

Twelfth-story work may be exhilarating to a sailor and carry a "kick" for the audience—but the director claimed that he had enough responsibilities without worrying every time his back was turned for fear that one of his actors had "fallen down" on him.

The sequence in the picture is tremendously effective because of its realism.

New West Portrayed in American Drama

WESTERN AMERICA "AS IS" TRUTHFULLY TREATED IN INCE FEATURE

IN "What a Wife Learned," Thomas H. Ince has produced one of the first screen stories ever written about the *real* west of today and the men and women who are giving their lives to reclaim a new empire from the plains and desert.

And at the same time the story is carried into New York, and the story is national in scope.



Miss de la Motte and Milton Sills

"Westerns," with their thrilling melodrama of scalping Indians, jingling cowboys and inevitable chases, have lost their novelty, but no audience can fail to thrill to the vivid drama of the new west, where pioneers are braving hardships as a matter of course in order that waste areas may bloom with life.

The "ride-'em-cowboy," "shoot-'em-from-the-hip" chaps have been replaced by real characters in a picture that rings true to life in every situation. To a story foundation as powerful as it is realistic, a cast selected with the utmost care has been added. Combined with novel location backgrounds to reach which the John Griffith Wray company traveled many miles, the result is a classic of the new west.

A school house such as can be found in the heart of every western community is the background for opening shots of the picture. The struggle that develops between the woman from the east, come west to gather atmosphere for her first book and incidentally to teach school, and the virile man of the new west who has lived all his life in the open, is forecast in the first scenes when Jim Russell calmly breaks up school routine, "demoralizes her school," as Sheila remonstrates, and tries to still her

arguments and objections to his love-making by sheer force.

A Chinese youngster with a trick burro lends a clever comedy touch to the first tense scenes. The handling of the heathen-speaking burro incidentally proved one of the biggest thorns in Director John Griffith Wray's life during the filming of this picture, for the long-eared one lived up to his racial reputation for stubbornness and proved impervious to all direction until his small owner relayed commands in strange characters. Wray had just completed filming a picture with an elephant star and thought he was well in line to qualify as an animal expert until the burro placidly refused to obey him. After a few efforts, he promptly appointed the small Oriental as



Sheila attends her first polo game

an assistant director until the school scenes were completed.

CLEVER comedy relief touches also have been provided in the scenes at the Russell ranch house when all the neighbors gather for a celebration of the birthday of Jim's little crippled sister. The casting director was confronted with a tough job in getting the correct types for the birthday party, for middle-aged westerners aren't listed in any great numbers with the movie "service bureaus." Every possibility was exhausted before sufficient "ranchers" for the celebration had been gotten together, including a fiddler who might have stepped out of a middle west novel.

A deft touch of realism comes in the cattle stampede, which was screened without

a single be-chapped, bandana-ed cowboy on the scene. In the midst of the celebration the Mexican foreman, who has been "rolling the bones" with the cow punchers, comes running with the word that the bars of the corral have been forgotten and the cattle are stampeding. While his men stand by, terrified, Jim Russell stops the run by standing in front of the angered leaders and turning them back into the corral.

THE CLIMAX of the picture, which carries a tremendous punch, is an eye-opener for any one unfamiliar with the big reclamation projects of the west. Vivid action flashes carry at least a hint of the tremendous odds against which men have had to battle to establish the mighty empire of the new west. The long shots of the arid waste which later is transformed into fertile fields when Jim's dam is built; the driving fight which the westerner makes in face of heavy odds to get his dam completed in time to catch the fall rains; the breaking of the upper dam, which releases torrential waters that threaten to destroy the man's life work, have furnished material for some of the most dramatic shots ever filmed of the new west—the real west of today.



"Get out—every one of you!"

The unusual interest of these backgrounds and the powerful appeal of the romance of Jim and Sheila offer a combination that can not fail to win every audience.

Real Engineering Job Necessary for Feature

NO IRRIGATION DAMS AVAILABLE FOR DESTRUCTION, SO INCE TECHNICIANS BUILD ONE

SELDOM is a piece of engineering work that would be a real credit to trained experts achieved in the making of a screen feature. But Ince technicians accomplished this for the spectacular flood sequence of "What a Wife Learned."

Eight days of work, sixty thousand feet of lumber and fifty tons of cement went into the building of a dam that was destroyed in five minutes to get one of the most magnificent flashes ever caught of such a scene.

Crumbling under the resistless pressure of flood waters, the dam cracks and gives until finally the waters break through, washing away concrete and lumber like so many grains of sand. The men who built it, working in three eight-hour shifts for eight days in order that it might be completed on schedule time, had to stand by, as soon as the dam was finished, and watch their work swept away. No visible memento of hard labor was left, but the cameras which were grinding away as the waters worked their havoc, caught a wonderful "thriller."



"A play is the greatest short cut to success"



"Jim is working on the dam"

every morning and night instead of traveling the eleven miles by road.

The dam was practically completed when the superintendent of the Laguna Dam sent word to the Ince workmen that the people of Salt River Valley were without water and that, contrary to his agreement, he would be forced to open the gates for a short time to let enough water into the canal that supplied inhabitants of the valley. It was agreed that the gates were not to be opened until late afternoon, and the men redoubled their efforts to get their temporary structure in such shape that it would withstand the flow.

The superintendent's assistant, misunderstanding the order, opened the gates about two in the afternoon, catching a number of the workmen in the rising waters in a scene which almost paralleled the dramatic climax which occurs in the picture. The men were all rescued, but the dam gave way at one end, partially collapsing. All three crews of workmen put in overtime that night and

the next day in order to repair the damage and have the dam in readiness for the arrival of the director and the camera men.

Five minutes before Wray arrived on the scene, the work crew took down the last timbers of the staging and carried their tools away. And within two hours the cameras were set, the gates of the main dam were opened and the "Ince" Dam was only a memory.



THE tremendous cost in money and labor involved for the shot was thoroughly justified in the eyes of the producer, for the scene of the struggle at the lower dam, where workmen battle desperately to strengthen the new dam, carries a "punch" that would not have been possible without the contrasting shot of the upper dam that gives way.

A group of civil engineers who had stopped over to inspect the Laguna Dam, which yearly attracts visitors from all sections of the country, declared that the building of the "Ince Dam" was an achievement of which any engineering crew might have been proud.

The resistance power of the structure had been figured out to such a nicety that the break was timed to a minute. The crack and slow giving of the walls followed by the sudden rush of foaming, roaring waters released from confinement, made one of the most effective scenes ever staged.

The struggle of the two men caught in the rush of waters that beat in on the lower dam when the upper structure goes out brings the story to a mighty climax that is as convincing as it is realistic. It is one of the screen's biggest "thrillers."

Marriage and a Home? or Freedom

A. S. M. HUTCHINSON'S "THIS FREEDOM" AND THOMAS H. INCE SCREEN FEATURE SAY WOMAN CANNOT HAVE BOTH

Is marriage a business? Can the narrow circle of a wedding ring hold both a husband and a career?

This is the absorbing theme of "What a Wife Learned"—a theme that has focused the attention of several million American women and as many American men in the past few months.

Thomas H. Ince's stirring romance of a twentieth century woman and her more primitive husband who fails to understand her "urge" for a career is released just at a time when this question is uppermost in the minds of women and men in every section of this country.

With the publication of A. S. M. Hutchinson's "This Freedom," probably the best

just what the women of the country are thinking on this subject, addressed a letter to the married women in the current edition of the American *Who's Who*. The replies quoted indicate the serious thought which the prominent women of this country are giving to the theme of the new Ince picture.

Pre-views of "What a Wife Learned," held for prominent club leaders, society leaders and women who declare that the "home is their profession," have added fuel to the fire of the discussion, which promises to become the main topic of conversation with the release of the picture.

