

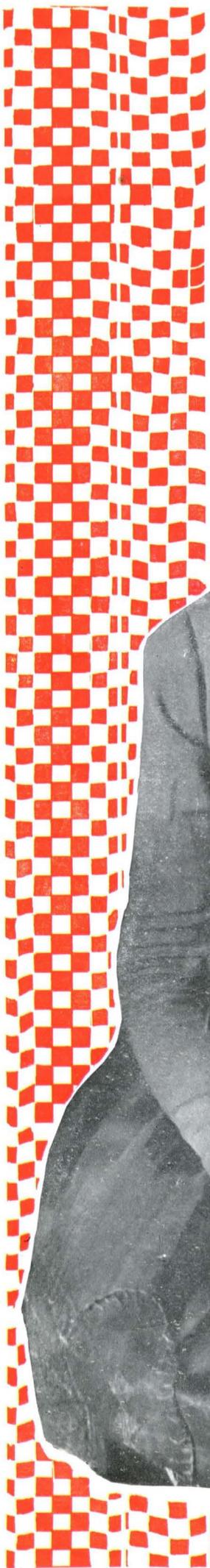


Thomas H. Ince  
presents

# "Her Reputation"

with

**MAY McAVOY**  
and an  
*All-Star Supporting Cast*



FROM THE NOVEL BY TALBOT MUNDY  
AND BRADLEY KING  
DIRECTION BY JOHN GRIFFITH WRAY

### THE CAST

Jacqueline Lanier . . . . . May McAvoy  
Sherwood Mansfield . . . . . Lloyd Hughes  
Jack Calhoun . . . . . Casson Ferguson  
Andres Miro . . . . . Eric Mayne  
John Covert Mansfield . . . . . Winter Hall  
"Dad" Lawrence . . . . . James Corrigan  
Madame Cervanez . . . . . Eugenie Besserer  
Consuelo . . . . . Louise Lester  
Ramon . . . . . George Larkin  
Clinton Kent . . . . . Brinsley Shaw  
Pepita . . . . . Jane Wray

*A Great Newspaper Drama—  
Scandal—Sensationalism—  
and a Great Love*



A FIRST NATIONAL ATTRACTION  
Footage—6568 feet

Published in the  
THOMAS H. INCE STUDIOS  
Culver City, Calif.





# The Silver Sheet

*"What is wrong with the pictures?"*

THE question has been tiresomely parroted back and forth across the country by every near-highbrow of Main Street.

There is nothing wrong with the pictures. Like the human race, they are undergoing a natural stage of evolution. From the nickel shows of yesterday many great picture productions have come. Today and tomorrow will witness the birth of even mightier productions. For my part, I believe that the BIG picture is the picture which is BIG in theme, mighty in dramatic conception, and above all, truthful in its portrayal of LIFE.

Those are the ideals by which "Her Reputation," "Anna Christie" and "Barbara Fritchie" have been tested.

With many such offerings coming from many producers, I believe that motion pictures will continue their steady gain in popularity.

*Thos. H. Ince*



# ARTISTRY IN CASTING

## *Strong Characterizations Are Result of Careful Selection of Every Role of Cast*



THE biggest story that can be written is worthless to a maker of pictures unless he can find the right personalities to portray the characters of the story. The casting of Ince pictures has become such an art that many a good story has been laid aside in the vault for future making when the casting director finds it impossible to obtain the proper "types" required for the leading roles.

When "Her Reputation" was being cast, the problem as to which actress of the silver sheet was to have the star part was quickly answered. May McAvoy, with her youth and beauty and proven ability as an emotional actress, was the only contestant who survived a searching inquiry into qualifications. But Miss McAvoy was under contract and after several weeks of negotiations, it seemed impossible to get her for the role. She was scheduled to make a picture on which work was to begin immediately and there was no way to get her for the Ince production.

It was so apparent that she was the only right actress for the role that the making of the picture had been abandoned when her manager called up to say that the other picture had been cancelled and Miss McAvoy was eager to appear in the Ince role. She had read the script of the production and realized that it offered her the biggest opportunity of her career. The machinery was started up again, the rest of the cast was quickly selected and within a week production was under way.

The wisdom of the choice is evident in every scene of the production. The appeal of the lovely little star who first leaped into prominence in "Sentimental Tommy," and who recently has done such

fine work in "Clarence," "Kick In," and "Only 38," was never more in evidence than in the role of the Southern beauty who innocently becomes the central figure in an ugly newspaper scandal. The quaint Spanish costumes of old New Orleans, which she wears in the early scenes of the picture, and the creations of the "masked" dancer who becomes the rage of San Francisco, furnish effective settings for her fragile beauty, while the drama of the play, building up to a climax that is as unusual as it is startling, gives her opportunity for full play of her talent as an emotional actress.

Lloyd Hughes has been gathering popularity with every recent role. Of the clean-cut, virile American type, he has a tailor-made fit in the role of Sherry Mansfield, a would-be-cynical young newspaper reporter, who finds that love laughs at cynics. He both looks and acts the part of a youthful member of the Fourth Estate. Members of the profession will want to cheer when they witness his performance and realize that a reporter has been put on the screen who doesn't once pull out a notebook.

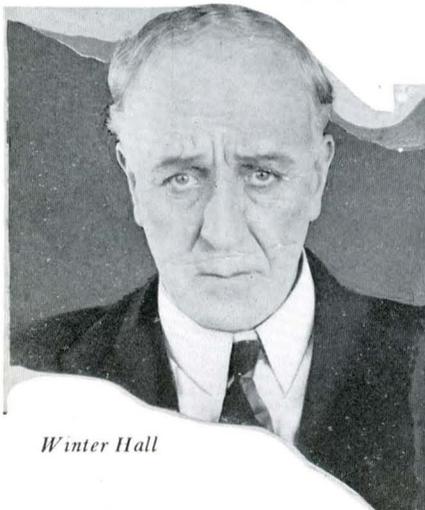
James Corrigan, Brinsley Shaw and Winter Hall are equally happy in their interpretations of veteran newspaper men. Corrigan as the kindly "Dad Lawrence," who sees the human tragedy back of "news," and

Shaw as the unscrupulous "news hound" who is willing to sacrifice anyone on the altar of his own ambition, are strongly contrasted. Hall is thoroughly convincing as the newspaper editor who comes to a new understanding of news values when his son becomes involved with the girl who has featured in half a dozen front page stories.

Eric Mayne as Don Andres Miro, the fine old Spanish grandee, and Casson Ferguson as the hot-blooded young lover, are unusually well cast, while the members of the "Spanish troupe" of dancers are an interesting group. George Larkin does some clever dancing in the cafe scenes with little Miss McAvoy, who had to study for several months with a professional ballet master before she could keep up the pace set by Larkin for the novelty dances they do together. Eugenie Besserer plays the role of the older woman who bosses the troupe with her sharp tongue, while Jane Wray and Charlie, the monkey, furnish some of the picture's best laughs with their antics.

Kate Lester completes the list of featured members of the cast with a clever interpretation of the role of Consuelo, the duenna, who runs away with the Southern beauty when a wedding fiesta ends in tragedy and the girl becomes the central figure of an ugly scandal.

By selecting every member who appears in the picture with the same care and forethought that was given to the choice of the two leading characters, an unusually strong cast was gathered together. The result is a clever characterization of every role that makes the story thoroughly convincing.



Winter Hall



Lloyd Hughes



May McAvoy



George Larkin

# A PORTRAIT GALLERY THAT IS "DIFFERENT"

*Telling Contrasts Achieved In Presenting Unusual Characters of Her Reputation*

**T**HE entire world has become an eager student of psychology as the result of the twentieth century vogue for motion pictures. Unconsciously every man and woman who watches the unfolding of film comedies and tragedies is studying "reactions," "complexes," emotions and thought waves in the cleverest laboratory known—that of experience. The visualized lessons necessarily leave a tremendous impression.

The screen has been given due credit as one of the greatest educational mediums of the day, but little stress has been laid upon its invaluable aid as a teacher of psychology. If one half of the world is still in ignorance about the other half—its emotions and the general trend of its life, it isn't the fault of the films.

What would be the probable reaction of a bride who witnesses the shooting of her fiance five minutes before the ceremony? Just how would each member of a very mixed cafe crowd "react" to a police raid? What would each of a thousand members of a river bottom settlement do when a torrential river flood sweeps the entire settlement away?

There are no answers to any of these questions in any book on the present day library shelves, but each of them and a host of others more difficult had to be worked logically and convincingly before Thomas H. Ince began the work of filming "Her Reputation." Hundreds of extras were used in working out the big scenes of this unusual production. They were handled with a skill of artistry

and psychological knowledge. Five hundred negroes were rounded up from various sections of Arizona and taken to Yuma, where the flood scenes of the picture were made, just to supply the proper density of background for the filming of this exciting sequence. Again in the scene of the spectacular police raid which is staged in the "El Toro" cafe where a masked beauty is putting on a sensational dance number, crowds of "dinner guests" were needed. Instead of taking them at random from the lists of a service bureau, Horace Williams, the casting director, made a careful study of the hundreds of photographs on file at the Ince studios and went to the pains of selecting them individually in order that "distinctive atmosphere" might be created.

The filming of scenes of the refugee camp, when the homeless outcasts of the flood are cared for by a troop of soldiers, presented even greater difficulties. The refugee "types" were very carefully chosen and permission was secured from the federal government not only to use a troop of regulars but also to establish a camp on a federal reserve.

The hundreds of extras were carefully costumed and rehearsed in their parts. In order to get a dusky background in which the artificial lights being used would "pick up," Director Wray had planned to shoot the scenes at sunset time. By studying the light, he found that there was just fifteen minutes during which he could work to get the artistic effect he wanted.

Everything was in readiness—the lights were set up—the battery of cameras was in readiness—the "extras" had "walked through" the scene (after the twentieth rehearsal) to the entire satisfaction of the

director. Wray was just ready to shout "camera" when a state inspector suddenly stepped up and tapped him on the shoulder.

"Sorry, sir, but you'll have to dismiss these women. I've been checking up and find that they have already been detained five minutes over the eight hours which the state law permits women to work!"

The wild-eyed director, speechless from rage, waved his hands helplessly. The crowd of women "extras" melted away like mist and Wray collapsed. The eight-hour law that forbade an extra fifteen minutes of work by the women had cost Mr. Ince just \$3,000, for the women had to be called back for the following afternoon when the sunset scene was shot, this time without a hitch.

As the company of troops which were working with the Ince film company had only been detailed for a week, Director Wray and his staff put in a number of twenty-four hour shifts in order to get the scenes made on schedule time. The "extras" could only be worked in eight hour shifts so that before the sequence was completed, fifteen hundred men and women were used in the scenes.

The infinite care and patience which went into the selection of all the types that appear in the "massed backgrounds" of the picture has resulted in a portrait gallery that is individual and different. Each character instead of being a shadow is a living human being in whom the audience is keenly interested.

"Her Reputation" is a picture which not only fulfills every audience test as entertainment, but also will bear close study as a model of fine technique. In casting, direction, photography and dramatic conception, it chalks up one hundred per cent.



Casson Ferguson

Jane Wray

Eric Mayne

James Corrigan

Brinsley Shaw

Thomas H. Ince  
presents  
**Her Reputation**

**L**VERY motion picture producer recognizes the top-notch story value of stories dealing with the all powerful modern day press, but none has had the courage

to make a big newspaper drama until Thomas H. Ince filmed "Her Reputation."

The greatest screen feature ever built around the American newspaper has been produced by Mr. Ince in this super-special. The producer has boldly tackled a theme that has made other impressarios as shy as T. N. T. As a result his latest production is one of the most unusual as well as one of the most dramatic of the season.

The story is an adaptation of the novel, "Her Reputation," written by Bradley King and Talbot Mundy in collaboration. Mundy is a well-known British novelist whose stories of adventure in India and Africa have won him national following. "Her Reputation," his first story of American life, was written with the collaboration of Bradley King, Ince staff writer, who has done numerous successful originals for Mr. Ince.

The central theme of the story is the fight made by a

River; novel scenes in the editorial and composing rooms of a great newspaper plant; a police raid in one of San Francisco's gayest cafes while some sensational dance numbers are being "pulled"; an auto smashup and a forest fire are a few of the high lights of this rapid-action drama. Against this colorful background, the romance of Jacqueline Lanier and the son of the newspaper editor who falls in love with her has been silhouetted in strong relief.

Unusual locations were used for every sequence of the picture. The opening scenes, which are laid in ro-



May McAvoy as "Jacqueline Lanier" in "Her Reputation"



May McAvoy and Carson Ferguson

of the most treacherous, and every member of Ince company brought home some true stories of hair-raising experiences during the Yuma location.

After Arizona, the screening of a forest fire and of a spectacular auto smashup were simple matters indeed. Another big thrill came when one of the big daily newspapers of Los Angeles turned over its entire plant to Mr. Ince for the filming of the scenes which are laid in the composing and editorial rooms of a newspaper. The inner workings of a newspaper office, in spite of the fact that a daily newspaper is as much a part of the American home as breakfast,

is unfamiliar ground, and the "shots" made there are of unusual interest.

When permission was obtained for the Ince company to work alongside the regular newspaper staff in the editorial, composing and press rooms, the actors got a real "kick" from the making of the scenes. The newspaper men were equally excited over working with screen stars—and when the director shouted "Camera!" the screen professionals and the newspaper regulars both put the best foot foremost.

Directed by John Griffith Wray, who recently completed Mrs. Wallace Reid's production, "Human Wreckage," and is now directing the screen adaptation of "Anna Christie," "Her Reputation" promises to create a real sensation among the "fans." It establishes definitely the fact that the appealing human interest stories of the newspaper world can be told from an angle insuring unflinching audience appeal.



Jacqueline Lanier pleads for "her reputation"

seventeen-year-old girl who innocently becomes the central figure of a newspaper scandal to live down her past. An ambitious newspaper reporter to whom she is only "news" almost wrecks her life before she has an opportunity to prove that she is innocent.

A spectacular flood of the Mississippi

mantic New Orleans of the old days, were taken on the beautiful ranch home of Thomas H. Ince in the Beverly Hills. The grounds of the estate, which is ranked as one of the show places of Southern California and the fine buildings, which are all in perfect Spanish style, offered an ideal background for the Spanish fiesta where the tragedy occurs which puts the brand of scandal on the name of Jacqueline Lanier.

