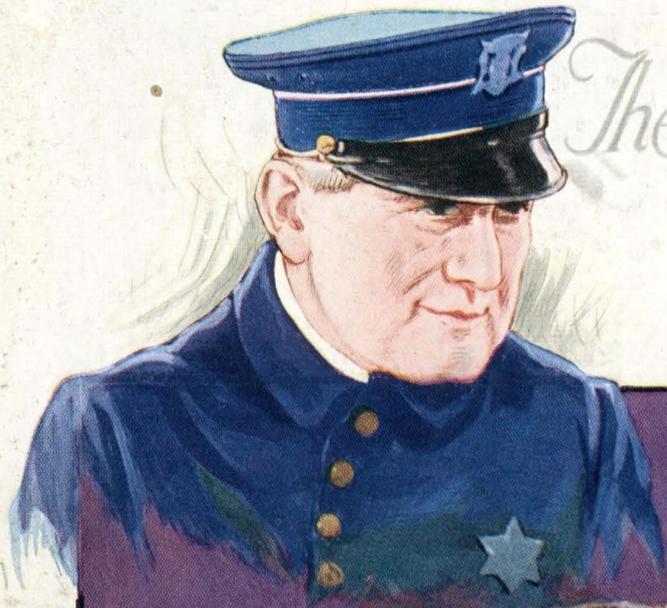


The Silver Sheet

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



Thomas H. Ince
presents

Douglas MacLean in

"A MAN of ACTION"

Thomas H. Ince
presents

**"A MAN of
ACTION"**

Thomas H. Ince
PRESENTS

DOUGLAS MACLEAN IN

"A Man of Action"

with an all-star cast, including
RAYMOND HATTON AND MARGUERITE
DE LA MOTTE

Story and Continuity by Bradley King
Direction by James W. Horne
A FAST MOVING MYSTERY DRAMA

THE CAST:

Bruce McAllister.....Douglas MacLean
Helen Sumner.....Marguerite de la Motte
Harry Hopwood.....Raymond Hatton
Spike McNab.....Wade Boetler
Dr. Sumner.....Arthur Millett
Andy.....Kingsley Benedict
Eugene Preston.....Arthur Stewart Hull
The "Deacon".....William Courtright
"Frisk-O" Rose.....Katherine Lewis

Footage—5400 feet

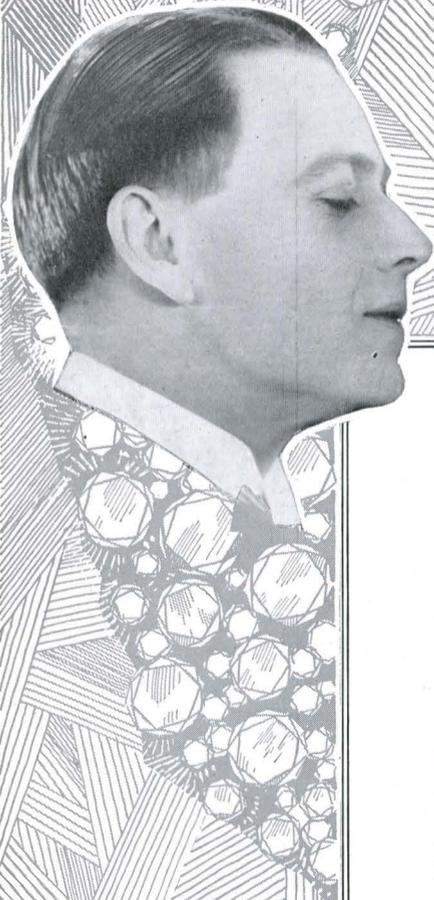
A FIRST NATIONAL



PICTURE

Laughs — Thrills — Mystery

The Silver Sheet



To the Industry:

WHAT the trade wants is consistently good pictures—pictures that send an audience home with as satisfied a feeling as if they had just tucked a good dinner under the belt.

Then they come back for more—and keep on coming back.

It is my ambition to produce pictures that make the people want to come back—and keep on coming back for more.

That is the goal every time a story goes into production, to turn out a picture with that “satisfies-’em-but-makes-’em-want-more” finish that means full houses for the exhibitor.

“A Man of Action” is just that type of picture, in my opinion. It will satisfy—and bring them back for more.

Thos. H. Ince

*Culver City,
May, 1923.*



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

Thomas H. Ince *Presents* "A Man of Action"

DOUGLAS MACLEAN, SUPPORTED BY RAYMOND HATTON AND MARGUERITE DE LA MOTTE, GIVES SPARKLING PICTURE WITH MYSTERY COMEDY

LRODUCTION of a mystery comedy, "different" in a dozen ways from previous pictures, with a story of real value as its basis, has been one of Thomas H. Ince's greatest ambitions. In "A Man of Action," his latest release, this ambition has been realized.

"A Man of Action" is funny, fast moving and sure fire. It has mirth and mystery and romance in abundant quantities. It has a splendid cast of comedy experts who



Douglas MacLean, and Wade Boetler as "Spike McNab."

make the most of every line and action. It has been screened with the characteristic Ince punch. In brief, it chalks up 100 per cent on every audience test.

Cutting loose from accepted lines of producing mystery comedies, with their stereotyped gags and equally set rules for injecting mystery and suspense, the producer and his associates have set a new standard in this picture. Love interest has been interwoven with the laughs and thrills, but not in the usual way.

The story of "A Man of Action," that of a spineless youth of riches who is galvanized into life after twenty-four hours of thrilling adventures, was filled with original ideas by its author, Bradley King.

The comedy stunts are hilariously funny, but there is no slapstick. Much of the comedy is the result of a number of remarkable trick sets, which had to be specially designed in order to carry out the many intricate comedy-mystery twists evolved by Miss King. Surprising trapdoors, sliding panels and folding steps

play an important part in the mystery business and at the same time are productive of rib-tickling comedy situations.

Miss King succeeded in giving the story equally original characters. Her people are of sharply contrasted personalities, but they are real and there is none of the "make-believe" in their activities.

Douglas MacLean and Raymond Hatton, who will be long remembered for their side-splitting comedy teamwork in "The Hottentot," have repeated their success in "A Man of Action." Their work is en-



Marguerite de la Motte and Douglas MacLean in the current Thomas H. Ince mystery comedy, "A Man of Action."

hanced by the element of suspense in the picture, which keeps everyone guessing from start to finish and laughing as they guess. MacLean is Bruce McAllister, the pampered and subdued heir who becomes the center of a whirlwind of activity over night. He leaves the mansion he calls home to go slumming and is blackjacked into a conspiracy to rob himself! Hatton is seen as "Hoppy," one of Bruce's underworld "pals." The love angle of the story is supplied by Marguerite de la Motte, another reason why this picture is destined to "line them up" from coast to coast!

The big punch of "A Man of Action" is the diamond robbery in McAllis-

ter's home, in which a half million dollars' worth of real gems were used to get the proper photographic results. The diamonds bring a series of complications that are as baffling as they are humorous. Such a perplexing mystery tangle has rarely been presented on either stage or screen.

The locations in this new Ince special also are of nation-wide interest, shifting as they do from the exclusive Nob Hill residential district of San Francisco to its Barbary Coast. Both of these colorful sections have been heralded in verse and prose and their reproduction in "A Man of Action" is featured by wonderful photography.

The one thing that stands out above all others in the picture, however, is its wealth of action. The entire story consumes less than twenty-four hours of time and the result is a photoplay in which there are no dull spots and in which even the subtitles breathe twentieth century "push."

Combining speedy comedy, baffling mystery, novel situations, surprise stunts and striking contrasts, "A Man of Action" is the kind of picture that will play to capacity business on Broadway or Main Street and make a direct appeal to everyone in its audience.



"Bruce McAllister" changes his identity for a night.

The Story

IN WHICH THE SCION OF WEALTH AND CULTURE FINDS HIMSELF AS ONE OF THE TOUGHEST OF SOME BAD ONES

THE modern "go-getter" has brought about new versions of many of the old aphorisms handed down to the present generation, and particularly the one about "all the world loves a lover." The youth of today, if he expects to win a girl's love, generally must add to his romantic tendencies the ability and initiative to face any emergency and fight his way out.

Such a youth is Bruce McAllister in "A Man of Action," an original story by Bradley King, in which mirth and mystery have been dovetailed in perfect sequence.

As the wealthy heir to the McAllister diamond mines, Bruce McAllister's life has been one of absolute ease and mechanical regularity, his every move being determined for him by a group of faithful family servants. Constant supervision has robbed him of the will to do things for himself. From outward appearances at least, he is a "silk-stocking" youth typical of so many wealthy families—spineless and useless.

Bruce's predicament is apparent to one person who has the power to show him the right way, however. His fiancée, Helen Sumner, is greatly concerned over his apparent inability to climb out of the rut. By taunting him, she seeks to bring out the strength of character she knows is dormant within him.

Helen's efforts meet with little success until "Spike" McNab, husky nephew of the McAllister butler,

knocks out the McAllister heir during an argument, afterward apologizing for acting too hastily. Aroused by his assailant's direct method of doing things and advised by him to "step out a bit and jazz around," Bruce makes up his mind to break away from the shackles of family tradition.

Fortunately, Eugene Preston, the pompous administrator of Bruce's estate, decides for him that he is to attend a special trustees' meeting in New York, and Bruce sees in this an opportunity to slip from the realm of the idle rich and wander about "on his own," for the first time in his life.

"Spike" McNab is induced to take Bruce's place with Dr. Sumner, his fiancée's father, as chaperone on the trip to New York. Bruce garbs himself as a roughneck and starts out to investigate the underworld of San Francisco.

Strolling into the "Dead Cat" cafe to begin his new education, Bruce has his first adventure. While leaning against the wall of the place he unknowingly touches a secret spring, a fake doorway behind him flies open and he is precipitated into a den of crooks. A bully of the gang happens to be in Bruce's way as he makes his unexpected entrance and is knocked to the floor, senseless.

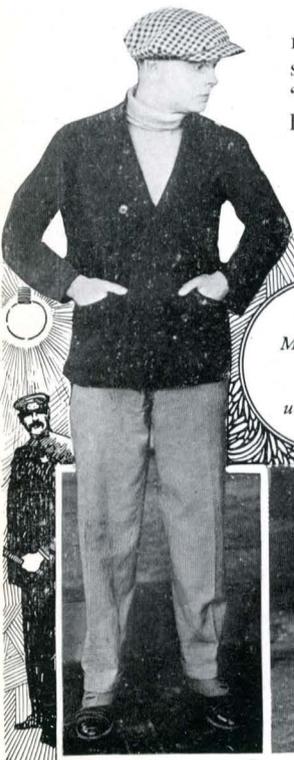
Bruce is frankly admired by the other three thugs in the room. They think his sudden appearance was planned and mistake him for the "Chicago Kid." He becomes acquainted with them and learns that they are "The Deacon," owner of the dingy cafe and a "nut" on devising secret exits to avoid cops; "Frisk-O" Rose, one of the nimble fingered clan, and "Hoppy," victim of shell shock, who is nursing a secret ambition to produce a noiseless explosive. Joining the conversation, Bruce

learns that the gang is planning a half million dollar diamond robbery and they include him in their plans. He attempts to worm his way out of the tangle, but is subdued by a blackjack.