Bradley King, herself one of the most successful women writers for the screen, and the author of "What a Wife Learned," has presented her view of this question in one of the most powerful dramas of modern day life and love ever screened. Her answer is spoken by Sheila Russell in the last scene of the play when she says to her husband:

"It's you I want, not a career. I didn't realize how little a career could mean without you."

Whatever the view held on this subject, here is a picture that can not fail to absorb the interest of every man and woman who sees it. Without question it will be the most discussed picture of the season.

PROMINENT WOMEN in every walk of life have joined in the discussion of the question raised by Bradley King's brilliant drama, "What a Wife Learned," and A. S. M. Hutchinson's recent "best seller," "This Freedom."

Here are opinions of some of the women who answered a query sent out by the *Literary Digest*, "Can a Woman Run a Home and a Job, Too?"

These women agree with Miss King and Mr. Hutchinson that the home is sacrificed when a wife tries to pursue a career also.

MRS. ROBERT E. PEARY, (wife of Admiral Peary):

"Having been born back in the nineteenth century, I adhere to the old saying that it is impossible to serve two masters at once and do it well. In my opinion a woman should choose between a business career and one as a home-maker. I do not believe that she can do justice to either if she tries to do both."

MRS. BENJAMIN HARRISON (wife of the twenty-third President of the U. S.):

"A woman can not have a successful career as a business woman and

bring up her children properly and make a desirable and successful home at the same time."

ALLA NAZIMOVA (stage and screen star):

"Either the work or the home must suffer. The greater the woman's ambition, the greater the problem. I know I have not given my husband half the happiness he deserves, nor would I have time to devote to my children (if I had had that blessing!) without neglecting my work. Here is hoping that there are lucky ones in this world who can do justice to their work and their homes—I can't!"

CHARMIAN LONDON (widow of Jack London):

"Some women can raise a family and make a home and attend to business and some can not. The woman with a brain and desire for professional life, business, politics, should not try to raise a family. She is probably more fond of a career than children and more fitted for it. Personally, I think that every woman who has mind enough to know beyond doubt what she is best fitted for should fight to accomplish her

end. I nourish the good old the first desire and responsibility woman in the normal world to create a home for her man always excepting the woman in other directions and the woman so endowed that both duties to her time and

THESE WOMEN own success points to modern day woman in marriage which she functions as a

MAUD BALLINGTON BOOTH (America):

"A woman can be a good and yet follow her profession in public life since I believe it has made me a and home-maker than would that limits to household dut



Amelita Galli-Curci

selling novel of the season, a discussion has been set on foot that has called forth opinions, pointed and even bitter, from women in every walk in life. Club leaders, home women, artists, singers, actresses, wives of prominent men, mothers of thriving families have come out in print with emphatic views on this question.

Hutchinson, in his novel, which has had tremendous sales, has told the story of a woman who has a career, but whose children all come to a bad end and whose husband complains that he is cheated of "home life." The *Literary Digest*, to find out



A.S.M. Hutchinson, author of "This Freedom"



The Marriage



Marguerita Sylva



The Career

Home? or Freedom and a Career?

MANY PROMINENT AMERICAN WOMEN TELL "LITERARY DIGEST" THAT WOMAN CAN HAVE BOTH HOME AND A CAREER

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The Marriage

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THESE WOMEN believe that their town success points to the fact that the modern day woman in many instances can combine a career and happy home life in which she functions as a wife and mother.

MAUD BALLINGTON BOOTH (*Volunteers of America*):

"A woman can be a good and successful mother and yet follow her profession or career. I have been in public life since I was seventeen, but I believe it has made me a better mother, wife and home-maker than would the narrower life that limits to household duties only. I believe

all the outcry against wives and mothers in business and public life is utterly foolish when women have been permitted to give themselves without protest to a social life that takes them quite as much from home and children. The business woman learns to regulate her life well, but for a woman to be successful in home and career her husband must co-operate."

MARY ROBERTS RINEHART (*novelist*):

"A woman may have both a successful career and a successful family life. Only effort and intelligence are needed."

AMELITA GALLI-CURCI (*opera singer*):

"I believe positively that a woman can have both a career and a family. To my mind it is purely a matter of individual temperament—the woman who will neglect her children will do so regardless of whether she has a career or not; in fact, many children are neglected for something much less worthy than a career."

OLGA PETROVA (*actress and playwright*):

"I have spent a great part of my life in fighting for equal opportunities, legally and economically, first on my own account, and secondly, on behalf of other women. The play in which I am at this time appearing, and of which I am the author, propounds the feministic theory from an entirely opposite angle from that held by Mr. Hutchinson in 'This Freedom.'"

MARGUERITA SYLVA (*Opera Singer*):

"It is not impossible to have both a home and career and do justice to both but it is difficult, very difficult."

ANICE TERHUNE (*composer*):

"During my twenty-one years of married life I have found it quite possible, as well as profitable, to follow my career as composer and writer simultaneously with that of wife, mother and home-maker. I think that a job which takes a woman out of her home carries a risk with it, but I am able to sit at my library desk and move both levers at once. I see no reason in the world why any woman of ordinary intelligence can not do the same."

MAUD MURRAY MILLER (*writer and lecturer on social subjects; on the editorial staff of the Columbus Dispatch*):

"The right kind of a woman can be both home-maker and a successful business woman. My husband died when I was in my early twenties, leaving me two sons to care for. I secured a chance on a splendid daily paper, was offered a position as advertising manager of a big department store—a job which I carried on in connection with my newspaper work. Through these opportunities I was enabled to educate my sons. Both are graduates of colleges. I give these personal facts because I hope they may encourage other women to marry, bear children and still have a career if they so desire. It can be done."

JOHANNA GADSKI (*opera singer*):

"I have had one of the happiest homes

and family life anyone would want to have. I have been on the stage since my sixteenth year, married at nineteen and had a daughter at the age of twenty. But although I did have to travel and devote my life to my art, at the same time I did not neglect my home duties and never left my child out of my personal care. I

believe it is possible that a woman can have both a career and happy family life—in fact, that the one benefits the other."



Olga Petrova

HELEN H. GARDNER (*first woman to hold the position of U. S. Civil Service Commissioner*):

"Among the 600,000 government employees (more or less) under our supervision, a large number are women, and a very considerable number are women with families to support, bring up and train. Any assertion that a woman can not carry the load of the mother of a family, while at the same time helping to earn the money to educate and clothe the family is, to my personal knowledge, absolutely false. That it is a difficult task and requires, first of all, good health, and second, great consecration, devotion and determination, is also true. But it can be done and is being done in hundreds of cases today both in and out of the government service."

MRS. ANNE ROGERS MINOR (*President-General National Society of the D.A.R.*):

"I believe that a woman can carry on her work—follow a 'career'—outside of her home to a certain extent and not neglect a growing family of children, but this depends entirely on what her work is, and whether she has some one in the home on whom she may safely depend to help care for the children.

"The main thing is that the biggest and most sacred work in life is being a good mother, having a large family of children and bringing them up to be good citizens."



Bradley King, author of "What a Wife Learned"



Mary Roberts Rinehart



The Career



Try Arizona for "Roughing It"

JOHN GRIFFITH WRAY AND COMPANY OF INCE
PLAYERS TRY PRIMITIVE LIFE FOR BIG SCENES

"ROUGHING IT" is an experience that most every one has tried at some time or other, but John Griffith Wray recommends the wilds of Arizona and the banks of the Colorado River for any one who really wants to earn a master's degree in the simple life.

Near Yuma, Arizona, Wray and a company of Ince players under his direction lived the simplest of simple lives for several weeks during the filming of spectacular river scenes in "What a Wife Learned." The natural scenery was ideal for the making of pictures, but there was nothing about but scenery and the movie outfit, for "quite a spell," lived in a primitive fashion that would have proved an eye-opener to the readers of lurid tales of Hollywood orgies and the luxuries of life that attend every screen celebrity.

