

The SILVER SHEET



Published in the
THOMAS H. INCE STUDIOS
CULVER CITY CALIFORNIA

September
1920
PRICE
20CENTS

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

Thomas H. Ince's

Great Drama of the Old Homestead



Dedicated to the Families of America

TO the True-Hearts, the Simple Souls, of Domestic America, Thomas H. Ince has dedicated his first triumphant Associated Producers success, "Homespun Folks."

Here is a milestone from the walk of Life itself; a vibrant, compelling story of a Great Mother Love and of a son—perhaps *your* son—who held her exquisite Faith as the divine light to all the idealisms which mold the manhood of the Nation.

Something to think about, and something to talk about in a drama which will sink to the very depths of the human heart. A symphony of wholesome sentiment, rare humor and gripping melodramatic action that will arouse and inspire as has no other offering in cinema history.

Directed By
John Griffith Wray

Story By
Julien Josephson
Supervised By
Thomas H. Ince

Robert
Freeman

*a Thomas H. Ince
Special!*



An Associated
Producers Production
All Star Cast with
Lloyd Hughes

HOMESPUN FOLKS



A SILVER SHEET
ADMIRATION CLUB

JULES BRULATOUR, F. FRALICK,
SID GRAUMAN, DOUGLAS MAC LEAN

AN APPRECIATION

"The Silversheet' contains just the sort of material that exhibitors and newspapermen like. Thanks!"

Nick Ayer,
California Theatre,
San Francisco.

"Please place us on the mailing list. 'The Silversheet' is a real help. Congratulations."

F. W. Buhler,
Stanley Enterprise,
Philadelphia.

"Hail to 'The Silversheet!' My appreciation and admiration for a peppy publication."

Sylvia Grogg,
Grogg Amuse. Co.,
Bakersfield, Cal.

"The magazine is quite a novelty and fills a long-felt want. Entertaining and practical."

Otto L. Little,
Clune Studios,
Los Angeles.

"We're using 90% of the material for exploiting Ince pictures. Give us more like the first one."

Dye, Ford & Rogers,
Wichita Falls, Tex.

"Glad that someone has the brains and money to publish an organ like 'The Silversheet.'"

S. A. Lynch Enter,
Jacksonville, Fla.

THE Publishers and Editors of *The Silversheet* have found true gratification and infinite encouragement in the gala reception which welcomed the announcement, and subsequent premiere number of this Magazine.

To the exhibitors of America, to newspaper and magazine editors, to members of the Thomas H. Ince organization, and also to those trade and mercantile executives who saw fit to extend the "gladhand," the Editorial Sanctum of *The Silversheet* rises to return the compliments, with the positive assurance that—"we'll keep the quality UP!"

Operating on an indestructible platform of Service FIRST and Progress ALWAYS, *The Silversheet* will continue to chronicle the news and activities of a foremost institution, and an industry to which it is pledged to devote its sincere and whole-hearted efforts for the advancement of art for art's sake!

With faces smiling, sleeves rolled high, and all forces solidly enjoined for the advent of the "big achievement" year in picture history, *The Silversheet* stands ready to fulfill its mission with the close co-ordination and straight-from-the-studios counsel that is characteristic of the Thomas H. Ince Studios and the man behind the gun!

STAFF FOR THE SILVER SHEET

HUNT STROMBERG, EDITOR

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Art and Photography

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"The most effective, attractive magazine that comes my way. You've rung the bell."

H. C. Horater,
Alhambra Theatre,
Toledo, O.

"Didn't know California could turn out a magazine like 'The Silversheet.' It whips the East!"

Bernard Depkin, Jr.
Wizard Theatre,
Baltimore, Md.

"Another tribute to Thomas H. Ince quality in all things. I'm a subscriber forever."

Eddie Zorn,
Temple Theatre,
Toledo, O.

"The Silversheet' is a journalistic 'beat.' The news is real news."

Joe Plunkett,
The Strand,
New York.

"The Silversheet' is crowded with showmanship. T. G. that the 'bunk' is missing."

Samuel Sivitz,
Rowland & Clark,
Pittsburg.

"Put me on the list. That first number scored a big hit with the boys here."

Eddie Hyman,
Mark Strand,
Brooklyn, N. Y.

The Industry's Greatest Exploitation Drive!

How Thomas H. Ince's Production of a Novel Three-Reel Feature Depicting Every Phase of Studio Life Launched a Three-Cornered International Co-operative Enterprise Which Has Caught the Country by Storm—Exhibitors and Newspapers Jointly Exploit "A Trip Through the World's Greatest Motion Picture Studios."

WHEN twenty-five leading metropolitan newspapers responded affirmatively to the simple query: "Will you accept as your own creation, exploit as a distinct service feature for your readers, and arrange for distribution among theatre-owners, a three-reel motion picture entitled: "A Trip Through the World's Greatest Motion Picture Studio,?" production machinery went into motion and publicity wheels revolved upon a three-cornered international exploitation campaign which has developed into the most effective, far-reaching tie-up in the entire history of the cinema.

With the acceptance of the unique plan by the twenty-five prominent managing editors and photoplay critics who were consulted in the preliminary test and outline of the idea, the enterprise was promptly extended to the inclusion of one big daily newspaper in every important city and town of the United States, Canada and foreign countries, the special production was filmed under the personal supervision of Thomas H. Ince, and the curtain formally raised on a highly entertaining and instructive attraction which, for the first time in picture annals, takes the play-going public on a complete and joyous journey through the famous Thomas H. Ince Studios on the West Coast.

The official release of the picture, on August 15, and its subsequent private viewings and first-run presentations by the Nation's most influential showmen, has caught a chorus of enthusiastic praise and endorsement comparable only with the successful five-reel features of the foremost producers.

The newspapers which have been granted exclusive exploitation and distribution rights in their respective cities and territories are capitalizing on the tremendous news-prestige, circulation and advertising advantages of the film by featuring advance and current announcements which extend from page one to the inside news columns, on back to the photoplay page and further on to the editorial



"Painting the lily!" Enid Bennett making up in her dressing room at the Ince Studios, as shown in the novel production.



Thomas H. Ince (seated in center) in conference with his production staff. One of the BIG scenes in "A Trip Through the World's Greatest Studios."



Here's the budding little star, Peggy Cartwright, who cuts real "monkeyshines" in the tour of the Studios.



Types seen in a Studio Casting Office are faithfully reproduced in the feature film of Shadowland.



Who's Hughes? You may think you know, but you don't till you take "A Trip Through the World's Greatest Studios."

Results!
TURN to pages 18 and 19 and read the exhibitor's own reports on the whirlwind success of "A Trip Through the World's Greatest Studios."
Facts Talk!

columns, where the alert editors are lauding the scope and artistry of the Fifth Great Industry, and directing attention to their paper's enterprise and initiative in "bringing a representative American cinema plant to the very doors of film followers."

Exhibitors—continually on the jump for a box-office attraction which departs from the commonplace—are extracting every ounce of worth with de luxe announcements, advertisements, screen slides, lobby displays and novel newspaper-merchant tie-ups which tell all about the great added attraction secured for the privilege and pleasure of their clientele.

In regulation-story and continuity form, audiences behold the full day's work and play in the immense Ince Studios, from the arrival of the personages in the early morning, clear through the twenty-four-hour schedule to the final scene at night. Intimate glimpses of the stars and directors during off-moments at their homes; complete episodes showing the various companies at work on the stages, with innovational "shots" depicting exactly how pictures are created, developed and filmed; insights into the scenario department, the huge laboratories, the production headquarters of Thomas H. Ince and his staff, the dressing-rooms of the stars, the art title and technical departments, together with rapid-fire sequences showing the companies on location, preparing for dramatic "thrillers," and scores of other scenes unknown and unseen by even those very few who are privileged to inspect a motion picture studio, are cleverly and accurately unfolded in the three-reel production which escorts audiences into the magic realms of Shadowland.

The various episodes and situations have been described by notable film critics as revelations which interest and fascinate in a manner never before equaled.

The production is further enhanced by bits of broad comedy, a wealth of human interest, some pathos and melodrama, and original photographic effects achieved by Cameraman Henry Sharp.

"MONEY MACLEAN!"

Meaning No Relationship to Old John D., But Merely an Appellation Applied to Filmdom's Newest Star, Whose Refreshing Personality and Original Style of Stories Pave a Perfect Path to the Exhibitor's Box-Office — An Intimate Resume of Doug's Rise to Fame.



Douglas MacLean, Filmdom's newest star, hails from the Bright Lights of the East, where he hit the line to the stage immediately following graduation from college. He just recently effected another graduation, this time from the ranks of the co-stars to the proud position of a leading star in his own right.

SO long as the exhibitor puts youth, pep, and a winning personality on his screen, just so long will his box office be kept busy. Thomas H. Ince's newest star, Douglas MacLean, embodies all these requisites for maximum drawing-power. His pictures fairly exude snap and dash. That is what audiences crave. The MacLean pictures give it to them. He is consistent quality,—one success following close on the heels of another. He is no occasional affair; MacLean pictures are always fast-moving, thoroughly entertaining photoplays.

Original stories, noted stage plays, and magazine successes serve as the basis for the MacLean output. It was through a great story, "Twenty-three and a Half Hours' Leave," that Douglas MacLean first "got across big." Thomas H. Ince intends to keep his story standard just as high in the future. This intention is admirably borne out by the superexcellence of the vehicles procured for MacLean thus far. "Mary's Ankle" and "What's Your Husband Doing?" were stage successes; "Lets Be Fashionable" an especially prepared script; a coming feature entitled "The Rookie's Return" bids fair to surpass his first soldier story, and "The Jailbird," a coming October release, is a comedy of Geo. M. Cohan himself. It will be seen at a glance that these bona-fide box-office attractions which, coupled with the star's name, will well win for him the sobriquet, "Money" MacLean.

Right: "Doug's" happy-go-lucky way of telling the exhibitors that he's on the job full steam, ready to hit 'em with one success after the other! Below: The eyes that tell you there's real JOY in the world. Get the twinkle! It never disappoints!

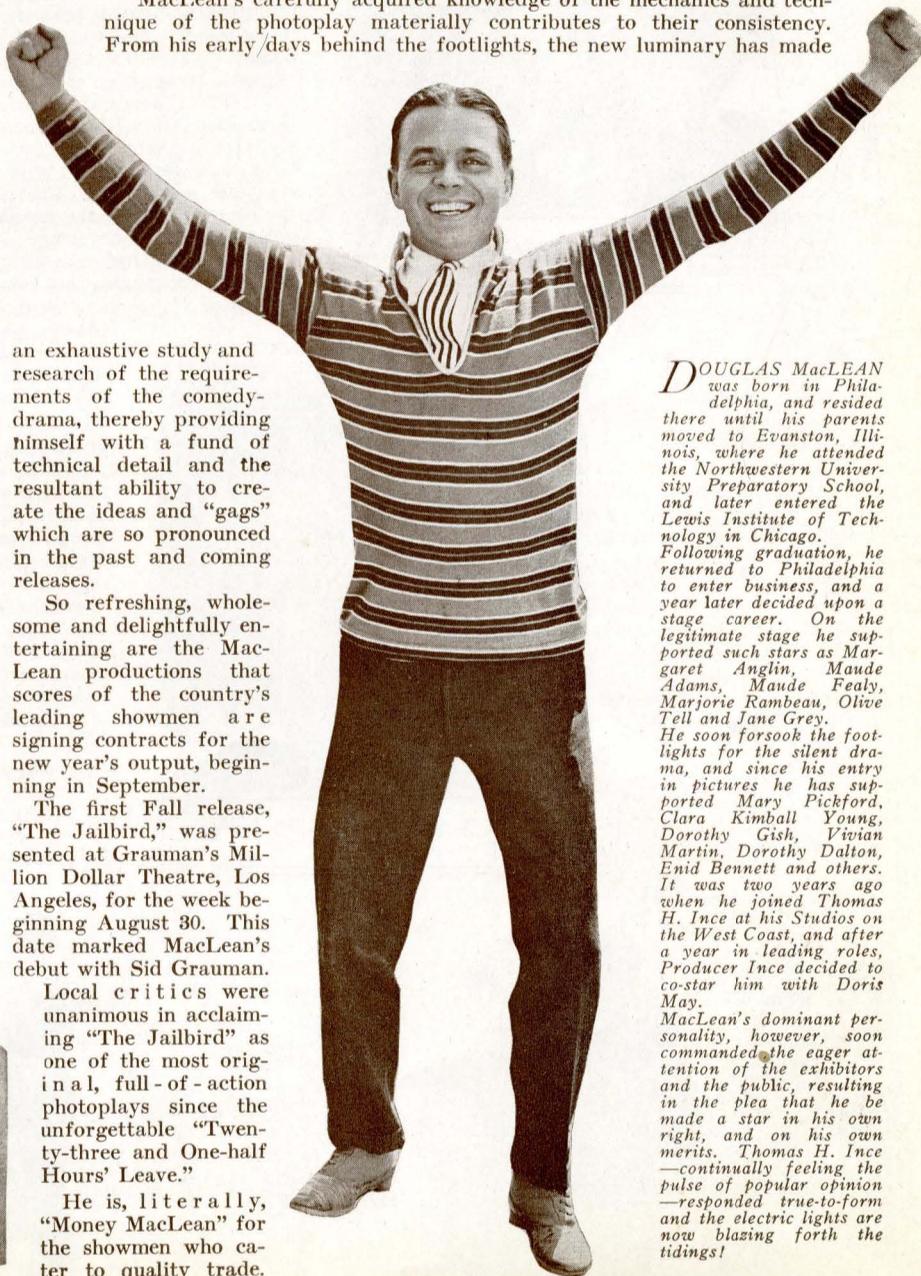


The starring of Douglas MacLean in a series of Thomas H. Ince features, which will continue to appear on the Paramount program, was brought about by the insistent demands of the exhibitor himself. Doris May had been co-starring with MacLean, but the showmen of the country felt that the young male star could stand on his own billing alone, drawing better perhaps as a new, individual star. So it is done, and the results are already highly gratifying to everyone concerned.