Awakening later, Bruce discovers that he is in his own home, that the messengers bringing diamonds from his own properties are to be overpowered and the gems turned over to the "man higher up," who, he learns, is none other than Preston, the suave family lawyer. Preston is amazed at the boy's striking "likeness" to Bruce McAllister, but Bruce maintains his disguise as the "Chicago Kid" and finally overcomes the lawyer's suspicions. At Preston's suggestion, he changes into his own evening clothes and signs for the diamonds when the messengers arrive. Eager to outwit the thieves, he substitutes an empty box for the original one and conceals the diamonds in a cigar humidor. Preston discovers the trick, but a search fails to reveal the diamonds.

For twelve strenuous hours the diamonds reappear and disappear in a most mysterious manner, until it is apparent that another thief is at work in the house. During the excitement, Bruce is denied by his sweetheart as being himself, is arrested as a crook and saved from a trip to jail only by the arrival of Dr. Sumner.

Finally, the mystery is solved with the arrest of Preston, and Bruce's fiancée is happy to admit that he has been transformed into "A Man of Action."



"Bruce McAllister" invades the underworld.



In the cellar where the conspiracy was hatched.



Three mystery characters in "A Man of Action."

"A Man of Action" is *All Action*

PICTURE PUBLIC YEARNS FOR FAST MOVING STORY—
CAN BE NO COMPLAINT FOR LACK OF IT IN THIS FEATURE

"ACTION!" is the cry of motion picture fans the nation over. "Don't let the story drag! There can't be too much action." Considering criticisms from coast to coast, this undoubtedly is the most frequent complaint against silver sheet offerings. The public wants to be entertained and film fans particularly lose no time in protesting if their entertainment lags at times.

In "A Man of Action,"



William Courtwright
as "the Deacon," and
Katherine Lewis

Douglas
MacLean
and
Wade Boetler
in "A Man of
Action"

"A Man of Action" hand-cuffed to his sweetheart.

Thomas H. Ince has met this universal demand for a fast moving story that carries compelling interest in every scene, for the entire time of the story is confined within twenty-four hours. Mirth and mystery alternate in rapid order and a charming love element is interwoven in the plot in such a manner that there is not a dull moment for the audience.

As it stands, "A Man of Action" should prove the peppiest production of the current releasing season, with an abundance of rip-roaring comedy and dozens of surprises.

Douglas MacLean, who is featured in this new Ince mystery comedy, actually injects more action into the picture than he did in "Twenty-Three and a Half Hours' Leave," the production in which he scored his initial triumph.

It was the star himself who first remarked on the similarity of the "24-hour" action of his present vehicle and the title of his former success.

Bradley King, in discussing the rapid succession of events in "A Man of Action," which was developed from her original story, pointed to the well defined tendency in recent motion pictures to

select only the "high spots" in the life of a character for presentation in the picture.

"One of the greatest mistakes of amateur scenario writers," she declared, "is to cover too much time in their stories. Some of them carry a single character from the cradle to the grave, which precludes the possibility of snappy action.

"By touching only the 'high spots,' unimportant details are eliminated and the possibility of slow, uninteresting incidents creeping into the story is greatly reduced. The short period of time represented in 'Twenty-Three and a Half Hours' Leave' was, I believe, a convincing demonstration of this theory."

In "A Man of Action," Douglas MacLean, as Bruce McAllister, is converted overnight from a spoiled, youthful millionaire into a "go-getter." The process of transformation car-

ries him through a series of amazing adventures, with surprises and thrills occurring so rapidly that there is not a chance in a million of the spectator becoming disinterested.

And it all happens in a day and a night! The entire footage of "A Man of Action" was so crammed with punches by the time all scenes were shot, that for a while it seemed the picture could not be cut to the required length without disrupting the continuity.

Even the natives of San Francisco's Barbary Coast were given a liberal education in "history" when the Thomas H. Ince company working in "A Man of Action" invaded that section for locations and restored to its old-time color a portion of the famous underworld district, for Barbary Coast, like New York's Bowery, is "not what it used to be."

Before shooting the underworld scenes, which form a striking contrast to the "millionaire row" locations of "A Man of Action," exceptional care was taken to have every detail correct. The result was a surprising revival of life of the "old days" in the famous "Dead Cat" cafe.

McAllister's experiences lead him from the comforts of his own home into the Barbary Coast underworld, face to face with the nakedest facts of life; involve

him with a gang of diamond thieves; carry him back to his own home disguised as a conspirator in the theft of a half million dollars' worth of his own jewels, and almost land him in the solitude of a barren jail cell before the amazing web of mystery developed by the author is straightened out.

Trick Sets for Mystery Comedy

INGENUITY OF INCE TECHNICIANS TAXED IN FOLLOWING STORY SETTINGS IN "A MAN OF ACTION"



ATTAINMENT of the exceptional—in motion pictures as in other things—requires unstinted effort. Old tricks may readily be given a new appeal, but the presentation of real novelties calls for a combination of creative ability and technical perfection to a degree seldom appreciated by those who view the finished product.

Convincingly illustrative of the difficulties to be faced and the patient effort to be expended in transferring to the screen some unusual angle of a story, which

young inventor who had been trying to interest the studio in highly complicated designs for novelty sets, with little success.

Given the opportunity, this inventor planned for "A Man of Action" some of the most unusual sets ever developed, with the result that he is now constantly engaged in designing special sets and is nearing the realization of his greatest ambition.

Douglas MacLean, as Bruce McAllister, misguided young millionaire, had the time of his life trying out the first of these clever mechanical sets. While viewing the underworld of San Francisco, curiosity leads him into a disreputable Barbary Coast cafe. Leaning against an apparently harmless wall, he is suddenly toppled into a hidden den, where four crooks are mapping out a huge diamond robbery. Hurtling through the air when the wall collapses, he knocks one of the thugs senseless, the stunt being performed so neatly that the other three yeggs promptly initiate him as a member of their ring.

When the diamond robbers gain entrance to McAllister's own home to make their haul of gems, "The Deacon," whose amusing antics provide

false floor in front of the fireplace, through which unsuspecting guests are plunged into the cellar at critical moments.

The most difficult obstacles in the entire production, however, were encountered in building a staircase with folding steps. After several near-disastrous failures, the inventor perfected steps that would fold and unfold at the touch of a button. The sudden descent of the dignified lawyer in the story, who is unfortunate enough to be on the staircase as "The Deacon" is giving them a test, is one of the most mirth-provoking comedy bits ever filmed and is destined to bring roars of laughter from every audience.

MacLean and Hatton admittedly did some of their greatest work in "The Hottentot," Ince's film version of the famous Willie Collier play, and made of it one of the season's outstanding photoplays. Those who have been privileged to witness studio previews of "A Man of Action," however, are unanimous in the declaration that their amazing stunts on the "trick sets" are even funnier than their comedy highlights in "The Hottentot."

Marguerite de la Motte is the vivacious sweetheart in the story whose caustic criticism drives Bruce McAllister into the underworld in an effort to get out of the



"A Man of Action" is again recognized by his sweetheart.

might be altered to save time, are several "trick sets" used in the new Thomas H. Ince mystery comedy, "A Man of Action."

In writing the original story, Bradley King unconsciously developed an exacting test of Mr. Ince's penchant for correctness in details and paved the way to prosperity for an obscure inventor.

A problem that placed Ince studio technicians in a quandary resulted from Miss King's creation of "The Deacon," an hilariously funny eccentric character in "A Man of Action," who, owing to numerous unpleasant encounters with the law, has developed a keen desire for plenty of "secret escapes," so that he may continue his criminal career.

Mechanical experts were conferring on ways and means of providing "The Deacon" with the trick exits so essential to his activities, when Mr. Ince learned of a



Raymond Hatton in two characteristic poses as "Harry Hopwood" in "A Man of Action."

Raymond Hatton with a wonderful opportunity for his particular style of comedy, immediately busies himself creating exits for his "get-away." The result is a revolving panel that contributes many of the story's most unexpected situations, and a

rut of ease and inactivity into which his wealth has thrust him. That he becomes "A Man of Action" in his startling association with the diamond thieves cannot be disputed once the picture is thrown upon the screen.

Light and Shade of "Locations"

"A MAN OF ACTION" CARRIES SCENES OF THE SAN FRANCISCO OF TRADITIONS—
FROM EXCLUSIVE "NOB HILL" TO THE DINGY HAUNTS OF "BARBARY COAST"

NOB HILL and Barbary Coast, the exclusive colony of San Francisco's rich and the shadowy retreat of underworld denizens—these two form the sharp contrast in locations which lend the atmospheric background for Thomas H. Ince's "A Man of Action," a mystery comedy that is unique in its blending of extremes.

In the grip of its fast-moving story, the audience is carried in "A Man of Action" from the gorgeous homes of aristocratic Nob Hill, down into the dingy haunts of law-defying crooks, each colorful in their own way, but representing two different spheres of life in which not even language is the same.

With characteristic Ince thoroughness, the light and shade of these San Francisco show places have been so skillfully conveyed to the screen that they reflect the moods of the story as it is unfolded.

Bored by his surroundings, the pampered youth who is the hero of the tale leaves his own realm and descends into the underworld, where, in the famous "Dead Cat" cafe, he meets the first real adventure of his life.

This picturesque old-time resort, a center of life and gaiety when "the coast" was running wide open, is now a shabby eating joint, where the original proprietor, between orders, delights in talking of the "good old days." And his memories were given life again when, in "A Man of Action," the Ince company restored for a time the Bohemian atmosphere of the place.

The bars were taken down from the back door and several rooms of the place, knee-deep in dust, were cleaned

out to accommodate the many "characters" secured to work in the picture. Fresh sawdust was scattered on the floors, the bar was polished up and even the battered, old piano that once poured forth melodies for the dancing of painted women and their gangster companions was brought into action to put zip into the scenes.

To give reality to the contrast desired, the home of a millionaire which never before has been open to the public was used for the scenes which show young Bruce McAllister at home, before and after he became "A Man of Action."

A personal friend of Mr. Ince, who has a hobby for secret panels and hidden rooms, entered into the spirit of the pro-

a roughneck after whom McAllister seeks to pattern himself during his underworld tour, one of the big San Francisco docks was used. A tramp steamer, recently arrived from South America, unloaded its crew of seafaring types at an opportune moment and lent plentiful "atmosphere" to the fight.

Acting on a "hunch," the director played the role of casting director, interviewed the burly seamen and selected three of their number to work in the picture. They were filmed in a scrimmage which bears every mark of the real thing because, in fact, it was. From beginning to end, the painstaking care exercised in choosing locations for "A Man of Action" is evidenced in the convincing reality and force of its individual scenes.