With the first outposts of civilization some eleven miles distant and roads so rough



John Griffith Wray,
Director

that pack mules had to be used instead of auto trucks, only the necessities of life were available for the company, and even those came in limited quantities. The director's mind was on getting some shots that would be thrillers of the life and death struggle staged in flood waters by John Bowers and Milton Sills at the climax of the story. He refused to listen to complaints of shortage of blankets or lack of towels or other such trivialities as long as there was enough food and a roaring fire to dry every one out when the day's work was over.

It required all Wray's ingenuity,

all the daring of Bowers and Sills to make the river shots which follow the scene in which the two men are trapped in rising flood waters and swept over the spillway of a dam. The first difficulty was the construction of rafts for the photographers and cameras. The services of expert river men, who also were strong swimmers, were required before rafts finally were moored into place in readiness for work.

The water proved so cold and the undertow so strong that Bowers and Sills could only work a few moments at a time before they would have to climb up on the raft and rest. Bowers is a powerful swimmer and thoroughly accustomed to water sports, but Sills is an indifferent swimmer and the making of the scenes taxed his endurance to the utmost. Several times he was seized with violent cramps and only the prompt action of Bowers and the river men, who kept a sharp lookout, prevented serious accident.

Another difficulty with which the two men met was caused by the heavy sands which are swept down by the Colorado River from the desert lands through which it flows. The first day that they were working in the water, they came out exhausted after five minutes' struggle with the current. When they had climbed up on the raft they found that sand had filled every pocket of their coats and trousers, even sifting into their shirts. All the pockets had to be cut out of their clothing to prevent them from being dragged to the bottom of the river by trick sandbags.

In making a final close-up, when Sills is hit by some of the floating debris that has come down from the broken upper dam, one of the rafters which had been loosened some distance above in the water, actually struck Sills and dazed him. The river men

plunged into the water and were swimming toward them when Bowers shouted for them to keep back. In a moment he had his arm around Sills' neck and was towing him toward the raft. The shot in the picture carries a tremendous punch because unexpectedly it was the real thing—as a severe



Miss de la Motte
and John Bowers
on the Bowers' Yacht

bruise on Sills' head bore witness for several days.

The fact that the Laguna Dam is considered the greatest engineering feat of the United States Reclamation Service attracts countless visitors there year in and year out. When the word went abroad that a "movie" company was filming thrillers at a point just below the dam, tourists flocked to the spot. The roads were so rough that auto travel was extremely difficult, but the visitors were not daunted. Traveling by foot or pack mules over the trail built by the Ince Company for transportation of special materials used to construct the dam used in one of the shots, a crowd was on hand every day to watch the work from the banks and to gasp and cheer when some unusually exciting stunt was put over.

No bigger sensation ever has been filmed than these scenes which bring a solution of the misunderstanding which has threatened the happiness of Jim and Sheila Russell.



Milton Sills, Bradley King,
Mr. Ince, Miss de la Motte
and John Bowers

Coming—"Scars of Jealousy"!

POWERFUL ACADIAN DRAMA DEALS WITH AN UNFAMILIAR PEOPLE OF OLD SOUTH

MILES of blazing pines! Dense clouds of acrid smoke billowing up towards darkened skies. Sheets of flame leaping through tree tops like forked lightning. A boy and a girl trapped in a circle of blazes!

A roaring forest fire is one of the many high-spot thrills in "Scars of Jealousy," a Thomas H. Ince production scheduled for early release. Telling a powerful story of love and hate with an unfamiliar hill people of Alabama clashing with a family of the old South, the drama is one of the most colorful and exciting ever screened.

In the never-ending search for something new, Mr. Ince cast the locale for this story in the hills of the southland where lineal descendants of pre-Revolution French aristocracy live in hidden fastnesses. When a wayward son of a fine old Southern family disgraces the family honor, the father adopts in his place one of these "Cajans," a young hill billy of fine physique whose ancestral blue blood triumphs over sordid generations when he is given the advantages of education and favorable environment.

In the flames of hate a strange brotherhood eventually is forged between the adopted "Cajan" and the dissolute son of the family who finds his manhood when he is forcibly transplanted from luxurious surroundings to the rough existence of the hills.

while Lloyd Hughes as the uncouth "Cajan," who proves the blue blood of his ancestry in the crisis, has the biggest role of his career.

The screening of the forest fire which comes at the climax of the story was a tremendous achievement. The picture was nearing completion when word was received one night at the Ince studios that forest rangers were preparing to burn out a big tract in northern California. Frantic telephoning and the expeditious use of automobiles finally located Marguerite de la Motte, Frank Keenan and Lloyd Hughes, the principals. Still half asleep the trio



The hill people, in revenge, start the forest blaze—and the girl of the story, while the posse and the mob battle with the flames, rescues the hill man, only to find that they are entrapped in the forest. There is a novel escape by way of a timber flume—and the "Cajan," before the danger is over, proves his blue blood by protecting the girl at the risk of his own life.

The "Ince punch" is a by-word in motion picturedom. It's there with a mighty wallop in "Scars of Jealousy."

From the moment the introductory titles fade from the screen, there is action swift and vivid. A story, as novel as it is absorbing, has been told with the touch of the master showman.

Some of the most interesting shots in the picture were made in northern California in the mining country made famous in the days of '49. A search for a location which would duplicate the hill country of Alabama revealed the fact that "Bret Harte's" locale not only resembled the natural scenery of the "Cajan" hills, but that many old-timers would be available as "atmosphere" for the scenes of mountaineer life. Long hair and real beards are at a premium in a casting office so the location was promptly chosen.

Wholesome throughout, "different" in theme and treatment, culminating in rapid-fire surprises and shot through with the crackle of a forest fire such as never before has been filmed, "Scars of Jealousy" is a gripping drama that carries every audience requirement. The scenes have been photographed with amazing camera witchery and a gasping realism that can not fail to win tremendous popularity for the production.



A daughter of the South (Miss de la Motte) meets the "Cajan" (Lloyd Hughes).

were bundled into waiting cars and rushed north to the blazing forest.

For a week the Ince Company, a dozen camera men and Director Lambert Hillyer worked side by side with forest rangers, taking daily risks in order that they might get scenes of the "real thing" for the picture. For seven days the principals had little or no rest. Several times the company moved camp hurriedly to escape the advancing flames, but they all stuck to their guns until all the scenes needed had been shot. The result is one of the finest fire sequences ever screened.

The thrills come thick and fast throughout the picture. There is a lynching scene in which Lloyd Hughes as the fine young "Cajan" almost meets death for a crime committed by another of the hill clan. A "reven-ooer" has been shot. Some desperate riding over rough mountain trails follows. The wrong man is hustled to a flimsy jail where an angry mob is ready to string him up.



Frank Keenan and Eddie Burns in "Scars of Jealousy."

With vivid glimpses of the life of these strange hill people contrasted with that of a typical southern plantation, no more absorbing story ever has been told. Frank Keenan has interpreted brilliantly the role of the Southerner of the fine old school,

Madge Bellamy—*the Ideal Beauty Type*

ANTOINETTE DONNELLY, FAMOUS AMERICAN CRITIC,
SAYS STAR IS FORCIBLE ARGUMENT AGAINST FLAPPER



ANTOINETTE DONNELLY, famous writer of widely syndicated newspaper articles, includes Madge Bellamy in her gallery of "The Twelve Most Beautiful Women in America," and pays the Thomas H. Ince star the following splendid tribute:

"If I were asked to produce the most forcible argument that were possible to obtain against the modern flapper with her sophisticated manner, expression and dress, I should produce Miss Madge Bellamy, her exact antithesis. No jury would have to be

called for a verdict. She is the ideal young girl beauty type, in my estimation.