His appeal is universal,—a propitious statement for the exhibitor. The actor or actress possessing what is known as a "universal appeal" is a magnet of the first water. Few stars may be said to have this unique qualification. The classic examples are Mary Pickford and Charlie Chaplin, and now, riding on the crest of the wave of his well-earned popularity, Douglas MacLean joins the ranks of the select few who may be said to attract young and old, rich and poor alike.

MacLean is a family star. Mothers and fathers see in him the ideal youth brimming over with vim and vigor; the daughter of the family sees in him her ideal beau; and the son of the household recognizes in MacLean a regular fellow,—rough and timple, all-in-it, ready for anything that breezes along. As a typical American with this strong "family" backing, Douglas MacLean shows all the advance signs of rising to the very topmost rung in the ladder of popularity. His acting ability renders a broad variety of plays for him possible; he will not be restricted to any one style of drama. His vogue will be retained by careful catering to all tastes,—by offering the new star in effective, entertaining stories, well directed and backed by Thomas H. Ince exploitation.

MacLean's carefully acquired knowledge of the mechanics and technique of the photoplay materially contributes to their consistency. From his early days behind the footlights, the new luminary has made



an exhaustive study and research of the requirements of the comedy-drama, thereby providing himself with a fund of technical detail and the resultant ability to create the ideas and "gags" which are so pronounced in the past and coming releases.

So refreshing, wholesome and delightfully entertaining are the MacLean productions that scores of the country's leading showmen are signing contracts for the new year's output, beginning in September.

The first Fall release, "The Jailbird," was presented at Grauman's Million Dollar Theatre, Los Angeles, for the week beginning August 30. This date marked MacLean's debut with Sid Grauman.

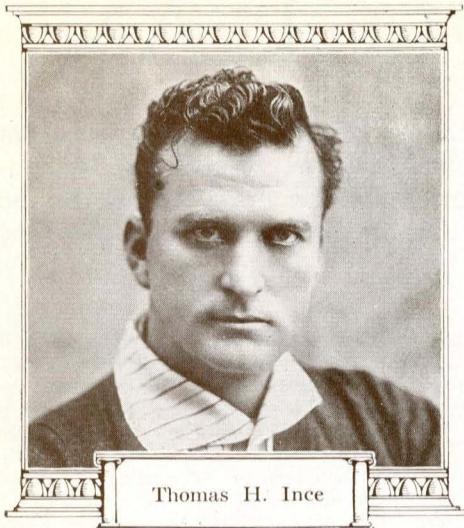
Local critics were unanimous in acclaiming "The Jailbird" as one of the most original, full-of-action photoplays since the unforgettable "Twenty-three and One-half Hours' Leave."

He is, literally, "Money MacLean" for the showmen who cater to quality trade.

DOUGLAS MacLEAN was born in Philadelphia, and resided there until his parents moved to Evanston, Illinois, where he attended the Northwestern University Preparatory School, and later entered the Lewis Institute of Technology in Chicago. Following graduation, he returned to Philadelphia to enter business, and a year later decided upon a stage career. On the legitimate stage he supported such stars as Margaret Anglin, Maude Adams, Maude Fealy, Marjorie Rambeau, Olive Tell and Jane Grey. He soon forsook the footlights for the silent drama, and since his entry in pictures he has supported Mary Pickford, Clara Kimball Young, Dorothy Gish, Vivian Martin, Dorothy Dalton, Enid Bennett and others. It was two years ago when he joined Thomas H. Ince at his Studios on the West Coast, and after a year in leading roles, Producer Ince decided to co-star him with Doris May. MacLean's dominant personality, however, soon commanded the eager attention of the exhibitors and the public, resulting in the plea that he be made a star in his own right, and on his own merits. Thomas H. Ince—continually feeling the pulse of popular opinion—responded true-to-form and the electric lights are now blazing forth the tidings!

THE MODERN

The "Inside" Story of the Select Seven Who Have Joined Banners to Provide the Public With the Ultimate in Motion Picture Art — Titans of the Films, With a Mission as Devout as the Conquering Crusaders of Old.



Thomas H. Ince

JUST as it was inevitable that the nickelodeon should be supplanted by the million-dollar theatre housing the pictorial creation of today, so was it inevitable that the big producer, the man behind the film, should finally come into his own.

It was only just and equitable that the director, who was to be the ultimate producer, should reap some of the glory that came as a direct result of his work. From the inception of the photoplay the director has been the guiding genius who has created or wrecked the story. Thomas H. Ince, Griffith and Mack Sennett were the first to establish the importance of the director or of the producer. These three Titans of the films joined forces in 1915 and formed Triangle, of glowing memory. They were the first to put out pictures with their own stamps on them that let the world know who was the real power behind the screen as well as who wore the evening clothes with such sang froid in reel two.

Triangle foreshadowed the day when the producer would "arrive" on the billboards to collect some small share of the credit that had always rightfully been his, and it is the same Thomas H. Ince of those three-cornered days who stands out as the dominant figure in the newly formed Associated Producers alliance.

This most recent affiliation of big producers is without doubt the most important one made in the history of pictures. The Associated Producers are seven of the biggest, most impressive figures in the photoplay world. And they are out to make good pictures in the manner they choose, taking whatsoever time is necessary, sparing no expense, unhampered by "program" requirements, irked not at all by "orders" from the "home office." There will be no one wiring from New York to "tear out that last scene and give 'em a happier ending"; no one suggesting that the locale be switched from India to New Rochelle for practical reasons; these seven men are bound to do the pictures they choose in the manner they choose.

With Thomas H. Ince in the new established organization are Mack Sennett, Maurice Tourneur, Allan Dwan, Marshall Neilan, George Loane Tucker, and J. Parker Read, Jr.

Every picture made by one of the "select seven" must stand on its own merits, in regard to cast, direction and story. The "name" of the producer will not sell the picture; its complete worth will. The idea is to put out pictures personally directed or supervised by the big men behind the successes of the past,—men who are too sensible to guarantee anything not worthy of their stamp of approval.

The Ince that created "Civilization" and visualized "Behind the Door" would no more think of cheapening his name by standing back of a cheap film than would the Tourneur who gave the screen "Prunella" and "Woman." Neilan and Dwan have worked to the fore slowly, gradually arrived, do you suppose either will risk his name on a dubious play? Sennett has been the king of broad comedy and bladder since time immemorial: he is going to take care that his snicker-standard is not lowered in the least. As young producers, the Tucker of the "Miracle Man" and Read of "Sex" and other Glauum successes are bound to be zealous in their care of reputation and production standards.

Ince and Sennett are pioneers, undisputed leaders in their respective lines. Someone has called Ince the Rodin of the Shadows, and this appellation will stick to him because it is so appropriate. His film achievements range from the gigantic "Civilization" to the country classics that established Charles Ray; from the very first Indian melodramas produced anywhere to such comedy classics as "Twenty-three and a Half Hours' Leave"; from Western epics like "Hell's Hinges" and "Riddle Gawne" to the finest type of modern drama as exemplified in such pictures as "Home-spun Folks" and "Beau Revel." His productions have unfailingly been characterized by fine atmosphere, Belasco-like attention to detail, and an infinite regard for the true technique of the picture-drama.

In addition to his merits as a producer, Thomas H. Ince is the surest



Allan Dwan



J. Parker Read, Jr.

Photoplay Editors and Sunday Magazine Editors will find "The Modern Crusaders" an entertaining and highly instructive article for featured presentation. Cuts or portraits of the illustrations herewith supplied upon request.



Left: Maurice Tourneur "in action" while directing Mary Pickford. Right: Mack Sennett, king of comedy (with hands in his pockets), supervising a picture on the Sennett lot.



George Loane Tucker

CRUSADERS

The Achievements of the Individual Members of the Associated Producers, Inc., and How Their Existence as an Independent Alliance Will Revolutionize the Screens of the Universe — The Dawn of Producer-Day.



judge of talent the screen can boast, having unearthed and developed such actors as Charlie Ray, Bill Hart, Sessue Hayakawa, Frank Keenan, and Douglas MacLean; such actresses as Dorothy Dalton, Louise Glaum, Enid Bennett, and Bessie Barriscale; such scenario writers as C. Gardner Sullivan, John Lynch, J. G. Hawks, Luther Reed, Julien Josephson, and such directors as Reginald Barker, Irvin Willat, Victor Schertzinger, John G. Wray, and Charles Giblyn. Ince is the shrewdest producer, bar none, that the screen has to offer.

Mack Sennett is the man who discovered custard pie, the most incorrigible giggle-grabber of them all, the Playboy of the Western World. Recently he has gone in for five-reel outbursts, bearing such relevant titles as "Married Life" and "Down On the Farm." He started doing split-reel comedy for Biograph some ten years ago, with Fred Mace, and Mabel Normand, and Charlie Murray, and Ford Sterling in the troupe. From there he went to Keystone, his original brand made famous the world over, and following this, he and Ince affiliated with Griffith in what became Triangle. After Triangle, Mack Sennett produced for Paramount, and now this developer of comedy stars is on the roster of the Associated Producers. As a beauty impresario, Flo Ziegfeld is his only rival.

Bringing with him all the artistry of his native land, Maurice Tourneur came to America from Paris in 1913 to produce for the then flourishing World Film Corporation. He had been a stage director at the Gymnase and the Antoine in the French Capital, having later directed some few Eclair photoplays there. His first pictures on this side created a furore from an artistic point of view, and all of his pictures, from the Young version of "Trilby" to the fantastic "Bluebird" have been characterized by this same love and appreciation of true beauty in line and composition. "The Last of the Mohicans" will represent Tourneur's first contribution to the A. P. program.

In Allan Dwan and Marshall Neilan we find two young men with the progressive spirit who foresaw the possibilities of the celluloids and jumped early.

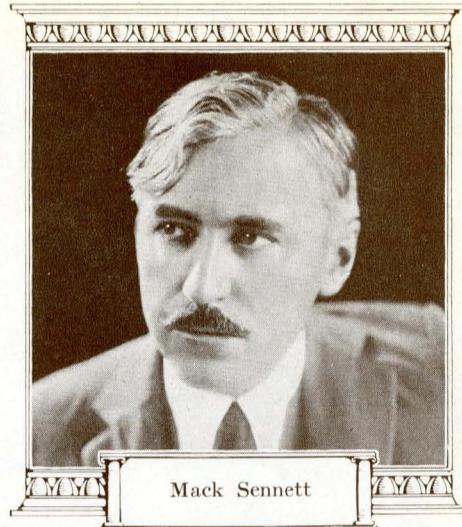
Marshall Neilan was a handsome lover back in the Kalem days, while Allan Dwan wrote scenarios for the "Flying A" at Santa Barbara. Both were offered directorial opportunities, and from then on is film history. Dwan carved a name for himself at Triangle, directing most of the Fairbanks successes,—the breezy affairs that put him on the flicker-map,—while Neilan climbed from Kalem megaphones to Famous Players, thence to the job of bossing Mary Pickford,—and making all of her finest pictures,—and finally acquiring his own company with such powerfully resulting pictures as "The River's End" and "Go and Get It." Dwan recently completed "The Splendid Hazard" and is now working on a strong seven-reel opus. Both of these young geniuses will begin producing for Associated Producers as soon as their current First National contracts expire.

George Loane Tucker is the "Miracle Man" of the movies,—the director who took a stage failure, a troupe of unknown actors, and unlimited celluloid, and evolved the tremendous play that rocked the critics off their blase feet. His earlier screen work dates back to Universal, where he made the highly lurid—and successful—"Traffic in Souls," forerunner of a hundred others such.

In J. Parker Read is exemplified the steady rise of an efficient business man. Read developed and grew under Thomas H. Ince's guidance, with the result that his showmanship and judgment have landed him on the roster of the Associated Producers. Little doubt as to his ability can remain, after considering the schooling he has had under that master of technique, Thomas H. Ince.

These, then, are the men who are going to make you pictures. Their creed is an excellent forecast of what is to come.

The Associated Producers, Inc., Oscar F. Price and Fred B. Warren, President and General Manager, respectively, of the distributing divisions, have established their own selling organization, with branch offices in principal cities.



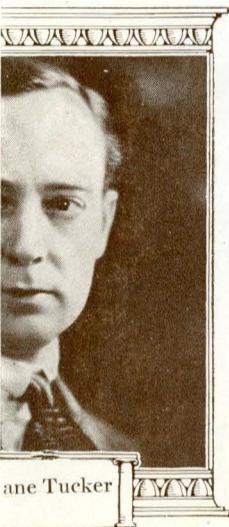
Mack Sennett



Marshall Neilan



Maurice Tourneur



George Loane Tucker



Left: J. Parker Read, Jr. (seated with hat), supervising the production of "The Leopard Woman." Right: Thomas H. Ince modeling a smile to be worn by Douglas MacLean.



Confidential letters to Exhibitors.

Much That Is New, And A Few Who's Who Presented In Time And In Rhyme — You'll Read 'Em To Know, All About The Big Show, And The Showmen Who Know How To Show.



H. C. "Doc" Horater, the big showman of Toledo, Ohio, whose Alhambra and Pantheon theatres will present Associated Producers' specials.

Mr. Joseph Plunkett, Mgr.,
The Strand Theatre,
Great Dry Way.

Dear Joe:
The last time you wrote, 'way out on the boat, from dear old London land,
You made it plain, clear as the rain, that you needed no big brass band

To welcome you home, no longer to roam, from Broadway's Great Dry Way—
Where you'll dine with the bunch, at midday lunch, and get the check to pay.
But the papers are here, and listen, ol' dear, you're certainly ringing the bell;
Here's bettin' you're dopin' a stunt that's not hookum, 'cause you surely know how to sell.

* * *

Mr. Harry McCormick,
Proctor's Theatre,
Mt. Vernon, New York.

Dear Mr. McCormick:
The journals state, on a recent date, at boosting a film you're a bear; You're never at loss, to put 'em across, it's a gift-from-the-Gods, I swear.
I've scratched my head, 'till I nearly was dead, tryin' for an idea or two; I've racked my brain, till it rattled in pain, just tryin' for something new.
Then I read of your stunt 'bout the treasure hunt; how you packed 'em to the door;
It inspired me, Kid, on the level it did, and I ain't gonna worry no more!

