

# The Silver Sheet

(American Legion Edition) ✓



Milton Sills

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Thomas H. Ince's "Skin Deep" ✓



Thomas H. Ince  
Presents

# “Skin Deep”

by Marc Edmond Jones



SEP 18 '22 ✓  
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# The SILVER SHEET

(American Legion Edition)

## The American Legion

NATIONAL HEADQUARTERS  
INDIANAPOLIS, INDIANA

Mr. Thomas H. Ince,  
Gulver City, California.

My Dear Mr. Ince:

The appeal you have made in your splendid picture, "Skin Deep", for former service men of America certainly will go a long way toward awakening a full appreciation of the obligation to those who served. This is especially true of disabled men.

We want to thank you not only for this appeal, but for the splendid co-operation you have given the Legion in its campaign for production of motion pictures that will inspire good citizenship and greater faith in our government and our people.

Sincerely,

(Signed) Hanford MacNider.

"A gun in each hand,  
a cigarette in his mouth  
and all three smoking."

# "SKIN-DEEP"

Fictionized by Harry Carr from the Thomas H. Ince Feature Drama

**B**UD DOYLE got off the transport with the Croix de Guerre on his breast and a feeling of exaltation in his heart. He had left Hoboken a crook; he had come back a hero. Something had been burned out of him in the searing fire of battle and left him clean.

He remembered with a glow what his officer had said when he crept across No Man's Land and single-handedly captured a German machine gun nest. He remembered with a smile his own reply: "Oh, rats," he had said, "this is the first good fight I ever got into that a cop couldn't butt in."

But Bud discovered that New York wasn't quite so much excited about heroes as when the crowds had waved goodbye to the regiment as it marched down Fifth Avenue that April day a year before.

When he went away Bud and his buddies thought they owned the world; when he got back he found he didn't even own a job. McQuarg, the leader of the old gang, wanted him back, but Bud had resolved to live straight.

Sadie, Bud's wife, didn't seem to glow with much enthusiasm when he told her he had come back a new man from France. She didn't really say so, but when she gave him a quick glance her shrewd, hard eyes seemed to say, "How can you ever be anything but a crook with that face?" Which, in a way, was true. Bud's tough, crime-worn face was in every rogue's gallery in the country.

There was another reason for Sadie's lack of enthusiasm. The reason was a crook—Joe Culver. While Bud was away at war, fighting through that hell—well, it was the same old story. Sadie was a beautiful girl with a heart as cruel, as cold, as a rattlesnake. Bud should have known her better. He should have known Sadie would "frame" him into prison with as little compunction as she would kill a moth that annoyed her. And that is just what she did. It was easy. A stolen bar pin, slipped into his pocket, an unexpected call by the police, a framed-up trial, and Bud was in prison.

But no sooner did they get him in than they wanted to get him out. It happened this way:

There was a new district attorney with a most alarming impulse toward reform. McQuarg couldn't do anything with him. The reply he got to his usual tactful suggestion sent a hot shiver down McQuarg's spine.

"Well," said McQuarg decisively one night when he and Sadie and Joe were at dinner, "we've got to get rid of that district attorney. They've collected a big wad of money for the disabled soldiers' hospital and we've got to have it. That doctor guy who is collecting it keeps it in a flimsy wall safe that you could stick your thumb through. Somebody's got to croak the district attorney, and with him out of the way we'll get that money."

He looked at Joe Culver. Joe flushed and looked away. He



"Bud" Doyle (Milton Sills)

wasn't made for a hero. McQuarg sneered and said: "We got to get Bud Doyle back here. He's got nerve."

Sadie shook her head. "No use trying to get Bud to help you in any scheme to steal that soldiers' fund."

But McQuarg convinced Sadie and she went to the prison to "frame" Bud out, just as she had sent him in. "And the district attorney told me if I didn't do as he wants me to, he'd send me up to prison," she told him. "Bud, I want to be true to you, but what can I do?" Sadie knew so well how to cry and anyone in the corridor could have heard Bud's savage whisper: "If I could only get out of here!"

"What would you do, Bud?" asked Sadie.

"Croak him," said Bud hoarsely. Sadie's head went a little nearer the network and her voice came in quick whispers.

Two or three days after that an aeroplane began coming over the prison yard. Every day at the same hour it appeared, until the guards regarded the "bird" as a regular visitor.

One day as they watched, flame and smoke spurted from the plane. The airship tipped up and went straight down in an appalling nose-dive. Just as it seemed about to hit the earth it straightened and sailed away. And while the aerial performance was being staged a figure in convict's clothes leaped from the top of the prison wall to the top of a moving train that was going by. It was Bud. While the guards were looking at the aeroplane two innocent-looking trackwalkers had thrown a rope over the prison wall, and by the rope Bud had climbed the wall and escaped.