"For universal appeal, there is nothing that tickles the æsthetic sense of either sex like feminine daintiness. Miss Bellamy is an exquisite bit of workmanship, like a Watteau, a beautiful Dresden china figure crowded with life. Her beauty is as delicate as a rare perfume. She has youth so poignantly attractive in itself, and the grace and manner of a gentlewoman.

"It was some months ago I saw and talked with her, but the impression she made on me was indelible. So often when I have encountered the ultra-modern young creature with the pitiful air of ennui and world-weariness upon

her face, the blase in dress and conversation, it was a happy relief to recall this adorable girl who represents youth at its loveliest. Too, I saw her in direct contrast at the time with many of the other pretty girls in her profession, but none was so completely captivating.

"It will be a happy day when the new picture color process is employed to present Miss Bellamy on the screen. She is full of the beauty of color. Her hair is most resplendent, neither a red gold nor a brown, but a gorgeous art toning of these two colors, and it is most abundant, with lovely loose and natural waves.

"Her skin is as transparent, fair, and clear as the proverbial lily. Her face a perfect oval, and a pair of the most luminous, soft, deep brown eyes, and ravishing long eyelashes, a perfect cupid's bow mouth with teeth very white and even, and a smile most enchanting complete the portrait.

"Five feet four she is, and weighs a trifle over 100 pounds, her dainty feet requiring but a 1½ shoe; small hands, too, but most artistically shaped. Her head is poised so delicately upon a slender throat, her profile as pleasing as a front face view. Almost flawless is the little beauty.

"And hers is a head which might so easily have been turned if adulation were the sole reason for such misfortune. Starred with William Gillette in 'Dear Brutus' on the legitimate stage when she was but 17 and billed as 'the most beautiful girl on Broadway,' with plenty of flattery between her seventeenth and her present nineteenth birthday, yet her great beauty lies in her utter unconsciousness of its possession.

"Born in Texas, the daughter of a university professor of English, she left that state at the age of 3, returned later to attend school at St. Mary's hall in San Antonio, and is a student, with quite a philosophy on life for one so young and pretty. She has posed for the noted artist, Penryhn Stanlaws, and her head has decorated the covers of several leading magazines. But she stands a sermon on the art of the young girl beautiful in her unspoiled girlish simplicity.

"There was such a respectful deference in her manner to her co-workers about, a virtue oft-times lacking in those suddenly sprung to fame. Such a winning appeal in her enthusiasm about her work, about the other girls whom I told her I had talked with, interjecting an 'O, isn't she just beautiful!' at the mention of this name and that among her profession, she was like a breath of fresh air.

"She just bubbles over with enthusiasm about everything, just as youth should, and yet possesses wonderful poise. Life seems to hold so much for her that is worth being happy about, and she doesn't mind any one knowing she is happy about it all.

"The unforgettable girl,' some one styled her rightly. Her beauty is the type that carries a powerful appeal to a hardened old world grown weary with too many 'What's the use?' expressions on faces young and possibly otherwise pretty."

"Ten Ton Love" is Big Novelty Special

THIS IS THE THOMAS H. INCE NOVELTY FEATURE
WATCH FOR EARLY TRADE ANNOUNCEMENTS

THE screen novelty of the year! That's "Ten Ton Love," which Thomas H. Ince recently produced for a special feature release.

"Ten Ton Love" is a fantasy which has entirely novel screen angles. It is that "something different" for which the public is always looking. It has a unique plot, unique actors, a powerful human interest story told with delightful novelty of treatment, startling realism and touching tenderness. It's quite the most delightful, unusual and appealing picture that Thomas H. Ince has produced in recent years.

"Ten Ton Love" is the story of a forlorn little circus waif (played by charming Madge Bellamy) and her adventures with a benignant old elephant named Oscar. It's a story which reeks of the sawdust ring and the big top and then—pouf!—the little circus girl and her elephant steal away to a romantic and dramatic series of adventures in a French-Canadian lumber camp where a villainous lumber-jack and a crippled, dreaming young musician enter the lives of the little Cinderella of the Circus and her faithful elephantine defender.

There's the charm of a modern day fairy tale, the poesy of the great outdoors and some exceedingly tense drama in "Ten Ton Love." Never was Madge Bellamy more delightful than while playing "opposite" her gigantic *vis-à-vis*, Elephant Oscar. Oscar guards her from harm with a tenderness all his own.

And he's a masterly comedian, too. How the kids will scream when he picks the doll-like little star up in his trunk and waves her about among the tree tops! And how the grown-ups will roar when Oscar, watching Miss Bellamy washing in the mountain brook, kneels down beside her and washes himself with just the tip of his trunk sticking out above water!

Into "Ten Ton Love" C. Gardner Sullivan, author of the story, has woven the adventures of a circus waif who tires of mistreatment from a harsh stepfather and

runs away into the Canadian woods with her elephant. John Griffith Wray, who directed Mr. Ince's unique production, has combined the picturesque characters of a French-Canadian village and the life of a big circus into as romantic a story as has

time he comes on the screen "Ten Ton Love" is just one roar of mirth after another. The contrast between dainty Madge Bellamy and her big elephant is so appealing that their appearance together calls forth constant laughter.

With its shots of a circus ring and the tinselled riders, of the clowns, the side shows, the wild animals of every description, the camels, drunken bears, ponies, and high-school horses, "Ten Ton Love" is a circus in itself. And in making it the cast of the picture traveled about with a real circus for two weeks to get realistic "atmosphere" that no one could question.

There followed a trip to the woods of the Sierra mountains to make the scenes in which lumber-jacks throw the peavy, ride logs, break up jams, chase greased pigs, and have a general rowdy-dow of a good time. In the same woods Oscar has some wonderfully amusing adventures with field mice which

make him snort in fear; with polecats which make him turn up his trunk to high heaven, and with blinking owls and brown bears which cause him to roll his eyes in astonishment.

Cullen Landis plays the role of a crippled musician in the picture—an exceptionally appealing role which he portrays in admirable style. Madge Bellamy, who enacts the part of the quaint little elephant girl, displays the wistful charm and emo-

tional range which won her great popularity in the title role of Maurice Tourneur's "Lorna Doone," recently released.

Without question "Ten Ton Love" will score the biggest knock-out of the season. The kiddies will "eat it up," while the grown-ups will feel like youngsters again after a trip through "Ten Ton Love"-land.



Madge Bellamy and Oscar
in "Ten Ton Love"



Noah Beery



Cullen Landis

come from the Ince studios in many a long day.

There are plenty of thrills, too. Right after an interesting glimpse of the life of a great circus in all its aspects both in and out of the sawdust ring, a tremendous cyclone comes along, lifts the roof off the tent—and carries out little heroine and her elephant off to other climes!

Then there's a villain! Ugh! What a villain Noah Beery is when he persecutes the little circus orphan! But the villain is foiled. Oscar is the one who turns the trick. Bully for Oscar! How the lads and lassies in future audiences will squeal with delight when Oscar chases the villain over hill and dale and finally wreaks his vengeance upon him!

No one can fail to marvel at the almost human intelligence of Oscar. For sagacity and cunningness he has all the other animal actors backed off the boards. From the

Watch for Trade Announcement on "Ten Ton Love"

"See 'The Hottentot'" — Says Willie Collier

STAR AND AUTHOR OF ORIGINAL STAGE
SUCCESS REVIEWS FEATURE AT "THE CHICAGO"

"IF you have a weak heart," says Willie Collier, "don't go to see 'The Hottentot'! The laughs and thrills come almost as fast as 'The Hottentot' runs."