* * *

Mr. Sid Grauman,
Million Dollars,
Los Angeles.

Dear Sid:
It's very plain that Douglas MacLean has made a hit with you; You'll never get, a better bet, just look at the crowds he drew!
For MacLean's a comer, a pippin, a hummer; he's good for yards of smiles—
The happy grins, when Doug begins, surpass all the others by miles. I tell yuh, boy, it gave us joy, when you signed on the line below— 'Cause the best in the land, you can always command, for the Million Dollar Show.

* * *

Mr. Guy Smith, Mgr.,
The Strand Theatre,
'Frisco, California.

Dear Mr. Smith:
Landed in 'Frisco the other day to have a little chat,
But you were out and I was in, so politely racked my hat.
Someone said that you'd gone to the bank to ice a thousand or more,
While another reported you'd gently escorted a gentleman to the door.
The gent up there, if I may dare, was none other than Hunter Lovelace,
Who put you wise, like many more guys, to the seven that set the pace!

* * *

Mr. George Hannus, Pres.,
Manufacturers' Association,
Saginaw, Michigan.

Dear Mr. Hannus:
You're in style, in lead by a mile, and hats are off to you,
For knowing the game, the way to fame, in subjugating the few
Who try to say, the livelong day, that Uncle



W. S. Butterfield, President and General Manager of the Bijou Theatrical Enterprises of Battle Creek, Mich. A progressive, shrewd-thinking exhibitor.

Sam's the bunk.
If I were you, I'd take these few, and sell 'em all for junk!
But we repeat, you've scored a beat, in showing 'Dangerous Hours' To 500 braves, who know their ways, and can hang 'em on London's Towers!

* * *

Mr. Theodore Hays, Prop.,
The Strand Theatre,
Erie, Penna.

Dear Theo:
Your letter to hand, it beats the band, how you continue to drag 'em in.
I'll wager a flivver that you're gettin' bigger, despite the growin' thin. You work while they sleep, with nary a peep at the winking moon in the sky,
But you get all the money, like bee-stung honey, and hit the bank on high.
I'm for you strong, right or wrong, and I'll try to get to your town. Until that day, I want to say, "best regards to Miss Brown!"

* * *

Mr. C. A. Barbian, Mgr.,
The Waldorf Theatre,
Akron, Ohio.

Dear Mr. Barbian:
I just now read, that you have said, there's nothing to a date. I feel that I must surely try on this to put you straight.
Our "Homespun Folks," 'bout country blokes, will be out in September, and I declare that it's a bear, a picture you'll always remember.
So if the day it starts to play doesn't make movie history, It sure will be, at least to me, a black and hopeless mystery.

* * *

Mr. L. R. Fawns, Mgr.,
Birmingham Enterprises,
Birmingham, Ala.

Dear Mr. Fawns:
If you will glance, and take a chance, at page twenty of this Book, You will discover, back near the cover, an account of how you did hook That big page spread, with headlines in red, on a film of Doris and Doug,
Who rode a flivver, minus the quiver,—a silent mechanical bug!
Now, this isn't fair to the Briscoe so square, so here goes for a smile— The Briscoe was used (don't be confused) to set the fashion for style!

* * *

Mr. Joseph Rhode, Mgr.,
Rhode Theatre,
Kenosha, Michigan.

Dr. Mr. Rhode:
Your movie club, if I'm no dub, will help you in your work;
A solid league, free from intrigue, should run without a jerk.
I'd like to see, between you and me, more showmen get together;
They'd quickly grow, as well you know, and any trouble weather.
If I can do one thing for you, just shoot me a nice, long letter,
And some future day, I wish to say, I hope to know you better!

* * *

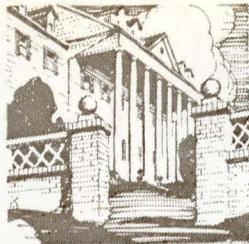
*The cartoon at the left,
On the fellow with heft,
Is an artist's wild, wild dream,
Of Joe Plunkett so blue, with friends so few,
En route U. S. A. on the Steam.**

(*Poetic license No. 556790.)



The Ince-Side of the Fence

Longshots and Closeups of the Family Film Folk as Reel Reporters Shoot 'em From Every Angle of the "Lot"!



Hearty Welcome for Horace Williams and James Horne—Bill Ely Proves Himself a Showman—Anderson Rises!

FIRST and foremost, we solemnly swear to omit Bert Cann's name from The Silversheet, and from all literature issued from the Editorial Sanctum. Bert deserves no publicity, because he loathes it! A diagnosis of his peculiar case disclosed the startling fact that he achieved a world's record for cinematographic double exposures, but, sad to say, he wants no one to know of the remarkable feat, nor will he divulge any of the details. So Bert is barred! We wouldn't mention the name Cann even if we could, but we can't, 'cause Cann can't see it!

A SPECIAL rush-bulletin flashed from the well-known and familiar Auditing Department states that the name Kershaw begins with a "K" and not with an "H." We promise not to repeat!

THERE'S a husky busybody back on the dark stage who's destined for big things in the picture business. Frank Kryger, enter and be seen! Beginning at the bottom and working to the top is a common habit of Young America, and Frankie's determined that he'll follow the rep of Old Glory!

CONGRATULATIONS to Howard A. Anderson! He's been promoted to second camera with a special company—the inevitable reward of doing things, and doing 'em well!

REVE HOUCK is firmly established in the Hall of Fame! What with inventing a "baby arc" lighting system, constructing the industry's largest portable electric power plant, creating a big special revolving "spot," perfecting ***999—"6888" (meaning we can't dope out what it means), the Superintendent and Master Electrician of modern Inceville is walkin' 'round with medals to burn!

BOGART ROGERS wants it distinctly understood that Matrimony 'n' Romance and a Flivver haven't dampened his enthusiasm for work! Fact is, Bogart's been so busy that he hasn't had time to think about Mrs. Rogers' pet biscuits and other edibles which found their origin "somewhere up in Oregon."

CHARLIE STUMAR'S photography on "The Leopard Woman" touches a new note in finesse. The rushes proved it. But shooting Oriental beauties, some 'steen hundred blacks, jungle denizens, masses of mob stuff, etc., etc., has its pleasant memories, even if Charlie did work long into the night.

SPEAKING of photography, no less an authority than Sid Grauman claims that Henry Sharp's photography of "Homespun Folks" is about the best he's enjoyed in at least forty-nine releases. A sharp shooter, that Henry!



THE Organization opens the doors and extends a rousing welcome to Horace Williams, who succeeds Freddie Fralick as Casting Director. Horace is one of the best known "seek-'em-and-sign-'em" scouts on the Coast, and promises big things for the A. P. specials.

BEHOLD F. M. Bisbee, the Grand Guardian of the Gate!!! (Music and applause.) He's one of the hardest workers on the lot, in spite of the fact that his duties recently called for the search and discovery of fourteen feet of static, film stretchers and "making up" for featured roles in special productions. Richard Mansfield, thou hast a rival here!

E. H. DORSEY, who steps on the Hup, established a record for strenuous driving. Within two weeks he made nine round trips to Bear Valley. On the final stretch, with the payroll aboard, highwaymen whom the cowboys forgot to clean up in '49 attempted a reg'lar

We needed a picture to balance this page, so in busted Lloyd Hughes with an idea! "I'll show 'em how I wind up," snapped Lloyd as Ernie snapped him!

movie holdup, but Dorsey, with eyes blazing, teeth showing and chest heaving (as the scenarioists would say), stepped on 'er again and again; then some more agains, and—But it's too thrilling a yarn, and it's gettin' late, so—FINIS!

HARRY MARKER has blossomed forth as the "cutest little cutter" that ever ruined the hopes of a I-AM-IT director!! Harry sports a mustache just to show that it's possible.

EMORY EAKEN, telegraph operator, is a rifle shot of unusual ability. In 1909 he was a member of the Navy team and distinguished himself in the national rifle matches. Previous to that he belonged to the Ohio State Rifle Team.

ROYCE CORNISH, cutter pro-tem, has forsaken the cutting department for the plaster rooms. He'll cast as well as he cut, so keep your eye on the statue trimmings.

ERNIE SCHULTZ is slashing all records for consistency in turning out printable "stills." Perhaps E. M.'s optimism is partially responsible, because that boy must be a cousin of Sunny Jim!

BILL LLOYD is now First Mate on the Good Ship Privateprojectionroom! Bill's a bear, Bill is, and knows how to spell "accommodate." Also how to throw 'em on clear and near.

MIRIAM MEREDITH received flowers 'n' everything upon the occasion of her Broadway debut as a member of the cast of Eugene Walter's "The Challenge." But Joe Poland says, "Wait till the 'Red Wolf' comes."

LIKEABLE Louis Stevens is performing sterling service up there in the Scenario Department. The continuities for "When Johnny Came Marching Home" and "The Bronze Bell" are credited to Stevens' magic pen and high-powered brain. Stay with Stevens—he's headed straight for a BIG goal!!

NO less than five thousand scenarios were received in the Thomas H. Ince-Sid Grauman-Los Angeles Record contest recently concluded. The "5000" looked like "5000000" to John Ritchie and John Blackwood, who are now asserting 'em in an effort to pick the winners.

VON HALLE produced a truly remarkable crayon portrait of Senator Warren G. Harding. The drawing has been shipped to the Republican presidential nominee, with the compliments of the artist.

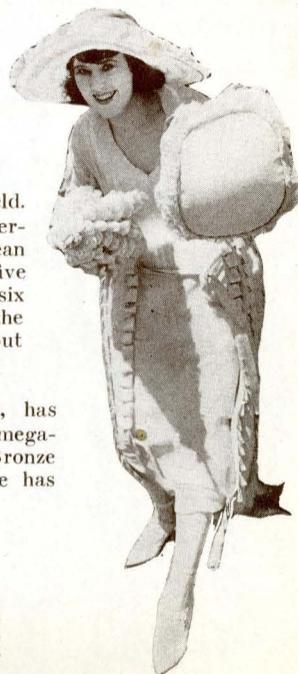
DEL ANDREWS is "snowed under" with the job of reading a flock o' books, magazine novels, short stories and originals under consideration for Associated Producer productions. Between reading, cutting and his daily dip at the beach, Del says it's a Great Life!

A NEW Pershing has entered the field. None other than Billy Ely, the energetic Assistant Director for the MacLean company, who rounded up a mob of five thousand persons from a town of some six hundred pop. How Bill did it is one of the most creditable bits of showmanship put over this year.

JAMES HORNE, well-known director, has joined the Ince forces to wield the megaphone on the Ince-Vance special, "The Bronze Bell," a Paramount release. Mr. Horne has the "glad hand" of the organization.



E. M. Schultz — "himself!" Snapped in the act of snapping others!



But here's what Ernie snapped when we snapped him! Margaret Livingston has decided to go in for fencing and is practicing with "a woman's weapons!"



The Homespun Boy (Lloyd Hughes), whose devotion to duty typifies the courage of rural America.



The Homespun Girl (Gladys George), who follows faithfully in the path of a love that endures.



The Homespun Constable (Fred Gambl), the liveliest limb of the law that ever shined the badge!



The Homespun Mother (Lydia Knott), whose fervent love is the beacon light to the great goal of Triumph.

“Homespun Folks” Starts Triumphant Tour of the Nation’s Theatres

Thomas H. Ince’s Premiere Production For Associated Producers, Inc., Reaches New Level in Dramatic Artistry — Why the Picture Carries Deep Heart Appeal For All Classes of Patrons — Complete Exhibitor Analysis and Straight-From-the-Studio Selling Angles.

By HUNT STROMBERG

THE first big special production for release through the Associated Producers, Inc., is dominant and singular in more ways than one!

Of chief interest to the exhibitors seeking straight-from-the-studios information and guidance relative to the production, its selling and presentation angles, and its comparison with the truly great works of art, is the undisputed fact that in “Homespun Folks” Thomas Ince has absorbed and translated the human thoughts and ideals as a concrete whole, rather than the passions and flights-of-fancy as an abstract part.

There have been vivid pantomimes of the bubbling cocktail and the flippant parties whose very moods and actions are enveloped in a lurid atmosphere of the artificialities of Life; pantomimes which plead for an elastic stretch of the imagination, and whose entire sum and substance, if any there be, are skin-deep only.

Other spectacles of the silversheet have stepped to the golden West, to the frozen North, and to the languid South for their pantomimes of romance and adventure, some striking the keynote of rich sympathies and emotions, others lamentably failing to arouse and inspire for the obvious reason that the most vital of all elements—the human heart—was missing.

It is this very element which, having entered into the composition, production and actual spirit of “Homespun Folks,” elevates the drama to a height seldom attained in these days of sincere striving but frequent *missing*. For in his premiere production for the alliance which he founded and promoted, Thomas H. Ince has thrown sham to the winds, and has pictured in plain, understandable terms the heart and soul of rural America.

Second only to the fine idealism which runs the

course of the drama is the rare rhapsody of mother-love which is so exquisitely expressed from the critical moment when Joel Webster takes leave of the old homestead, through the tempestuous milestones of his venture, to the final tender reunion when the phantoms of the past bow before the faith of the future.

No human being can fail to interpret the spiritualistic appeal of this mother’s devotion and affection for a wandering son of circumstance, to whom grim Fate has called upon to uphold the courage and honor of the world’s manhood.

The sentiment so deftly and softly interwoven between the lines of melodrama and comedy mirrors the principles and idealisms of sixty million plain people as they actually live and breathe in ten thousand small towns of America. There is no attempt for falsitude, exaggeration or trickery. Actualities—the real, proven things—which might exist in any home, or in any community, known to the average individual, form the sinews of this master production which offers a daring departure from the overdrawn, hackneyed picturization upon which so many dramas depend for their popularity.

Julien Josephson’s conception of “Homespun Folks” is without doubt his biggest achievement since the days of his early association with Thomas H. Ince, when the ambitious young author carried off all tributes as the king of small-town narratives. Exhibitors and the public know the lure, the humanness and the striking originality of Ince-made Charles Ray productions. They also know that Josephson created and adapted to the screen the majority of Ray successes, thereby firmly establishing his fidelity to detail and his inbred knowledge of the ups and down of villagers. Josephson himself ranks “Homespun Folks” as his biggest, truest exemplification of the endeavor which has brought him universal fame.