Would you be surprised if you started to roll a cigarette and a row of sparkling diamonds rolled out on your cigarette paper? This is just one of a series of amazing things that happen to "Hoppy," an originally eccentric character in "A Man of Action," a Thomas H. Ince mystery comedy that is packed with punch and pep. This special is distinctly not a sordid drama of the underworld. It is a fast-moving, high-class mystery comedy of the "silk hat" variety.



The mystery of "A Man of Action" deepens.

duction when he read the script and offered the use of his palatial residence to the company. The use of numerous trick exits in the mystery theme of the story so fascinated him that he absolutely neglected the routine of his office to follow the "shooting" of several scenes.

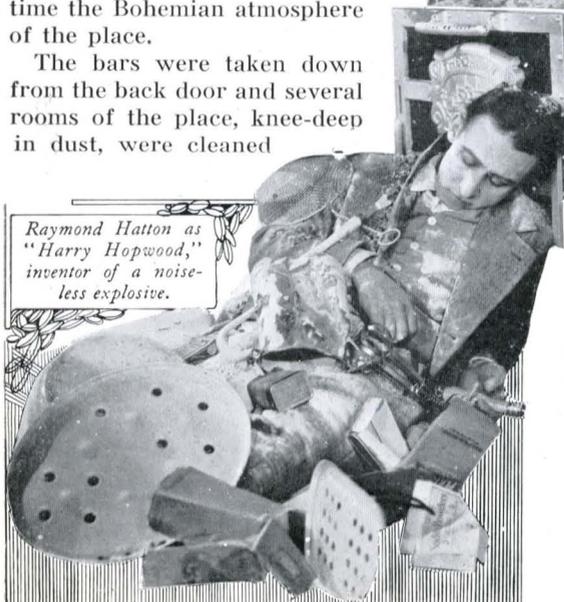
In order to work out the mechanical sets for the story, a number of rooms of the millionaire's home were duplicated on the Ince lot at Culver City at a heavy expense. By their use, various surprise stunts are enacted that are at once mystifying and laugh-provoking.

In addition to the Barbary Coast and Nob Hill locations, the opening of the picture presents a number of water-front scenes. For a thrilling fist fight staged by



"Harry Hopwood" (Raymond Hatton) and the man of mystery.

Raymond Hatton as "Harry Hopwood," inventor of a noiseless explosive.



Mystery and Comedy in One

RARE COMBINATION IN "A MAN OF ACTION"
WILL PLEASE THE JADED PICTURE FAN

MYSTERY and comedy have long been listed as "sure-fire" qualities in entertainment of every type, because the person whose curiosity does not react to the element of suspense and who does not enjoy a real laugh is an odd character.

The majority of mystery comedies have been more or less limited in the scope of their appeal. They have played principally to the home people in some instances, to the restless younger generation in others. "A Man of Action," however, is guaranteed to keep suspense and excitement at white heat for everybody.

In "A Man of Action," Thomas H. Ince has provided both mystery and comedy in overflowing measure for the millions of "regular folks" who appreciate real entertainment. He has answered the call for "something new;" he has screened a story that is full of surprises and packed with laugh-provoking incidents. Its purpose is attained without resorting to melodrama and by strict adherence to the Ince policy



"A Man of Action" (Douglas MacLean) dons handcuffs in this mystery comedy.

of wholesome comedy. The producer's achievement in registering every laugh and thrill with a 100 per cent wallop is perhaps due in no small measure to the author's maintenance of a single viewpoint throughout the story. The entire action of the picture is carried out from the point of view of Bruce McAllister, pampered heir to a fortune in diamonds, whose countless adventures are the logical center of interest.

This practice of definitely selecting an angle from which to tell a story and then staying with it, to the exclusion of all other issues, is admittedly one of the greatest aids to perfect continuity.

Indiscriminate transference of interest from one character to another weakens a story and keeps the mind actively en-



Even his sweetheart does not recognize "Bruce McAllister" in this funny mystery.

gaged in determining "who's who." In "A Man of Action," on the other hand, the story is told so simply and directly that the mind is clear to absorb every detail, and this is fortunate, because its thrills are outnumbered only by its laughs.

With young McAllister forced to join a gang of crooks and co-operate in the robbery of a half million dollars' worth of his own diamonds, from his own home, some of the most perplexing mystery situations ever evolved are presented in this newest of Ince features.

Slowly and uncannily, a hand reaches from behind the folds of a curtain and a fortune in gems disappears!

A hidden spring is touched, the stair steps fold shut and the villain in disguise crashes to the floor. A secret panel slides open and a strange face peers out!

Five characters, all present when McAllister's diamonds disappear, all suspect each other of the theft. The valuable jewels appear and disappear in a most astonishing way, adding to the suspense. First



Douglas MacLean as "Bruce McAllister" changes his identity.

they are in a cigar box, then in a tobacco sack, and again in the safe, where they belong. Finally they turn up in the handbag of McAllister's fiancée, much to her embarrassment.

All through the amazing adventures of McAllister, masquerading as a crook in his own home, it is never possible for the audience to foresee the outcome of the tangle into which the various characters are drawn. Baffling secrets and shivery excitement are maintained in this unique story to the very end, when the real thief is identified. With a laugh to balance every dramatic punch, it is impossible to remain unyielding to the fascinating grip of the story.

Not since the release of "Officer 666" has there been a photoplay so intriguing and the supply of comedy possibilities seemingly is without a limit. And all the comedy did not reach the screen, a lot of it was incidental to the production of the picture and served to keep the cast in a jovial mood. Among other things the handcuffs used on Douglas MacLean, whose portrayal of Bruce McAllister will be a repetition of his triumph in "The Hottentot," furnished a barrel full of laughs for his fellow players. The key to the cuffs was continually being lost, purposely or otherwise, until MacLean finally defeated the practical jokers on the lot by having a half dozen duplicates made and concealing them in readily accessible places.

But the fun the company had while at work in "A Man of Action" is reflected in the spontaneous humor of the production.

Casting a *Mystery* Comedy

STELLAR COMBINATION IN "A MAN OF ACTION" SHOWS IMPORTANCE OF ATTENTION TO CHARACTERIZATION

THOMAS H. INCE scores again with a "perfect combination" cast! Every player has a made-to-order role. And this has been accomplished in spite of the fact that the new mystery comedy, "A Man of Action," includes several characterizations that are not what many players consider "desirable."

Portrayal of an individual of shady character or villainous instincts is not always welcomed by the actor or actress. A portion of the public is apt to say, "I've often wondered what was strange about him. He's probably like that in real life!" Or, "She IS a vixen. She seems so natural in that part, it can't all be acting!" And nobody likes to be talked about that way, whether they deserve it or not.

In "A Man of Action," a mystery comedy of unlimited thrills and laughter, much of the story is laid in the underworld and there are many "difficult" types. By a process of careful elimination, however, the list of prospects was thinned out until every role had been filled with just the right type. Finally, the extras were hand picked from San Francisco's waterfront, making "A Man of Action" a picture of accuracy to the smallest detail. In fact, on viewing it, the paramount impression is that the story must have been written around the chosen players, rather than the players fitted to their roles.

Douglas MacLean, as Bruce McAllister, a silk-stocking youth of the idle rich who becomes a "roaring lion" in twenty-four hours of riotous adventures, grasps the opportunity to do some of the most impressive character drawing of his screen career. From the brilliancy of the drawing room to the drabness of the underworld, his Bruce McAllister is a living being, although his transformation from an heir to millions into a crook in disguise, is so complete that it baffles even his sweetheart.

MacLean has the faculty of playing up to the comedy situations and in this picture it keeps him busy collecting laughs. Although, apart from his makeup, he actually looks different after seeing life as it is along Barbary Coast, the well-known MacLean smile is always doing its duty. Through Bruce McAllister's convincing demonstration of just what a man of action should do, he wins every heart.

Fascinating Marguerite de la Motte, as Bruce's fiancée, Helen Sumner, proves a delightful reason for the rich youth's development into a real he-man. In her portrayal of the sweetheart whose subtle criticisms and taunts arouse in McAllister the latent power to do things for himself, she combines all the fine touches of personality and histrionic ability that have contributed to her increasing popularity. She looks

the part and acts it with rare sincerity and charm.

And then there is the invariably interesting Raymond Hatton, whose co-operation with Douglas MacLean in previous

Ince features has been a source of much pleasure to millions of fans. In "A Man of Action" he has one of the most brilliant comedy characterizations of his wide experience. He appears as "Hoppy," a shell shock victim, whose chief ambition is to create a noiseless explosive. His work in the picture is in reality a rapid-fire offering of brand new gags, climaxed by his final discovery of an explosive that, while far from being noiseless, is sufficiently powerful to shatter the nerve of a gang of high class diamond robbers and literally rock the audience with laughter.

Another characterization of fine discrimination is given by William Courtright, who is cast as "The Deacon," an extremely eccentric habitue of the underworld. He has a

mania for constructing secret exits, so that unpleasant encounters with the law may be few and far between. The part is undeniably original.

Katherine Lewis is effectively cast as "Frisk-O" Rose, another of the group of crooks who make things so interesting for Bruce McAllister when he starts out to see life. Her specialty is steering nimble fingers into other people's pockets.

The remaining roles in "A Man of Action" are depicted by Arthur Millett, Wade Boetler, Kingsley Benedict and Arthur Stewart Hull.

Douglas MacLean has accomplished what the average red-blooded young fellow dreams about at some time or other. As Bruce McAllister, in "A Man of Action," the snappy mystery comedy for which a record success is predicted, he shatters all the traditions of his well regulated life, collects a thrill a minute for 24 hours, and emerges from his amazing series of adventures a better man. And in the background of this fast-moving mystery-comedy is a gripping love story.



Douglas MacLean

Marguerite de la Motte

Raymond Hatton

Miss de la Motte is *Versatile Artist*

HER ROLE IN "A MAN OF ACTION" SHOWS
HER IN ENTIRELY NEW CHARACTERIZATION



SILVER SHEET astrologists predict the rise in the near future of another star in the cinema sky—Marguerite de la Motte, who appears opposite Douglas MacLean in "A Man of Action." Certainly nobody deserves stardom more or has worked harder for it. For Marguerite has learned, early in life, one of its big lessons—to smile when you feel like crying.

To go back a little—just a very little, for she is only nineteen now—Marguerite and her parents and little brother found life something of a problem during the early days of her career. "Toe dances" were bread and butter at that time. The daily practice at the intricate mazes of the dancing which earned her a weekly salary in the days before she "arrived" on the screen gave to the coming film star a poise and ease of movement that since have won for her the name of being "the most graceful girl on the screen."

She was dancing at a theater down town when a girl friend took her out to the Lasky Studios. A chance meeting with Douglas Fairbanks won for her a part in his production of "Arizona" and not long afterwards she earned both the attention and the praise of critics with her performance of "Milady" in his screen adaptation of the "Three Musketeers."