Now, Willie Collier ought to know something about "The Hottentot" for he played in the speaking-stage version of it for a year on Broadway, New York.

"And," says Willie, "if 'The Hottentot' as a play could run a year in New York and another in the larger cities throughout the country, as it did—as a picture it should run ten."

Willie Collier recently viewed Thomas H. Ince's motion picture production of "The Hottentot" in Chicago. And when he had finished laughing so hard that his sides ached, he went into the office of the Chicago Theatre and dictated the following:

"I have just seen the motion picture production of 'The Hottentot,' and it's a roar from start to finish.

"As a play, I know all about 'The Hottentot,' having written it, directed and starred in it for two years. Now I have been accorded the added honor of criticizing it as a picture.

"After carefully viewing 'The Hottentot,' I cannot understand how, in writing the play, I missed so many wonderful opportunities for laughs and thrills, which Mr. Ince fortunately thought of.

"The story of the play has been followed most carefully by the director, and what I forgot or couldn't think of, he has. The photography is fine, the situations funny, and the action furiously fast, and, above all, it was as clean as a hound's tooth. In fact, the laughs and thrills came almost as fast as 'The Hottentot' runs. The sub-titles I *know* are great because I wrote them.

"Of course, the story all centers around a young man who is frightfully timid about horses, but after getting one peek at the heroine, played by Miss Madge Bellamy, he takes a desperate chance and rides 'The Hottentot' to victory. I don't blame him as she would only have to give me one look and I would ride 'The Hottentot' myself—and I don't ride. In fact, I would sell my foreign car and buy a horse.

"The entire cast is excellent, particularly Douglas MacLean, who plays Sam Harrington, whose veiled timidity in the presence of the heroine, his assumed bravado and his boyish, straight-forward love-making were beautifully done. I don't know of any one I would have selected, had I been casting the play, who could have played it any better or as well. Raymond Hatton, who plays the part of Swift, the butler, gives one of the outstanding performances of the picture. As a matter of fact, it appeared to me to be a perfect cast, and if 'The Hottentot' as a play could run a year in New York and another in the larger cities throughout the country as it did—as a picture it should run ten.

"Being a comedian myself, I must get back again to the comedy as I saw it yesterday. There are as many laughs in the picture as there are bootleggers in New York and Chicago.

"If you like good acting, good clean fun and a horse play without any 'horseplay,' see 'The Hottentot'! But I would suggest if you have a slightest weakness of the heart—don't go."—
WILLIE COLLIER.

"The Hottentot" Keeps Audiences in Uproar at Chicago Theatre

"I don't know when we ran a picture in the Chicago Theatre which gave so much joy as 'The Hottentot.' The audiences were in one series of uproars from start to finish. It's a great picture."

**W. K. HOLLANDER,
Chicago Theatre, Chicago.**



Willie Collier,
Original stage star
and author of
'The Hottentot'

Praise from De Mille Is Praise Indeed

FROM all quarters—trade papers, the newspapers of the country, country clubs, turf associations, county and state fair committees, theatre owners, race track critics, the ranks of the theatrical and motion picture profession—come the most enthusiastic telegrams and letters of praise for "The Hottentot."

Thomas H. Ince's desk is piled high with these letters of appreciation, but of them all he values one from Cecil B. de Mille very highly. Mr. de Mille is director-general of the Famous Players-Lasky Corporation and a quite disinterested critic. Therefore, the following opinion from him is all the more valuable. Mr. de Mille says:

"Dear Mr. Ince:

"I enjoyed 'THE HOTTENTOT' tremendously. My kids were still giggling over it this morning, and what little hair I have remaining aloft was standing upright after the steeplechase. That was one of the best thrills I have seen in a picture in a long time. Congratulations."

And What Say Ye Hard-Boiled Trade Papers?

WELL, as a matter of fact the cynical reviewers for the motion picture trade journals are just about two jumps ahead of the daily press reviewers in their unusually enthusiastic praise of "The Hottentot." For instance, *The Film Daily* says, among other favorable things:

"'The Hottentot' has laughs, action, thrills and spills galore. It works into a great climax. The thrills in the climax are probably the best of the kind ever seen. The production accorded by Thomas H. Ince offers a sure-fire comedy entertainment that should go big where they like a picture that will give them a good laugh.

"There is a wealth of fun, splendidly developed and original and laughable situations that make the picture an especially fine one. Besides the laughs there are some unusually fine thrills and strong action. The steeplechase is probably the best that has ever been done. Shots of horses and riders taking the jumps are great. Ince must have secured some especially fine jockeys for this climax."

And here comes *The Exhibitors' Herald*:

"'The Hottentot' is a great comedy—great in story, acting and staging. It has one genuinely humorous situation after another. And it is not comedy alone, because a number of sure-shot thrills have been introduced, including a steeplechase that will not merely be applauded—but cheered.

"'The Hottentot' is a spectacular comedy that ranks with the best pictures of the year, and among the pictures in a lighter vein it has few equals. The steeplechase dims into casual importance all the horse events we have seen on the screen.

"It is a roaring, dashing race, the real thing, in which a large field of daring riders tear across ditches, streams and fences. In a market of few feature length comedies of real merit 'The Hottentot' occupies a conspicuous position. It is a type of picture that should have a very wide following."

Camera, Hollywood's Bible, which is one of the most conservative of critics, says:

"Thomas H. Ince has accomplished an unusual feat in his film version of Willie Collier's stage hit, 'The Hottentot,' inasmuch as he has made it a veritable whirlwind of action such as keeps the audience gasping for breath."

And here we have the opinion of *The Exhibitors' Trade Review*, which says:

"'The Hottentot' is certainly the 'hard liquor' of the silversheet. It is served as a highball, but the 'kick' is there for those who like thrills and are interested in seeing just how far the photoplay can go in producing emotional reaction.

"Mr. Ince has made 'The Hottentot' into a film frolic which breaks all records for action. The finish is a whirlwind of excitement and thrills. In photographing the thrilling cross-country steeplechase the directors and cameramen attained effects which are far in advance of anything that has gone before in producing action thrills of horse races."

"The Hottentot" Sweeps the Country!

THOMAS H. INCE COMEDY SPECIAL BIGGEST WINNER OF YEAR, MANY CRITICS SAY

AROUND \$52,000 for the week!

That's the box office verdict on "The Hottentot's" first-week run at the Chicago Theatre, according to *Variety*, which significantly adds:

"The Hottentot" did one of the biggest week's business in the year at the Chicago Theatre."

In fact, both the public and the dramatic critics of the Windy City went wild over Thomas H. Ince's "The Hottentot."

The Chicago Critics

Says VIRGINIA DALE in the *Chicago Daily Journal*: "There has never been a picture produced with greater riding, with more suspense, with clever 'stunt stuff' than 'The Hottentot.'"

And OBSERVER in the *Chicago Herald and Examiner* gives the photoplay even greater praise. He says:

"They laughed until they almost became hysterical at 'The Hottentot,' and I think that some of their sides were sore the next day from so much unusual exercise. If you like to laugh loud and long and uproariously, see 'The Hottentot.'"

Much stronger praise couldn't be expected than OBSERVER'S, but GENEVIEVE HARRIS in the *Chicago Evening Post* is no whit less enthusiastic. She says:

"If you want a genuine laugh, see 'The Hottentot.' It will give you not one but many and a series of thrills as well. It has one of the most thrilling races ever filmed, a hilariously funny race."

CARL SANDBURG in the *Chicago Daily News* also lifts the lid when he starts lauding "The Hottentot." "Wow!" he says. "'The Hottentot' is the wildest and horsiest picture seen among recent movies. By way of riding certainly no other movie has surpassed this one in point of reckless riding, in skill in hurdles and falls and in the arousal of cries and laughter from the audience. It is that rare thing, a picture rich with original work."