The production, direction and photography of the picture reaches a new and higher level in cinema art. You can be sure of the accuracy of this statement, for the production itself stands as sponsor. Under the



“Homespun Folks” has been dedicated to the Families of America! It is the production of the hour, the greatest rural romance since the stage presentation of ‘Way Down East.’



“Homespun Folks” is something to TALK about. Your audiences will come and see, and they’ll leave your theatre with a finer appreciation of the joys of living.



The Homespun Publisher (Al Filson), whose five-catin' editorials raised more cane than the fourteen points!



The Homespun Widow (Edith Yorke), a simple soul—a friend in need and a friend in deed!



The Homespun Father (Charles Mailes), who starts a hot time in the old town to save the Webster name!



The Homespun Villian (George Webb), who's still tryin' to figure how Joel got the girl and the L.L.D.!

close personal supervision of Thomas H. Ince, whose Belasconian genius is ever evident from the first foot of film to the final spectacular climax, John Griffith Wray has made the most of every character study, every delicate situation, and every stirring episode.

A veteran in stagecraft and a scholar in the technique and fundamentals of the spoken drama, Wray has brought to the screen the wealth of flesh-and-blood color, realism and spirit which flourishes forth on the stage.

The photographic effects, and the pictorial landscapes which heighten the artistic standards of "Homespun Folks" rank first and foremost among the camera achievements of the past twelve-month. Cameraman Henry Sharp is responsible for the photographic excellence and innovations—a cinematographic triumph which speaks for itself.

Of potential interest to the showman is the timeliness of the story and its direct influence and bearing on the issue of the hour. In this regard particularly, "Homespun Folks" is positive to prove one of the industry's greatest money-making attractions, for a come-as-come-can battle between the Republicans and Democrats wages against the carefully laid locale of a little village in Old New Hampshire. How the struggle terminates, and the safe and sound Americanism which is so cleverly incorporated in these timely sequences, cannot help but challenge the admiration and attention of all Americans, coming most opportunely at the very time when the Presidential election commands pages of newspaper space and the eager eye of the universe.

The comedy, broad and light, which features the production, comprises another box-office argument which will find its net proof in the delight of the audiences. Even "Teddy," the famous movie dog, and "Catalina," the equally popular movie cow, cannot restrain their amusement when the gol-darned voters of a right smart town get all het up and pull a modern Ku-Klux-Klan to save the day for Joel Webster. The patrol of the political leaders in search for additional voters—even if they happen to be

taking the proverbial Saturday bath behind the old cowshed—has been lauded by critics as the most refreshingly original bit of humor seen in many a day.

Then there's "Freckles," the mischievous printer's devil; the mighty pooh-bah, the village "constibule," whose favorite indoor sport consists of chewing the cud and hitting the cuspidor three-times-straight; and innumerable other characters who furnish the fun in rapid relief.

In contrast to the quaint wit and humor, however, comes the sensational melodramatic action which is comparable only with the biggest productions of motion picture history. The startling court-room scenes, the revolt of the politicians against the man whose only crime was the fulfillment of duty; the thrilling tar-and-feather scenes effected in the dead of night; the rescue of the victim with all odds against him, and other stirring episodes, blend perfectly into the order of events which make "Homespun Folks" the please-all drama that it is.

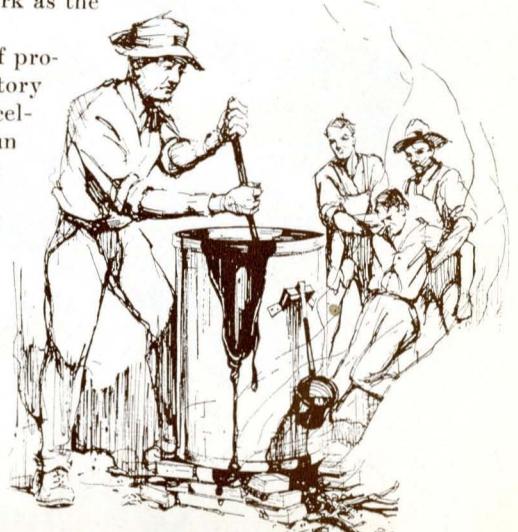
The various characterizations demanded by the story are superbly portrayed by an all-star cast headed by Lloyd

Hughes as Joel Webster; Gladys George as Beulah Rogers; George Webb as Tracy Holt; Al Filson as Pliny Rogers; Fred Gamboal as Gabe Howard; Charles Mailes as Caleb Webster; Lydia Knott as Sarah Webster; Gordan Sackville as Watt Tanner; Willis Marks as Joseph Hargan; James Gordon as Hillary Rose, and Edith York as the Widow Stinson.

From all points of production greatness, story value and cast excellence, "Homespun Folks" will go down on record as another deliberate tribute to the consistency and masterful artistry of Thomas H. Ince.



The illustration in the center of the page shows Gladys George, Al Filson and Lloyd Hughes in a dramatic scene from the play.



The pen-and-ink sketches shown herewith may be had gratis in matrix form. Use them for newspaper and program layouts.

HOW TO EXPLOIT AND PR



Not a Question of When to Run, or Why to Run, But Rather How LONG to Run Thomas H. Ince's Initial Associated Producers' Special—The Answer's Plain to Exhibitors Who Can Visualize Remarkable Opportunities For Productive Exploitation—Complete Campaign For Theatres Everywhere.

IT'S not a question of *when* to run, or *why* to run, but rather the question *how LONG* to run, which confronts the exhibitors who have booked "Homespun Folks."

In this instance, above all others, the wide-awake showman who can visualize the remarkable opportunities afforded by the title of the picture, its wonderfully appealing theme and plot, and the numberless elements which contribute to its importance as Thomas H. Ince's first special release for Associated Producers, Inc., will instantly see the big advantage of preparing an advance and current promotional drive which will concentrate attention and set the pace for plain, every-day, the-kind-you-read-about box-office RESULTS.

All of us agree that this is the day of long runs and big business, when every thinking showman wants to keep the schedule clear and open to HOLD the productions which deserve the fullest measure of boosting and advertising.

"Homespun Folks" is just such a picture.

It's the kind that will back up your statements, win the first-night audience for a run-over of word-of-mouth advertising, build up a lot of good will and prestige for your theatre, and remain on top as one of the most successful specials of the year.

A STRAW VOTE FOR PRESIDENT

The political episodes offer exploitation of first importance. Remember the Presidential election in November, then note (when you review the drama) how the Democratic and Republican parties wage a heated struggle throughout "Homespun Folks." Here's a timely occurrence on which you can capitalize to surprising results. A plan follows: Enlist the cooperation of one of your local dailies and put over a "straw" vote for the competition and interest of your audiences.

Announce the novel stunt simultaneously with your advertisements on "Homespun Folks," and make sure that the newspapers support you with plenty of page-one publicity. Run slides, newspaper announcements and program streamers, with wording to this effect:

"Announcing A Straw Vote For President of the United States!"

"Will Harding or Cox Be Elected?"

"See the Thrilling Political Struggle in Thomas H. Ince's First Great Associated Producers' Production, "Homespun Folks," Then Cast Your Vote During the Engagement of This Super-Drama of Idealism."

During each performance of the picture, your ushers should distribute slips of paper, upon which the patrons will be requested to cast their vote for President. Announce the returns of each preceding day on your screen immediately following the projection of "Homespun Folks," and let the newspaper carry the results daily during the run of the play.

This plan is "sure-fire" for theatres everywhere, and serves as an inexpensive and highly productive stunt for the smaller theatres with no facilities for spectacular presentations, prologues, etc. Patrons will have the pleasure of participating in a "pre-election" which will furnish no little amount of personal satisfaction, rivalry and good, clean sport.

Exhibitors in rural communities, or even the big theatres in the larger cities, have an unusual opportunity to stage a "country fair," which may easily be promoted through the cooperation of livestock dealers, fruit growers' associations, mercantile merchants, etc. The newspapers always are eager to promote an enterprise of this civic character, and the fact that "Homespun Folks" is crowded with the countryside atmosphere presents a unique chance for a big tieup.

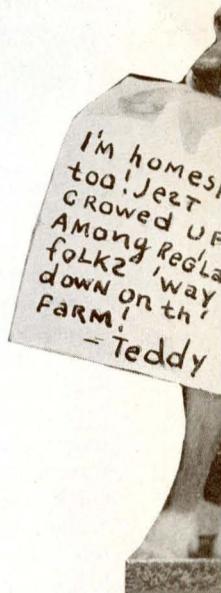
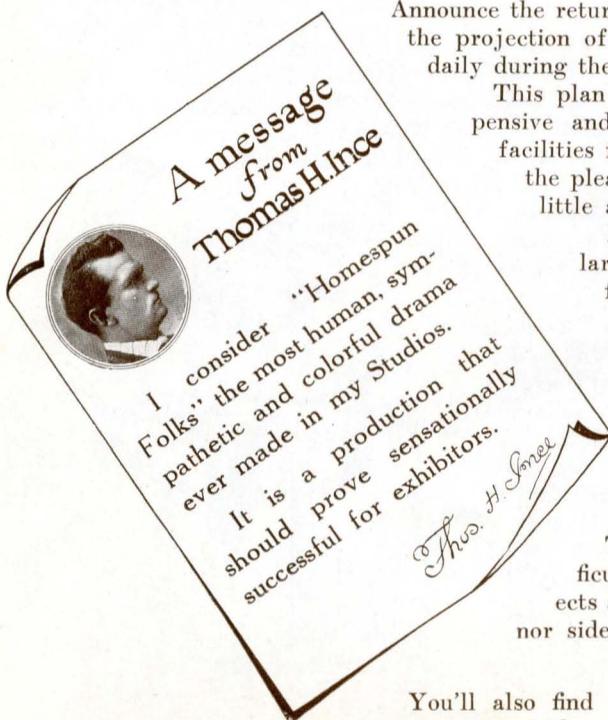
The fair could be announced as the "Homespun Folks" Fair, etc., etc., with prizes offered for the best concessions, exhibits, home-grown or home-made products, etc.

This may strike some exhibitors as a far-fetched, quite difficult feat to put across, yet fairs and get-together mass projects are being held throughout the country, with no special incentive, nor side-line, to stir the added attention and zest of the newspapers.

NOVEL NEWSPAPER LINKUPS

You'll also find the newspapers, and the local merchants, ready and willing to cooperate with special-page or double-page advertisements telling all about sales

REMEMBER to exploit the rare comedy and quaint wit which abounds throughout "Homespun Folks." The juvenile and animal actors will wedge their way straight to the hearts of your patrons. It's a three-in-one combination that can't lose!



Even the barnyard spun Folks." Here's thrilling rescue that in the Hall of Dog-G

SELLING

A GREAT OLD HOMESTEAD

A PEEP INTO LIFE!

A ROMAN AMERICA!

NOT A COCK STIRRING STO HOMESTEAD.

A HEART SMALL TOWN PLAIN PEOPLE

A STORY OF OF AMERICA.

A CLASSIC TRYSIDE.

DEDICATED LIES OF AME



How "Homespun k in the family flivv fellow can give 'em of locomotion.

PRESENT "HOMESPUN FOLKS"

Straw Vote For Presidency Leads List of Unique Plans, With Merchant-Newspaper Linkup Second in Order of Importance. Suggestions for "Atmosphere" and Selling Appeals—How to Bring Famous "Homespun Folks" Band to Your Theatre—The County Fair For BIG Results!



ts are regular "Home-Teddy," who effects a s him preferred place Fame!



of commodities, etc., etc., for "Homespun Folks." We refer particularly to the makers and retailers of such articles as washing machines, sewing machines, furniture, musical instruments, home equipment, etc., whose salient sales appeal is directed to the domestic set, rather than to those who infest the "smart set." This, then, is the nucleus of an idea upon which the advertising departments of your local papers will be glad to develop and execute, with the official billing of the picture, and the name of your theatre and its presentation dates, given the lead space in the advertisement.

Remember, too, the real estate brokers who go after "Homespun Folks" for the sale of land and properties. One, several or very many "live" real estate departments of newspapers are coming out with an entire special supplement, the first page of which will be utilized for a full spread on scene stills from "Homespun Folks," together with a descriptive story of the play, etc., etc., and the inside pages given over entirely to pictures of HOMES for "HOMESPUN FOLKS." Present this idea! Sell 'em on the quaint domestic appeal of the play. Picture in their minds the scores of gorgeous landscapes in "Homespun Folks." Ask 'em their opinion on the novel linkup, and the big appeal which is bound to sell real estate. Then watch the papers ACT!

EFFECTIVE "ATMOSPHERE"

If you employ male ushers, attire them in blue shirts and overalls during the engagement of the picture. Female ushers may be attractively attired in dainty gingham dresses and pink bonnets—the raiment worn by petite Gladys George.

Exhibitors catering to the more spectacular exploitation will score heavily by placing a "town band" in the lobby of the theatre. Note the picture's election-victory scenes, when the home-town musicians turn out in full-dress regalia in tribute to Joel Webster.

You can inexpensively engage six or seven musicians who will duplicate the uniforms seen on the screen, and who will play "It's a Hot Time in the Old Town Tonight" with the same vigor as does the famous "band" in "Homespun Folks."

If you dislike the lobby or street idea, arrange with the town authorities to place the musicians in the bandstand of a public park and advertise, via your own ads and free newspaper publicity, that the "celebrated 'Homespun Folks' band" has been "brought to Blankville, etc., etc.," for the entertainment of YOUR patrons.

One of the most logical exploitation plans is suggested by the splendid title of the play: For instance: Why not arrange with your newspaper for the conduct of a highly original essay contest under the caption—

"Homespun Folks—or The Modern Smart Set—WHICH?"

Times and opinions have changed, to be sure, yet the softening influence of the family fireside, will continue to be the world's greatest driving force. The people of your town will respond heartily to a contest of this character and the newspapers will play up big for its circulation value. Prizes in cash or tickets to your theatre may be awarded for the best 200-word answers on the subject.