Even leading ladies have their trials—and this leading lady, when "leads" failed to roll in on schedule time, gallantly cooked and washed, ironed and sewed in between work periods. Two or three years ago an automobile accident bereaved her of both father and mother. Her sorrow, in one way, has done much to further her work on the silver sheet, as well as to mould her character. It gave her added dignity and pathos and lent her work a depth and maturity as surprising as it is charming when combined with her youth.

Miss de la Motte's work with Douglas Fairbanks attracted the attention of Thomas H. Ince, who took a hand in the

game and cast her for a leading role in his production, "What a Wife Learned." Her interpretation of "Sheila Dorne," a typical "modern woman" who goes through a mighty struggle before she learns that even the new woman can not outwit love, won for her the leading feminine role in "Scars of Jealousy" and also in "A Man of Action."

With the training she received at the hands of the screen's best known maker of stars and her work in Ince productions as a big upward step on the success lad-

physical culture," so she explains, but also helps "to keep the mind sunny" and that, in her opinion, is the biggest asset of all in facing life.

Miss de la Motte is gifted in numerous ways besides acting for the camera—not gifts that ever will win great laurels, but which make hers an interesting personality and give her something to think about and talk besides "shop." With little apparent effort, she paints well and also composes music. Her first original composition for the piano, "Shattered Idols," already has been published—and that in spite of the fact that her only knowledge of playing is by ear.

And she has ambitions to write a book. "Oh, not a big, serious tome," she explains deprecatingly, "but just a wee diary of my 'little thoughts.'" She means to write into it something of her favorite philosophy of life. She will advise everyone that the big secret of walloping life is to "just smile when you feel like crying," and she will quote Mary Pickford, who once told her that when a girl had learned that lesson, she might consider that she had taken her first big step towards success.

Incidentally, Miss de la Motte has some interesting ideas on the subject of matrimony. She got them from working in Bradley King's picture, "A Man of Action." She got to thinking—rather a fatal habit when the subject is matrimony—and the sum total was that Bradley King had written a nice piece of philosophy into her story when she put a title into Marguerite's mouth to the effect: "A girl doesn't want the man she marries

to be a saphead; she wants him to be 'a man of action.'" That's another way of serving notice on the admirers of the fair Marguerite not to miss "A Man of Action" if they want to see how far they'll have to measure up if they want to register with her. Her characterization in this current Thomas H. Ince mystery-comedy is a convincing reason for the hero's conversion from a "silk-stocking youth" of the idle rich to "a man of action."



Marguerite de la Motte, one of screen's most versatile players, in "A Man of Action"

der, she is now forging ahead rapidly. She is working with all her might for the coveted white lights that proclaim a new star to the picture fan world.

In the meantime she sticks to her dancing as a pastime and an exercise, and advises all girls to study it, even though they do not intend to use it professionally. For dancing not only is "a wonderful aid to

LAUGHS—THRILLS—MYSTERY

THERE IS REAL COMEDY OR GRIPPING MYSTERY EVERY MINUTE IN THIS THOMAS H. INCE RELEASE

FEVERY photoplay has its "big moment"—the climax that overshadows in interest every other feature of the story. And in filming a story there is invariably a "big moment" for the players—some particular sequence in which, through chance or otherwise, the participants are given a thrill that does not reach the screen.

In "A Man of Action," a mystery comedy in which Thomas H. Ince's demand for realism developed many unexpected obstacles, both these climaxes came from the same source, the sensational half million dollar diamond robbery that features the story. For a box of sparkling diamonds, the lure of all thieves and the underlying cause of countless tragedies, cast their mysterious spell over the Ince lot and imperiled the safety of the director and several of the leading players.

In the story, Douglas MacLean, as Bruce McAllister, is heir to a fortune represented in vast diamond mines. During an "invasion" of the underworld, which he planned to counteract the influence of a life of pampered ease, he is unwillingly initiated into a gang of daring gem robbers. Blackjacked into submission, he regains his senses in his own home, to find that he is the unrecognized victim of the robbery plot and that to save a fortune in jewels he must outwit the crooks at their own game.

The result is a night of astonishing happenings, during which many hands,

prompted by the sinister influence of greed, grope for the half million dollars in glittering stones. With at least three known factions double-crossing each other, the diamonds appear and disappear under surprising conditions, until it is impossible to determine the outcome.

Particular care was exercised in selecting high-class paste stones, to be used in shooting the diamond robbery sequence and the director proceeded with his work. Development of the first film, however, revealed that the fake diamonds, while passing scrutiny of the human eye, had failed to register their artificial sparkle through the lense of the camera. In sharp detail, the camera eye had exposed the flaws of the stones, just as it discloses the most obscure facial blemishes.

Determined to have realism at any cost, Mr. Ince approved arrangements to secure a half million dollars' worth of real diamonds for the scenes. One of the biggest jewelry firms in Los Angeles agreed to "rent" the diamonds, providing the transaction was kept strictly secret until the sparklers were returned safely to their owners. The terms were agreed to and only the executives, director and camera men were "let in" on the facts.

Without disclosing the secret, the real diamonds were substituted for the paste stones and the various players in cast had no idea that the little black box handled so carelessly by them contained a fortune. From hand to hand, the diamonds passed without mishap and the robbery scenes were filmed in record time.

The diamonds were returned to their vault in Los Angeles with the same care that they had been taken out to the Ince studios at Culver City. Four armed men and two police dogs, in a racing car,

served as guards of the little black box during both trips. Only after the successful return of the stones were the members of the company informed that they had been handling genuine diamonds and not imitations.

But in the meantime, the underworld, through its effective system of communication, had been "tipped off" that the blue white stones were being used at the Ince studio and three holdup men planned to make a rich haul.

But they failed—and the hero demonstrated that he was "a man of action."



Marguerite de la Motte and Douglas MacLean, principals in the mystery drama.



Three Conspirators—Katherine Lewis, Raymond Hatton and William Courtright.



"Bruce McAllister" (Douglas MacLean) "trapped" in his own home.

in "A MAN of ACTION

SURPRISE SITUATIONS ARE IN ABUNDANCE
IN THIS MYSTERY COMEDY



Douglas MacLean and Raymond Hatton in "A Man of Action."



Most people like to be surprised, except by bill collectors or other unwelcome visitors, and this is a leading reason why "A Man of Action" is calculated to be one of the season's greatest drawing cards. It is full of surprises.

The picture's combination theme of mystery and comedy lends itself admirably to the introduction of numerous surprise situations, without breaking the thread of the story.

One of the first unexpected events is the swift introduction of Bruce McAllister, the mollycoddle hero of "A Man of Action," to the seamy side of life in the underworld of Barbary Coast, which converts him into a vigorous "go-getter." He is leaning against the wall of the "Dead Cat" cafe, quietly viewing its habitues and accustoming himself to the "atmosphere" of the place, when the wall suddenly opens up behind him and he is plunged backward. His speedy descent into a den of crooks catches the bully of the crowd unawares, and

the latter is floored for "the count." Completely without warn-



Douglas MacLean and Marguerite de la Motte, as "Bruce McAllister" and "Helen Sumner."

Recovering from this surprise, Bruce faces a number of equally amazing turns in events. He learns that he, himself, is the real victim of a half million dollar diamond robbery plot hatched by the gang, under the leadership of a man "higher up."

The man "higher up" puts in an appearance and Bruce finds him to be, not a stranger, but the McAllister family lawyer and trusted administrator of his estate! Preston, the lawyer, is startled by the bogus "Chicago Kid's" remarkable likeness to Bruce McAllister, but Bruce plays up to his role and relieves the lawyer's anxiety to such an extent that he is garbed in his own evening clothes to pose as himself!

There is a crook alien to the diamond gang working in the house, who succeeds in gaining possession of the stolen diamonds, but he is cloaked in absolute mystery and unable, for various reasons, to escape from the McAllister mansion, which, by this time, has become a veritable madhouse owing to the astounding disappearances and reappearances of the fortune in gems. One of these reasons is "Hoppy," a peculiar shell shock victim, who, constantly experimenting with powders in an attempt to produce a noiseless explosive, is inadvertently blocking the way of the "phantom thief."

Finally, the crowning surprise of all comes when "Hoppy" creates an explosive, not a noiseless but an exceedingly powerful one, that wrecks the room and disrupts the entire proceedings. The identity of the hidden "Raffles," which is the foremost point of curiosity in everyone's mind, is revealed when he emerges from his hiding place.



"A Man of Action," a mirthful mystery-comedy featuring Douglas MacLean, bears a remarkable similarity to "Twenty-Three and One-Half Hours' Leave," his first big triumph, in that the action of the story all takes place within twenty-four hours. This latest release is even swifter and funnier than anything MacLean has yet done, and the audience is kept guessing continually.

"A Man of Action," which is being released by Thomas H. Ince as a successor to "The Hottentot," in which MacLean also appeared, is the whirlwind story of a pampered society youth who is transformed from a "lamb" into a "roaring lion." "All the world loves a lover," and that's one reason why the public will welcome Douglas MacLean's convincing characterization in "A Man of Action."

ing McAllister is hailed as a "regular guy" by three other yeggs in the room, is mistaken for the notorious "Chicago Kid" and welcomed to the flock. Later, he is unexpectedly hit on the head with a blackjack by a thug who mistakes him for someone else. The mistake is promptly realized, but police are seen approaching and there is nothing for his crook companions to do but pick him up and make a getaway. He awakes, not in some dingy hiding place, but in his own home!



"Bruce McAllister" (Douglas MacLean) comes in contact with the "law."

Madge Bellamy is "Gold Camera Girl"

PRESIDENT HARDING, GOVERNORS, OFFICIALS AND FANS
"REGISTER" BEST SMILES FOR THOMAS H. INCE STAR



WHEN a girl begins to grind the crank of a movie box—and that girl is Madge Bellamy—and the box is a specially made gold camera—with the business-like little operator wearing an intent frown much lovelier than lots of smiles—well, it would take a pretty hard shell that wouldn't crack under such pressure as that and "look pleasant."

Madge Bellamy is back in Culver City and with her she brought the world's best collection of Famous Folks' Smiles. As a souvenir of some ten thousand and odd miles of travel that have taken her across the continent and back to the Film Capital, she has brought ten thousand celluloid feet of notable faces on film record; the promises of twenty governors to attend the Los Angeles Motion Picture Exposition in July, and enough scalps to assure the S. R. O. sign at every theater where a Madge Bellamy picture is shown from now on.

President and Mrs. Harding head the list of celebrities who looked their best for the "Gold Camera" girl on her cross-country tour. Governor Al. Smith of Albany and Mayor Hy-lan of New York City set aside state and city routine to pose for Miss Bellamy and to receive from her the gold invitation card inviting them to attend the exposition which will show the world some unusual things about the picture industry in July. Officials in all the other states and cities which she visited treated her with equal deference, with the result that Miss Bellamy's cross-country tour is one of the most successful ever made.