MAE TINEE in the *Chicago Daily Tribune* made the Chicago verdict unanimous when she said: "There are loads of laughs in 'The Hottentot,' fine scenery and sets, and, altogether, just about everything that goes to make a comedy-drama a GOOD comedy-drama."

In Boston and Washington

All the press notices on "The Hottentot" aren't in yet, but here's what a few of those at hand say: "The Hottentot" is an uproariously entertaining comedy and a thrilling picture with one of the wildest rides ever filmed."—*Boston Traveler*.

"Hilarious comedy has a bagful of thrills."—*Boston Advertiser*.

"The Hottentot" is one of the funniest pictures of the year and the best comedy that has been in Washington for many months. The stage farce makes a fine picture. Everybody liked 'The Hottentot.'

"During the exciting race scenes, which are unusually thrilling, it was impossible to keep many of the audience from getting to the edge of their chairs and applauding the hero on to victory. The settings are beautiful, the photography excellent, the sub-titles original and

"Hottentot" Does a \$52,000 Week Business in Chicago

What "VARIETY" Says:

"HOTTENTOT," a Thomas H. Ince production. (First National), Chicago Theatre, Chicago. (Seats 4,200; mat., 50; nights, 65.) Draw and with holiday week, one of biggest weeks of year. **AROUND \$52,000.**



"The Hottentot" in the great steeplechase.

Douglas MacLean is the notorious Sam Harrington in "The Hottentot."



to the point and the entire cast is well chosen, even to the smallest bit.

"The Hottentot" is not only a picture that you can take the children to see, it is a picture which will make everybody who sees it, whether old or young, forget their troubles."—*Washington Star*.

"The Hottentot" is delightfully humorous and surprising screen entertainment. The race is a plunging, thundering, open-air run with blood-chilling spills photographed by cameramen who must have been only inches out from under the horses' hoofs. Aside from its thrills as an example of a high-speed and hazardous sport, "The Hottentot" affords an amazing study in photographic methods."—*Washington Post*.

How's This for Sky-High Laudation?

"The Hottentot" is one of the most perfectly balanced comedies of action ever filmed. It is delightfully romantic—one of the most exciting farces of the season. Douglas MacLean strikes a high note of humor by his grotesquery, and Madge Bellamy is charming and beautiful."—*Washington Herald*.

"In 'The Hottentot' the scope of the stage is dwarfed by the much greater scope of the camera. . . . Exciting steeplechase. . . . many thrilling spills . . . extraordinary 'shots' . . . will quicken the pulse of everyone."—JAMES W. DEAN—*Syndicated Dramatic Criticisms*.

"There are scenes in 'The Hottentot' which are the most sensational ever filmed. It would take a whole set of hieroglyphics to do justice to 'The Hottentot.' A modern typewriter is totally inadequate. The audiences fairly scream during the presentation of the picture. As a laugh-maker the picture is a record-breaker. It's so funny it's a menace. You'll laugh until you're helpless."—*Salt Lake City Telegram*.

—And "The Hottentot" has just begun the ten-year career Willie Collier predicts for it!



Douglas MacLean in Four Ince Comedies

THAT ARE "MADE-TO-ORDER" FOR STAR—
PRODUCER FINDS FOUR FARCE ROLES

FOUR unforgettable laugh-makers that will make themselves heard the country over are included in the schedule of the big eight Ince productions for the current season. One part, made to order for a comedian, is considered a rare find. Thomas H. Ince found four made-to-order parts for MacLean after that engaging young chap "knocked 'em cold" in "Twenty-Three and a Half Hours' Leave." From Willie Collier, who wrote and starred for two years in "The Hottentot," considered by critics from coast to coast as the funniest play in years, Mr. Ince bought the screen rights of this hilarious racing comedy with MacLean in mind as a screen successor for the role of Sam Harrington.

"The Hottentot" was released Christmas week to the tune of laughs that brought out the whole reserve force of high sounding phrases from the critics, and put pep into the holidays for every one who saw it. No less a person than Collier, after witnessing a preview of the picture, declared that "if 'The Hottentot' could run two years as a play, as a picture it should run ten," and that he knew of no one he would have selected, had he been casting the play, who could have done the role of Sam Harrington any better or as well as MacLean.

As the horse-fearing yachtsman who finally conquers the wild "Hottentot" and wins a dangerous steeplechase for the sake of the girl he loves, MacLean is in his natural element. His comedy is as clean as it is hilarious, and a number of entirely novel comedy "gags" that he pulls keep the audience in spasms of laughter when chills are not chasing up and down the spine during the spectacular steeplechase.

In "Bell Boy 13," the release that followed "The Hottentot," MacLean again dons brass buttons that won such big popularity for him in "Twenty-Three and a Half Hours' Leave," but this time there is a slight dif-



Douglas MacLean Star

ference in the uniform. There never has been a funnier characterization than that of Harry Elrod, the young bond salesman, who becomes a bellhop when his uncle disinherits him after an attempted elopement with a pretty actress. Always at his best in the guise of some awkward youth who just can't seem to help bungling his own affairs and complicating those of every one around him, MacLean scores a tremendous hit in this snappy farce role.

A spectacular fire run staged for the picture gave MacLean an opportunity to prove his nerve as well as his ability as a laugh-

collector. The entire equipment of a big city fire department was turned out for the run which MacLean led in the fire chief's racing car. Veteran firemen who watched the filming of the scenes declared it to be the fastest run on record.

A mystery comedy that keeps every one laughing and guessing from beginning to end is the next MacLean picture which will be released. An original by Bradley King, "A Man of Action" is a marvel of mystifying mirth, with young Douglas hitting the ball as a poor rich chap who suddenly arouses to the realization that his money has completely cut him off from contact with the world of real life and adventure. When he breaks loose and steps out to see "what it's all about," he gets tangled up with a bunch of crooks and finally finds himself in his own house, locked up with the thieves for twenty-four hours. The fashion in which he prevents a big diamond robbery is as funny as it is clever.

"The Sunshine Trail," from a story by Anthony E. Rudd, is the last of the comedy specials. As a guileless young rancher bent on doing some good deed every day, MacLean gives a comedy portrayal of a type which is distinctly his own. The story is as refreshing as its title and carries a tremendous punch as well as endless laughs. This time "Sonny McTavish," the hero of the story, runs into a gang of kidnapers instead of diamond robbers, and his efforts to extricate himself from their plots and prove that he is really himself and not a "dead one," as his townspeople had supposed from a war report that had him buried in the Argonne forest, furnish riotous entertainment.

In every one of these roles MacLean has made the most of a big opportunity and put over distinctive comedy that can not fail to win every audience.

Douglas MacLean in "The Sunshine Trail"

Douglas MacLean in "A Man of Action"

Douglas MacLean in "Bell Boy 13"



EXPLOITING "WHAT A WIFE LEARNED"

"What a Wife Learned" offers splendid exploitation possibilities.

By means of national advertising, clever posters, appropriate trailers, a host of suggestions in the press book, and other tie-ups of many varied kinds, the Thomas H. Ince studios already

have prepared the way to help the exhibitor put "What a Wife Learned" over in effective style.

A number of exploitation stunts, ideas for street and neighborhood advertising and window displays have been worked out in detail in the Exhibitors' Press Book, which is available to all theatre owners at the nearest exchange.

Home vs. Career Debate

Another stunt: Engage the winners of a high school essay contest on Home vs. Career to appear on the stage of your theatre to read their winning essays. If they won't do this, get an intelligent young man and young woman to "debate" the question of Home vs. Career from your stage. If this is worked out into a snappy dialogue it will go over big as a prologue. Put some comedy into it, something on this order:

John: "A wife can't go to work and tend baby at the same time."

Jane: "Well, what's a husband good for if he can't stay at home and tend baby?"