GENERAL DISPLAY ADVERTISING

Program announcements, newspaper advertisements and lobby panels bearing the "old homestead" atmosphere should rule your general campaign. The ads shown in this number of The Silversheet offer a practical demonstration of the character, style of copy and layouts which should prevail.

The district attorney angle also clears the way for added class business. Secure a mailing list of all district attorneys and other public officials, and direct their attention to "principles of law and justice" as conveyed in the story. Your local newspaper also should delegate a reporter to interview the District Attorney for the purpose of obtaining his viewpoints for a "local" feature.

Exhibitors in rural communities may also score by having a "hay-wagon party" parade about town. Get the kiddies interested in the affair, perhaps inviting them to assemble in front of your theatre and be your guests on "Homespun" hay-wagon rides, to leave your theatre at designated intervals.

"FRECKLES Is His Name, and He's Always to Blame!" But that doesn't stop the little printer's devil from turning more tricks than Peck's bad boy ever knew.

"Freckles" is coming to your city, with a smile that'll bring three cheers for Young America!

G LINES
AMA OF THE
D.
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THE HEART OF
*
E OF RURAL
*
AIL DRAMA—A
Y OF THE OLD
*
AMA OF 10,000
AND 60,000
*
THE MANHOOD
*
F THE COUN-
*
O THE FAMI-
CA!



'cuddle up for a ride
Yea, bo, this little
lessons in the science

A message
From
Sid Grauman



When your heart begins to throb, and your eyes gladden behind tears and smiles, there's a reason that is explained only in the whole-someness and rare wit found in "Homespun Folks."

It is a triumph!

Sid Grauman

MUSIC AND PROLOGUES

SUGGESTED FOR "HOMESPUN FOLKS"

"HOMESPUN FOLKS" looms up as a perfect model of the made-to-music picture for which your orchestra conductor can compose an accompaniment of extraordinary emotional appeal.

In addition to the musical setting suggested in the Exhibitor's Press Sheet issued by the Associated Producers' New York office, the following themes and compositions were improvised, and played with startling effect, by Jess Crawford, the famous organist of Grauman's Million Dollar Theatre, at a pre-view held in Los Angeles.

At the opening of the drama, for all scenes down on the farm, just prior to the start of the dramatic action, use the melody, "Down On The Farm." When Lloyd Hughes is ordered off the farm by his irate father, include a highly dramatic theme played in ruben style.

When Lloyd Hughes arrives in the small town and is greeted by the newspaper editor (Pliny Rogers), include variations of "Ruben, Ruben, I've Been Thinking," etc., and "Mornin', Si, Howdy, Si," and "Turkey In the Straw." Play this in deliberate, quiet tempo, rather than in the customary burlesque style.

When Lloyd Hughes first meets Gladys George, the heroine of the play, and for all romantic scenes between the two, play "Rebecca of Sunnybrook Farm."

On other more dramatic scenes between Lloyd Hughes and Gladys George, the chorus of this composition should be used in various tempos to meet the action of the particular situations.

For all scene introducing and featuring the little freckled-face printer's apprentice, strike up the popular song, "Freckles Is His Name," etc. For the scenes showing the villagers rounding up the voters, play "There'll Be a Hot Time In the Old Town Tonight!" For the exciting election victory, when Hughes is hoisted to the shoulders of his admirers, strike up this same piece in march style, major harmony, keep up with the hurried excitement of the scenes. For the sensational climax—the tar-and-feather scenes—play a gruesome harmony, augmented with fifth chord in its different positions and inversions.

Musicians will promptly agree that Crawford's suggestion of "Rebecca of Sunnybrook Farm" is altogether apropos—and magnificently expressive—for all love scenes between Lloyd Hughes and Gladys George.



YOUR local music dealers will cooperate for the presentation of "Homespun Folks."

Suggest to the biggest music store that it arrange the prologue as suggested here-with, supplementing with an elaborate window display of songs for "Homespun Folks" in exchange for a slide on your screen.

The Victorola dealers also should cooperate with newspaper advertisements of new records for "Homespun Folks."



The large exhibitors will find a wealth of material for suitable and highly entertaining prologue. You might dress your stage to represent a corner of a typical New Hampshire farm, drawing the curtains as the entire stage is in complete darkness, with a "mother" seated on the porch of an "old homestead," and an amber spot illuminating her face only. The "mother" will sing a quaint, domestic melody selected by your orchestra leader, and with the coming of the chorus, the stage may be fully, or dimly, illuminated as the sun sinks on the horizon and the "son" (to impersonate Lloyd Hughes), pushing a wheelbarrow filled with law books, old quilts and other personal belongings, enters slowly upon the stage to join in the harmonic chorus, after which the "son" will leave the wheelbarrow in the center of the stage, walk over to his "mother," kneel down, and sing some popular mother song.

As the strains of the chorus die down, there is a fond embrace between mother and son. The mother is about to weep, but the boy, in pantomime only, checks her tears, places a kiss on her lips, and, as the lights grow dimmer, with the mother's hands outstretched (as shown in scene still to extreme right of next page), he retakes the wheelbarrow, glances back fondly at the mother, and exits slowly.

The curtains are drawn, the screen is lowered, the picture goes on, your orchestra begins "Down On the Farm"—and your audience, already well into the spirit of the play, is READY!

EXHIBITOR SELLING AIDS

PREPARED FOR EXPLOITING "HOMESPUN FOLKS"

"HOMESPUN FOLKS" presents an excellent opportunity for newspaper and advertising copy which gets away from the stereotyped appeal found in so many campaigns. Become thoroughly saturated with the "atmosphere" and "spirit" of the big drama, then consider the sales values of the following straight-from-the-Studios paragraphs:

"Thomas H. Ince's first great production for the Associated Producers, Inc., the alliance composed of Ince, Mack Sennett, Marshall Neilan, J. Parker Read, Jr., Allan Dwan, Maurice Tourneur and George Loane Tucker, is to be presented at the Blank Theatre on..... It's 'Homespun Folks,' a mighty drama of the Old Homestead, comparable only with the original stage presentation of 'Way Down East,' 'Shore Acres' and other classics of the countryside."

"Announcing The Cinema's Greatest Artistic Triumph. Thomas H. Ince's Master Production, 'Homespun Folks,' with Lloyd Hughes and All-Star Cast. A story of The Manhood of America, Replete with the Heart Interest and Quaint Sentiment That Will Charm You As Has No Other Drama of Screen History. An Associated Producers' Special Attraction."

"Dedicated to the Families of America, and to Those Sixty Million Plain People Whose Courage and Ideals Are the Sinews of The Nation. Thomas H. Ince's Triumph of Mother Love, 'Homespun Folks.' Coming to the Blank Theatre with a Message that Will Live Forever."

"Down On the Farm, in God's Own Country, Where All Things Are Human and Soft Hearts Whisper Words That Are TRUE! Then Away—Far Down the Lane To a Veritable Melting Pot of Greed and Lust! Schemers! False Faces Beckoning At Every Turn! But Joel Webster, With Mother Love Tugging At His Heart, Fought the Fight That Won! There's something to think about, and something to TALK about in Thomas H. Ince's Stirring Story of



THE layouts presented on these pages show striking scenes from "Homespun Folks." Note the cut to the left, on this page—the gripping, all-absorbing climax when Lloyd Hughes turns the tables on the tar-and-feather gang. One of the screen's most realistic and spectacular moments.

The scenes shown herewith are included in the key set supplied by the "A. P." New York office.

The Old Homestead, 'Homespun Folks.' The Cinema's Latest Epic of The Soul of Rural America! Now Showing At the Blank Theatre."

YOUR advance screen slides will stir interest to fever heat by the use of the following copy, effectively illustrated with the "homespun" or "down-on-the-farm" atmospheric backgrounds.

- No. 1. "A Message Is Coming to the Families of America—
- No. 2. "The Message of Mother Love—The Great and Softening Influence Which Penetrates the Souls of a Hundred Million Humans—
- No. 3. The Message Is Magnificently Translated in Thomas H. Ince's Master Drama of The Old Homestead—
- No. 4. "HOMESPUN FOLKS"!
- No. 5. The First Special Production for ASSOCIATED PRODUCERS, INC.
- No. 6. A Story of The Manhood of America, With a Heart Appeal That Will Arouse and Inspire as Has No Other Drama in Cinema History.
- No. 7. "HOMESPUN FOLKS" Is a Picture That Mirrors the Joys of Living. It is an Artistic and Pictorial Triumph. The Most Absorbing Drama Made by the World's Foremost Producer, THOMAS H. INCE.
- No. 8. Presented Next Week, the Banner Attraction of This Theatre's Records!

SPECIAL NOTE: Communicate direct with the Thomas H. Ince Studios Service and Exploitation Bureau for the *straight-from-the-Studio* co-operation that will put over "Homespun Folks" as the ONE BIG money-maker of the year!



EDITORIAL COMMENT

A New Year's Prophecy!

SEPTEMBER, 1920, ushers in the New Year in the motion picture industry.

Minus the popping of corks, rampant waves of confetti, and razor-sharp blades sinking gracefully into the tenderloins of milk-fed fowl, the Captains of The Cinema are celebrating over what has been termed the advent of the "big achievement" year in Filmdom.

"Big Achievement," not in words or promises, but rather in the fulfillment of a given duty to the exhibitors of America, and to the millions of persons who comprise the great populace of the silent drama.

Competition—the eager rivalry which must exist to weed out the bad and force in the good—will prove the modern Court in which the modern photoplay will be summoned and sentenced when answering the roll-call for representation on the screens of the 1920-21 Theatre.

The past has proved that competition is the one saving grace toward maintaining the independence, and financial prowess of the showman. The future, with its closer understanding and relationships, yet with its broader, more stringent rules for the survival of the fleetest and the fittest, will bring about a crossing of the clans for the delivery *on merit only* of the productions which will either score decisively or drop lamentably, according to the determination and intelligence of the producer.

There will be no half-way "comfort" station on the 1920-1921 journey. "Consolation" prizes are passe. It's the day of the main CAPITAL prize—best make, best take—and Thomas H. Ince, as one of the Associated Producers, booming and backing fair competition, is fighting to follow the flag!

* * *

Robert Harron

THE Grim Reaper cut into the very hearts of movie America when he summoned Robert Harron, the hero in real life of all that makes heroes in the reel of the screen.

Bobby Harron filled an unique berth in the artistic realms of the cinema. His was the gift of the few, the sought treasure of the many, for in his impersonations of the quiet, courageous American youth, he but mirrored his own wholesome personality and the indomitable will and perseverance which were characteristic of his march to the Great Doors of Success.

The industry mourns over the loss, genuine loss that it is, but pauses and feels the better, the happier, for having given birth to one who honored and upheld the best traditions of a profession, spreading sunshine and good will among the Hearts of the World.

* * *

The public at large will soon be wondering just what constitutes "The Magic Life." But if they'd see the Thomas H. Ince special company headed by Florence Vidor and House Peters 'way out on location on the Pacific Ocean, they'd know that hazardous work has something to do with it.

* * *

Spot booking is now universally approved by the showmen's fraternity. Meaning that they have eyes to spot a good thing when they see it!

ORGANIZATION

(No. 1 of A Series)

A certain manager of a theatre close to the Mason & Dixon line had at least seven ideas for the improvement of house service, and the betterment of the theatre's advertising.

"You tell the boss, will you?" pleaded the H. M.

"Why don't you tell him?" we inquired.

"Not much! He'd think I was 'butting in,' and the ad man might get sore if I told him about that new layout idea."

So the H. M. of the theatre close to the Mason & Dixon line will always remain the H. M., perhaps sliding to Head Usher or something, merely because he lacks initiative and the sheer manhood to get up and speak!

Movies Versus Baseball!

IT'S interesting to note how many publications and organizations are following the lead in promoting the propaganda which reminds fellow-editors, and the public as well, that the combined patronage accorded baseball is but four or five per cent of the patronage accorded the nineteen thousand or more motion picture theatres, thus justifying, even demanding, that the newspapers give equal, or more, space to the digest of news and views on the films.

The subject was first presented and discussed, by the Thomas H. Ince Exploitation Department in a feature article which was given prominence in a recent number of The Moving Picture World. A condensed recitation of the facts and figures appeared in the May edition of The Silversheet.

The Association of Motion Picture Advertisers, through its President, Paul Gulick, and its Field Secretary, John S. Spargo, saw fit to utilize the comparative table and other illuminating figures, to reinforce its own concerted drive for "one hundred columns more of motion picture publicity."

The alert trade papers in practically every region of the country, and many of the leading distributing corporations, are catching the spirit—lock, stock and barrel—and are printing such data and arguments as will serve to convince papers that in the intelligent presentation of legitimate motion picture news, there lies the safe-and-sure basis for "home circulation and prestige" which cannot be equaled by any other factor in the wide world of the printed word.

* * *

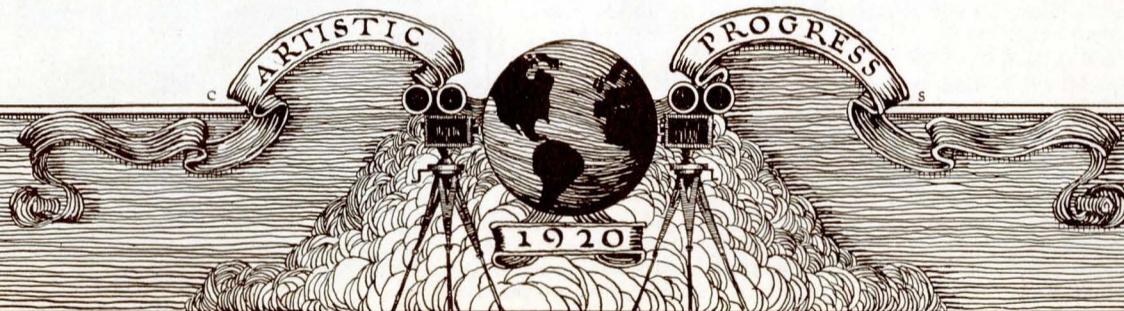
Keeping the Faith

OF greater significance than even the material results accomplished is the knowledge and conviction that Thomas H. Ince's "A Trip Through the World's Greatest Motion Picture Studios" has kept strict and absolute Faith with the gentlemen with whom Mr. Ince and his staff were privileged to deal and serve.