By special permission of the federal authorities, the waters of the great Laguna dam at Yuma, Arizona, and the Colorado river were used for the "Mississippi River" flood. The Ince film company roughed it for several weeks and underwent real hazards in order to get the "thrillers" that come thick and fast in this sequence. The Colorado River not only is one of the most disputed rivers in the world, but also one

# SCANDAL-SENSATIONALISM! *and a* GREAT LOVE!

*Of Orange Blossoms Stained With Crimson And A Girl's Fight To Live Down The Scandal Monster*

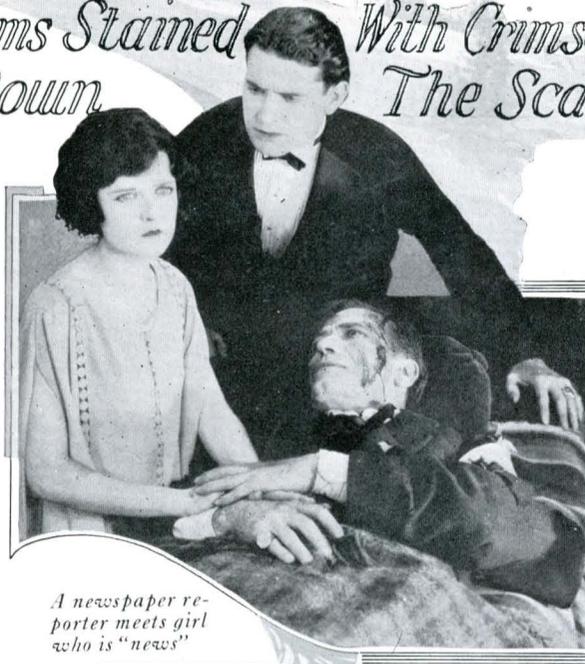


SOUTHERN beauty; a wedding day scandal; a Mississippi river flood and a great romance have been woven into one of the most unusual screen stories of the season in "Her Reputation."

As the ward of Don Andres Miro, one of the last of the old Spanish settlers of Louisiana, and owner of vast estates, seventeen-year-old Jacqueline Lanier has been raised in the lap of luxury. The old Don, learning from his physician that he has but a short time to live, decides to marry Jacqueline in order that he may leave his entailed estates to her.

The girl is summoned from the convent and a gorgeous wedding fiesta is arranged. True love never has touched her heart and she loves the older man with the devotion of a daughter for a father, so that the wedding is a tremendously exciting event to her. She knows, too, that she is to return to the convent immediately after the ceremony.

Jack Calhoun, a fiery lover who has tried to force his attentions upon Jacqueline, meets her a short time before the ceremony and pleads with her not to go through with the marriage. When Jacqueline repulses him, he determines to make a last effort to "save her from that old man." He forces his way into her bedroom just as she is donning her wedding veil and threatens to kill her if she does not elope with him. Don Miro, coming to call her, sees Calhoun holding a pis-



*A newspaper reporter meets girl who is "news"*

tol against her breast. When he rushes into the room the boy furiously turns the gun on him and kills him instantly. Aghast at his deed, Calhoun commits suicide.

Clinton Kent, New Orleans newspaper reporter, who is correspondent for the San Francisco Tribune, has just been biding his time to spring a sensational "scoop" that will land him a job on the coast. Happening out to the Miro plantation to cover the fiesta, he hears the pistol shots of the double tragedy and rushes up to Jacqueline's bedroom. Without trying to verify any of the facts, he sees here material for a wonderful "scandal" story and puts a "hot one" on the wires which implies that the girl was having an affair with Calhoun which resulted in the shooting tragedy five minutes before her wedding.

Jacqueline, left penniless and driven almost wild by the terrific indictment against her which is picked up by all the newspapers of the country, runs away from home with her nurse, Consuelo. They are overtaken by a terrific storm which causes the Mississippi river to burst through one of the levees just outside New Orleans. The girl, torn from the arms of Consuelo, finds refuge on one side of a floating barn top and falls into an exhausted sleep. When she awakens the following morning she finds that a boy, Sherry Mansfield, and a dog are on the other side of the barn. They manage to climb inside the loft, where they find hay and some sacks of nuts which keep them from starving.

For three days they are cooped

up together in the barn and inevitably fall in love. Jacqueline is terrified, however, when she learns that Sherry is the son of John Mansfield, editor of the San Francisco Tribune, which has printed Kent's stories about her. The girl conceals her identity from him and when they are rescued and taken to a refugee camp, where Sherry meets Kent, who is "covering" the flood, she again runs away. She happens to stumble across Consuelo and they join a troupe of Spanish dancers who had seen Jacqueline dance at the wedding fiesta and realize they can capitalize her youth and beauty.

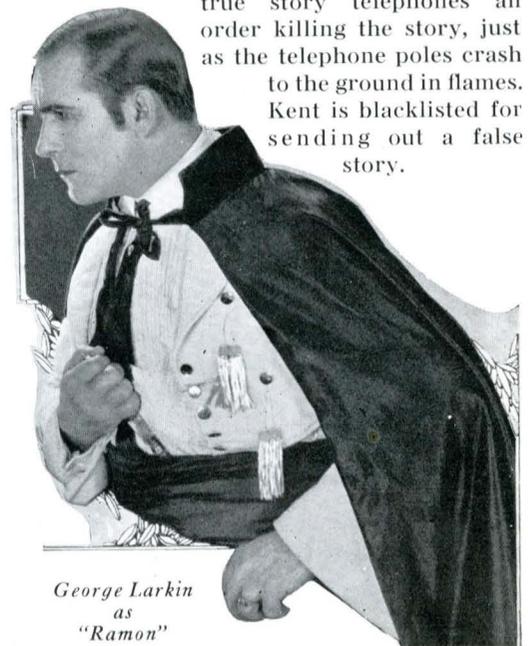
At the "El Toro" cafe in San Francisco, Jacqueline, known as Conchita, the masked dancer, becomes

the rage of the town. Kent, seeing her one night, thinks he recognizes the Southern beauty, and persuades the police to raid the cafe and arrest Jacqueline so that he can identify her. In the meantime Sherry has discovered her and heard her story. "Dad" Lawrence, who knows that Jacqueline is innocent, assists her to escape from the raid and sends her to his mountain cabin, where Sherry follows her. Kent, pursuing them, runs over an embankment and is seriously injured, the flames from his car starting a forest fire. Sherry rescues him and takes him to the cabin, while "Dad" rushes to Mansfield, Sr., to get him to kill Kent's sensational story about Jacqueline.

The editor goes to the mountain cabin with Lawrence and when he hears the true story telephones an order killing the story, just as the telephone poles crash to the ground in flames. Kent is blacklisted for sending out a false story.



*Jacqueline Lanier and her duenna*



*George Larkin as "Ramon"*

# Associated First National Sets Standard

SPECIALS NOW IN PRODUCTION PROMISE PICTURE-GOERS  
BIGGEST ENTERTAINMENT SEASON EVER PUT ON RECORD



WITH the announcement of fall and winter feature-play releases, comes the statement that motion picture exhibitors have accorded the leadership of the industry to Associated First National Pictures, Inc., and because of this recognition the millions of theatregoers are looking forward to the best entertainment of the 1923-24 season under the First National trademark.

The coveted honor bestowed upon First National Pictures by the men who exhibit them to the public is won by the merit of 1922-23 pictures and perusal of the list of big stories, already finished or to be pictured by the greatest galaxy of stars and directors the industry has even seen. First National's 1923-24 productions, those in authority state, will surpass in bigness, in variety and in literary and histrionic brilliance any program of releases made heretofore by any producing organization.

Briefly First National is well prepared to accept the great responsibility placed upon its new productions by the showmen of the world.

Many of the fall and winter productions are already completed and previews of them convince filmdom's severest critics that the new pictures not only represent the best work of the individual favorites, but the greatest demonstration of dramatic and comedy development motion pictures have known. The attractions scheduled for 1923-24 release range from farce comedy to domestic drama; from entertaining period plays to tense emotional dramas.

First National has added several stars to its long list of noted players—actors and actresses whose names are known in the remotest corner of the globe because of their particular ability. The directorial staff, responsible for the development of stories into great photoplays, has also been augmented by the names of men whose productions have made them world famous and the list of authors who have provided stories for the new feature-plays reads like a roll call of the world's leading dramatists and fiction writers.

Twenty-nine photoplays are scheduled for release during the first six months of

the new season. Three costume plays, "The Fighting Blade," with Richard Barthelmess, "Ashes of Vengeance," with Norma Talmadge, both romantic dramas, and "The Dangerous Maid," a romantic comedy featuring Constance Talmadge are included in the list.

"Anna Christie," a drama by Eugene O'Neill, which has been the triumph of two continents and has, according to foreign critics, created a new era of American drama, picturized by that Rembrandt of the screen, Thomas H. Ince, with Blanche Sweet, William Russell and George Marion in the principal roles, is eagerly awaited by playgoers. John Griffith Wray is directing the production.

"The Eternal City," being filmed in Rome by George Fitzmaurice with Bert Lytell, Lionel Barrymore, Barbara LaMarr and a big supporting cast; Thomas H. Ince's great newspaper story, "Her Reputation," "Country Lanes and City Pavements" and "The Just and Unjust" are but a few of the new plays to be screened during the coming season.

Colleen Moore, new First National star will be seen in two sparkling features, "The Huntress" and "Flaming Youth." Frank Borzage, producer of "Humoresque" and other well known screen successes will contribute "The Age of Desire." Norma Talmadge is now at work on "Secrets" and Maurice Tourneur whose "Lorna Doone" will long be remembered, will add "Two Little Vagrants" to the list. Edwin Carewe will present "The Bad Man," John M. Stahl will present "The Wanters," Constance Talmadge will be featured in "Dulcy," Katherine MacDonald will be seen in two domestic dramas, "Chastity" and "The Scarlet Lily," and Sidney Chaplin will be the featured player in "Her Temporary Husband," said to be rich with original humor and surprising complications.

Corinne Griffith, Sylvia Breamer, Blanche Sweet, Myrtle Stedman, Lionel Barrymore, Elliott Dexter, Owen Moore, Sidney Chaplin, William Russell, James Kirkwood, Anna Q. Nilsson and Barbara LaMarr are to be added to the list of First National celebrities, which now includes Madge Bellamy, Norma and Constance Talmadge, Richard Barthelmess, Colleen Moore, Katherine MacDonald, Milton Sills, Dorothy Mackaill, Dorothy Gish and a score of others.

The directors who will have charge of production during the new season are recognized as the most capable artists and technicians in the industry, and include Thomas H. Ince, Edwin Carewe, Frank Lloyd, George Fitzmaurice, Frank Borzage, John Griffith Wray, John S. Robertson, Richard Walton Tully, Maurice Tourneur, Henry King, Joseph deGrasse, John Francis Dillon and John McDermott.

Playgoers have indeed, a splendid reason to expect the screen's best entertainment next season from the organization which has made history with countless successes this past season.



Norma Talmadge in "Ashes of Vengeance" and Richard A. Rowland, general manager of Associated First National Pictures

"Black Oxen," Gertrude Atherton's widely discussed story of rejuvenation; "Ponjola," a famed Cynthia Stockley epic; "Thundergate," a drama of China and

# SCENES SCREENED AS PRESSES ROAR

*Inner Workings of Newspaper Game Revealed  
In Vivid Sequence Shot In Up-To-Date Plant*



HE poet says it is love that makes the world go round. The producer of successful pictures has discovered that it is thrills that make the world come in. A powerful story with plenty of thrills never fails to "get them"—and to bring them back for more of the same, only different.

Some of the biggest thrills of the newspaper game have been translated to the screen in "Her Reputation." Exciting scenes staged in the editorial and composing rooms of a newspaper plant have been screened with tingling realism for they were made in one of the big, up-to-date newspaper plants of Los Angeles.

Times without number silver sheet and stage dramatists have tried to capitalize the lure and excitement of the newspaper game in screen and footlight productions. The result generally has been

step at morning and again at night with its quota of daily "news" items, telling the tragedies, follies and "high spots" of human life. Yet the man or woman with a definite comprehension of the intricate workings necessary to put that daily paper at the front door numbers not more than one in a hundred.

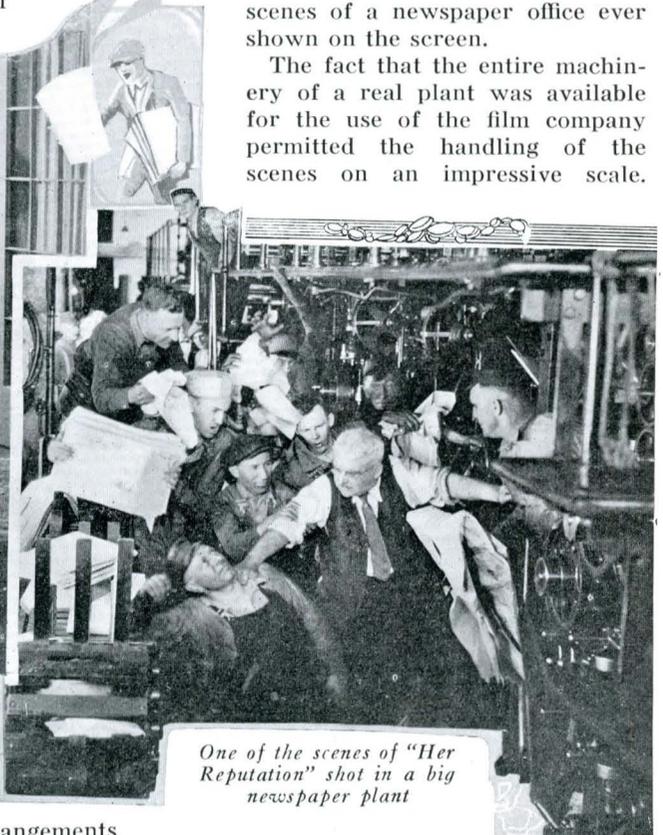
When production plans for "Her Reputation" were being made, Mr. Ince determined that for once a picture dealing with the power of the press should reflect realism.

place in the linotype machines supplied the music for the scenes; shooting in the press rooms where the cylinder presses roared an accompaniment that made the director wish for a knowledge of the deaf and dumb language, and again in the editorial rooms, where dozens of typewriters clacked a staccato obligato as newspaper reporters pounded out their stories, Director Wray caught some of the finest scenes of a newspaper office ever shown on the screen.