Three years of hard work have gone into the making of the newest Thomas H. Ince star. When she left Broadway, where she was playing with William Gillette in "Dear Brutus," to register for the cameras, she attacked her new profession with the same ardor that won her a place in a Broadway production before she was seventeen. She

studied famous screen actresses and their work; she studied stories and their construction. And then she went to work to learn the technical end of the movie game, studying lighting effects, time exposures and lens.

One day Thomas H. Ince discovered that he had a clever motion picture operator

of the outcast Nan in "Hail the Woman;" whose "Lorna Doone" captured countless hearts, and whose "Peggy Fairfax" in "The Hottentot" made every mother's son want to be a steeplechase rider. Mr. Ince doesn't believe in "personal appearances," and neither does Miss Bellamy, but a "camera tour" across the country was another matter.

An itinerary of America's key cities was arranged and Miss Bellamy set out, charged with a double mission. She was to complete her technical studies of motion picture photography by screening "notables" in every city that she visited, thereby gaining a diploma through practical experience. And she was to deliver to the same "notables" and every one else who came within reach of her voice a special invitation to attend the Los Angeles Motion Picture Exposition.

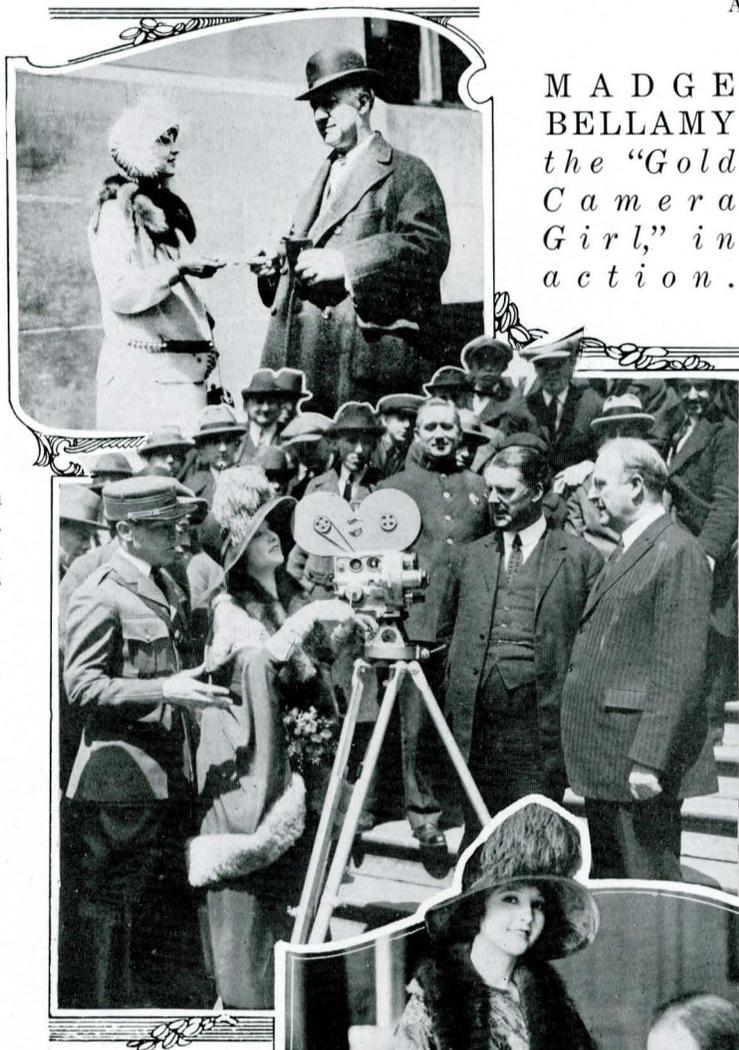
Salt Lake City, Chicago, Albany, New York City, Philadelphia, Washington, Baltimore, Atlantic City, Harrisburg, Pittsburgh, Buffalo, Columbus and Cleveland are the cities where Miss Bellamy came, saw and conquered.

If she could have heeded the special invitations which poured in to her by wire, letter and radio, she would have gone to hundreds of others. Thomas H. Ince had some definite ideas on that subject, however, the first and foremost being that Miss Bellamy was needed back in Culver City to begin work on a new picture.

Miss Bellamy's first starring vehicle will be "Unguarded Gates," in which she is supported by a splendid cast.

Few possessors of diamonds realize that the total value of diamonds in the world approximates more than a billion dollars and that one-half of these are owned in the United States. Half a million dollars' worth of the finest blue-white stones in the country were "rented" from a Los Angeles jewelry establishment to secure realistic photo-

graphic results in the big scenes of "A Man of Action," a new mystery-comedy produced by Thomas H. Ince, in which a gem robbery provides the most baffling "punch" ever screened in an Ince production.



MADGE
BELLAMY
the "Gold
Camera
Girl," in
action.

Above—Miss Bellamy "shooting" Gov. Al. Smith of New York.

Below—Securing the signed promise of Mayor-elect William E. Dever of Chicago to attend the motion picture exposition.



as well as an actress star on the lot. "Fans" and exhibitors from end to end of the country had been begging for "just one look" at the beautiful girl who created such a stir with her interpretation

"Soul of the Beast" is Novelty!

THOMAS H. INCE'S BIG SPECIAL FOR METRO RELEASE
WINS WITH FRESHNESS AND APPEALING DRAMA

"SOMETHING new" — that's what the people want. Thomas H. Ince has proved it with "Soul of the Beast," his screen novelty of the year which has just been released by Metro Pictures Corporation. At pre-views and the early showings in big first run houses, this novelty special has drawn such record crowds that it promises to establish a new popular record in the chain of Marcus Loew theaters —and that takes some tall stretching to achieve.

Madge Bellamy, the new Thomas H. Ince star, and "Oscar," the elephant, are a pair to draw a full house anywhere, and in "Soul of the Beast" they are showing the world just how clever a pretty maid and a wise elephant can be. The critics are for them with a single voice, while the people whose voice is the thing that counts with the box office, are telling the story with the busy jingle of the cash register wherever the picture has played.

It was a foregone conclusion that "Soul of the Beast" would "go" before the first twenty-four sheet was pasted up on the boards. It was tried out by every testing device known to the

"Soul of the Beast" is getting the crowds —and getting them not only because of its tremendous novelty appeal but also because it tells a story, a powerful human interest story, warranted to cast a spell on any one with an organ in the place where the heart ought to be.

An overworked little circus waif—a lumbering big elephant that adores his small mistress more than anything else on earth—a cruel stepfather. Rebellion—a journey through the woods—a chance meeting with a crippled musician who has fallen into a bear trap—a villain who drags the little elephant girl off to the nearby trappers' village, where she

lady is due for a long upward climb and Thomas H. Ince has put his name on the dotted line to provide her with the proper ladder in the way of suitable screen vehicles to take her upwards to rarified atmosphere.

As for "Oscar," he has put the noses of all the other animals of the movie kingdom entirely out of joint. There's something about "Oscar"—it isn't just his bright little pink eyes, snapping with intelligence; or his flapping ears that register more emotion than some folks' faces, or his agile trunk that serves most any purpose at hand. It's his soul that wins the people and suggested the title of the picture in which he is starring. No one can doubt that "Oscar" has a soul after watching him work in "Soul of the Beast"—nor watch him work without wanting to send him a fan letter signed, "Your faithful admirer 'til the silver sheet reels out."

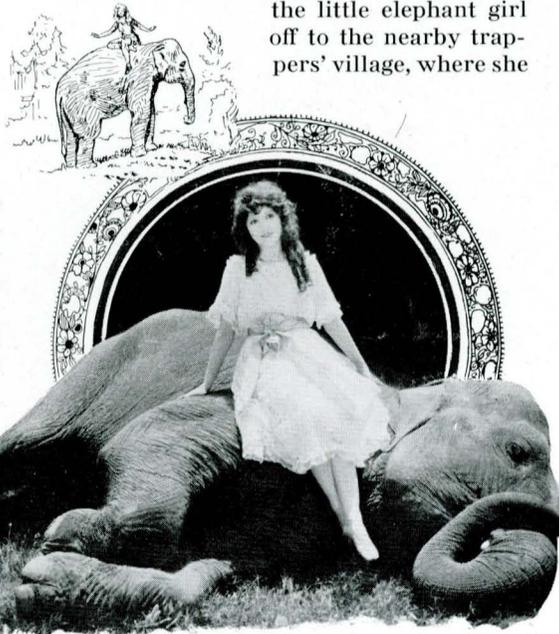
"Soul of the Beast" is a knockout. The critics say so.

The crowds before the theaters where it is running say so.

The kids say so, and say it with brass bands.

Which seems to prove that Thomas H. Ince knows what he is talking about when he says the people want "novelty appeal."

He is incorporating the same idea in his fall releasing program—but that's another story to be told in its own good tempo.

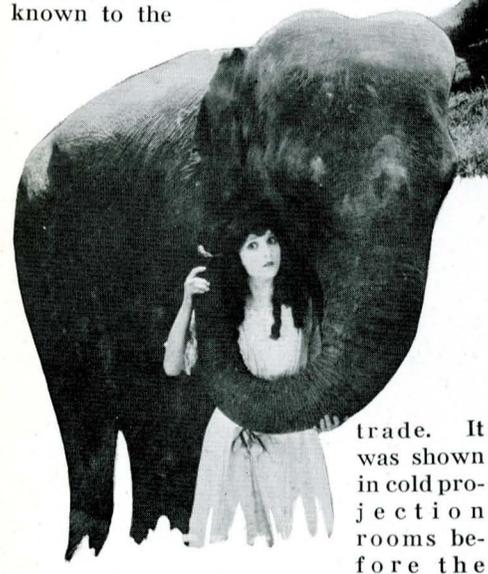


Madge Bellamy and "Oscar," co-starring in
"Soul of the Beast"

is put to drudgery again. A pretty romance with the musician—jealousy on the part of the villain—a smashing climax with a knife fight and "Oscar" to the rescue.

C. Gardner Sullivan is a master hand at the story-writing game, and on that foundation he has woven a novel story that stirs the heart and warms the blood and sends every one home with a smile, a giggle at the remembrance of some of the astoundingly clever things that "Oscar" and Madge achieve on the silver sheet—and a keener regard for that same silver sheet and its remarkable development under the hands of expert producers like Thomas H. Ince.

Madge Bellamy's interpretation of Ruth, the circus Cinderella, has won special notice from the critics. From Mr. Ince it won a new three-year starring contract. A girl who can handle an elephant and the difficult scenes of "Soul of the Beast" with the ease and the appeal of Miss Bel-



trade. It was shown in cold projection rooms before the chilliest of critics and warmed the atmosphere before the first reel had been run. It was "sprung" on "family audiences" and tickled the most habitually congealed funny bones in the house. It was tested on Saturday night audiences and the kids let out such whoops of delight that the roofs were in danger. After that Mr. Ince was persuaded that he had hit the nail on the head again, and sent it out to the American public with his best wishes for an hilarious time.