In these severe hours of motion picture "publicity," when flocks of garrulous, fly-by-night, unprincipled "press agents" cavort blindly and madly under the mask of "promotional experts," it is supremely refreshing and inspiring to be able to grasp hands heartily, look a man straight in the eye and say: "We've all reaped the benefit of an idea; the exhibitor is given a novelty film for the interest and delight of the public; the newspaper is given a circulation and news enterprise of bona fide merit and strength; the Ince Studios get columns of newspaper space through their production and issuance of the attraction."

No camouflage here. No attempt to "sell" anyone on a freak, biff-bang dream of a wild, harem-scarem "press agent." And no attempt at the impression that the exhibitors and newspapers got it all, and the Ince Studios the martyred nothing!

So Thomas H. Ince and his staff thank the exhibitors, and the newspaper editors, for their participation in the plan. We are doubly grateful because we have proved beyond question of doubt that newspapermen are human beings, constantly on the alert for something of real value, and just as willing to cooperate when there is a real reason for cooperation!

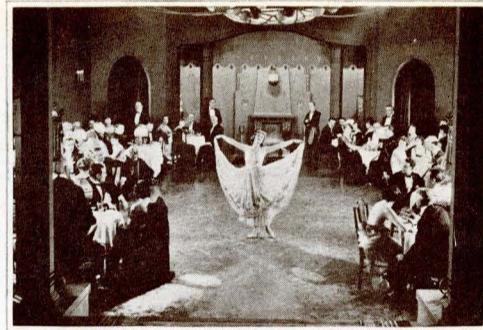




Lewis Stone, Florence Vidor and Lloyd Hughes. in a scene from "Beau Revel."

"BEAU REVEL"

New Thomas H. Ince-Louis Joseph Vance Special for Paramount Release Brings Exceptional Qualities in Modern Society Story With Season's Most Brilliant Cast—"Beau Revel" of Real Life Vividly Reincarnated in Vance Drama.



The remarkable dance scene in "Beau Revel." A panorama of vivid beauty and charm.

A STERLING example of the results which may be obtained through the combination of a powerful and unusual story, a brilliant all-star cast, and flawless direction and photography, "Beau Revel," by Louis Joseph Vance, and announced as an Ince-Vance special attraction, is presented as Thomas H. Ince's newest special for release on the Paramount-Artcraft schedule.

From every standpoint of public interest and theatre "draw," the new production—boasting one of the most remarkable casts ever assembled in a single picture—brings to the exhibitors an unsurpassed opportunity for capitalizing on a subtly and charm which lift "Beau Revel" far from the ranks of ordinary drama.

The all-star cast sets a hitherto unattained standard of histrionic excellence. Lewis Stone, as the heart-breaking Beau Revel; Florence Vidor, as the beautiful and alluring Nellie Steele; Lloyd Hughes, Kathleen Kirkham, William Conklin, Harlan Tucker, and others equally capable and popular, guarantee the artistry and fidelity of the characterizations.

Unusually beautiful and effective photography is another outstanding feature of "Beau Revel." In one of the scenes of Nellie Steele's exclusive dancing club, a remarkable double exposure has been achieved which produces the effect of a dance done under and over, and in perfect rhythm, with the waves of a trumbling surf.

"Beau Revel" is the story of a wealthy, ultrafashionable leader of New York's smart set whose chief diversion is stealing the love of beautiful women. His son, Dick Revel (Lloyd Hughes), and the only person for whom Beau (Lewis Stone) has any real affection, is paying marked attention to Nellie Steele (Florence Vidor), a beautiful and popular young dancer who conducts an exclusive midnight club frequented by the leaders of society.

Beau Revel, believing that Nellie Steele is not a good enough woman to become his son's wife, asks Dick to postpone any proposal of marriage for two weeks, dur-



A striking scene, with beautiful Florence Vidor and Lloyd Hughes.

ing which time he, Beau Revel, will prove his contention. However, in attempting to compromise Nellie, Beau Revel, the studied, calculating lover, falls a victim to her sweetness and sincerity and asks her to become his wife.

Nellie, fervently wooed by both father and son, and whirled in a vortex of confused emotions, is unable to make a choice between the two. To aid her worthless brother, who has become involved in serious trouble, she calls on Beau Revel at his apartment, in the early hours of the morning, to ask his assistance. Beau Revel begs her again to become his wife, and Nellie accepts. But Dick has seen the girl enter the apartment and follows. In the scene which ensues, the father informs the son that Nellie has accepted him and Dick, furious, accuses Beau Revel of having stolen the girl's love. Nellie, hearing everything from an adjoining room, comes forth, denounces both of the Revels, declares her intention of being done with them forever, and departs.

The action and situations from this point on, and the totally unexpected climax which is one of the leading features of the play, are characteristic of the unique understanding and striking daring of the author, Louis Joseph Vance.

The settings of "Beau Revel" are worthy of the most elaborate productions of the day, for the rich and alluring haunts of New York's upper "400" form the background for the swiftly-moving story.

"Beau Revel" was superbly directed by John Griffith Wray, photographed by Henry Sharp and personally supervised by Thomas H. Ince.

In arranging your exploitation, be sure to play up the brilliancy of the all-star cast. Florence Vidor, Lewis Stone and Lloyd Hughes are three personalities with an established following "all their own." Then there are Harlan Tucker, William Conklin and Kathleen Kirkham—a trio of competent performers who will yield extra admissions at the turnstile.

The scene stills from "Beau Revel" are deserving of particular praise and you'll stoutly agree when using them to arrange newspaper ad., lobby displays, etc. Excellent close-ups of the principals—and innumerable action stills which strike a new note in clearness and human appeal.

Advance Selling Angles for the Exhibitor

SCARCELY an exhibitor in America who has not read of the sensational life and loves, and of the mysterious and as yet unsolved murder of Joseph B. Elwell, wealthy and fastidious leader of New York's sporting society, who was an exact counterpart in real life of the "Beau Revel" of the Ince-Vance special.

Newspapers in every city and town from San Francisco to New York have devoted hundreds of columns of space to the heart conquests and love philosophy of the notorious love lover.

You can "cash in" on every inch of space that has been devoted to the Elwell case. Exploit "Beau Revel" as depicting the luxury with which Elwell surrounded himself, his winning ways with women, the types of beauties who fell victim to his charms. Tie up "Beau Revel" and Joseph B. Elwell in a sure-fire campaign that will command the interest of everyone who has read of the amazing escapades of the modern Don Juan.

Louis Joseph Vance is one of America's most popular and widely read novelists. Millions of people have read his books during the past two decades. Play up the fact that "Beau Revel" is from the pen of the author of "The Brass Bowl," "The Bronze Bell," "The Fortune Hunter," "Joan Thursday," and other such novels.

"Beau Revel" is a Thomas H. Ince special production. Call attention to the personal supervision of Thomas H. Ince, the successes he has produced, etc.

"Beau Revel" represents the last word in camera work. Don't overlook the exploitation value of the magnificent double-exposure dancing scene, the midnight automobile collision, and the innumerable other camera achievements which will impress you upon a pre-view of the picture.

Editors and Exhibitors Laud Studio Film as "Year's Most Unique Attraction!"

Volley of Testimonials and Endorsements Reach Ince Studios Following Pre-Views and Formal Release of "A Trip Through the World's Greatest Motion Picture Studios" — Facts and Figures That TALK!!

IF ALL the straight wires, night telegrams, and letters received from exhibitors and editors on the merits and box-office advantages of "A Trip Through the World's Greatest Motion Picture Studios," were reproduced in this number of THE SILVER SHEET, at least six full pages would be required to hold 'em!

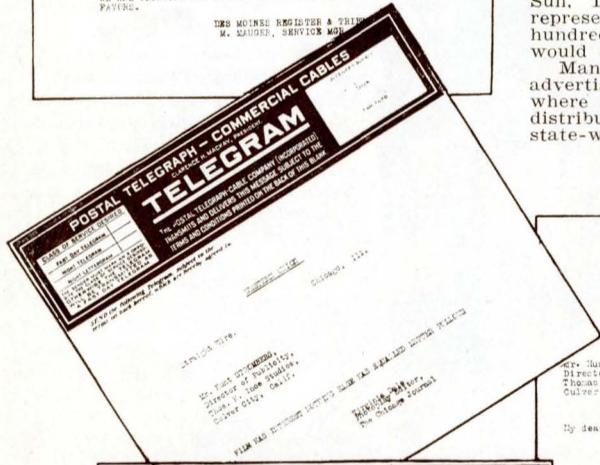
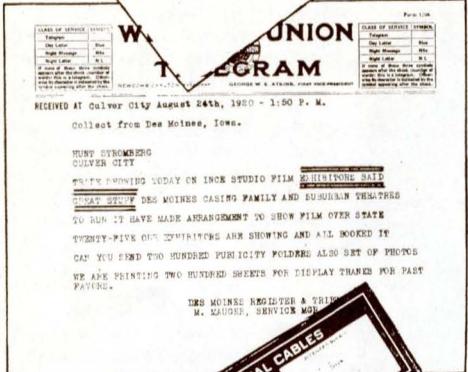
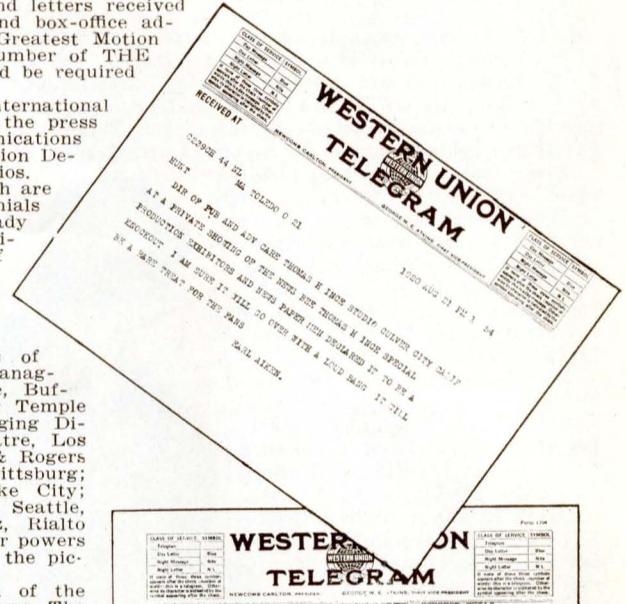
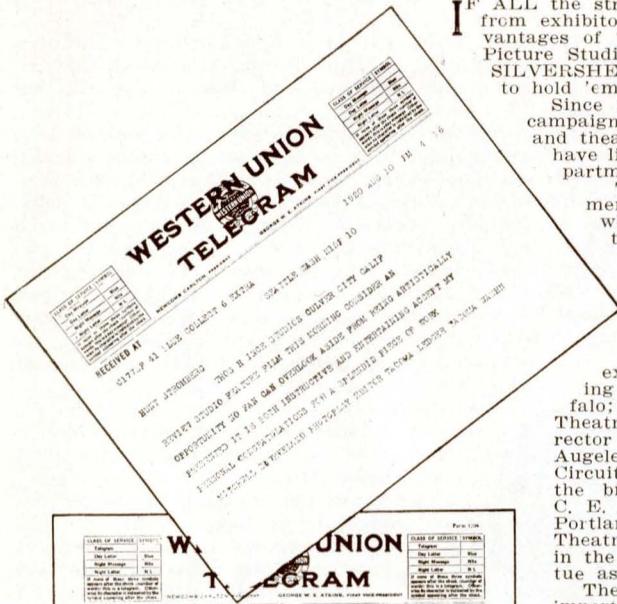
Since the start of the tremendous international campaign, in which the co-operation of the press and theatre-owners was invited, communications have literally poured into the Exploitation Department of the Thomas H. Ince Studios.

The reproductions shown herewith are merely a few of hundreds of testimonials which rest securely on the files, ready to greet all the "show-me" individuals who want positive proof on the practicability and evenly-divided results secured by the novel film depicting a complete tour through magic Shadowland.

Among the most enthusiastic of exhibitors are Harold Franklin, Managing Director of Shea's Hippodrome, Buffalo; Eddie Zorn, Managing Director Temple Theatre, Toledo; Sid Grauman, Managing Director Grauman's Million Dollar Theatre, Los Angeles; Ross D. Rogers, Dye, Ford & Rogers Circuit of Texas; Rowland & Clark, Pittsburg; the big American Theatre, Salt Lake City; C. E. Jensen, Jensen & Von Herberg, Seattle, Portland and Tacoma; C. Markowitz, Rialto Theatre, San Francisco, and many other powers in the film world, who are presenting the picture as an added attraction deluxe.

The representative dailies in each of the important cities include the Detroit News, The Chicago Journal, The Salt Lake City Telegram, The Washington Post, The Buffalo Express, The Cleveland News-Leader, The Toledo News-Bee, The Houston Chronicle, The Dallas Times-Herald, The Topeka Daily Capitol, The Boise Capitol News, The Birmingham Age-Herald, The Winnipeg (Can.) Tribune, The Portland Oregonian, The Seattle Star, The San Francisco Bulletin, The Des Moines Register & Tribune, The Florida Metropolis, The Pittsburg Post & Sun, The New Orleans Item, and the other representative dailies in the larger cities, with hundreds of smaller papers which, if itemized, would consume one solid page of text!

Many of the newspapers—on the alert for advertising and circulation in nearby towns where they desire to build up prestige—are distributing and exploiting the attraction as a state-wide enterprise.



The Bulletin
San Francisco
August 17, 1920

Mr. Hunt Stronberg,
Director Publicity
Thomas H. Ince Studios,
Culver City, Cal.,

My dear Mr. Stronberg:

Just came from viewing your film "A Trip Through the World's Greatest Motion Picture Studios" and wish to offer my hearty congratulations. It is 100% in interest, originality, photograph and exploitation value. In other words it's a "pip" and really an as enthusiastic about it as if I had thought of the idea myself.