The fact that the entire machinery of a real plant was available for the use of the film company permitted the handling of the scenes on an impressive scale.



*Scandal overtakes a lovely bride*



*One of the scenes of "Her Reputation" shot in a big newspaper plant*

ridiculous comedy or pathetic failure. Wooden reporters wearing a wild-eyed look and carrying pencils and pads as a trademark of "journalism"; editors working peacefully in spotless sanctums; "printer's devils" smeared artistically with ink have marched across the stage with lifeless gait and been hooted off with sarcastic jeers and sneers from those "in the know" on the other side of the footlights.

In "Her Reputation," by using a newspaper plant as a "location" and by working with real newspaper men for the scenes shot in the composing and press rooms, Mr. Ince has succeeded for the first time in screening a faithful picture of the inner workings of the newspaper game. He has shown a "story" in every phase of its making and done it in dramatic fashion that can not fail to arouse a "thrill" from the most blase of picture fans.

A newspaper is one of the most familiar but least comprehended necessities of modern daily life. It arrives on the door-

Negotiations were promptly entered into for the use of the plant of one of the biggest Los Angeles "dailies." Arrangements were made to "shoot" the pictures during early morning "rush" hours.

The scenes would have been worthless without real action, but at the same time it was necessary for the director and cameramen who were working with the newspaper "extras" to interfere as little as possible with their main job of getting out their regular editions on schedule time.

Director Wray discovered in a short time that the newspaper man generally holds his job because he is intelligent. With a few directions and rehearsals the regular crews in the composing and press rooms of the paper were able not only to carry on their rush work, but also to "register," for the battery of cameras turned on them, with the ease of veteran troupers.

Working in the noisy composing room where the "click" of matrices falling into

The scene in which the entire front page of a newspaper is "made over" after exciting scenes of the "story" which has been featured on that page have transpired elsewhere, is one of the high spots of the production and the entire picture carries a thrill that will not soon be forgotten.

A novel feature of the production is a very brief prologue tracing the growth of the great modern newspaper from the cave days when hieroglyphics were used as a symbol of speech. A reproduction of the first printing press ever made was used in one of the "shots." After careful research work had established the details of Gutenberg's invention, the reproduction was so carefully made that several historical museums offered to buy it from Mr. Ince. The prologue rounds out in unusually interesting fashion this dramatic newspaper story.

# FIRST REALISTIC PICTURE of "INSIDE STUFF"

## *Committee of Fourth Estate Veterans Assist Filming of Her Reputation*

**W**HEN the country needs a good President; when a Mayor wants a clever secretary; when big business needs "new blood"—a newspaper man generally is elected. There's something about the game of news hunting that seems to develop alertness, an ability to grasp a situation, size up character and then to boil it all down on paper in readable, entertaining form, that proves invaluable training when the same ability is turned into other channels.

Motion picture producers have been dis-



May McAvoy as the girl who becomes "front page stuff"

covering recently that members of the Fourth Estate not only are necessary in publicity departments of a motion picture studio but also that they can prove invaluable assets in the countless other departments of picture making. Dozens of news gatherers have become successful scenarists and continuity writers. A newspaper man it is who is known as the "dean of screen writers"—C. Gardner Sullivan, graduate of St. Paul, Chicago and New York p.g. courses in news gathering. A number of the best known directors of the film world were trained in the newspaper world, the list including Lambert Hillyer, Eric von Stroheim, Paul Powell, Craig Hutchinson, Benjamin B. Hampton, Charles Maigne, and E. H. Griffith.

Thomas H. Ince introduced an innovation during the filming of "Her Reputation" by using a committee of veteran newspaper men as technical advisers throughout the making of the picture. The newspaper world has laughed and jeered and pointed sarcastic, stinging words countless times at the attempts of stage producers and motion picture makers to bring the atmosphere of the editorial room to stage and screen. When plans were being made for the filming of his big special dealing with the power of the press, Mr. Ince naturally determined that for once the newspaper critics would find no room for ridicule.

Before production work was started every scene of the script dealing with newspaper atmosphere or characterization was studied, dissected, vamped and revamped by an interested committee of Fourth Estate experts. Every man chosen

is today engaged in active newspaper work—and before the work was finished every committee member ad-

men. The men in the composing room became so interested when they realized that they were to have an opportunity to work "in the pitchers" that the scene in which the amateur actors appear is one of the most convincing of the production.

In the story, a telephoned order from the "big chief" causes unprecedented commotion in the press room. A front page story must be killed. The paper is already on the presses. In the scramble that ensues when the press foreman stops the presses and the papers with the damning story are destroyed, the men became so excited that two of them were knocked out in the free-for-all fight that ensues.

Again when newspaper inserts were required for several shots in the picture, Mr. Ince broke every precedent by permitting his special committee of experts to write the headlines of the big "scandal" story which is reproduced in the film and to make-up the rest of the paper. At considerable expense four different newspaper pages were made up in the most approved style by the technical advisers for "Her Reputation."

The committee was still on the job for the cutting of the film and when the scenes in the editorial offices, composing and press rooms finally passed their censorship, Mr. Ince was satisfied that any member of the newspaper fraternity would feel at home during the projection of the sequences. They are as correct, technically, as they are dramatic.

mitted that for the first time he had some definite comprehension of the difficulties encountered by the picture maker in screening realistic "atmosphere."

When Director Wray was ready to "shoot" the sequence of the film which was made in the plant of one of Los Angeles' big daily newspapers, all the arrangements were perfected by the newspaper committee who assisted in the handling of the press-



Lloyd Hughes as the newspaper reporter, and Winter Hall as the newspaper editor

# Mrs. Wallace Reid Has *Won America*

"HUMAN WRECKAGE" IN REMARKABLE OVATIONS ACCLAIMED  
BY AMERICAN PUBLIC AS OUTSTANDING SCREEN SUCCESS



RS. Wallace Reid's picture, "Human Wreckage," has been acclaimed by the American public! It is one of the outstanding successes of years and it will live until all America has seen it.

Welcomed and enthusiastically sponsored by local, state and national governmental authorities and numerous organizations, "Human Wreckage," recently released through Film Booking Offices of America, has, within a brief period, established a record for dramatic achievement and public appreciation seldom equalled in the annals of the silent drama.

Given its world's premiere in San Francisco early in June at the Century Theatre "Human Wreckage" received the most laudatory comment given any stage or screen play in a decade and in addition was given the organized support of more civic organizations and city authorities than has been accorded any movement or event since the development of the Victory Loan five years ago. The three weeks' engagement at the Century saw the photoplay acclaimed "the world's most important picture" by the San Francisco press, attracting crowds of increasing size daily. The visit of Mrs. Wallace Reid to San Francisco as the guest of women's clubs was one of the year's big events and the gallant widow, who in her photoplay message, is "carrying on" the fight begun by her beloved husband, Wallace Reid, was referred to as a "modern Joan of Arc."

The New York premiere of "Human Wreckage" at the Lyric Theatre, June 27, when the great Eastern metropolis was entering into the most severe heat wave in recent years, plainly demonstrated the unusual public interest in the photoplay when, on the opening night ten thousand people more than might possibly obtain admission to the theatre blocked the streets and prohibited traffic, in an effort to enter the

playhouse and to see Mrs. Reid, who made a trip from Los Angeles to attend the event. Four weeks of overflow crowds were proof that the initial run was far from sufficient to satisfy downtown theatregoers. Numerous speeches, dinners in her honor and a parade from the Grand Central Station to the theatre headed by police and people prominent in the public life of America were among the tributes paid Mrs. Reid and her play in Gotham.

At the opening of "Human Wreckage" at Grauman's Rialto Theatre, Los Angeles, a crowd estimated by police at five thousand was turned away because of lack of seats. Among the audience upon the opening night were several score of film celebrities who came to pay tribute to one from their ranks who had given the screen not only a great, original drama, but had gone farther in giving to an eager humanity no small portion of her life. The showings at Grauman's broke all theatre records for attendance and popularity.

"Human Wreckage" is being discussed in Hollywood film studios as the foremost dramatic and artistic epic of the screen. Editorials by noted writers, a special printed commendation volunteered by Elinor Glyn, a tribute in fireworks at the Monroe Centennial Exposition, a parade and sermons from many pulpits have been but a part of Los Angeles' reception to "Human Wreckage."

When the photoplay opened in Detroit at the Adams Theatre early in

July, record breaking crowds attended. At the Newman's Royal Theatre, Kansas City, where the film showing was preceded by a gigantic anti-narcotic campaign, records were broken. St. Louis gave the pretentious presentation at Skouras' Kings Theatre, an elaborate preliminary campaign and the Hub City paid singular tribute to the drama and to Mrs. Reid.

Salt Lake City displayed unprecedented interest in "Human Wreckage" when it was presented at the State Theatre July 15, and in Ogden, the presentation at the Alhambra was supported by turn away crowds, civic authorities, the press and various organizations including one of 18,000 Mormon women.

In the New England states, in the Pacific Northwest, throughout the South and in Canada where the film play is soon to be shown for the first time the eagerness of press and public to view Mrs. Reid's vital photodramatic symphony of life has been manifested.

BY ELINOR GLYN

(From the *Los Angeles Examiner*)

"HUMAN WRECKAGE' filled me with deep emotion. I would like to cry aloud to every one who will see it in the coming weeks:

"Look at it with the eyes of your souls. See in it an exposition of a fearful evil brought you through the anguish of a woman's heart. It is a sincere effort to awaken the American Nation—and all the other nations through which moving pictures circulate—to a menace which can

sap the vitality of the human race.

"Try to remember Wallace Reid whom you all loved, as he used to be—generous and gallant and young—and, oh, so beautiful!—and think of his hideously tragic end—hunted to death by that BEAST.

"To criticize technicalities in 'Human Wreckage' would be like criticizing the prayers of a child. Let it go forth unhampered to spread its message—and who knows—far away in shadowland, that soul, whose agonized passage inspired its production, may find peace."



Mrs. Wallace Reid and newspaper critics who were guests of Admiral E. W. Eberle, on the U. S. S. New Mexico during the San Francisco opening of "Human Wreckage"

# ROMANCE ~ THRILLS ~ EXCITEMENT

## *Auto Races With Newspaper Presses To Save A Woman's Good Name And 'Her Reputation'*



all the creative genius expended in putting a "punch" into motion pictures produced with the sole idea of entertaining the fan public were applied to a single enterprise, like reaching the planet of Mars, the Martians would be on intimate terms with us by this time.

Enough careful planning, forethought and daring goes into the filming of the "big scenes" of screen productions to revolutionize any ordinary branch of science or to build up a thriving commercial undertaking.

To get a single scene in "Her Reputation," the Ince film company traveled several hundred miles to the High Sierras. Reams of red tape were unwound to get permission from the government to burn off a hillside in a forest reserve with the co-operation of the forest rangers. An automobile was driven over a hillside at the risk of the life of the man who was driving—and what is more, the stunt was done twice because the car was only going forty-five miles an hour the first time it was screened and didn't carry enough "kick."

Result—one hundred feet of film which carry unmistakable realism warranted to silence even the usual "wise guys" of the audience. The cost comes high, but the "Ince punch" has an established reputation that the producer maintains in every production from his studios.

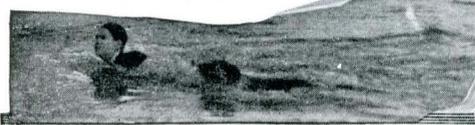
The scene which was filmed with so much difficulty is shown in the last reel of "Her Reputation." A story that will brand an innocent girl is running on the presses of a newspaper—a story that carries red headlines and shame. The man who wrote the story is racing after the girl up a mountain road, bent on definitely establishing her identity before the edition carrying his big story is released. After him comes the editor of the paper, hurried there by another chap who knows the story is a lie and who is trying to save the girl. An auto smashup on the mountain road, a forest fire, dynamite and real courage went into the screening of one of the scenes which carries a tremendous wallop in spite of its brevity on the screen.

After considerable difficulty, permission was obtained by Mr. Ince to stage the forest

fire on a hillside in the Sierras. The government forest reserve was planning to clear off the hillside and consented to let the film company work with a ranger supervising. The making of the scene had to be timed so that the auto smashup would occur just a few minutes before the hillside was fired.

Brinsley Shaw, who plays the role of the newspaper reporter, Wahl, who is after the big story, was elected for the pleasant task of driving an auto over a steep mountain embankment. A battery of ten cameras was placed at various intervals along the road and down the embankment to catch flashes of the car as it hurtled by.

Scenes from the final sequence of "Her Reputation"



The cameras on the lower part of the embankment were all protected with little enclosures of asbestos as a precaution against the flames of the fire which breaks out when

the auto smashes and bursts into flames, setting the hillside ablaze. At the bottom of the embankment where the car would land, a charge of dynamite was planted to hasten the explosion and make a more spectacular blaze.

Shaw, after considerable coaching, got up his nerve, drove the car at break-neck pace up the mountain road and headed it over the precipice, leaping just as the car jumped the hillside. It landed at the bottom, a complete

wreck, but the dynamite charge failed to go off or the flames to burst out.

A second car was elected to the junk heap and Shaw, after considerable persuading, undertook the same feat a second time. This time tracks were dug down the embankment so that the auto would have to follow a certain course. Shaw made his leap; the car hurtled to the bottom and exploded the dynamite charge. Within five minutes the entire hillside was a mass of flames.

Before the fire got beyond control, another auto was driven up the road and through the flames, just passing a sharp curve as a tree falls and blocks the road. The two men in the second auto were in very real peril as they rounded that curve. They knew that if the tree, which had been timed to fall just as they passed, came one minute too soon there wouldn't be much left to tell the tale. And the director knew that if the tree fell one minute too late the "kick" of the scene would be gone and it would have to be done over again. Everything went off according to schedule and the shot is one of the biggest "thrillers" of the production.

The careful planning which is evident in every sequence of "Her Reputation" has resulted in one of the most sensational productions of the season.

# BIG ACTION SPEEDS UP DRAMA

*Jcy Waters Braved By Ince Players To Get Novel Scenes of Flood Destruction*



LD Lady Nature nowadays has a hard time keeping up with the motion picture producers. Floods, storms, pestilence and disaster have become the playthings of the film makers and the screen has familiarized scenes of destruction until the newspaper stories of real happenings seem like second-hand productions.