John: "Women are taking men's places in the business world; pretty soon a man won't be able to get a job at all."

Jane: "That's just what we women want. When that time comes we won't have to get supper or wash the dishes."

Start a Voting Contest in Your Town

Here's an idea: Give a special showing of "What a Wife Learned" to the newspaper women and men in your town. Invite also prominent clubwomen and their husbands as well as civic leaders.

Distribute voting ballots among the audience for them to fill out on the Home vs. Career proposition. On this card they can answer, bluntly, Yes or No to the question: Can a woman hold both a home and a job?

Publish the result of this voting canvass. That will add more fuel to the flames. Post the result on a stand in your lobby. Then get your audiences to vote on the same question, giving the result, day by day, to the press.

Home vs. Career Prize Essay Contest

There's a chance, both in the newspapers and the schools, for essays on the question: Can a Wife Follow a Career and Yet Hold Her Husband's Love? Offer a prize to the high school girl or boy or to the readers of the local paper who best answers the problem question.

Offer two prizes—one for the man's side of the question and for the one best setting forth the woman's angle. Get the local teachers interested—they should be, because many of them have been confronted with that problem in their own lives.

Mr. Exhibitor, go after the women in your town strong, with lobby displays, trailers, heralds, postcards, letters and the carefully planned ads furnished by the Ince studios. Get everyone in your town interested in the problem: Can a Woman Run a Home and a Job, Too? That's the question the *Literary Digest* devotes twenty pages to answering and which your local newspaper should give you oodles of space on.

In "What a Wife Learned" the question is asked in a slightly different fashion: "Can the Narrow Circle of the Wedding Ring Hold Both a Husband and a Career?" The girl in your ticket booth probably says a woman can do both. You, if you're a man, probably will say that a woman's place is in the home.

Come on, fellers, let's get the town all het up over the question, stir the ladies up as they never were stirred before, get 'em real angry by quoting some of your prominent local business men—and your exploitation battle is won. They'll flock to see "What a Wife Learned."

Don't Forget the Newspaper Women!

The editor of the woman's page of your newspaper can secure opinions from local clubwomen, business and professional women. Get your local dramatic editor to point out the advisability of tying up these opinions on Home vs. Career with the performance of "What a Wife Learned" at your theatre.

If opinions also can be secured from prominent men in your community showing why women cannot be mothers, wives and breadwinners at the same time, the newspaper discussion will assume an importance which cannot help but benefit your theatre business.

Here's One for Your Real Estate Section or Feature Editor!

Another angle which should not be overlooked is that of calling your real estate editor's attention to the dam-building and reclamation scenes in "What a Wife Learned." In nearly every state of the nation great state and national reclamation projects are contemplated or are under way.

The whole of the South is interested in the Muscle Shoals project, the Mississippi Valley in the curbing of their river, while the West is concentrating its attention on the Boulder Canyon Dam and other Colorado River projects.

Give the editor of the real estate Sunday section of your newspaper, or, failing him, the feature editor, a number of stills from "What a Wife Learned," showing the dam-building and other kindred scenes and have your house press agent prepare stories about local dams, flood control projects and irrigation schemes with photos of the local projects.

THOS H. Ince
Presents

WHAT A WIFE
LEARNED!

Story by Bradley King

The drama of a wife who
went seeking more than
marriage could give!

Directed by John Griffith Wray
Under personal supervision of THOS. H. INCE

DISTRIBUTED BY ASSOCIATED
First National Pictures, INC.

Twenty-four Sheet

Titling a Picture

HOW THE NAME, "WHAT A WIFE LEARNED," WAS DECIDED UPON

PROBABLY no contemporary picture planned for the American public ever was so thoroughly scrutinized and studied in synopsis form, before its appearance, as "What a Wife Learned."

Productions generally go before the public with little or nothing known of their plots, themes or general construction. The name of the producer, the standing of the author, the opinion of a handful of critics who have witnessed previews are all that the exhibitor has to go on as a rule.

In the case of "What a Wife Learned," a nation-wide contest conducted by Mr. Ince for the choosing of a title of the picture has familiarized exhibitors, dramatic critics and newspaper editors from coast to coast with the stirring theme and powerful plot of Bradley King's original story.

Nearly six thousand thoughtful men and women from the hamlets of Maine to the cow country of the west have studied this play; have, in effect, reviewed it in advance and pronounced it good. A story of vivid action and primal emotions produced under the personal supervision of Thomas H. Ince is a combination to focus attention of any picture-playing or picture-going public.

During the filming of this production, it developed even beyond the expectations of Mr. Ince, so that he determined that here was a picture so big that it should have the advantages of a title that would convey to picture-goers at least an able suggestion of its bigness in story and picture values.

A prize of \$250 was offered to any one of thousands of exhibitors and dramatic editors, the country over, who could epitomize the stirring plot and conflicting emotions of the production in a purposeful, telling combination of words. A synopsis of the story was sent out together with production stills.

Every state in the Union was represented in the scores of replies which came back. Together with their suggestions for titles came letters declaring the greatest interest in the big theme of the production; inquiries as to the release date and expressions of the liveliest anticipations of a real treat when the picture should go on exhibition.

From a total of 5,641 replies, Mr. Ince and a committee composed of Bradley King, C. W. Thomas, C. Gardner Sullivan, and John Griffith Wray finally selected the title which the picture now bears, as the one which best suggested the story. The suggestion came from Harry Lee Wilber, proprietor of a prosperous motion picture theater at Fullerton, California, and the prize was awarded to him.

The title, "What a Wife Learned," can not fail to arouse the interest and curiosity of picture-goers wherever the title is flashed on the billboards. It is decently suggestive; attractive to the ear; short and to the point. It is the name of a great motion picture story, admirably produced, excellently acted.

The answer to the question as well as the story can not fail to win approval both masculine and feminine. Sheila Russell learns that her heart holds the solution for the struggle within her between ambition and love; that success lies not in fame, but in happiness and contentment—but that love can be a natural concomitant of ambition when a man achieves understanding of his mate.

The intense interest displayed throughout the country in this title contest and the careful study of the story which was evidenced by the thoughtful replies promises a record-breaking success for this picture. It goes forth with the assurance of an interested audience in every city, town and community from coast to coast.

The Ince-Side of the Fence



THE FIRST HAT he has worn in three years has just been purchased by John Griffith Wray, Thomas H. Ince director, who has left the Pacific coast for a month's visit in New York. Wray is a vigorous anti-hatist and never annoys his coiffure with a covering when he is in his native clime. He decided, however, that he might cause a commotion among the New York traffic cops if he appeared on Broadway without any headgear and finally purchased a gray fedora. He doesn't intend to put it on until he reaches the metropolis, however.

"WIVES WHO FAIL" is the title which has been chosen for a big feature drama which will be one of the first releases on Thomas H. Ince's fall production program. Directed by John Griffith Wray, with an all-star cast, this "special" which deals with the matrimonial question from a brand new angle will be one of the biggest features ever produced at the Ince Studios, the producer announces.

AT THE REQUEST of sportsmen all over the country, special previews of "The Hottentot" will be held for horsemen in all the cities. Magnificent action flashes of the steeplechase in this picture are said to be some of the finest ever brought to the screen.

A SPECIAL ORCHESTRATION for "Bell Boy 13," Thomas H. Ince's new comedy farce, starring Douglas MacLean, has been written by Sol Cohen, noted violinist.

THREE STATES had to give their consent before permission could be obtained by Thomas H. Ince to film some spectacular flood scenes now being made for "Her Reputation," in which May McAvoy is being starred. To get shots of a scene which occurs in the story when a levee breaks, a dam was erected at Yuma, Arizona, temporarily turning aside the Colorado River from its course. Due to long controversy over the Colorado River, permission was obtained from the states of California, Colorado and Ari-

zona before the producer was willing to tamper with waters which have been in such bitter dispute.