Arrangements have been completed whereby the Rialto Theater here will have first run privilege and expect to start the advance publicity campaign on Monday. Will also release it to the various big "neighborhood houses" immediately thereafter. With the co-operation of the Bulletin's exploitation staff we will about the merits of the film from the housetops, so to speak, and it should "get over" in great shape.

Sincerely,
Halter A. Davis
Dramatic Editor
The Bulletin

THE JOURNAL COMPANY, Inc.
Richmond, Virginia

THE EVENING JOURNAL

favorable. This appears to be the best advertising and publicity stunt ever conducted in the motion picture and you have my best wishes for national success. Will keep you in touch with the local situation until my departure for the north and will take up the matter again on my return in two weeks. Have requested Mr. Roddell to forward you the schedule of showings, with dates.

With best regards,
Very truly yours,
J. B. Roddell
J. B. Roddell
Dramatic Editor

WID GUNNING Says: "An added attraction worth while for any exhibitor who wants to give the public something novel and entertaining. Produced and photographed on pleasing scale!"

HERB HOWE, Coast Editor *Pictureplay Magazine*, Says: "Just the thing the fans have been waiting for. The picture's full of human interest and its value is 100%."



Camera!

THE illustration at top is a flash-light photo of the innovational prologue conceived by Sid Grauman in conjunction with his presentation of "A Trip Through the World's Greatest Motion Picture Studios."

Ten well known favorites enacted the roles of the "leading lady," "ingenue," "heavy," "comedian," "child star," "director," "assistant director," "cameraman" and "set musician." A "studio guide," attired in full dress, appeared before the curtain, with the introduction: The curtains were drawn and the "guide," stepping to one side, introduced each character in rhyme. The director then made his appearance, the cameraman ordered 'lights,' regulation studio kleigs flooded the stage and there—in full view of the packed house—the characters were directed through a three-minute highly dramatic sketch such as is seen on a vaudeville circuit.



Lights!

THE Great White Ways of every metropolitan center of America, and in many foreign countries, are now dazzling with "lights!" to blaze the trail to the theatres that are escorting their patrons on "A Trip Through the World's Greatest Motion Picture Studios."

The illustration in center is a flash-light photo of the lobby of the Old Mill Theatre, Dallas, Texas, during its run of the unique film. Since the receipt of this photography, dozens of others, showing how exhibitors are advertising the picture in electric lights, on their panel cards, and in special lobby displays, have wended their way to the Ince Studios, as graphic proof of the interest evidenced by showmen, and the wholehearted co-operation meted out.

The October number of The Silversheet will contain additional layouts showing concrete evidence of The Industry's Greatest Exploitation Drive!

How They're Putting it Over!

EXPLOITATION that establishes an enviable standard for sincerity and scope features the promotion by newspapers and the presentation by exhibitors of "A Trip Through the World's Greatest Motion Picture Studios."

Earl Aiken, the hustling Photoplay Editor of The Toledo News-Bee, put over two full pages of extra paid advertising by lining up various merchants who inserted ads with layout and text linking up with the lure of the movies, and their hold upon the public. Restaurants occupied spaces carrying photos of the Thomas H. Ince stars "at lunch"; a prominent Toledo dancing school advertised that movie stars attribute their gracefulness and poise to a course in a dancing academy, etc.; a kodak firm advertised that the picture stars practice the custom of carrying kodaks as part of their equipment when out "on location"; a dentist's advertisement referred to the necessity of good teeth among film folk, etc.; a leading fur house and several women's apparel shops referred to the latest styles and creations worn by the stars and studio manikins in the picture, following this appeal with sales of merchandise announced as counterpart of the fashions depicted on the screen, etc. Many other merchants contracted for extra paid cards in the tremendous double-page spread because of the general appeal and attractiveness of the layout, which was headed by a "splash" banner line across the top of the two pages, followed with a two-column news story explaining the Ince-News-Bee special attraction, and illustrated by several scene stills from the picture itself.

Wire for Booking Rights!

ALL booking dates, and exhibition rights, for "A Trip Through the World's Greatest Motion Picture Studios," are arranged by the one paper in each city for which Thomas H. Ince produced the film in his studios in Culver City, Calif.

However, exhibitors in towns not already counted among the active participants in the big tieup, should communicate, by return wire or letter, direct with the Thomas H. Ince Studios Exploitation Dpt., which will, in turn, solicit the co-operation of a local newspaper and thereby aid you to get a print and also the full publicity support of the press.

YOU know whether or not the picture has shown in your city, and also whether YOUR theatre has been included in the booking itinerary! You also are invited to present the idea to your local newspaper to gain their endorsement to the plan as outlined.

No rental charge to exhibitors, nor to the newspapers. A whopping special Campaign Press sheet, complete sets of stills and portraits, two and three column matrices, and other exploitation material furnished free by Thomas H. Ince. ACT NOW!

The News-Bee scored a tremendous "hit" with the special ads, cashing in both on dollars-and-cents revenue and on the added good will of the retailers who were quick to respond to "something a bit different upon which to place an advertising peg!"

The News-Bee placed huge streamers on its thirty delivery wagons as a circulation stunt. Also arranged for an airplane to fly over the

city, dropping "bombs" in the form of copies of the News-Bee containing a big page-one announcement of their tie-up with Thomas H. Ince and Zorn's Temple Theatre. Other stunts included window displays, mammoth cards on the bulletin boards, and in the windows, of the News-Bee office, etc.

March Lachmann of the Dallas Times-Herald put over similar effective exploitation, announcing, among many things, a special Saturday morning performance for children; a performance for ex-service men, etc. A tie-up with the Feist dealer of Dallas resulted in many window displays of popular songs "as played or sung by the Ince stars, etc.," "Douglas MacLean Sundaes"; a "Thomas H. Ince Day at a big public recreation park, around which were placed big banners announcing the Ince-Times-Herald-Old Mill Theatre Studio Tour, etc., were among other publicity plans.

The Salt Lake City Telegram—going after the full circulation advantage of the production—is now using its own space for daily announcements concerning the attraction and the "Telegram's unique service to its readers in bringing the famous Thomas H. Ince Studios to Salt Lake, etc." Norman Beck, Photoplay Editor, also effected several clever stunts with merchants, song dealers, etc., and is running signed feature stories on the various episodes of the film.

Charles H. Sessions, Managing Editor Topeka Daily Capital, ordered banners for the delivery wagons and special posters and cards for city-wide promotion.

Exhibitors, too, are exerting effort to draw extra business which the attraction insures.



HEADLINING WITH CHARLES GATCHELL

The Editor of Picture-Play Magazine Sidesteps the Silly and Goes In For Literary Contributions Which Keep Pace With the Advance of the Industry — Herbert Howe, Idol-Writer of "Fans," Enters Productional Field in New York.

By NORBERT LUSK

IN the past two years Picture-Play Magazine has become one of the few really important monthlies devoted to motion pictures. Charles Gatchell has been editor exactly that length of time, his vision, progressiveness and editorial ability increasing the popularity of Picture-Play by leaps and bounds.

Few of its present-day readers will be able to realize the evolution of the magazine in the five years of its existence. Beginning as a weekly pamphlet in 1915, the publication has steadily kept step with the advance of the publishing industry.

It has aimed, first of all, to keep its readers informed, through well-selected text and pictures, on all vital topics connected with the development of the great film industry. In accomplishing this, it has also been pledged to present in the most entertaining manner, material selected for its warmth of human interest; to avoid all that is heavy, didactic, and dull—and all that is silly, vapid, and insincere.

Mr. Gatchell has kept faith with an intelligent following by making Picture-Play's readers acquainted with the real personalities of the men and women who have become loved through their work upon the screen. He has encouraged, without preaching, the best achievements of the screen, and has retained at all times a permeating sense of humor in the editorship of the magazine.

The latter is easily accounted for by the fact that Mr. Gatchell graduated from the University of Michigan with the ambition to become a newspaper cartoonist. After studying at the Art Students' League in New York, he accomplished this and was on the staff of the New York Journal. Various newspaper posts in a reportorial capacity followed until his connection with Picture-Play.

Not the least important of his influences in making the magazine a success with intelligent readers, lies in Mr. Gatchell's quickness to perceive movements and tendencies in the industry and to cover them from an interpretative viewpoint.

Herbert Howe, who, until very recently, served as Pacific Coast representative of Picture-Play, is an ideal example of Editor Gatchell's progressiveness in all things pertaining to the quality and efficiency of the magazine. With the alert news sense of the up-to-date journalist, Mr. Howe covered the field thoroughly and sympathetically, contributing distinctive and instructive articles on personalities, systems, technical operations and general studio developments, which won for him a personal following remarkable for its steadfastness and numbers.

Mr. Howe is now in New York, where his cherished ambitions are nearing realization as a new addition to the executive staff of Jerome Storm Productions. Mr. Howe will serve in an advisory capacity, assuming charge of important productional functions which will give his creative talents wide scope for genuine achievements. He also will be a consultant on scenarios, titles and the editing of the filmed product. He will continue, however, to contribute special articles to Picture-Play.

Mr. Gatchell's assistant in the New York office is Inez K. McCleary, whose literary talents are as pronounced as her charm of manner, the latter insuring her pick of material purveyed by the local contributors, especially the masculine ones!



AT top: Charles Gatchell, the eminent Editor of Picture-Play Magazine, photographed at work at his desk in New York City. Mr. Gatchell is one of the best known editorial chieftains in the "jan" press field. Oval: Herb Howe, former Coast representative for Picture-Play, who has entered the productional field with Jerome Storm Productions, with headquarters in the East. Mr. Howe's contributions will continue to appear in Picture-Play.

EXHIBITOR BULLETINS

L. R. Fawns Hits Novel Idea for "Let's Be Fashionable"—Frank Buckley Tells of "Superior" Director

L. R. FAWNS, Manager of Theatres for the Birmingham Enterprises, Inc., of Birmingham, Ala., negotiated timely and productive exploitation for the engagement of Douglas MacLean and Doris May's "Let's Be Fashionable," a recent Ince-Paramount release.

To be "fashionable," yet "economical," the newlyweds in the Mildred Considine story purchased a bright-red Briscoe automobile, which, when placed in contrast with the Packards and Rolls-Royces driven by the elite money-bags, emphasizes the modesty which is theirs.

Mr. Fawns wired the Ince Studios seeking the make of the car used in the picture. Upon receipt of the information, he tied up with the Denegre Car and Truck Co. of Birmingham, who inserted a page display advertisement with the headline: "Let's Be Fashionable" Like Douglas MacLean and Doris May, and Own a New BRISCOE. The Briscoe was chosen for this picture from cars costing five times as much, etc., etc.!"

The ad was attractively embellished with a large cut of MacLean and May, the official billing of the picture, and the signature of the Strand Theatre, where the comedy held forth. The telegram from the Ince Studios stating that "Briscoe automobile used in 'Let's Be Fashionable'" was reproduced as a part of the layout.

A crackerjack idea which should be duplicated by all exhibitors who will present "Let's Be Fashionable."

S. AMUEL SIVITZ of the Rowland & Clark Circuit, Pittsburg, was a recent visitor to Los Angeles and the Thomas H. Ince Studios, to close arrangements for the Pittsburg presentation of "A Trip Through the World's Greatest Motion Picture Studios."

L. ATE bulletin: The powerful Lubliner and Trinz chain of theatres of Chicago and adjacent territory have signed for Thomas H. Ince-Associated Producers' specials. Ditto the big Criterion Theatre of Atlanta, Ga., one of the most important houses down Dixie way!

H. ATS off to Frank Buckley, the go-and-get-'em Manager of the Princess Theatre, Superior, Wisconsin. Mr. Buckley booked "Homespun Folks," read the trade advertisements announcing John Griffith Wray as the director, and promptly communicated with the Ince Exploitation Department for the straight-from-the-Studio service which will aid him in telling all Wisconsin that SUPERIOR is the HOME TOWN, gol-darn it, of a gol-darned superior directors (meaning, of course, Mr. Wray). The Superior newspapers also are cooperating, 'cause it's great "local" to print stories about "homespun talent," especially when it happens to land something big in the pictures! Mr. Buckley will present "A Trip Through the World's Greatest Motion Picture Studios" as an added attraction to "Homespun Folks."

The Latest Development in the Picture Business—Thomas H. Ince's Straight-From-the-Studios Exploitation Service. The Practical, Accommodating Service That Gives You "Inside" on the Productions You Book!

The New Douglas MacLean Releases

"THE JAILBIRD"

SOME bird, alright! But the nice, quiet rendezvous run by the State didn't clip the wings of Shakespeare Clancy, so when the visitors came in, he marched out—and hit the wide, winding path to the strangest adventure that ever tapped the tongues of the village scandal-mongers.

"Skeeter" Burns, specialist in safe-cracking and all that sort o' thing, was there yith a pair o' fingers that ached for action. So was the phantom of Uncle Jefferson Clancy, whose legacy of exactly \$87.39 and the sad remains of the Dodson Weekly Tidings, generated a great idea that landed 'em whirling on the top of an oil gusher that would have made old John D. green with envy!

A story of Honest Crooks! A surprise in every scene! Story by Julien Josephson. Directed by Lloyd Ingraham. Photographed by Bert Cann. It's one of the finest!

DOUGLAS MACLEAN continues to bat .300 in the Box-Office League!

An analysis of the coming Thomas H. Ince Productions for release through Paramount-Artcraft exchanges, reveals a variety of characterizations, and clever "twists in plot and action construction" which must of necessity impress the public and add new laurels to the crown of filmdom's newest comedy king. Julien Josephson's original story, "The Jailbird," leads list of early fall releases. Its exploitation possibilities are as broad as the appeal of the play itself. You can lay stress upon the whirlwind original finale which is guaranteed to provide your audiences with the *unexpected* climax that will add to the fascination of the picture. The sentiment, pathos and drama which intermingles with the vein of comedy also permits of exploitation. Play up MacLean's clever impersonation of the youthful "jailbird," his reckless adventures while trying to be "crooked," but forced to go "straight," and the able support rendered by Doris May in the leading feminine role.