A Mississippi flood, breaking through levees, sweeping away a whole negro settlement and destroying crops and property with its rushing waters, has been pictured vividly in one remarkable sequence of "Her Reputation." The scenes were made at Yuma, Arizona, where the Ince film company "roughed it" for ten weeks.

Preliminary to the making of the flood sequence, a force of carpenters was sent down to Yuma as a vanguard of the film company. Under the direction of John Griffith Wray, complete plans had been drawn up for the negro village. By the time the actors arrived, the carpenters had put up the settlement buildings and several shots required by the script were quickly made on dry land.

of their labor disappeared down the Colorado River. All the buildings had to be duplicated, which meant an expensive delay in the production work.

To get the negro population of the doomed settlement, Director Wray had to send all over Arizona. After a week's work in lining up and signing up the five hundred "cullud pussons" who were to appear in the scenes, and getting them shipped to Yuma, Director Wray began rehearsals. The rehearsal got no further than the first explanations. When the "extras" understood that waters were to be turned upon them, and very realistic waters at that, which would distinctly wet them, they promptly went on strike. There wasn't enough money could be offered to induce them to work in wet water.

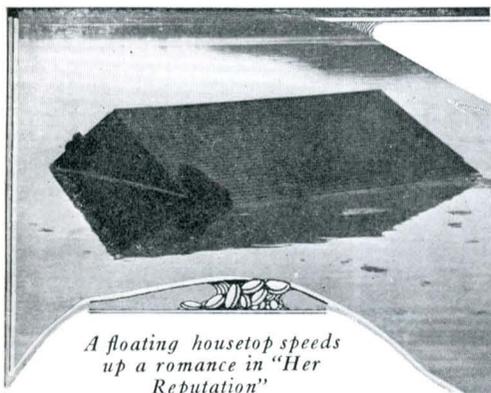
The distracted director saw his scenes vanishing in thin air when a fight broke out among the negroes. A few of the ring-leaders who had been offered additional big money if they could lick the others into shape and make them go through the scenes, undertook to "wallop" a little sense into the crowd. Razors and screams began to cut the air and there was the wildest confusion until the sheriff, summoned

hastily, appeared with a posse. At the point of a gun the negroes were herded into order and finally agreed sullenly to go through the scenes. The gates of the dam were opened as soon as the cameras could be gotten into place. As the waters began to flood over everything in sight, the negroes became so genuinely frightened that the director's suggestions were unnecessary. They acted for all they were worth in their efforts to get away from the water and up to dry land, and the cameras caught some remarkable scenes which were as funny as they were exciting.

Almost as much difficulty was experienced in filming one of the simplest shots in the picture as in getting this big scene. One flash shows a sow with a litter of little pigs floating down the river on a rooftop. To get the pig Director Wray sent twenty miles to the town of Yuma. The special "extra," weighing 300 pounds, arrived via special auto. A crate then had to be made to get the animal down to the river bank where a house-top built on pontoons by a crew of carpenters, awaited.

The piglets were so young that there was considerable danger they would die of pneumonia as a result of their premature exposure to the cold world. Accordingly one man of the film company was detailed to hold each pig, warmly wrapped in a blanket, until everything was in readiness and the housetop ready to float off. At the signal, the piglets were all placed on the roof with their mother, and sailed off squealing fervent protestations. A second crew of men were waiting on the lower banks to pull in the housetop.

Every slightest detail of the picture was filmed with similar care and the same disregard for expense with the result that the completed production ranks with the finest pictures ever screened in finished technique as well as broad dramatic sweep.



*A floating housetop speeds up a romance in "Her Reputation"*

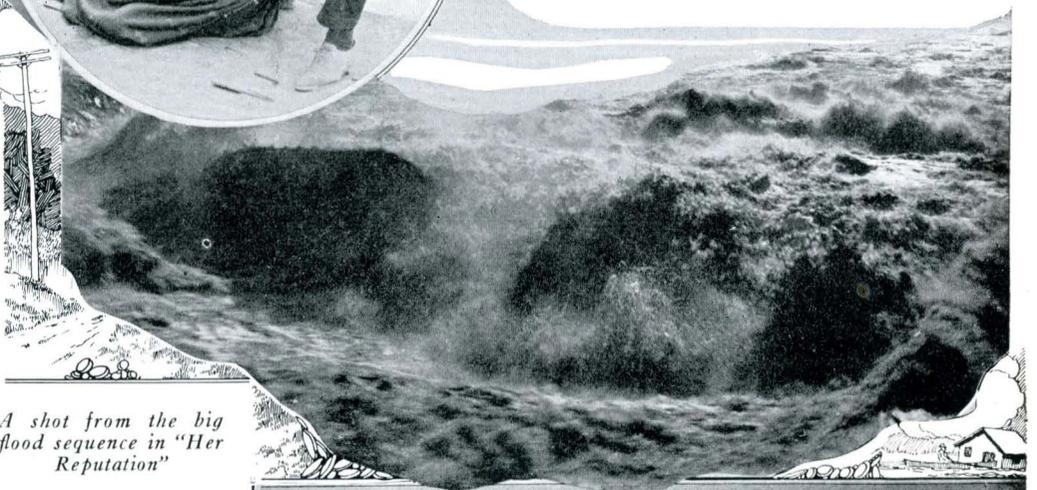
The next job of the carpenters was to put the buildings in such shape that they would float away intact when the gates of the Yuma dam were opened and the waters rushed out on the motion picture settlement. While this was in progress, the engineers in charge of the dam were working with Director Wray on a series of experiments, testing the volume of water that would be needed to carry off the floating city in one dramatic flood-tide rush. The gates were opened a little too far, one day, and the waters released casually swept away half a dozen of the largest buildings which had been prepared for floating by the carpenters.

Off they went, bobbing along serenely, with no cameras, no director, no actors—only the foreman and his gang, frothing at the mouth with helpless rage, as the fruits

*May McAvoy and Lloyd Hughes afloat on the Mississippi*



*A shot from the big flood sequence in "Her Reputation"*



# Do Clothes "Make" the *Screen Star*?

• MRS. CORDELIA A. HOUCK, THOMAS H. INCE WARDROBE MISTRESS, HAS FASHIONED COSTUMES FOR COUNTLESS INCE LUMINARIES



LOTHES make the screen player, say many picture critics. The best dressed woman on Broadway would turn green with envy if she could wander in leisurely fashion through the wardrobe department of the Thomas H. Ince Studios. There is a gown for every day of the year for several decades; there are outfits for every age and walk of life; and there are costumes for every type of woman, hanging on long racks, with a wardrobe mistress in attendance who is thoroughly versed in the art of interpreting "personality."

Bungalow aprons and "simple" little morning frocks that cost only a few hundred dollars, slink beside gorgeous creations that have been moulded to the figures of some of the screen's loveliest stars. All the great modistes of the continent have contributed exclusive models that were used in some production of the past and then hung away for the adornment of humble "extras" in future ball-room or banquet scenes.

Mrs. Cordelia A. Houck, who presides over this extensive department, has been associated with Mr. Ince ever since he began producing motion pictures. When Inceville was founded, where "T. H. I." first wrote his name down among the screen's foremost producers, Mrs. Houck was the whole department. Now she is the head of an organized corps of capable assistants. She has studied most of the screen's actors and actresses at close range. She can whisper discreet secrets about figures that are too plump here and too narrow there, and how they must be disguised with straight lines or folds falling in gracefully charitable lines until they look like Venuses just come from the hands of the sculptor.

From an original by Poiret, Callot or Redfern, she has turned out duplicates that would make the designers themselves ponder before disowning them as legitimate offspring of their genius.

But she is prouder of the costumes designed and made by her own hands which have been worn by Ince-made stars in pictures which carried them into the lime-

light of fame than of all the expensive imitations she has forged.

Bill Hart's first blue shirt that he wore in his first big "western" is one of the wardrobe mistress' most treasured souvenirs. A pair of overalls that covered Charles Ray when he made his hit in "The Coward" hangs beside it in a place of honor. A scarlet dancing frock stitched for Dorothy Dalton in her unforgettable "Flame of the Yukon"; quaint little Dutch costumes made for Bessie Barriscale in "Wooden Shoes"; Japanese kimonos worn by Tsuru Aoki and Sessue Hayakawa, dainty old English gowns for Madge

make any modern girl sigh for the strains of Mendelssohn.

Palest lavender silk was used for this costume, not merely because white does not photograph well, but because in the book, as R. D. Blackmore describes the wedding scene, he talks of Lorna's gown which was "clouded with lavender." So the wardrobe mistress, dreamily fashioning a design that would set off little

Miss Bellamy's loveliness to its full perfection, chose lavender, too.

During the filming of "Her Reputation," the newest Ince production, Mrs. Houck solved dozens of costume problems of the kind that please her most because they taxed her ingenuity. For this picture she created another wedding gown, this time a Spanish model. It was made of heavy brocaded satin and fine silk lace. A tight fitting bodice was combined with a full skirt and worn with a quaint veil draped over a high Spanish comb. Another elaborate costume designed for May McAvoy, who is starred in the picture, was made entirely of black silk fringe draped in novel fashion over white satin. Several exquisite shawls embroidered in gold thread and edged in cream silk fringe were copied from priceless relics owned by an old Spanish family of New Orleans, for the use of Spanish beauties who appear in the picture.

The tiniest costume ever made by the wardrobe mistress was for Charlie, the monkey, who gets some of the biggest laughs in "Her Reputation," Charlie, as an important member of a troupe of Spanish dancers, had to be outfitted with well-cut trousers and a close-fitting little jacket, both heavily embroidered in gold.

Whatever is needed can be found in the Ince wardrobe—whether it's a fig leaf for Eve's dance or togas for a Roman orgy. The wardrobe mistress dreams visions of loveliness that are stitched in with the threads—and whenever a new Ince star rises in the film firmament, she smiles happily at her work for she has assisted in the rising of a new planet.



Mrs. Cordelia A. Houck, wardrobe mistress of the Thomas H. Ince Studios

Bellamy, when she won every heart as "Lorna Doone," hang side by side.

It is the period costumes that delight the fingers of the wardrobe mistress. Anyone, so she says, can fashion modern gowns. But for a costume play, it takes research, study and planning and designing and then a lot of dreaming for good measure to get the correct effects. For "Lorna Doone," dozens of elaborate court costumes had to be designed and made for the royal baptism scenes. For "Lorna" herself, there was one especially choice costume, a wedding gown that would



# MAY McAVOY IS TRUE TRAGEDIENNE

## Star Reaches Great Emotional Heights In Role of Victim of Scandal



Big blue eyes—curly dark hair—a wistful mouth and a perfect little figure. There's a Dresden China daintiness, a suggestion of lovely fragility about May McAvoy that is utterly feminine and alluring.

It seems unfair, somehow, that this tiny creature of such unusual loveliness also should be one of the most gifted emotional actresses of the silver sheet. At least none of the gifts lavished on her have been wasted for May McAvoy's name has just gone up in the white lights of stardom in "Her Reputation." Not content to rely on the natural gifts which would have opened almost any door of wealth and power for her, the new star has worked and slaved and toiled to attain the present high place which she has achieved.

As long as she can remember, Miss McAvoy intended to be an actress "some day when she grew up." Instead of playing with dolls, she used to pose and "act" before a mirror. "Dressing up" in her mother's cast-off frocks was her chief delight and at the age of ten she announced to a skeptical world that some day she meant to be an actress. Her mother thought a teacher's career more conservative and lucrative and May was sent to the New York Normal College. She was the possessor of a teacher's certificate when she "sneaked" one day and went with a girl friend to the Metro Studios in New York City at 61st and Broadway. When she came out, she was the dizzy possessor of a role in a commer-

cial film in which she was known as "The Sugar Girl." And she's been making pictures ever since.

It took courage as well as ability to handle the role of Jacqueline Lanier in "Her Reputation." Added to the study of the role and the weeks of arduous work required with a ballet master before she was ready to begin with the production, she encountered a number of stiff scenes in the last reels of the picture which would

have "stumped" anyone of less courageous temperament.

For the making of the flood scenes which were filmed

at Yuma, Arizona, permission had been gotten by Director John Wray to have one of the flood gates of the great Laguna dam opened so that the Colorado River would overflow its banks just below the dam. A boy and a girl double for Miss McAvoy were taken to Yuma with the film company in case the star should become ill or some of the scenes require too strenuous effort.

The first day that the company was working, a shot was to be made of Miss McAvoy driving a pair of horses across a narrow neck of land. The spot chosen was a spillway where two feet of water was running down from the dam. As it was a long shot, the director had the cameras set up and then sent for Miss McAvoy's girl double. The girl, when she got into the buggy and started to drive off, became so dizzy from the rush of water that she promptly fainted. The boy double was hastily summoned and after an hour had been spent making him up in a wig and skirts, he climbed into the buggy and started off. The horses had become restive from the long wait and under his nervous hands, unaccustomed to handling quadrupeds, they began to prance and rear, until the buggy overturned.

Little Miss McAvoy promptly came to the rescue. Without waiting to be summoned, she appeared on the scene, properly costumed and wearing screen make-up.

"I don't get dizzy and I've driven lots of horses," she announced. "I'll just make this scene myself."

And without any more ado she got into the buggy and drove off through the waters. Despite her courage, she almost met with a bad accident but finally reached land in safety. The shot is a "thriller" but the star will get little credit for her courage from an incredulous public as her face does not show in the shot.

The fine emotional work of Miss McAvoy, combined with the realistic shots which Director Wray was able to obtain because of her courage, make her performance in "Her Reputation" an unusual achievement which deserves to rank with the foremost work of the screen. It proves that she has earned stardom.



May McAvoy reaches stardom in the appealing role of "Jacqueline Lanier," a victim of scandal.

# "Her Reputation" - Biggest Newspaper Story

*Picturesque New Orleans of Old Days Revived As Background For Gorgeous Wedding Fiesta*



LOMANCE and New Orleans go together as inevitably as 'possum and a coon—as moonlight and lovers or fried chicken and gravy. The New Orleans of the old Spanish regime, when every other day on the calendar was a festival, has been revived in all its glory in several sequences of "Her Reputation."

When Don Andres Miro, the last of an old Spanish family which, for decades, has owned vast estates, prepares to celebrate his wedding to his ward, Jacqueline Lanier, he plans a gorgeous wedding fiesta in her honor. The celebration, as it has been screened, is said to be the most realistic revival of the life of the picturesque old town ever shown on the silver sheet.