"Something Different"

"Here's one of the real novelties of the year. You've been praying for someone to put out 'something different.' Here it is. Think of it—an elephant as 'the Perfect Lover.' Sure. He's 'Oscar.' One of the best actors we've seen in lo, these many moons. Does everything but talk. And no one has talked on the screen —yet.

"Thrills? You bet. Lots of them. And one of the most beautiful woodland backgrounds ever given a film play.

"You can't go wrong here. If ever a picture had 'audience appeal,' it is this one. Jammed full of it."—Frank Shelton in Motion Picture News.

Distributed by
METRO
Pictures Corporation



"Human Wreckage"—The *Greatest* Drama

F. B. O. WINS DISTRIBUTION OF MRS. WALLACE REID'S BIG SCREEN FEATURE AGAINST NARCOTICS



UT of a crying need has sprung a tremendous screen achievement — "Human Wreckage," Mrs. Wallace Reid's anti-narcotic film, which is now nearing completion at the Thomas H. Ince studios.

And Film Booking Offices of America will distribute this greatest and timeliest of features throughout the world.

With the assistance of the finest screen talent available, with the backing of an organization, national in scope, of government and state officials and civic, church and club leaders, Mrs. Reid has produced a picture that has focused the attention of the nation.

Statistics from government and narcotic experts, declaring that the present-day traffic in drugs has become a threat to the American nation, and especially to its youth, have been read with skeptical eye and dismissed from thought. Facts and figures from reformers and leaders have been cast into the waste basket. Even congressional investigations have failed to "get under the skin."

With magnificent courage, Mrs. Wallace Reid came forward, after the tragic death of her husband, to head a movement to arouse the public conscience to the need of concerted action against this menace. The motion picture screen was chosen as the medium which best could tell a story that would combine entertainment value with a powerful warning and reach home from length to breadth of the country.

The announcement that Mrs. Reid had determined to film a picture dealing with the narcotic menace brought a flood of telegrams, letters and messages from the highest government sources; from officials of President Harding's cabinet; from scores of senators and congressmen, narcotic experts, civic, church and club leaders of the nation. One and all they commended the fine purpose back of Mrs. Reid's decision. The re-

sult was the organization of the Los Angeles Anti-Narcotic League, headed by Dr. R. B. von KleinSmid and including men and women of national influence in its membership. The league declared its purpose to be a fight to the finish of the narcotic evil and the sponsoring of Mrs.

Reid's anti-narcotic film, which is now nearing completion at the Thomas H. Ince studios. The story foundation, written by C. Gardner Sullivan, was big enough to permit a super-structure as big as director and cast could build. The production now nearing completion is declared by critics who have seen the first rough assemblage of the rushes to be the finest thing of its kind ever screened.

Some idea of the earnestness which has inspired this picture is given by the fact that members of the Los Angeles Anti-Narcotic League, after witnessing the making of many scenes of the picture, offered to appear in several dramatic sequences with Mrs. Reid and Kirkwood.

An impressive scene occurs in the story when civic leaders band together with the man who has fought and conquered "dope" to fight the narcotic evil. League members agreed to portray the characters in these scenes instead of using actors. For the first time in motion picture history, men and women of national standing volunteered to make a personal appearance on the silver sheet in order that the message of the picture might carry the greatest possible weight.

Mayor George E. Cryer of the City of Los Angeles, Judge Benjamin Bledsoe of the Twelfth Federal District, Dr. R. B. von KleinSmid, President of the University of Southern California, who also is president of the league; Chief of Police Louis D. Oaks of Los Angeles, Dr. L. M. Powers, Los Angeles Health Commissioner; Mrs. Martha Nelson McCan, Los Angeles Park Commissioner; Mrs. Chester Ashley, educator; Mrs. Charles F. Gray, of the Parent-Teachers' Association; John P. Carter, former U. S. Internal Revenue Collector, and Brigadier C. R. Boyd of the Salvation Army are the league members who appear in the picture.

The cast also includes, besides James Kirkwood, George Hackathorne, Claire McDowell, Bessie Love, Victory Bateman, Eric Mayne and Lucille Rickson.



Mrs. Wallace Reid and James Kirkwood in "Human Wreckage"

Reid's film as the most effective single weapon which could be used in that fight.

Under the guidance of narcotic experts, with John Griffith Wray handling the megaphone and James Kirkwood heading the fine supporting cast, "Human Wreckage" has developed into the greatest Amer-

Four Thomas H. Ince Features for '23

PRODUCTION SCHEDULE FOR FIRST NATIONAL
RELEASES IS MOST PRETENTIOUS OF PRODUCER'S CAREER



THE biggest "one-man" production schedule ever offered in a single season is now under way at the Thomas H. Ince studios. Four "specials" are being made by Mr. Ince for First National release during the coming season. Finished technique, top-notch casts and a direction so vividly dramatic that every ounce of value is gotten from each situation building up to the final "punch"—are intimate details of every Ince production.

For the season 1923-24 Mr. Ince has concentrated on story values—and the four "specials" scheduled offer the maximum in story material available in the world's highest priced markets. Thousands of dollars have been spent to secure the film rights to these productions which are taking shape for the new season.

The story is the thing that counts. A careful check of picture offerings of the past year proves conclusively that the most spectacular productions that can be made, turned out with every trick and technical artifice known to the trade, inevitably "flop" unless they stand upon a firm foundation of real story value.

A list of the story-writers who have contributed the foundation on which the new Ince schedule is being built reads like a "Who's Who" in the literary world. The casts have been selected with equal care, while Mr. Ince in person will direct at least one of the productions on the list, closely supervising the other three.

"Country Lanes and City Pavements" is the production which Mr. Ince personally will direct. John Fleming Wilson, author of "The Man Who Came Back," is the author of this story, one of the biggest which has been adapted for the silver sheet in a long time—a story of mighty conflict, elemental passion and big character development with a night storm carrying the great "punch" of the drama. Madge Bellamy, who will be featured in the leading role, will have an opportunity under Mr. Ince's direction to create the biggest characterization of her career, for the role requires emotional dramatic work of superlative ability.

"Anna Christie," the second of the big "specials" scheduled, is a screen adaptation of Eugene O'Neill's colossal drama, which ran all last season on Broadway. The drama, declared by New York critics to be a masterpiece of stark realism, won for O'Neill the award of the 1922 Pulitzer prize for the best American drama of the year and made a star of Pauline Lord, whose characterization of the title role

*Four Thomas H. Ince
"Specials" for First
National 1923-24*

"HER REPUTATION"

Directed by John Griffith Wray.
Supervised by Mr. Ince. Starring
May McAvoy. Story by
Bradley King and Talbot Mundy.

"ANNA CHRISTIE"

Directed by John Griffith Wray.
Supervised by Mr. Ince. From
Eugene O'Neill's Broadway
stage success. Awarded 1922
Pulitzer prize for Best American
Drama.

"COUNTRY LANES AND CITY PAVEMENTS"

Personally directed by Thomas
H. Ince. Story by John Fleming
Wilson.

"THE JUST AND THE UNJUST"

A Novelty Drama big in Action
and Heart Interest. From
Vaughan Kester's popular novel.
Continuity by Bradley King.

*The Biggest "One-Man" Feature
Production Schedule Ever
Offered in a Single Season*

was declared the finest single piece of work of the year.

The story, which is being adapted by Bradley King, offers one of the biggest opportunities for colorful realism and powerful characterization ever achieved on the screen. John Griffith Wray will direct it. Other successful dramas which have been written by O'Neill are "Beyond the Horizon," "The Hairy Ape," "The Emperor Jones" and "The First Man."

Vaughan Kester is the author of "The Just and the Unjust," the third "special." From this popular novel that has run through several editions a novelty drama, big in action and gripping in heart interest, has been evolved. Upon the basis of a familiar plot, an unique story has been evolved by Kester, author of "The Prodigal Judge" and other equally well-known stories.

By making the dramatic action of the story revolve around unusual characters, Kester has produced a novel that offers screen material of the biggest calibre. Bradley King will write the continuity, with John Griffith Wray directing an all-star cast.

"Her Reputation," the last of the "specials" now planned is a screen adaptation of the novel, "The Devil's Own," by Bradley King and Talbot Mundy. The greatest screen feature ever built around an American newspaper has been produced in this picture, camera work on which has just been finished. May McAvoy, who is starred in the production, has achieved the finest characterization of her screen career as a lovely Southern beauty who becomes the central figure in a "yellow journal" scandal. Supporting Miss McAvoy are Lloyd Hughes, James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Winter Hall, Eugene Besserer and Jane Miller. John Griffith Wray directed.

Talbot Mundy, with whom Bradley King collaborated on the story, is the author of numerous best-sellers, including "King of the Khyber Rifles," "Rung-Ho," "Winds of the World," "Guns of the Gods." The novel, "The Devil's Own," is being published by the Bobbs-Merrill Company.

The story foundation for each and every one of these productions offers a groundwork as substantial as the Rock of Gibraltar. With the additional assurance of vivid dramatic development which is a feature of every Ince production, the biggest Ince-schedule on record is promised for the coming season.



Thomas H. Ince

"Scars of Jealousy" is Big Drama

CHARM OF INCE FEATURE BUILT UP NOVEL
"LOCATIONS" AND REALISTIC CHARACTERIZATIONS



HE gold miners of '49 first discovered the back mountain country of the Sierras in northern California and Bret Harte made it famous later with his tales of early mining life. Thomas H. Ince has re-discovered this picturesque country for the screen public in "Scars of Jealousy," just recently released.

When preparations were being made to film Anthony E. Rud's story of a primitive mountain people, the "Cajans," who live in the back hills of Alabama, it was found that the California mountain region from which hundreds of millions of dollars in gold was taken out during the boom days, bears a marked resemblance to the mountain country of the Southern state. The Ince company was sent north on "location" and returned after a number of weeks with some of the finest scenes of primitive mountain life ever screened.

In Columbia, deserted town of Sonoma county, which was once a center of thriving life, several scenes were made of the jail and lynching scenes in which a "Cajan" boy almost pays the penalty for a brother who has killed a revenue officer. No paint brush has been touched to the buildings of Columbia since the boom bubble burst and the entire community life centers about the one hotel where the entire population gathers at the signal of a bell for lunch and dinner. By using as "extras" the natives, who have long hair and beards that are priceless for such scenes, some of the finest "atmosphere" ever transferred to the screen was caught by the cameras.

Most of the scenes were shot in a backwoods cabin, formerly a roadhouse, which is twenty-three miles distant from the nearest town. Long before the scenes in

and near the cabin had been finished early snows began to fall. It was a case either of changing the face of nature or re-taking all the previous scenes which had been shot. Director Hillyer decided that nature-faking would be the simpler course and engaged a crew of snow-sweepers who were kept busy day and night removing surface traces of the snow from the cabin and the surrounding scenery.