"The Rookie's Return," which follows the release of "The Jailbird," depicts the trials of an American rookie following his return from France. Exploit the picture as a companion to the famous "23½ Hours' Leave." Ask them what **THEY** would do if bequeathed a cool million, and a flock o' servants who turned the tables and made a servant of the master of the house. There's romance a-plenty in "The Rookie's Return," and just enough drama to furnish the thrills demanded by the average fan. Doris May is the "girl" in the case. Leo White, popular comedian, who appeared in several Charlie Chaplin successes, is also on hand in the role of the French suitor who can't understand why ze title and ze pert mustache shouldn't charm and win all ze maidens in ze land!

Next in order of distribution is a picturization of the Saturday

"THE ROOKIE'S RETURN"

WHAT happened 'over there' after Sergeant Gray took "Twenty-three and a Half Hours' Leave" doesn't throw a candlestick to what happens "over here" when Private James Stewart Lee hits Hoboken to find that dear Auntie had bequeathed him a cool million, a town house on the avenue, and a crew of the bloomin'est butlers that ever butted out of Liverpool!

The horrors of war meant nothing in Jimmie's life, but the horrors of peace with the jolly-wise Englishmen who couldn't be fired, caused more rumpus than bursting shrapnel in No Man's Land!

Here's a comedy-drama of romance, book-agenting and amateur detecting that will make 'em laugh from the first foot of film clear through to the final clinch. Story by Archer McMackin. Directed by Lloyd Ingraham. Photographed by Bert Cann.

"SOME CHICKENS!"

WRONG again! This isn't a back-stage trip to Ziegfield Follies or the Midnight Frolic, but it might be, for there are chickens galore—only all of 'em are covered with feathers!

Deems Stanwoods Rolls-Royces out into the country and bumps pell-mell into a prize poultry farm owned and operated by the cutest little girlie who ever donned the bonnet!

The girl's in trouble, and so are the chickens. Willie Figgs (he's the deep, dark villain) thinks he knows a way to get the girl and quiet the cacklers, so it's up to Deems to step in and save the day in the merriest Douglas MacLean comedy that will head your way in months.

A rapid-fire picturization of the Saturday Evening Post story by Herschel S. Hall. Superbly directed by Jack Nelson. Photographed by Bert Cann.

Evening Post story, "The Yancoona Yillies," to be released under the title of "Some Chickens." Herschel S. Hall struck a new note in rustic romance when he created the now famous character of "Deems Stanwoods." Thomas H. Ince, in his screen version of the narrative, has absorbed all the original humor and color of the piece, with the added scope and drama made possible only through the eye of the camera.

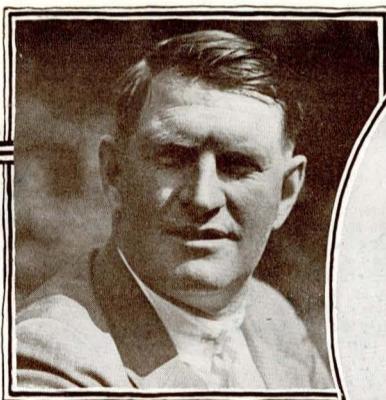
Gladys George, a new Ince "find," who was seen with Charles Ray in "Red Hot Dollars," also in the leading feminine role in "Homespun Folks," is cast opposite Douglas MacLean in a pleasing role which contributes materially to the appeal of the story.

Exploit "Some Chickens" in a breezy, up-to-the-minute style. "Teaser" copy—referring to those "chickens," etc., should draw upon the imagination of the fans. Remember, also, the importance of billing the picture as a picturization of the S. E. P. story. It'll help get the crowds. Exhibitors in the rural communities will score heavily by announcing and conducting a "poultry show," at which season passes or cash awards will be given for the best "chickens" on exhibition. A large incubator stationed in front of the theatre, or within the lobby, in which hundreds of chicks will be imprisoned, will effect an appropriate display. Be sure, however, to surround the case with portraits of MacLean and scene stills showing the star surrounded by hundreds of prize "chickens."

Douglas MacLean has completed the Thomas H. Ince screen version of the Charles Belmont Davis story, "When Johnny Came Marching Home." A racing romance, with notable cast headed by Beatrice Burnham, Margaret Livingston, Wade Boteler, and other well known principals. Watch for the release title. It's a whopper!



Presenting four scenes from forthcoming Douglas MacLean releases. The silhouette in center shows MacLean and Gladys George in an expectant moment from "Some Chickens." Bottom left: Waiting for the ship to carry 'em home in "The Rookie's Return." Center: Peace-time has its troublesome days in "The Rookie's Return." Right: MacLean and Lou Morrison ("Skeeter" Burns) in a scene from "The Jailbird."



The House of Ince (IMPRESSIONS)

JOSEPH FRANKLIN POLAND: Writer of original scenarios and continuities. Youth hitting the high spots on the gilded path to Fame; practical; suave; proud of the hard knocks gleaned from taking a chance and winning; a business man; no temperament, but easily generated when necessary. Striving to elevate the standards of the story; "flash-idea" man; cleverness personified; ambition; the fellow with the smile!

JOHN GRIFFITH WRAY: Director of All-Star Specials. The artist at the megaphone; the man who's traveled on the wings of Life; Confidence; generalship; wisdom; executive ability; a scholar of the drama; the Music Master of Stagedom; Education par excellence; a traveler; an explorer; a crusader for the higher expression in pantomime; like-

HARRY SCHENCK: Associate Director. The hard guy with the soft heart! Giant-like muscle and brawn gathered by volition to insure fitness for the indefatigable work which is second nature. A constructive worker; builder of bridges; the man who's always ready to pitch in and help others; Master in Studio technique; Experience with a capital "E."

BRADLEY KING: Writer of original scenarios and continuities; keen, trip-hammer mentality; continually observant and analytical; a young lady whose thoughts are as lofty as her position in the photoplay world; visualizing the future and concentrating upon the present-day story with its universal appeal to the masses; a firm, determined character; just enough temperament to break the monotony.

WHO'S WHO!

Madge Bellamy Deserts the Stage For Career With Thomas H. Ince — Brisk Notes For Editors and Exhibitors!

A BRAND-NEW personality will soon greet the film fans of the world.

The latest candidate for entry into "Who's Who" is none other than petite Madge Bellamy, a reigning Broadway beauty and one of New York's most talented young actresses, who has just been placed under contract by that famous seeker-of-ability, Thomas H. Ince.

Miss Bellamy was unearthed by John H. Blackwood, scenario editor of the Ince Studios, who recently went East as special representative for Ince in an effort to "spot" some promising new material for Thomas H. Ince productions.

With several others, Miss Bellamy was brought to the Ince West Coast Studios, and has been assigned the leading feminine role in the next Douglas MacLean comedy-drama, "One A Minute." In the realm of the footlights, the new screen "find" played prominent roles in "Dear Brutus," with William Gillette, and also in the stage version of "Pollyanna" and "Peg O' My Heart."

Florence Vidor and House Peters, two of Shadowland's most capable and popular stars, will appear in the leading roles in Thomas H. Ince's second great production for Associated Producers, Inc. The new super-drama has been announced under the title of "The Magic Life," and is described as possessing a big theme and story, the depth of which necessitates one of the most elaborate productions the films have known.

Courtenay Foote, well-known English stage and screen star, has been cast for the featured role in the forthcoming Thomas H. Ince-Louis Joseph Vance special attraction, "The Bronze Bell."

The October Number of The Silversheet

YOU'VE often wanted to reserve a grandstand seat in the Great, Glorious Emporium of the Technician, to see, and know, and understand just how he experiments and tests, moulds and constructs, to achieve the masterful strokes of technique which abound in the modern photoplay.

The Silversheet has arranged with Reve Houck and Harvey Leavitt, Superintendents of the Electrical and Technical Divisions, respectively, to edit a special page which will be replete with interesting and instructive material for exhibitors, their stage and property men, their electricians, their projectionists, etc. Follow the trail with Houck and Leavitt!

Then there'll be an intimate interview with beautiful Madge Bellamy, the "dream girl," who has just arrived from New York to appear in Thomas H. Ince Productions. Nervous? Screen-fright? Kind o' alarmed over those blinding lights? Broadwaysick? Screen or stage? But you'll KNOW Miss Bellamy, and you'll PLUG for her when Dorothy Faith Webster's rattling fine article concludes in the October number.

A brand-new departure—something entirely original—in a service feature for the exhibitors of America. Remember that line—"Straight-from-the-Studio-Exploitation-Service!" It's the latest departure in motion picture cooperative effort. Every showman in the country will yell three cheers for Thomas H. Ince when the BIG NEWS is splashed next month. Be ready.

Sounds big, doesn't it? But there's PLEASURE in PROOF, so drop-a-line now and get on that permanent mailing list for the magazine that serves you STRAIGHT-FROM-THE-STUDIO!

WHAT'S WHAT!

"Deuce High" Purchased by Ince For Featured Production—More Pertinent Pointers For Those Who Clip and Paste!

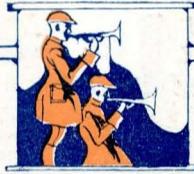
LITTLE star, Peggy Cartwright—who's seen service in many feature photodramas—is a favorite on the Ince "lot" in Culver City, Calif. Peggy's peppy personality, and her ability to "vamp" all the cameramen, has christened her the "little disturber" of the film colony. She recently appeared in a Thomas H. Ince production. Only seven years of age, she's well on the way to a future of stardom.

Mrs. Thomas H. Ince, wife of the famous producer, and her two sons, Thomas H. Jr., and William Thompson, have returned to Los Angeles following an extended tour of Alaska, during which they made the motor trip to the summit of Mount Rainier.

During the visit of a party of Easterners to the Thomas H. Ince Studios at Culver City, Calif., it was discovered that one of the guests was a Dr. W. H. Ince of New York. An investigation of the family records at hand failed to establish a definite relationship. Dr. Ince, however, promises to inspect the family tree on his return home.

"Deuce High," a short novel by Helen Topping Miller, which appeared recently in two numbers of The Saturday Evening Post, has been purchased by Thomas H. Ince as a possible vehicle for an all-star special production.

Approximately four hundred persons apply each week to the Casting Office of the Thomas H. Ince Studios. Types of all descriptions, from every corner of the earth, and with flocks o' reasons WHY they'd make Mary Pickford and Nazimova look like ten-twenty, thirtiers! Alas! It's a hard life for the poor casting director.



HOUSE PETERS is the personification of the staunch American manhood which the public idolizes. His career has been marked with individual triumphs.

Florence Vidor's recent appearances have been the star roles in "The Jack Knife Man"; and in the Ince-Vance Special, "Beau Revel."

A nation-wide campaign has been launched to exploit the engagement of Mr. Peters and Miss Vidor for the star roles in "The Magic Life," under the supervision of Thomas H. Ince.



Announcement:

The engagement of House Peters and Florence Vidor for the star roles in my second Associated Producers' Special, "The Magic Life," is net evidence of a policy which insures the screen's foremost talent for the distinctive characterizations demanded by "A. P." stories.

It is with full knowledge and appreciation of Mr. Peters' unique position in the dramatic world, and of his unquestioned worth as a box-office magnet, that I have completed the special arrangements whereby he assumes the great role of Blair Cornwall in a narrative which gives him greater opportunities than ever before for the histrionic art which has distinguished him as one of the most impressive figures before the public today.

Miss Vidor's performance in the Ince-Vance special, "Beau Revel," may be regarded as an example of the freshness and rare individuality which she will lend as the featured feminine star in "The Magic Life."

The gift of striking charm and beauty which has illuminated her rise in the Photodrama is comparable only with a fine sense of the requirements of the drama, and with an innate ability to absorb and delineate the very spirit of the character portrayed.

Thomas H. Ince



Robert Freeman

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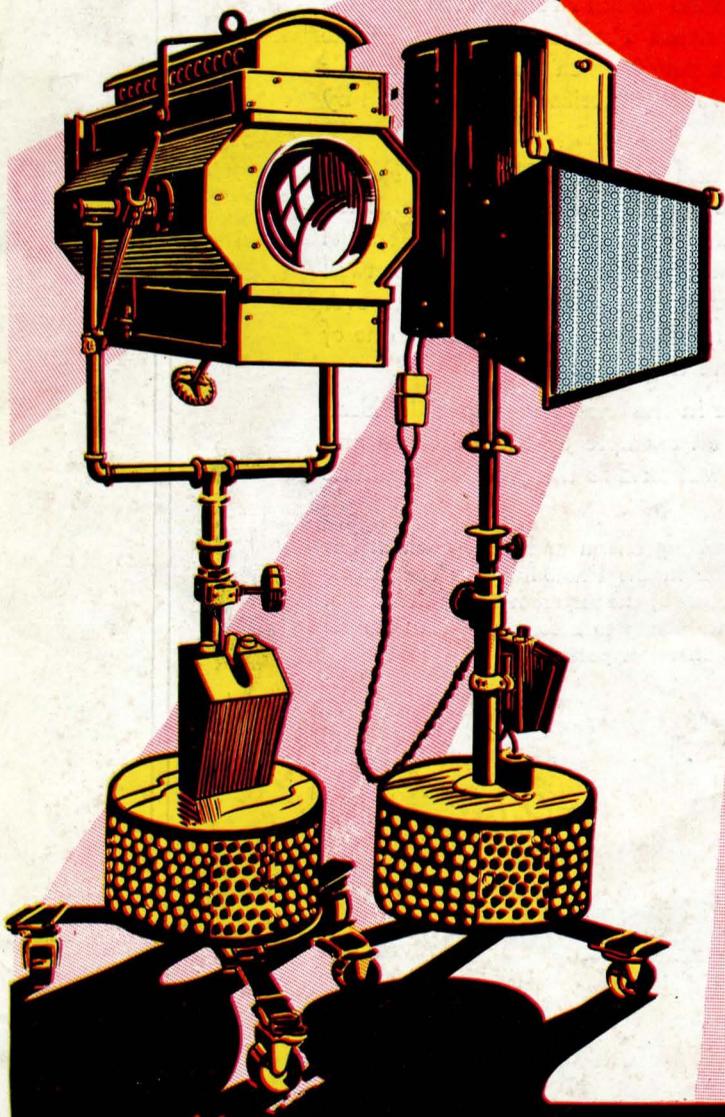
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