The beautiful ranch home of Thomas H. Ince, located in the Beverly Hills, was chosen as a location. The home, which was more than two years in the building, is such a pure type, architecturally, that it has been mistaken repeatedly for one of the old Spanish missions. With rambling out-buildings, a picturesque "watch-tower," an ancient wishing well, and even a "smithy" with a forge and bellows, no more ideal location could have been found for the filming of the old-fashioned festival.

Additional local color was secured by selecting as "extras" girls of the old Spanish families of Los Angeles. Spanish mantillas, high tortoise shell combs and gay fiesta costumes which are priceless relics, were taken out of tissue paper wrappings and cedar wood chests for the first time in years and were freshened up for use in the picture.

Miss McAvoy is an intimate friend of one of the old-time Spanish families now living in Hollywood and when she told them of the magnificent preparations which were being made for her "wedding," they volunteered to get costumes, for the principals in the scenes, which would have historic as well as pictorial value.

The Spanish beauty generally is a buxom lass and Miss McAvoy tried on a dozen handsome costumes which were proffered for her use before one was found which was small enough for her. It was made of fine spun, priceless lace draped over an underslip of watermelon silk. With tight bodice and full skirt, it sets off admirably the slender figure



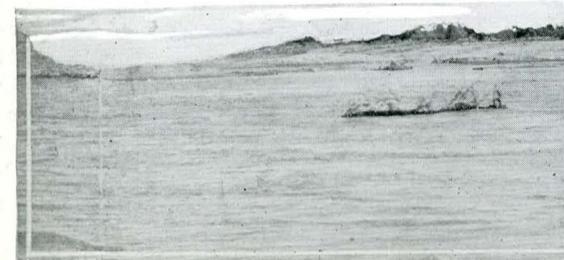
John Mansfield (Winter Hall) protests against the betrothal of Jacqueline (May McAvoy) to his son (Lloyd Hughes)

of the petite star. Her "wedding" costume in which she appears just before the tragic shooting of the bridegroom, was designed from Spanish models by a costumer of international fame and has been pronounced one of the most unique bridal gowns ever shown on the screen.

A vine-covered courtyard was the background for a number of the festival scenes. The sequence was shot in the "rose" season when all the flowers were at the height of their bloom. The trays of the flower girls were piled high with bloom masses which were stripped of their petals and showered upon the heads of the dancing throng of merry-makers. The sequence is as dramatic as it is picturesque. Lights and shadows throughout the picture have been handled with the same effective contrast that carries a big audience appeal and places "Her Reputation" in the unforgettable class of pictured dramas.

The innocent Jacqueline (May McAvoy) becomes a front page "scandal"

The first newspaper ever printed



markable fiction," Tho Pacific coast the scenes newspaper final drama cisco, below the "best chosen as

For six in the Cro necessary thing" was

Sherry and Jacqueline meet on a floating house top

# Story Drama Ever Screened

Scenes of "Her Reputation" Shift West To Pacific Coast In Fast Kaleidiscopic Action



A newspaper reporter discovers that Jacqueline (May McAvoy) is "news"



**M**OTION picture producers, studying the thing the public wants and putting it on the screen even before the people have formulated that want in their mind, have discovered that "atmosphere," well done, is as necessary in a successful production as soap is in a cleanly household.

Thousands of dollars are spent annually in the industry on small "touches" that are only a "flash" on the screen but which build up an overwhelming cumulative effect that makes the finished picture a true piece of artistry.

After establishing Southern atmosphere with remarkable fidelity in the opening sequences of "Her Reputation," Thomas H. Ince immediately shifts the stage to the Pacific coast. In sharp contrast to colorful New Orleans are the scenes of gay night life, of the rush and hum of a great newspaper plant, of the isolated mountain cottage where the final dramatic sequence of the picture is enacted. San Francisco, beloved by the newspaper fraternity of the country as the "best newspaper town in the country," was fittingly chosen as the background for these scenes.

For six weeks the Ince film company worked on location in the Crescent City. Instead of using studio sets as was necessary for some of the scenes of the old South, the "real thing" was caught in the sequences by the grinding cameras.

Barbary Coast is gone, but the Ince company found that the city is alive and alert and that it actually has a "temperament" which can be caught by cameras.

Incidentally, Director Wray ran up

Sherry and Jacqueline meet on a floating housetop

against one of the biggest snags he encountered during the making of the picture in the city of San Francisco. And the story proves that it is oftentimes the simplest "touches" in a picture which are the most expensive. For one shot which had to be made while the company was working in the north, it was necessary to find a negro to hold a pair of horses for Miss McAvoy. After considerable trouble a chap was found who at least had the appearance of being from "way down South," though he stoutly denied ever having set foot outside of "Frisco."

A location was found near an old barn and everything was in readiness for the shot when the horses became frightened by a passing automobile and shied so violently that the negro who supposedly was holding to their heads was knocked down. Like a shot the chap was up on his feet and running as if all the furies were after him. When he stopped for a necessary breath and saw from the tail of his eye that the horses were not pursuing him, he heaved a sigh of relief, wiped the perspiration from his forehead and slowly made his way back.

"What the :\*\*!— \*\*\*,!" raved the director. "Why didn't you hold those horses? You spoiled our shot!"

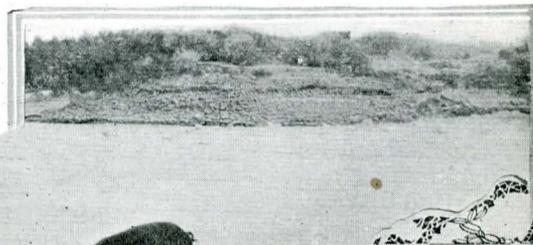
Abjectly the negro hung his head.

"Well, it's like this, boss," he mumbled. "I holds a auto K. O. but a hoss kicked my grandpap to death down Souf and I'se never fooled with them, count of him."

It took a week's scouting to round up a negro who looked like the old time Southern article and who could manage a pair of horses well enough to permit the making of the shot which was needed to round out the picture.

A similar difficulty encountered while the company was on location at Yuma, Arizona, illustrates even better the lengths to which a film director will go to get an apparently "simple" shot for his picture. Those "simple" shots as a rule are more hazardous than the apparently dangerous ones, for scenes that look dangerous can be faked, while the little "touches" have to be true to life.

Director Wray was trying to get a shot of two people being swept off by a flood who suddenly catch hold of a log that keeps them from drowning. In order to get the scene at the swiftest point of the Colorado River, it was necessary to stretch a guy wire from bank to bank of the river. A log was run out on a rope in the center of the wire. Two expert swimmers then dived in and swam out to the middle of the river where the current quickly caught and whirled them off down the stream. A colorful contrast of the South and the West has been combined with rapid action to delight both mind and eye from start to finish of "Her Reputation."



# At The "Exposition"

## NOVEL EXHIBITS AROUSE KEEN INTEREST OF PUBLIC IN PICTURE PRODUCTIONS AND THE PICTURE MAKERS

**I**NSIDE secrets of the Motion Picture Industry were revealed to thousands of visitors at the Monroe Doctrine Centennial celebration held in Los Angeles from July 2nd to August 4th. Against a background of tropical loveliness novel exhibits arranged by the various studios attracted throngs from every state of the country and every country of the globe.

An elaborate guest roster kept at the Thomas H. Ince villa and filled with more than a half million signatures bears witness to the unusual attention attracted by the exhibit of Mr. Ince. In keeping with the atmosphere of the Ince studios, which are copied architecturally from the home of George Washington at Mt. Vernon, a colonial scheme of decorations was planned and carried out.

Quaint pieces of colonial furniture were used in the villa, where two screen beauties in powdered wigs and tight bodices acted as hostesses, gracefully dispensing hospitality and information. Handsomely bound books of "stills" from Ince productions; framed pictures of "Ince-Made-Motion-Picture-Stars" and of "Ince-Made-Directors"; photographs of famous old Inceville, one of the earliest strongholds of the motion picture industry; and souvenirs of all kinds from the various productions attracted tremendous interest.

The picture gallery on the walls of the villa is one of the most creditable showings made by any producer at the Exposition. More screen stars who are in ascendancy today and more directors who have become famous in the industry got their early training under Thomas H. Ince than under any other single producer.

Included in the gallery of familiar stars whose faces smiled down from the walls were Dorothy Dalton, Enid Bennett, Enid Markey, Bessie Barriscale, Clara Horton, Sylvia Breamer, Louise Glaum, Bessie Love, Doris May, Madge Bellamy, Olive Thomas, Billie Burke, Mildred Harris, Gladys George, Clara Williams, Frank Keenan, W. S. Hart, Charles Ray, Sessue Hayakawa, Tsuru Aoki, Lloyd Hughes, William Desmond, H. B. Warner, Robert McKim, George Beban and Douglas MacLean.

Pictures of directors who got their initial training under Mr. Ince include John Griffith Wray, Del Andrews, Rowland Lee, Lambert Hillyer, Irvin Willat, Jerome Storm, Fred Niblo, Reginald Barker, Frank Borzage and Walter Edwards.

Of equal interest to the visitors were the pictures and souvenirs of old Ince-

ville. There is no more romantic page in the history of the motion picture industry than that of the founding of the motion picture village where "westerns" first leaped into popularity, carrying W. S. Hart and other film stars into public favor with them.

The realization of a dream of Mr. Ince, whose keen mind grasped the tremendous possibilities of the motion picture as far back as 1910, ruins of Inceville "sets" still stand today as a landmark of the screen's development.

The photographs which have been preserved, and which were surrounded by interested visitors throughout the period of the Exposition, include groups of now famous actors who then were glad enough to furnish a little "atmosphere" for Ince productions.

The saddle used by Mr. Ince as he rode over his "Inceville" estate, directing pictures, watching the erection of "sets" and keeping an eye on all the busy activities of the motion picture center, attracted as much attention as the pictures of the "sets." The most famous of the latter is the old fishing village which was erected for the filming of "Peggy," Billie Burke's first motion picture, which still stands today at the mouth of the Santa Monica canyon.

On special nights during the Exposition stars of Ince productions were present in person to greet the visitors and to autograph photographs for souvenirs. Madge Bellamy, recently starred in "Soul of the Beast," the Ince novelty featuring "Oscar," the elephant, was the hostess who attracted

*The Ince Villa at the Exposition and a gallery of the "Ince-made" Picture Stars*



the biggest crowds of visitors. Everyone was eager for a glimpse of the screen beauty who has been chosen as one of the twelve most beautiful women of America and who won a tremendous following by her role of Nan in "Hail the Woman," and in the title role of Maurice Tourneur's production of "Lorna Doone." She graciously welcomed visitors and wrote her signature on souvenir photographs for them, adding hundreds of "fans" to her following in a single evening.

With its novel exhibits both of stars and of picture material, the Exposition brought the public into closer touch with the pictures and picture makers, and the wise ones say that the result will be a keener interest this fall in forthcoming productions.

One of the most frequent requests expressed by visitors at the Ince bungalow was for copies of "The Silver Sheet," the Ince studio publication. In answer to countless requests to be "put on the mailing list" of the magazine, "The Silver Sheet" has been made a national publication. Visitors whose curiosity was piqued by their first glimpse of the "inside workings" of the motion picture industry will have the opportunity to make a closer study through the pages of "The Silver Sheet."

# NOVELTY DANCE SCENES are FEATURE

## *Masked Dancer And Partner Show Unusual Steps Before Spectacular Raid Interrupts*



AGNIFICENT "sets" that charm the eye and bring a gasp of delight from the spectator have become a favorite trick in the motion picture producer's box of wizardry. The man who always springs something new in beautiful settings is the one who keeps the audiences coming back to see the latest offering.

Thomas H. Ince lives up to the reputation he has established for always offering "novelty appeal" in his productions with a number of unusual sets in "Her Reputation." They were built as a background for the spectacular dance scenes in which May McAvoy appears with George Larkin, a professional "tango" artist.

When the Southern beauty whose role is played by Miss McAvoy joins a troupe of professional dancers after running away from her home, she appears at the "El Toro" cafe where she quickly becomes the rage. For her first appearance, a unique stage setting was designed. Diminishing circles of shadow and light create a weird labyrinth that tapers off into a disk of light. Filmy draperies worked into a delicate rose design form the curtain through which the "masked dancer" and her partner suddenly appear.

It took a force of Ince technicians two weeks to build this stage setting. In the meantime Miss McAvoy, who is a talented dancer, worked day and night perfecting

herself in the steps of a novelty dance. After a severe course of training which included strenuous gymnastics and physical culture, her dancing master pronounced her ready for public appearances. By way of rehearsal, before the scenes of the picture were shot, Miss McAvoy appeared on the program of an informal entertainment in Hollywood. Her dance with her



*An impetuous lover makes a last plea*



*Sherry Mansfield (Lloyd Hughes) unmasks Conchita, the dancer*

outlining the frescoed design on the stonework. From the flaming archways, the dancers make their appearance for a spectacular "number" that is broken short by a police raid.

Several hundred extras who appeared in the cafe scenes and the raid testify that the panic which ensues when the squad of police appear on the scene is the most realistic in which they ever worked. A small girl and a terrified monkey lent an unexpected "punch" to the scenes that puts them over with a bang.

As the police round up every one in the cafe, blocking doors and windows from which the crowd tries to escape, the little girl, "Pepita," and her monkey try to get out of the howling, pushing mob by dodging through the legs of the struggling policemen.

Little Jane Wray, with Charlie, the monkey, on a chain, was hurriedly dodging through legs when one of the "police" carelessly brought his huge foot down on Charlie's tail. The little animal, terrified and badly hurt, turned on

the little girl, whom he held responsible for his hurt, and bit her. When the child screamed and dropped his chain, Charlie leaped up on the first available shoulder. It happened to be a woman's unprotected by anything except skin. Another scream and Charlie leaped to the next vantage post—this time a man's back from which another flying jump took him out of the way of the crowd and scurrying up a post he sat and chattered in rage. The monkey was rescued by his trainer and his injured tail and feelings soothed.

The combination of beautiful backgrounds and rapid action throughout "Her Reputation" is unusually effective.

skilled partner proved such a sensation that the vogue for the "tango" was revived in the film colony until every one was doing it.