Douglas MacLean had to drive an automobile at sixty miles an hour over an embankment to get one of the scenes in "The Sunshine Trail," the next Ince release. As a guileless young rancher who is robbed by strangers whom he tried to befriend, MacLean gets in and out of a dozen ridiculously funny scrapes in the course of this comedy drama which is as refreshing as its title.

SOME ORIGINAL "nature-faking" was done during the filming of "Scars of Jealousy," a Thomas H. Ince drama scheduled for early release, when all traces of an inconvenient snow storm had to be removed from a mountain to complete some of the scenes.

FLOOD WATERS which threatened the very existence of the big "Devil's Gate" Dam at Pasadena, California, permitted some thrilling "shots" for the climax of "What a Wife Learned," when two men are swept over the top of the dam. During a season of heavy rains, waters rose to the top of the dam and swept over it for the first time in its history. Work was proceeding on the Ince production at the time and the company immediately transferred its scene of activities to "Devil's Gate," working day and night while the waters were at flood tide to get some novel shots which are included in the picture.

Talbot Mundy, well known British novelist, has joined the writing staff of the Thomas H. Ince studios. Mundy, who has a number of "best-sellers" to his credit, including the "King of the Khyber Rifles," is now at work on "The Devil's Own," to be adapted into an Ince screen feature for early fall release. The book will be published by the Bobbs-Merrill Company which has contracted with Mundy for six novels to be widely exploited.

The SILVER SHEET

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

BY THE THOMAS H. INCE CORPORATION

ARTHUR MACLENNAN, *Editor* GERTRUDE ORR, *Associate*

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The Thomas H. Ince Studios, Culver City, California

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OFF STAGE SHOTS



on the "Once LOT"



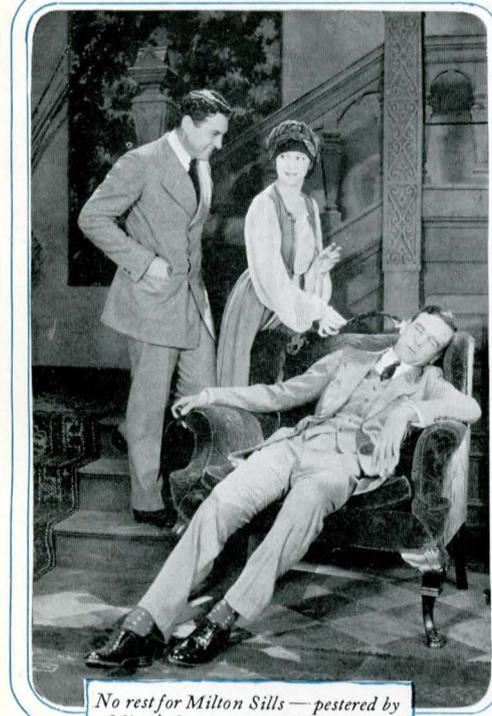
Bradley King, Marguerite de la Motte with John Bowers on the Bowers' yacht



Thomas H. Ince surrounded—left to right, Milton Sills, Lambert Hillier, Bradley King, Miss de la Motte, Mr. Ince, Florence Vidor, Marcia Manon and John Bowers



Hillyard congratulates John Griffith Wray



No rest for Milton Sills—pestered by Miss de la Motte and John Bowers



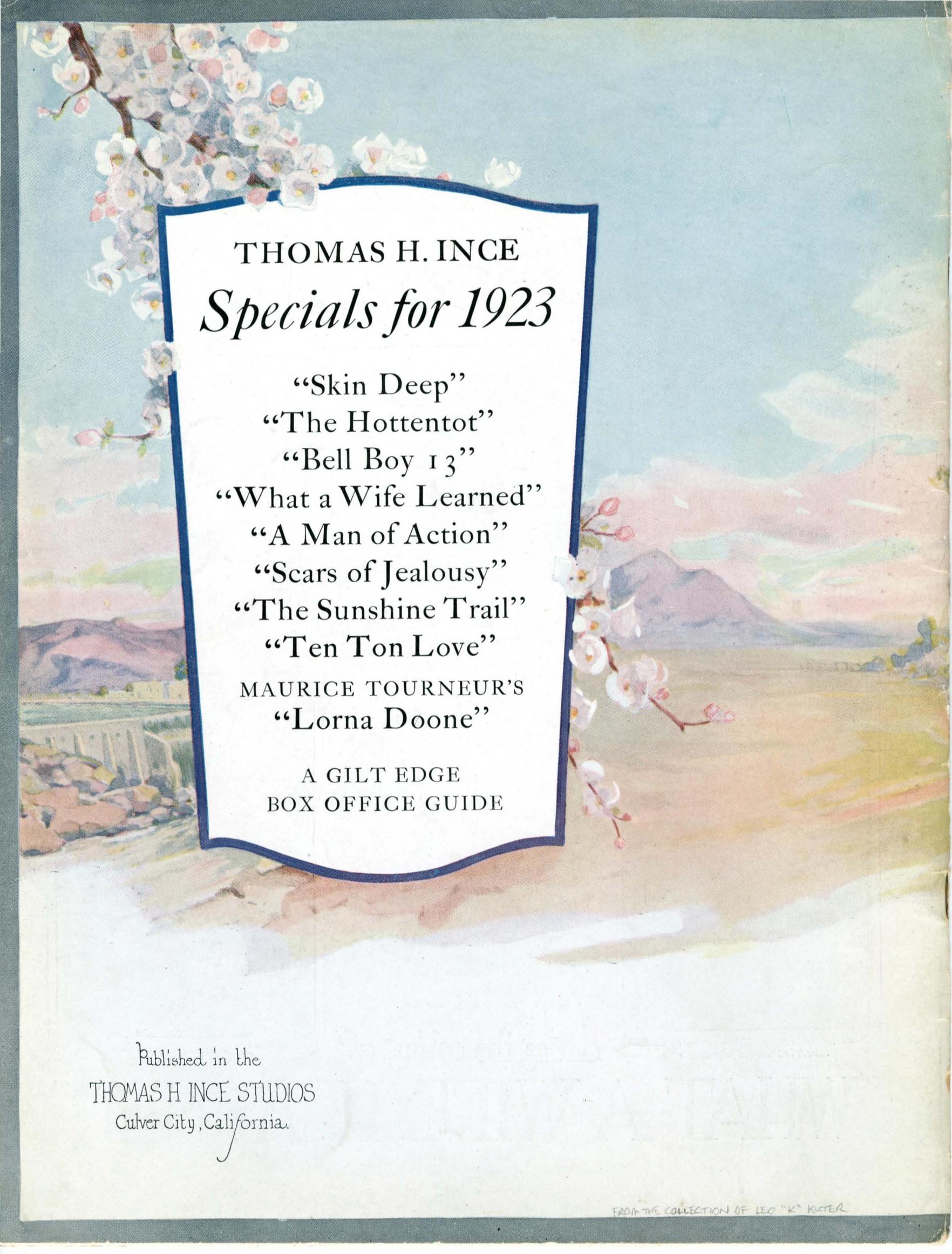
Miss de la Motte, John Bowers and Bradley King, the author



John Bowers tries for harmony with Norman McNeal

during the making of

"WHAT A WIFE LEARNED"



THOMAS H. INCE
Specials for 1923

“Skin Deep”
“The Hottentot”
“Bell Boy 13”
“What a Wife Learned”
“A Man of Action”
“Scars of Jealousy”
“The Sunshine Trail”
“Ten Ton Love”

MAURICE TOURNEUR'S
“Lorna Doone”

A GILT EDGE
BOX OFFICE GUIDE

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Culver City, California.