The Exhibitors' Herald:

"Scars of Jealousy" tells a vivid and dramatic story in excellent terms of acting, direction and photography. It is thrilling and suspenseful, holding interest unflinching. Here is a story that is fit entertainment for any screen. It reaches a high degree in dramatic situations, suspense and thrills—a big outdoors picture with its locale in the mountains of Alabama. There is action all the way through, with a mighty forest fire rounding out a series of impressionable events. The characterizations of the players are especially noteworthy, exacting roles. Frank Keenan is the striking figure in his part.

Even snow crews could not keep the mountain roads clear and for a week the company plowed through two and three feet of snow getting to and from work. Lloyd Hughes was the only one who came to grief, his car skidding over the roadway and down a steep embankment the last afternoon the company spent in the north.

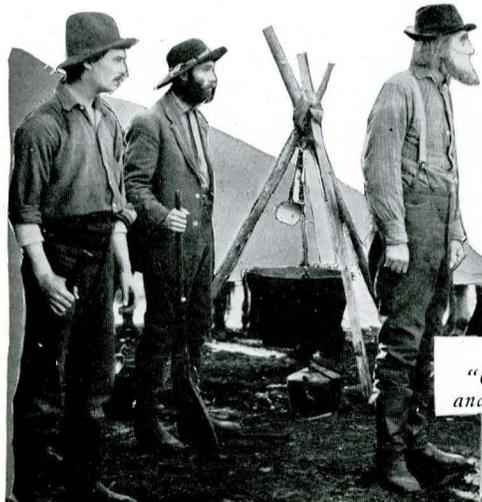
The car, in spite of the fact that Hughes

was driving very slowly and with chains on his wheels, began to slip as he was rounding a curve and gradually eased over the side of the road and down the embankment. Twice it turned turtle, but when Hughes scrambled out of a snow-bank at the foot of the embankment he found to his astonishment that he wasn't even scratched.

The following day he returned with Director Hillyer to get pictures of the buried car in order that insurance could be collected on it, as the natives assured them it would be impossible to get the auto out and back on the road for several months. They found that the road, where the car had gone under, was of heavy clay. The top surface of snow had melted slightly so that the car when it struck the clay was on a surface as slick as glass. And for four months it lay in a drift before the roads opened up enough so that the wreck could be salvaged.

Another difficulty encountered during the filming of the mountain scenes was that of getting enough horses for the big posse that rides into the "Cajan" hills to capture the murderer of a revenue officer. There were few conveyances of any description in the district and fewer horses. The country was scoured for miles around before sufficient wiry mountain animals were found, fast and sure-footed enough to be ridden at break-neck speed over the rough roads of the district. The scenes as finally portrayed, however, are realistic to the last degree.

By using a natural back country location where people today are living in almost the primitive fashion described in the story, Mr. Ince has caught a vivid cross-section of primitive life that can not fail to arrest the attention and hold interest from beginning to end.



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Bradley King and *Her Story*

GIRL WRITER OF THE THOMAS H. INCE STAFF REFUSES TO RECOGNIZE FAILURE WITH THE RESULT—SHE IS BIG SUCCESS

IF BRADLEY KING had been a successful movie star, she wouldn't be writing clever scenarios today. Her first job in the picture world netted her just ten dollars a week. That was in the days when she was hopeful of registering—joy, sorrow, any old thing, just so long as she could get her face on the screen. A movie director took her picture down in San Diego.

When the test was developed he made a single and final comment. She did not "film well."

She who had just undergone a "final test" turned and fled from the director's presence. She suddenly collided with some one. It wasn't her fault. The tears were rolling down her face like a tropical storm at sea. She could not see for the tears.

"What's the matter?" some one demanded.

Between sniffles she told him—it happened to be a him.

"Can you typewrite?" was the next question.

"Certainly," she retorted with all the assurance she didn't feel.

"Well, I'll give you a job at ten dollars a week typing my scenarios."

So that was how Bradley King broke into the movies. For ten per week, she answered the telephone, ran the casting office, was private secretary to the director, typed scenarios for the writing staff, and in between times wrote stories of her own.

One day the chief scenario writer quarreled with the director, and left in a huff, bearing with him the story which was scheduled for immediate production. The director threw a fit, tore his hair, foamed at the mouth and made all the other well known gestures of temperament. At the conclusion of the spasm Miss King looked up casually from her laborious typewriting—she had a system by which she found the right letter at least once every third minute—and asked: "What's the matter?"

"Matter enough," retorted the director.

"Here we're all ready to shoot tomorrow and we've no production."

"Aha!" replied Miss King. "That's easily enough settled. Here's one of my stories!"

The director cast a supercilious eye her way; reluctantly glanced over the manuscript; read it a second time with more interest; then hastily wrung her hand in a handshake that hurt.

"You're on," he said, or words to that effect, and Bradley King has been writing scenarios ever since. Thomas H. Ince read one of her stories that was published in a magazine. He sent for her—only he thought it was a him and got a terrible shock when a person with a young and lovely feminine face greeted him.

"But I thought you were at least forty and had a beard," he protested.

He agreed doubtfully

won for her a regular contract and she has been "making good" ever since.

After an adaptation of "The Sunshine Trail," for Douglas MacLean, the ambitious Miss King decided she would do a few originals. "What a Wife Learned" was her first, and so good that it was produced under the direction of John Griffith Wray with an all-star cast.

"A Man of Action," a mystery comedy and totally different in style, was her next offering—and promises to create a new laugh hit with its release. Ernest Wilkes, well known playwright, whose "Broken Threads" had a big New York run when it was presented under direction of Holbrook Blinn, was so taken with the original situations of the farce-comedy that he is dramatizing it in collaboration with Miss King and expects to take it to New York for Broadway production this fall.

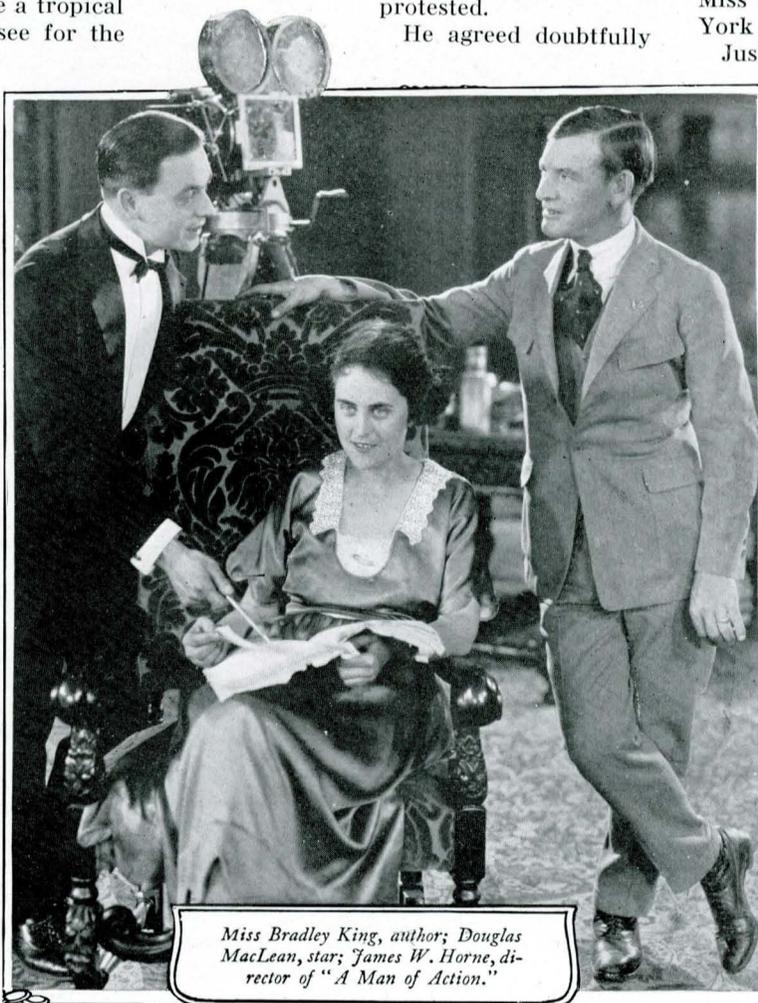
Just to show that her mind wasn't single-tracked, Miss King next tackled a story on the power of the great American press. In collaboration with Talbot Mundy, well known novelist, she wrote "Her Reputation," publishing rights for which were promptly snapped up by the Bobbs-Merrill Publishing Company. Her screen adaptation of the story has been filmed by Mr. Ince under the title of "Her Reputation," a super-special starring May McAvoy, which will head the list of Ince fall releases.

Now she is working behind locked doors on an adaptation of "Anna Christie," Eugene O'Neill's master drama which ran all last season in New York City and was awarded the 1922 Pulitzer prize for the drama of the year which would most advance American literature.

Not such a bad record for a failure—which proves that it sometimes pays to fail.

Los Angeles studios have produced but few mystery-comedies, and among these the releases of the Thomas H. Ince studio have invariably occupied an enviable position. For this reason real weight may be attached to the prediction of Mr.

Ince when he says that "A Man of Action," a current release, will prove to be the "greatest mystery-comedy ever screened." It is claimed for this new production that it is faster and funnier even than Officer 666."



Miss Bradley King, author; Douglas MacLean, star; James W. Horne, director of "A Man of Action."

to let her try her hand at Ince scenarios. She looked too young and too pretty for the serious task of hard work. Her first work was on "Lying Lips," a production so good that the exhibitors still keep writing in to Mr. Ince telling him about it. "Lying Lips"

Coming— “Anna Christie”

“ANNA CHRISTIE,” the outstanding stage success of the past year and now playing in London where people and critics alike have proclaimed it the greatest American drama in years, will be filmed by Thomas H. Ince.

At a staggering price of \$100,000, Mr. Ince has purchased screen rights to Eugene O'Neill's masterly drama and is preparing to film it on a scale in keeping with the initial cost price. When the production, which will be an outstanding feature of his releasing schedule for the coming season, reaches the public, he promises that it will represent the sum total of the finest screen talent available.

Active work on the tremendous task of translating this great drama to the screen is already under way. John Griffith Wray has been selected to direct the production, the screen adaptation for which is being written by Bradley King. The next big job will be the selection of the screen actress who will play the title role. Pauline Lord, who created the character for the stage, has won for herself the name of one of the great emotional actresses of the day by her fine performance. The lucky screen star cast for the role in the Ince production stands an equal opportunity of climbing to the heights for, as the critic of the London Daily Telegraph has declared:

“The character drawing of Anna is a magnificent piece of work and it is a vehicle for a magnificent piece of acting by Miss Pauline Lord.”