Special lighting effects were worked out for the dance scene and some weirdly beautiful effects obtained. The scene screened so well that an even more elaborate setting was worked out for the second appearance of the "masked dancer." Two huge stone arches were built and hung with velvet. After a number of unsuccessful experiments, electricians hit on a clever scheme by which an effect was produced of flames leaping up fitfully in the archways and



*Ramon and Jacqueline*

# The Story of "Anna Christie"

COLOSSAL DRAMA OF OUTCAST WHO IS REDEEMED BY INFLUENCES OF LOVE AND THE SEA TOLD BY O'NEILL



IDE by side with the tales of "Sappho" and "Camille," which have lived and been loved through the ages, the story of "Anna Christie" has taken its place. Eugene O'Neill has told in his great stage drama the story of a poor Swedish waif of the northwest, dragged by circumstances through a sordid life until the influences of love and the sea, to which generations of her family have given their lives, redeem her.

In Chris Christopherson, the loss of father, brothers and sons, who have been claimed by the sea, has bred a deep-rooted fear of the ocean, which becomes almost a fanatical obsession. To save his only daughter from "dat ol' davil sea," he sends her, when she is only a child, to live with cousins in Minnesota. He doesn't want her to know or hear of the sea, so great is his fear that she, too, might marry a sailor when she grows up and become another of the women who wait and "pay the inevitable toll of tears."

Anna, doing farm work which is far beyond her frail strength, sends several pleas to her father to take her away from the place, but he obstinately refuses to listen, insisting that there she is "safe." The girl is betrayed by one of her young cousins and runs away in terror to the city where, from necessity, she soon drifts into the life of the streets. After a desperate illness, she takes the last of her money and goes to New York City, in search of her father.

To Chris, the girl is a lovely Madonna. He admits to her, reluctantly, that he is captain of a coal barge, not a janitor as he had written her, and takes her out on a trip with him to Boston. From the first he is jealous of the tremendous effect which the sea has upon her. He sees how it calls to her and he keeps every sailor away from her. On

the other hand, Anna is conscious, immediately, of a tremendous invigoration and uplift. The winds and the sea seem to purge her and the old life becomes little more than an evil dream. She laughs scornfully when her father talks to her uneasily of "dat ol' davil sea" and his forebodings that she might some day

for him in spite of her father's angry protests, and when she repulses Matt's attempts to make love to her, he falls in love with her, telling her she is the first decent woman he has spoken to in months and years. The girl avoids him and tries to fight back her own love, feeling herself unworthy because of her past.

Chris, sensing the situation, becomes insanely jealous of Matt, even trying to kill him in spite of Anna's protestations that she does not love him and never will marry him. The old father sees only that his beloved daughter is threatened by "dat ol' davil sea" in spite of his efforts, and he is determined to save her from the fate of other women of his family who married sailors.

When the coal barge reaches Boston, Matt goes ashore, returning with a license and a wedding ring. He tells Anna that they are going to be married at once. Chris overhears him and flies into a mad rage. The two men have a terrific fight which is broken short by Anna.

She admits her love for Matt, telling him he is the only man she has ever loved. When he tries triumphantly to carry her off, she stops him short and in a burst of rage, tells them both just what happened to her on the farm and what kind of a life she led in the city.

The father goes off to drown his broken heart in drink. Matt, in a black fury, threatens to kill her; then follows Chris. The girl, after waiting nearly twenty-four hours for them to return, packs her bag and starts off, determined to go back to the old life. When she gets ashore, she realizes that she never can go back to it all and

tries to drown herself. Chris saves her and takes her back to the barge just as Matt returns, declaring that he doesn't care what she has been, he loves her and wants her. And so they are married with the sanction of Chris.



Blanche Sweet as "Anna Christie." Below, Miss Sweet and George Marion who plays the role of "Chris"

marry a sailor. Men are all alike to her and she hates them all.

During a fog, two boats are wrecked and a number of men are picked up by the barge, including Matt Burke, an Irish stoker, who has been hurt. Anna cares

# "Anna Christie" Being Screened

MOST REMARKABLE STAGE SUCCESS OF PAST TWO YEARS  
IS ADAPTED BY THOMAS H. INCE FOR BIG FALL RELEASE

**T**HOMAS H. INCE has turned to the stage for his next big picture. "Anna Christie," Eugene O'Neill's great drama and the most remarkable stage success of the past two years, is now being translated to the screen. After weeks of preparation, study and planning, the drama has been put into production on a scale in accordance with the sum paid for the screen rights.

"Anna Christie" will be a First National feature release for early fall.

This adaptation promises to be the event of the screen season. The sensational success accorded the play in London, where it attracted record audiences, has won columns of discussion in magazines and newspapers of this country. The fact that the play also won the 1922 Pulitzer prize for the best American drama of the year has increased the public interest and keyed up real anticipation of the coming screen release.

The casting of the production offered one of the biggest problems ever faced by a producer. Pauline Lord, who created the role for the stage, has won fame as one of the foremost actresses of the screen, so fine is her characterization of the title role considered. It was selected by dramatic critics as the finest single characterization of the year when the play was first staged. While in London, Miss Lord received remarkable ovations both from the critics and her audiences.

After weeks of careful consideration and after testing some of the best-known actresses of the silver sheet who were eager for this great role, Mr. Ince finally selected Blanche Sweet as the one star who could rise to the tremendous emotional heights required of "Anna."

A favorite since the old Biograph days, Miss Sweet recently staged a triumphant "come-back" after several years' absence from the screen, in "Quincy Adams Saw-

yer" and has just completed the leading role of "In the Palace of the King."

Critics who have watched the making of the first scenes of the picture and the "rushes" declare that when the picture is released, Blanche Sweet will have her name linked with that of Pauline Lord as one of the big actresses of the country.

George Marion, who created the role of "Chris," the old "squarehead" father of the girl, and who shared equal honors with Pauline Lord during the big run of the play, was signed up for the same role

in this country, including "The Merry Widow," "The Prince of Pilsen," "Excuse Me," "Zhari," "The County Chairman," "Pom Pom," "Madame X," "Every Woman," "The College Widow," "The Little Duchess," "A Fool There Was" and "Tangerine."

When he tired of fifteen years' struggle with producing problems, he returned to the stage. A seven-minute scene which he played in "Gold," one of O'Neill's first Broadway productions, was so beautifully done that the author declared he was the real star of the piece and offered him the role of "Chris" when "Anna Christie" was put on at the Vanderbilt Theatre

in New York two years ago. He has been playing the role ever since until Mr. Ince brought him back from London to work in the picture.

For the role of "Matt Burke," the young Irish stoker who is Anna's lover, William Russell was selected. Russell has been such a favorite with the film fans that he holds the remarkable record of only having been idle three and a half days in the last eight years. After completing a long contract with the American, he went to work the following day as a Fox star and had only just finished a four-year contract when Mr. Ince signed him up. To this remarkable trio of



George Marion, John Griffith Wray (director), Blanche Sweet and William Russell discuss "Anna Christie"

actors, who present one of the most unusual combinations of ability and box-office magnetism ever offered in a single production, Mr. Ince has added the name of John Griffith Wray as the director.

on the screen after protracted negotiations. Mr. Marion, who is one of the stage's best known character actors, always has been averse to screen work and has refused repeated offers to appear on the silver sheet. After a special copy of the script of "Anna Christie" had been sent him, however, and he heard in detail the producer's plans for the drama, he was eager to appear in the cast and immortalize on the screen the role which has won him fame on the stage.

Mr. Marion has been an actor, a producer and a student of the drama all his life and plays his role with the fine touch of the artist. In addition to countless stage characterizations, he has produced some of the biggest stage attractions ever shown

Mr. Wray has been firmly entrenched as one of the screen world's big directors since his productions of Ince's "Lying Lips" and "Hail the Woman," while recently he completed work on Mrs. Wallace Reid's "Human Wreckage," which has won exceptional praise for its fine dramatic conception and direction.

Every facility of the Ince studios is being used for this production, which Mr. Ince confidently declares will be the biggest emotional drama ever screened.

# Why Picture Audiences Laugh

"THE HOTTENTOT" ON THE BILLBOARDS MEANS CAPACITY HOUSES AND CONTENTED AUDIENCES—SAY EXHIBITORS



WHEN audiences greet it with roars of laughter—

When exhibitors proclaim it "the best audience picture ever made"—

And the newspapers spend columns discussing its merits—

It's a sure bet that "The Hottentot" is on the billboards and drawing its usual capacity houses.

There isn't a picture of the past season—or many seasons—which can touch the record of Thomas H. Ince's magnificent racing comedy, "The Hottentot." It got off to a flying start last September by breaking all high level records of the houses where it opened and it has been drawing bigger and bigger crowds ever since.

Picture audiences will pay any price for a good laugh—and go far out of their way for the opportunity. The record of "The Hottentot" proves that beyond a shadow of a doubt. The "fans" have chalked it up as the biggest laughing hit of the year. Every one who has seen it has sent back several dozen friends, relatives and acquaintances for "a good laugh"—and they in turn have carried on the word-of-mouth advertising until Doug MacLean and his thunderbolt steed are the best-known pair of comedians on the boards today.

The national campaign of advertising and exploitation put over in connection with the release and showing of "The Hottentot" is said to be one of the most complete of its kind ever handled. But the free advertising which has been given the picture by the people who have seen it—and who have shrieked and cheered and cried in hysterical mirth at its magnificent steeplechase—is worth more than the Rockefeller millions to it.

When the Ince comedy-drama was first released last fall and scored an immediate hit in the big first run cities, a degree of its success was attributed to the popularity of the stage play from which it was adapted. Willie Collier and Victor Mapes wrote the original from which the screen version was adapted and Collier starred in the play for a record-breaking year's run on Broadway, afterwards taking the comedy on tour.

Now that the picture is playing "Main Street," however, it is evident that Mr. Ince has caught on the screen a far bigger thing than Collier put over on the stage. Both in the comedy situations and in the masterly steeplechase, which never fails to pull the audiences out of their seats, the picture has far outstripped the stage play in popular appeal.

Letters and telegrams which have poured in to Mr. Ince from every section

of the country congratulating him on having produced "the best audience picture ever made" have reached gigantic proportions. The following which the picture won in the big cities isn't a circumstance to the hit which it has made in towns and villages. Wherever it has been shown it has become such a topic of conversation that repeat bookings have become the usual thing. Everyone who saw it once wants to see it again, and everyone who didn't see it the first time is insistent on having an opportunity to repair an oversight.

"I consider 'The Hottentot' the greatest comedy feature ever released to date and that means not only this year or season—but since the first 'movie,' which is covering some territory," declares H. M. Rouda of the Lane Court Theatre, Chicago.

Out in Montana, Will Steege of the Liberty Theatre at Great Falls, echoes this opinion in these words: "I consider 'The Hottentot' one of the best audience pictures I have ever played in all my experience in the show business. Living in a town of this size, a man knows his patrons and I am frank to admit that 25 per cent of the people who saw 'The Hottentot' once saw it the second time during the three days' running. It is too bad that all pictures have not the drawing power that this one has."

"No better picture has ever been made for box office or long time remembrance," comes the word from the manager of the Rose Theatre in Burlington, N. C. "The people here are still talking about 'The Hottentot.'"

J. L. Stallman of the Darby Theatre at Darby, Penn., joins in the nationwide chorus by proclaiming: "This is a winner that will please every kind of patronage. Thrills, together with genuine comedy, make it one of the best box office attractions I have shown in a long time. Had capacity attendance."

Just to prove that there is no sectional line in the appeal of this hilarious steeplechasing comedy, Adolph Schutz of the Liberty Theatre at Silver City,

New Mexico, writes in: "Great picture! The work of Douglas MacLean is the best he ever has done. If you want something to liven up your house after playing all the costume plays that have been released recently, book this. The steeplechase will sweep your audience off its feet."

"Just the kind of a story that pleases with the most effective racing scenes we have ever played—and we have played them all," is the opinion of E. H. Arnold of the Avon Theatre, Watertown, N. Y. "It satisfied everyone and BROKE ALL RECORDS IN THIS HOUSE."

"One of the best pictures we have ever shown," comments the manager of the Kay Pee Theatre of Mt. Gilead, Ohio. "I'm safe in saying it pleased 100 per cent of our patrons. If we could show as good ones as this all the time we would be mighty pleased."

"One of the best pictures of the year. Give us more like it," urges Herman Lightstone of the Van Buren Theatre of Brooklyn, N. Y.

"There is nothing that can be said that will describe the wonderful points of the picture," is the enthusiastic opinion of Frank Evans of the Illinois Theatre, LaGrange, Ill. "It is 99 per cent perfect. I am going to repeat it. Any picture that bears Mr. Ince's signature has got them all beat."

Similar comments from every section of the country prove beyond a shadow of a doubt that "The Hottentot" has been written down at the head of the list of the comedy attractions of the silver sheet. It is the laughing hit of the screen world.

A scene from the spectacular steeplechase in "The Hottentot"



# Genius Does Not *Follow* Beaten Path!

REAL NOVELTY CREATED FOR SCREEN IN  
THOMAS H. INCE'S "SOUL OF THE BEAST"



ANYONE can follow the beaten path, but it takes a genius to create novelty. And certainly one of the screen's real novelties has been created in "The Soul of the Beast," a current Thomas H. Ince feature.

With an elephant playing a featured role and sharing honors with pretty Madge Bellamy, who is the leading lady of the production, the picture stands out from the usual run of releases as something entirely different. "Oscar" is the name of the screen's new leading man—and "Oscar" puts over a performance that has put him in the front ranks of the fan heroes.

When a big elephant and a little girl run away from a circus into the Canadian woods, things are obliged to happen which are out of the usual. They do. C. Gardner Sullivan, who wrote the story, saw to that. John Griffith Wray, who directed the production, aided and abetted the author in the clever way in which he brought the story of those "out of the usual" adventures to the screen. And "Oscar" and Madge Bellamy act out the happenings with a delightful naivety that is as charming as it is entertaining.

There's something about a lumbering elephant that excites the imagination and arouses tremendous interest and curiosity. A line of elephants swaying down a street will draw everyone but the halt and the blind to their line of march. "Oscar," ponderously and solemnly performing on the silver sheet, seems to have the same hypnotizing effect on screen audiences. In the short time that the picture has been released he has won a following that would make any of the human celebrities jealous. human celebrities jealous.

"We've seen a lot of animal actors, including the 9,000,000 wonder dogs of the screen, but we cannot remember one that approached the work of 'Oscar,'" declares Don Allen, dramatic critic of the N. Y. Evening World. "In fact, we would stack up 'Oscar's' acting alongside the screen work of many human actors and feel quite certain of winning out in our contention that this pachyderm in 'Soul of the Beast' is one of the best actors of the screen. The story is a novel one and the photography beautiful. 'Oscar,' in our estimation, is worth going miles to see."

Critics throughout the country have been equally enthusiastic in their com-

ments on the work of this newest "Ince-made-star" and of the production. "Thomas H. Ince offers what is probably the outstanding novelty of the year in this vivid drama of two circus runaways," says the Washington Herald. "It is one of the most appealing pictures of the year."

The Brooklyn Standard Union holds the opinion that "Thomas H. Ince has filmed one of the best novelties of the season in the Metro production, 'Soul of the Beast,'" while the Los Angeles Times says:

"'Soul of the Beast' is one of the most entertaining pictures seen recently on the silver sheet and if you miss it you will miss something really different and refreshing in photoplays."

The Indianapolis Star declares that "Oscar's" work is really brilliant," adding, "It is strangely exciting to see this immense animal work."

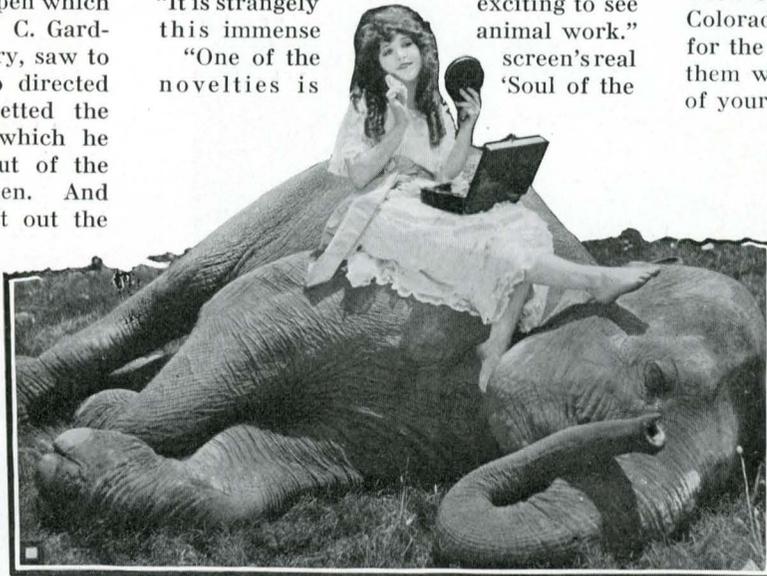
"One of the novelties is screen's real 'Soul of the

and the ringing praise which it has won wherever it has been shown, have pushed "Soul of the Beast" into the front ranks of the big pictures of the past season. Exhibitors have chalked it up as "another big Ince success" for which the crowds always turn out. And the "fans" have added "Oscar" to their list as the biggest find of the past year. The producer who is out to find a bigger one has some hunt on his hands.

Metro is releasing "Soul of the Beast."

The comments of exhibitors on the production vie with those of the critics in enthusiasm. Loew's State Theatre in Boston reported "fine business; a novel and interesting show which is really unusual."

The consensus of opinion of the small town showmen is voiced by William Morrison of the Sterling Theatre at Greeley, Colorado. "Play up 'Oscar' to the limit for the kids," he advises. "He will please them without limit as well as 70 per cent of your adults."



Madge Bellamy and "Oscar," the elephant

Beast," writes the dramatic critic of the Washington Times. "Were it not that Miss Bellamy is so entrancingly pretty, one might say that 'Oscar,' a big elephant, is the star of the entertainment. What this monster pachyderm does is really marvelous."

"One of the best photoplays of the season is 'Soul of the Beast,'" comes from the Buffalo Commercial. "It is a stirring play of circus life with astounding animal performances."

"'Soul of the Beast' is one of the real novelties of the year," says the Newark Ledger. "You've been praying for someone to put out 'something different.' Here it is. Think of it—an elephant as the 'perfect lover'! Sure! Here's 'Oscar,' one of the best actors we've seen in many moons."

Unusual exploitation angles, combined with the novelty appeal of the production

## Those Happy Days!

THE saloon has come back! On the lot of the Thomas H. Ince studios, a complete bar with kegs of foaming beer and an array of "red-eye" bottles bearing once-familiar labels, is operating daily for the benefit of throngs of truck drivers, long shoremens, wharf rats and "bums."

A marble-topped bar, shiny brass fixtures, glass mugs with foaming contents slopping over, gaudy chromos on the wall, and

small tables where drinkers gossip, gamble and quarrel, reproduce pre-Volstead days to the minutest detail—until some thirsty soul tries to sneak a drink—and chokes on ginger ale or near beer.

The bar is being operated for the filming of the opening scenes of "Anna Christie," Eugene O'Neill's big stage success which Mr. Ince has adapted for the screen and which First National will release this fall. It is a reproduction of one of the best known water front dives of New York before prohibition closed its doors.

To date the "extras" who supply the local color of the barroom scenes in "Anna Christie" have consumed nine kegs of near beer and five cases of ginger ale—and are still going strong. John Griffith Wray is directing the production with Blanche Sweet, George Marion and William Russell playing the leading roles. The film will be an early fall "special."

# Two More Ince Pictures Score!

"SCARS OF JEALOUSY" AND "WHAT A WIFE LEARNED"  
HAVE MAGIC TOUCH OF HUMAN INTEREST APPEAL



Two Ince pictures ever are alike except in top-notch entertainment values, so the exhibitors have discovered. Original themes and novel locales which are combined with the big dramatic quality of every Ince production keep the picture public wondering what the next Ince surprise will be—and keep them coming back for a new thrill.

"Scars of Jealousy," an early spring release which is establishing new booking levels, is one of the pictures of the year which stand out as entirely "different." The hills of Alabama, where the "Cajans" lead the primitive life of the back-mountaineers, have been contrasted with the smiling plantations of the low-lands. A fine old Southern colonel, a dissolute son, a mountain boy and a petulant beauty are the principals of the story which begins with a marvellously picturesque prologue and ends with a magnificent forest blaze which the critics say is the finest thing of the kind ever done on the screen.

With Frank Keenan, Lloyd Hughes, Edward Burns and Marguerite de la Motte in the featured roles, Lambert Hillyer, who directed the picture, has built up a "vivid and dramatic story, told in excellent terms of acting, direction and photography," according to the Exhibitors' Herald. "It is thrilling and suspenseful, holding the interest unfalteringly."

Newspaper critics have been equally lavish with praise, one New York paper declaring: "'Scars of Jealousy' is the most telling melodrama seen on Broadway in a considerable period. The production is capably acted and directed."

Reports from exhibitors in every section of the country indicate that the enthusiasm of the critics has not been misleading.

"We can not ask for better pictures," declares Charles Blaine of the Morgan Theatre, Henrietta, Oklahoma. "Thomas H. Ince knows how to make them. Marguerite de la Motte, Lloyd Hughes and Frank Keenan are the all star cast. Boy, it's some picture! Put on your overalls and go after the business!"

Similar comments commending the rapid action of the picture, the fine photography and excellent acting have come from both cities and small towns indicating that Mr. Ince has put the magic touch of universal appeal on "Scars of Jealousy" in the usual Ince fashion.

THERE never was a motion picture audience that wouldn't thrill to a theme of love and conflict so vital that it reaches home to every heart.



Lloyd Hughes and Marguerite de la Motte in "Scars of Jealousy"

A scene from "What a Wife Learned"



The tremendous response of audiences in every section of the country to Thomas H. Ince's "What a Wife Learned" is proof that the "fans" always line up for a picture that deals daringly with one of the biggest of modern-day problems.

With a cast of big drawing power, headed by Milton Sills, John Bowers and Marguerite de la Motte, this picture in a few months' time has won a tremendous

following. Marriage, under the complex conditions of the twentieth century, has become one of the outstanding problems of the day—and one that holds the keenest interest for every audience. Mr. Ince has developed some tense situations between a modern, ambitious young wife, and a primitive man who wants his woman by the hearthside. He has done it with a dramatic power that is proven by the box-office response.

Against backgrounds as unusual as they are spectacular, this story of "Sheila" and "Jim Russell" has been told. A cattle stampede, a fall from the tenth story of a steel structure and a break in a dam which unleashes torrential waters are a few of the big moments that are used to build up the great emotional crisis. The solution of the problem faced by husband and wife is both unusual and convincing.

Exhibitors declare that "What a Wife Learned" is a picture so "penetratingly human" that it not only draws big houses but sends audiences away thoroughly satisfied.

"Played to capacity house," was the report from the Kinema Theatre in Los Angeles, an index of the success with which the picture has met in the big cities.

"A fine production, fine entertainment and pleased immensely," is the echo from the Orpheum Theatre in Twin Falls, Idaho, proving that the small towns for once agree with the verdict of the cities.

The cast has won exceptional praise from the critics. Miss de la Motte's work as "Sheila" is described as "exquisite" by the jury, while John Bowers, as the unruly husband, and Milton Sills as the playwright who is the "other man," have come in for equally tall praise.

An original by Bradley King and directed by John Griffith Wray under personal supervision of Thomas H. Ince, "What a Wife Learned" has been written down among exhibitors and audiences alike as one of the most satisfactory pictures of the past season. Three stars, a vital, sympathy-compelling story and dramatically spectacular scenes with a smashing climax, carry an entertainment value that has won over even the super-critical and chalked up another Thomas H. Ince success of the past season.

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## “Judgment of the Storm”

AN ORIGINAL STORY

By

Ethel Styles Middleton

### WHAT THOS. H. INCE SAYS:

“I have just finished reviewing your picture, ‘Judgment of the Storm,’ and am so pleased with the production that I cannot resist the temptation to tell you just how it has impressed me.

“You have a powerful story as a foundation and the presentation, acting and direction are such that it cannot help but have a whole-hearted appeal, not only to the exhibitors of the country, but to the theatre patrons as well.

“It has everything that goes to make wholesome, appealing entertainment of 100% box office value. From the standpoint of the showman and the lover of real entertainment, I am sure that this picture will score heavily.”

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# Adapt Stage Play From Film!

• BRADLEY KING, AUTHOR OF "A MAN OF ACTION," COLLABORATES WITH PLAYWRIGHT ON SUCCESSFUL STAGE VERSION OF COMEDY



POPULAR motion pictures frequently have been dramatized for the stage, with great success. Likewise, many stage productions have been adapted to the screen, with equal success. But with the approval of Thomas H. Ince, the pleasure-loving public will be given an opportunity to see the same production on both the stage and screen on successive evenings.

The subject of this experiment—although it really was not intended as a test, being, rather, a coincidence—is "A Man of Action," the rollicking, pepful mystery comedy recently completed and listed by Mr. Ince on the fall releasing schedule.

Attracted by the fast moving and original story of "A Man of Action," which was written by Bradley King, the author of several recent Ince specials, Ernest Wilkes, prominent playwright, expressed a desire to transfer it to the stage.

Mr. Ince, instead of withholding permission until the screen version was on exhibition, gave the necessary approval and arrangements were immediately made for Mr. Wilkes and Miss King to collaborate in preparing "A Man of Action" for the spoken stage.

Several weeks were spent in writing sparkling conversations to fit the many unusual situations of the photoplay and it was put in rehearsal by Thomas Wilkes at the Majestic Theatre, Los Angeles, to follow the run of Holbrook Blinn in "The Bad Man."

Inspired by the brilliancy and the many surprising turns of Miss King's story, the members of the cast entered into the spirit of the piece with enthusiasm and it was ready for presentation in a remarkably short time.

The opening night at the Majestic was an occasion of exceptional interest to followers of both stage and screen and prominent in the audience were studio executives, eager to witness the inception of the "test."

From the end of the first act there was no doubt in the minds of the audience as to the suitability of the screen story for stage production and at the conclusion of the initial tryout performance public and critics joined in the opinion that "A Man of Action," on both screen and stage, is possessed of sparkling wit, gripping suspense, surprise situations and ACTION in such bountiful proportions that a long life for it is assured.

Naturally, arguments arose as to whether the stage or screen is the best medium for the presentation of a mystery comedy like "A Man of Action." The verdict was generally reached

aristocrats on San Francisco's exclusive Nob Hill, to the shady haunts of the crook and gangster in the far-famed Barbary Coast section of the same city. The sequences placed in these surroundings were "shot" with the utmost care to provide correctness of detail and the result has well repaid the efforts of the director to achieve reality.

The unrestricted possibilities for the perfection of stage mechanics on the huge, glass-enclosed stages of the Ince lot also were reflected in the screen presentation of "A Man of Action," particularly in the scenes centering around the many sliding panels, folding stairways, trap-doors and other trick sets which inject both thrills and laughs into the production. The rapidly moving events of the story, which frequently depend upon these appliances for their "kick," reached their maximum development in the picture.

Amusement seekers in all parts of the country may be privileged to view both screen and stage productions of "A Man of Action" closely together, for the success of the Wilkes show at the Majestic has encouraged arrangements for a New York production of the play very soon, with its attendant road shows. Thus, according to plans, the stage version will be on tour at the same time "A

Man of Action" is being featured in picture houses across the nation.

The screen play, wherever it has been shown, has been received by equal enthusiasm by critics and audiences. The public is always on the lookout for a chance to laugh and the word has gone out that Thomas H. Ince and Douglas MacLean have scored another laughing hit in this fast moving mystery comedy. MacLean is firmly entrenched in the hearts of the "fans" since his spectacular steeplechase ride in Ince's "The Hottentot." Exhibitors have found it an easy matter to build on this firm foundation and Bradley King's original is lining them up at the box-office throughout the country.

Bradley King, author, and Marguerite de la Motte and Douglas MacLean, featured in "A Man of Action"



Ernest Wilkes, playwright

that while the stage version is one of plentiful laughs and thrills, calculated to keep the average playgoer on the edge of his seat from beginning to end, the screen release is favored by a greater wealth of color and "atmosphere."

The ability of the motion picture director to take his cameramen to the locations in which the action of the story is based, and there to register for the screen the actual surroundings in which the characters find themselves, undoubtedly has given the silver sheet production the warmer appeal.

Much of the interest in the photoplay attaches to the delightful contrast in scenes, ranging from the gilded palaces of the

# Picture is Adapted from Novel

BRADLEY KING COLLABORATES WITH TALBOT MUNDY  
ON NOTED NOVELIST'S FIRST BIG AMERICAN STORY



Of followers of Talbot Mundy stories—and they are numbered in every section of America, England and India—the screen adaptation of “Her Reputation” from the novel of the same name marks a real event.