Eugene O'Neill, the author of this play, which was awarded the 1922 Pulitzer prize as the best American drama of the year, has won international fame. Maurice Bourgeois is translating “Anna” for the Paris stage as a result of the London triumph of the drama which ran all last season in New York City at the Vanderbilt Theater, later playing on the roads. “The Emperor Jones” and “The Hairy Ape,” two other well-known O'Neill successes, already are being translated into French.

Experimenting with explosives in an effort to produce a noiseless blast, which happened to be the pet ambition of a humorous character in “A Man of Action,” Thomas H. Ince's new mystery-comedy, cost Raymond Hatton one perfectly good pair of eyebrows. His efforts were intended to culminate in a thrilling explosion and the wreckage of a room in the palatial home of a millionaire, but the result was even more realistic than Director James Horne hoped for.

Hatton, fortunately, played a “hunch” that something was about to happen and escaped with little injury, but the props in his immediate vicinity were so wrecked that they had to be duplicated before further scenes could be shot.

The Ince-Side of the Fence

“OSCAR,” the elephant star in “Soul of the Beast,” Thomas H. Ince's big screen novelty just released by Metro Pictures, is against the Volstead act and doesn't care who knows it! The elephant, while scenes of the picture were being filmed in the high Sierras, caught such a bad cold that his keeper was afraid he was going to have pneumonia. A lot of capsules filled with quinine were fixed up and secreted in “Oscar's” hay, but he refused to be fooled. As soon as he would taste one of the capsules of bitter medicine, he would calmly spit it out and go on eating hay. Finally John Griffith Wray, the director of the picture, suggested that they try putting the quinine in hot whiskey. “Oscar” not only swallowed it quickly, but trumpeted for more! With the aid of a quart of whiskey, “Oscar's” cold was cured and work on the picture proceeded.

“RICHARD, THE LION HEARTED” is being filmed by Associated Authors—Frank Woods, Thompson Buchanan, Elmer Harris and Clark W. Thomas—on the lot of the Thomas H. Ince studios. Wallace Beery, who played the role of the Crusader King in Douglas Fairbanks' production of “Robin Hood,” has the same role in the new production which is being directed by Chet Withey. He is being supported by Kathleen Clifford, Marguerite de la Motte, John Bowers, Tully Marshall and Charles Gerrard. Chet Withey is directing.

AMERICA will soon be minus local color costumes, according to Douglas MacLean, who recently made a trip through the old “cowboy states” of the west in search of “atmosphere” for “The Sunshine Trail,” Thomas H. Ince's new comedy romance. MacLean, who plays the role of a cowboy who gets into endless troubles when he goes back to visit his old home town, discovered that motorcycles have replaced bucking bronchos and overalls the once familiar cowboy “chaps.”

“WE'LL all be wearing regulation suits soon,” mourns MacLean. “The girls in the small towns I visited were wearing the same styles as city women, copied in cheaper materials, while out on the ranches the men were more apt to have on overalls and leather jerkins which were a relic of the war, than chaps and bandanas. I traveled a long way before I found costumes which I could use in ‘The Sunshine Trail.’”

E. DE B. NEWMAN and Robert Thornbury, of the Courtland Productions, are filming “The Man from Ten Strike,” a Guy Bates Post special, on the Thomas H. Ince lot. The story was written by James Oliver Curwood. Fred Myton arranged the scenario.

WILD shrieks of maniacal laughter, coming from the lot of the Ince studios at midnight, recently terrified residents of Culver City, who hastily summoned the entire police force of the town, consisting of one bailiff and two constables. Armed to the teeth, the three officers sneaked around to the rear of the studios, frankly shaking with fear as they approached nearer and nearer to the terrible sounds. The scent led them to a cage where a live hyena, purchased for use in “Human Wreckage,” Mrs. Wallace Reid's anti-narcotic film, was housed. The sight of the three men quieted the beast, who relapsed into silence. The next morning a formal protest was sent to Ince by the Culver police department and was passed on by Ince to Mrs. Reid, who promised that there would be no further cause for complaint while she was working on the Ince lot.

The hyena is now wearing a specially built muzzle which discourages midnight laughter.

FRANK KEENAN, who plays one of the leading roles in “Scars of Jealousy,” Thomas H. Ince's drama of the south, has played the role of a southern colonel of the old school so many times and so convincingly that most picture fans believe he was born below the Mason and Dixon line and grew up with the goatee which adorns his chin.

As a matter of fact, Keenan is a son of Iowa. When the cast for “Scars of Jealousy” was being arranged, Keenan already had agreed to accept a role in another production, but was so eager to play the role in the Ince picture after he had seen the script that he cancelled his other contract. His interpretation of the fine old gentleman who adopts a “Cajan” boy after disinheriting a worthless son is said to be one of the best of his career.

IT will take a good many generations to convert men to a state of mind in which they will not resent being the husbands of famous women, is the opinion of Thomas H. Ince, whose new production, “What a Wife Learned,” shows the conflict that results when a woman achieves greater fame than her husband.

The man who speaks honestly will admit that he wants an “at-home” wife, according to Ince, who has told a powerful love story from an angle both novel and daring in his new picture. The twentieth century woman has won freedom, but she must pay a big price if she wants to pursue a career regardless of all else.

Marguerite de la Motte and John Bowers have the leading roles in “What a Wife Learned,” which was directed by John Griffith Wray. The picture has caused a sensation wherever it has been shown.

The SILVER SHEET

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

ARTHUR MACLENNAN, Editor GERTRUDE ORR, Associate

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Off-Stage Shots

on the

"INCE LOT"



MADGE BELLAMY
takes up
fencing



WILLIAM A. PINKERTON.
Internationally
Famous
a recent visitor at the
"INCE LOT"



MAY McAVOY
star of
"HER REPUTATION"
on location at the
THOMAS H. INCE
ranch

Governor JOSE I. LUGO
of Baja California
and THOMAS H. INCE

Mrs. WALLACE REID
and her
two children



Selling "A MAN of ACTION"

BEING a topnotch, fast moving mystery-comedy, with surprises, original gags, trick sets and baffling incidents galore, "A Man of Action" is readily adaptable to dozens of attractive exploitation stunts.

Good mystery-comedies are few and far between, with the result that proper exploitation will place standing lines in front of every theater where "A Man of Action" is exhibited. There has not been an outstanding picture of its kind for months. It promises to outdo the lengthy success of "Officer 666."

Because of its novelty and abundance of features, almost unlimited tie-ups can be put over by the exhibitor in connection with the picture. A half million dollars' worth of diamonds, which provide the big punch of the picture, likewise provide a big opportunity for striking tie-ups with leading jewelers.

One of the "stills" from "A Man of Action" shows seven pairs of hands reaching for a box of glittering, blue white stones. The photographic conception is so unique that it will compel attention as the center of a window display of diamonds anywhere. There are countless other methods by which diamonds, the greatest of all lures, may be made the center of striking advertising stunts.

Complete details of these and many other business getting schemes are given in the Exhibitors' Press Book, available to all theater owners at the nearest exchange. "A Man of Action" is sure to go big; it meets a demand from fans that is universal. It is a picture worthy of special exploitation.

Emphasize the fact that "A Man of Action" is not merely an underworld drama. It is a high-class, silk hat mystery-comedy, with marvelous shots of life along San Francisco's Barbary Coast in interesting contrast. The "silk-stocking youth," who is the hero of the story, suggests practical co-operation with men's furnishings stores.

The "Man of Action" idea may be played up locally to bring direct results. Every city and town has its live wires, who may be used in exploitation through newspaper contests or guessing competitions. Famous "Men of Action" in history, such as Napoleon, Julius Caesar, Alexander the Great, Theodore Roosevelt, General Pershing and others, may be shown in lobby picture galleries, with "He Was a Man of Action" as a caption for each.

Playing cards may be distributed in theater lobbies by an old time faro dealer a week in advance of the opening of "A Man of Action." The cards may run from deuces to aces in the diamond series, with the over-printed legend, "See the \$500,000 diamond robbery in 'A Man of Action.'" Print stills from the production on back of the cards. Admit every person who receives an ace of diamonds free.



A twenty-four sheet with a 24 h.p. "pull"

Thomas H. Ince
presents

"A MAN OF ACTION"

Current Thomas H. Ince
Releases

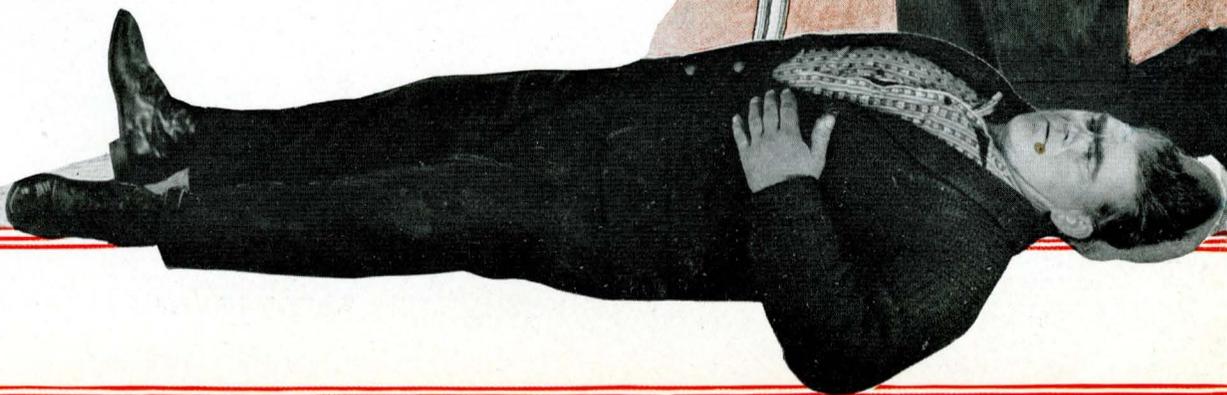
"Soul of the Beast"
(A Metro Special)

∞

"Skin Deep"
"The Hottentot"
"A Man of Action"
"What a Wife Learned"
"Scars of Jealousy"
"Bell Boy 13"
"The Sunshine Trail"
(A First National Picture)

∞

A SAFE BOX OFFICE GUIDE



Sign Posts to Box Office Success

"SCARS OF JEALOUSY"—"A first rate story of conflict and character development strong enough in plot, action and interpretation to interest even the most jaded fans."—*Motion Picture News*.

"WHAT A WIFE LEARNED"—"Intensely interesting; thoroughly convincing and well handled with artistic settings."—*Exhibitors' Herald*.

"BELL BOY 13"—"Lively entertainment with plenty of action. Situations are well handled and the star adds thrill to the comedy in contributing stunts that keep one in suspense."—*Moving Picture World*.

"THE HOTTENTOT"—"A comedy-plus; great in story, acting and in staging. Sure-fire because of its thrills and keen vein of humor."—*Exhibitors' Herald*.

"LORNA DOONE" — "Maurice Tourneur's chef d'oeuvre; one of the finest pictures offered the shadow stage this year."—*Motion Picture News*.



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