Written by Talbot Mundy with Bradley King, chief of the Ince staff of editors collaborating, “Her Reputation” already has made a mark in the book lover’s world. Talbot Mundy is one of the best known British novelists of the day and the publication of his first big American story by the Bobbs-Merrill Company has attracted widest interest.

Mundy established himself as a popular author of “Best-sellers” through his tales of adventure in India and Africa, where he has spent many years. “King of the Khyber Rifles,” “The Ivory Trail,” “Rung Ho,” “The Eye of Zeitoon,” “Hira Singh,” “Winds of the World” and “Told in the East” adorn the book shelves of every lover of fast-moving, exciting adventure and mystery tales. Recently the Bobbs-Merrill Company has put on a big exploitation campaign of the Mundy novels which has sold thousands of copies.

Naturally the announcement that Mundy had written his first tale of American life in collaboration with the clever scenarist whose film originals, “What a Wife Learned,” “A Man of Action” and “Her Reputation,” have gained tremendous prestige for her, aroused widest interest. The story was built and written for translation to the screen and both novel and picture have gained in power from this unusual treatment.

The credit for the plot of the story belongs entirely to Bradley King, as is stated in the foreword of the novel by Mundy. Chapter by chapter, the novelist and the scenarist worked and toiled together, the one bringing her knowledge of dramatic construction to the other’s familiarity with the architecture of novels. The result is a powerful novel that furnishes entertainment as well as real food for thought.

“It has happened, times out of number, that in mid-Africa, in India, in the deserts of

Trans-Jordan—on an ant-hill in the drought, or in the mud of the tropical rain—I have felt a yearning for white lights, a dress suit and a tall silk hat, that corresponds, I suppose, in some degree to the longing a man feels for those open spaces and far countries which it has been my destiny to wander in and write about,” says Mundy in his foreword to the novel of “Her Reputation.”

“A traveler, if he is wise, comes home at intervals to meet old friends and to remind himself that a gentler, more conventional world exists, in which events occur and problems arise and in which delightful people live and move and have their being.

“Writing books is only another phase of living life—reliving it, perhaps, in which that appeal of the stiff white shirt transforms itself into a desire to write ‘civilized’ stories. So this story, which is in an entirely different field from my usual haunts in Africa and India, may be said to represent a home-coming, between long journeys; and I hope the public, which has followed me with such encour-

aging persistence to comparatively unknown places, will concede that I still know how to behave myself in a civilized setting.

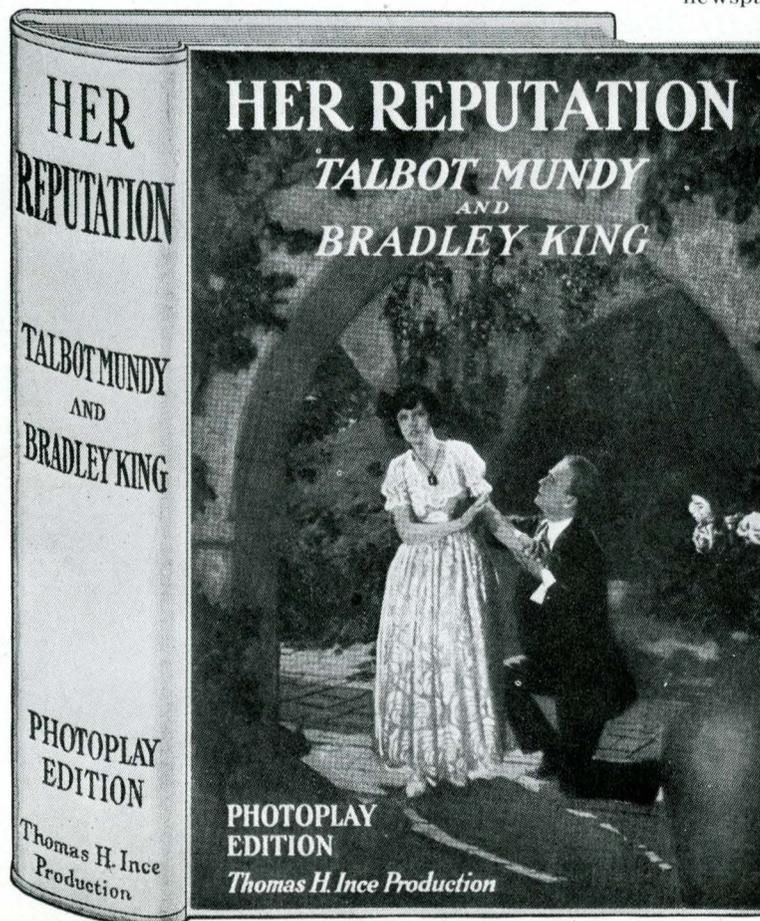
“But this story is no more mine than is the life of the big cities into which I plunge at long, uncertain intervals. To Bradley King, chief of the Thomas H. Ince staff of editors, belongs the credit for the plot, which first saw the light in the form of a scenario. Her genius, art and imagination, and the proverbial lavishness of Thomas H. Ince, combined to produce a motion picture which was so good that the impulse to transform it into a written book was irresistible. The writing has been a delight to me, and I trust it may prove as entertaining to the public.

“Bradley King detected, tracked, ran down and caught the idea for the story—a much more difficult thing to do than those who have never hunted such elusive game will ever guess. She trained it to perform; I wrote this book and Mr. Ince has made the picture. We hope the book will be accepted by the reader, as it was written, purely to entertain; and that fellow newspaper men will recognize the friendly and entirely sympathetic illustration of the way in which the mighty and far-reaching power of the press occasionally is abused by individuals.”

A special motion picture of “Her Reputation” containing handsome illustrations from production stills has been put out by the Bobbs-Merrill Company and offers a big exploitation angle for exhibitors of the picture.

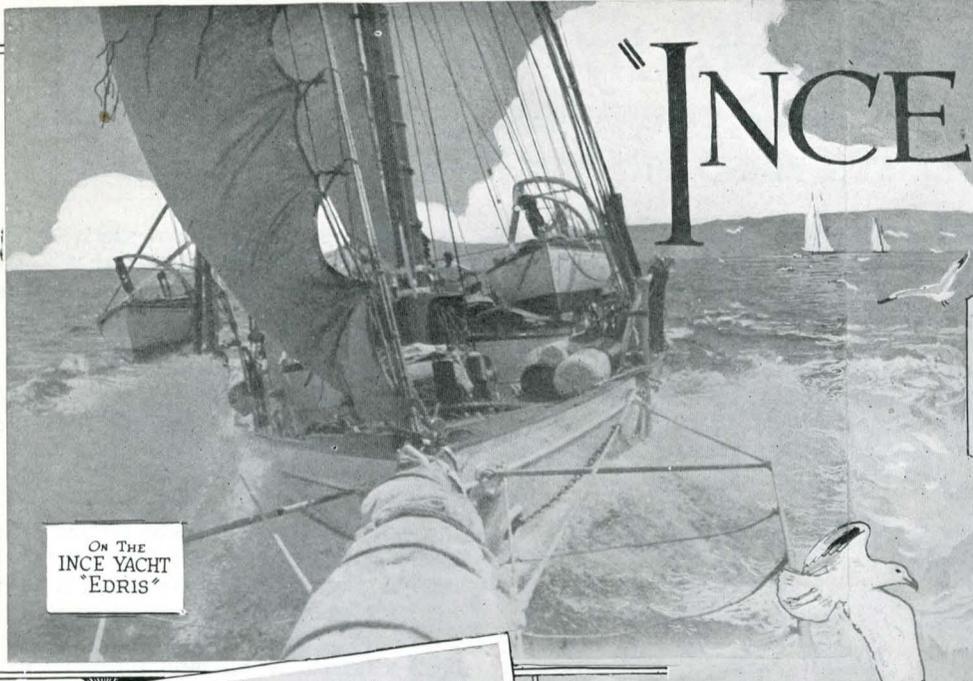
Gas and oil are used so widely on the Pacific coast for fuel that Thomas H. Ince had to have an exhaustive search made before a coal barge was discovered for use in his production of “Anna Christie,” which is being filmed with George Marion, Blanche Sweet and William Russell in the leading roles.

The type of barge needed is a common sight along the Atlantic seaboard, but along the west coast the species are almost extinct. After weeks of effort a “perfect type” of coal barge was discovered near San Francisco where Director John Griffith Wray will take his company to film “exteriors.”

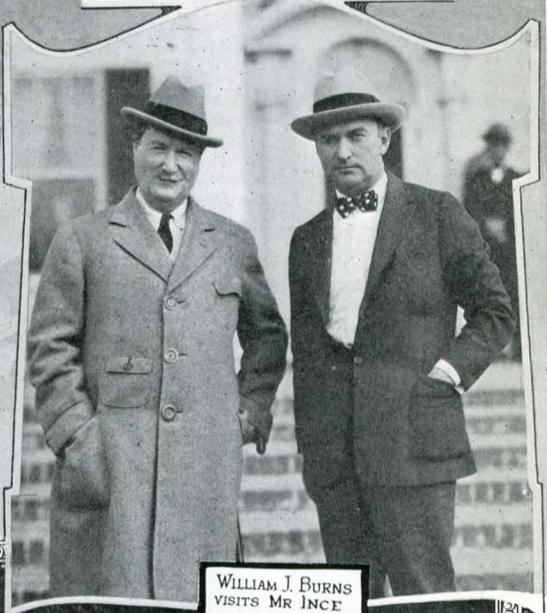


Reproduction of the photoplay edition of the novel, “Her Reputation”

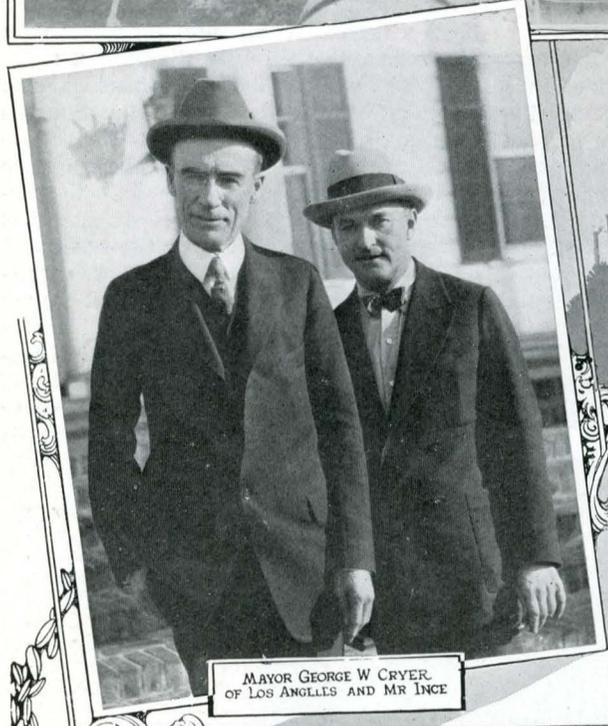
# "INCE SHOTS"



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TO THE MONROE DOCTRINE EXPOSITION  
VISIT THE THOMAS H. INCE STUDIOS



LEMUEL J. BOLLES, NATIONAL COMMANDER OF THE  
AMERICAN LEGION, AND COMMITTEE VISIT MR INCE  
(IN CENTER, WITH MR BOLLES ON HIS LEFT AND CONGRESSMAN  
P. D. SWING, OF SAN DIEGO, ON HIS RIGHT)

# Exploitation!

UNUSUAL ANGLES OUTLINED FOR NOVEL CAMPAIGNS THAT INSURE UNFAILING BOX OFFICE RESPONSE

**T**O the exhibitor who wants good picture-plays and recognizes the elements of pictures that make for successful publicity, Thomas H. Ince's "Her Reputation" should prove timely and welcome. For it is doubtful if any Ince drama in the past year has possessed more punch, more suspense and more of that curiosity arousing appeal than this fascinating narrative by Talbot Mundy and Bradley King, and, in addition, its title, once it is seen or spoken, calls to mind dozens of possible angles for exploitation that builds business. Indeed, a strong attraction from every angle deserving of an elaborate campaign in its behalf.

The press sheet for the exhibitor's service contains a detailed campaign which is both unique and economical. Hence only a brief resume of some features of the exploitation is given here.

"Her Reputation," published in book form by Bobbs-Merrill Co., Boston, written by Talbot Mundy and Bradley King, and illustrated with photographs from the Ince drama, will be on the book stands of the country at the time the photoplay is released. Because scenario and book were written simultaneously the story is new and bookdealers should welcome a chance for this red-hot tie-up with film showings.

A number of contests have been devised for use in connection with the exhibition of the film play, among them one, a "Reputation-Memory Contest," comprising il-



1 Sheet

lustrations from twelve advertisements, nationally famous because of the girl characters used therein. A layout of the twelve female faces and figures advertised in all magazines and newspapers for a number of years should be easily arranged for with newspapers anywhere for it

tests the ability of the public to recognize famous products by their illustrations. Such a contest should not be difficult to tie-up with local merchants selling the products illustrated in the layout.

Another contest which may be easy to develop would be one to learn which local woman has the best known reputation in club, social or business circles.

A local beauty and brains contest is another logical contest, and another which suggests itself is that of a "Twelve Famous Women of History" contest with local newspapers for the purpose of identifying the women who have launched the movement for women's suffrage, founded the Christian Science church, are noted for their beautiful dancing, their bravery in battle, etc.

In exploiting "Her Reputation," it is suggested that the campaign preceding the picture, within the theatre, at least, be begun earlier than on the usual attractions. "Her Reputation" stands far and above the usual run of photoplay attractions and the extra emphasis given it in your preliminary campaign will be recorded at the box office when the attraction opens.

An effective way to call attention to the coming play in the theatre is to dress the ushers in Spanish costume the week prior to the opening of the engagement and have arm bands or badges calling attention to the Ince play attached to the costumes. The costumes will arouse curiosity about the coming picture.



24 Sheet

# THE INSIDE

OF  
PICTURE MAKING  
IN

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IN RESPONSE TO A GENERAL DEMAND, HAS BEEN  
MADE AVAILABLE FOR THE GENERAL PUBLIC



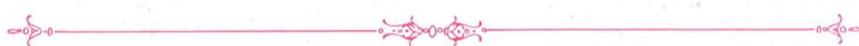
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