They fired at the figure flat on the top of the train, but it was an impossible target. To their chagrin they saw the aeroplane circle down, let down a ladder to the top of the car and sail away with Bud clinging to the ladder.

But the plane could not rise to its former height and it crashed into a treetop, and when it had gathered momentum again a shattered figure in striped convict's clothing was lying on the ground.

By all medical science Bud should have died then and there. He probably would have had not Dr. Langdon

happened along just in time to see the accident.

One of Fate's ironies! Dr. Langdon was the custodian of the fund for disabled soldiers upon which the covetous eyes of the McQuarg gang had fallen. It was to get rid of the district attorney in order to let the gang rob Dr. Langdon that Bud had been "framed" out of prison even as he had been "framed" in.

Dr. Langdon felt a certain flow of professional interest in addition to his overwhelming feeling of sympathy for a shattered human body.

He was a specialist in plastic surgery and he rebuilt Bud's face.



The "Cops" Couldn't Stop "Bud" in This Fight

# The STORY OF "BUD DOYLE" - FIGHTING MAN!

## One man who "Went Over" and "Came Back"

**W**EEKS of darkness—weeks made bearable for Bud only by a soothing and beautiful voice reading aloud to him. Then one day they lifted the bandage from his eyes and Bud almost reeled out of bed in his astonishment. The mirror they handed him showed a young, finely chiseled face—a handsome, almost classical face. His tough, crime-stained features had been erased as though from a blackboard. After his first staggering astonishment the thought that came to Bud was: "Now I can live like other decent men. No cop will ever know me now." And this was true—his past had been wiped out.

They wanted him to stay in the hospital and work there. Bud wanted to stay, especially when the doctor's lovely niece asked him. It was she whose voice had come to him through the darkened days. But he remembered Sadie and the score he had to settle with the district attorney. So one day he went away.

He thought it was queer when he got to the city that Sadie should tell him to first "get" the district attorney, then come to her afterward. But he went.

He let himself in through a French door and the district attorney found himself looking into a big revolver, when suddenly a voice was heard. The district attorney's wife and baby were coming to bid him good-night. Bud might have steeled himself to witness this and still kill the district attorney when they had gone, but during the conversation he heard the disabled soldiers' fund mentioned. He listened with a new interest. The district attorney was helping collect the fund for his buddies. That ended it—Bud stopped right there.

Putting up the gun he slipped out into the night and into the arms of the police. He understood instantly. He had been trapped. McQuarg had intended to use him as a tool to assassinate the district attorney, then betray him into the hands of the police afterward.

He shook like an animal at bay when he heard a voice saying: "Let that man go; he is employed by me as a guard."

It was the district attorney, his intended victim, saving him from going back to prison. It gradually dawned upon Bud's consciousness that the whole affair was a trap. Sadie must have lied about the district attorney. Grimly he determined to go down and see.

It was a curious experience. With his changed face Bud was

received as a stranger by Sadie and Joe. He told them his name was "Frisco" and that Bud had sent him to say he wouldn't go through with the assassination of the district attorney. Looking Sadie straight in the eyes he said: "Bud always told me what a wonderful wife he had, and how she was going to wait for him to get out of prison."

But Sadie was not a sensitive soul; she only snickered.

Bud went back to the district attorney sickened in soul. He did not consider it worth while even to kill Joe. The district attorney placed his hand on Bud's shoulder. "I have a proposition to make," he began, but he was interrupted by the telephone bell. He took up the receiver and Bud saw his face blanch. "It's Dr. Langdon's niece," he said. "Dr. Langdon's house has been robbed. They have stolen the money Dr. Langdon was collecting for the disabled soldiers. Dr. Langdon has been hurt—blackjacked."

"Leave it to me," Bud said. "If you will trust me (a slight smile crossing his face) and lend me some policemen—"

McQuarg was getting ready for a grand getaway. He had decided to give each man his share of the loot and let them scatter and take care of

themselves. He did not hear a "jimmy" working on the front door. He did not hear the click of the forced lock. The first sound he was conscious of was Bud's stern "Hands up!" and a quick shot. Before he could gather his senses the room was filled with police.

"Let her stay here," said Bud, jerking his head toward Sadie, when they led the others away.

"It was awfully good of you to let me go, Frisco," said Sadie in her soft, languid way, while her eyes looked unutterable things.

"Look here!" said Bud, rolling back his sleeve and exposing a tattoo mark which she could not fail to recognize—and Sadie knew.

There is a new manager at the Langdon Hospital now. On the advice of Dr. Langdon's niece Bud went back to prison and gave himself up, to the astonishment of the warden, who declined to believe it—absolutely. "Don't tell me I don't know Bud Doyle's face," he said. The thumb marks convinced him at last, but all he did was to hand Bud the pardon that the district attorney had secured from the Governor.

And so their world goes very well now.

Sadie—and the Two  
"Bud" Doyles



Some of the Tragically Real  
"Atmosphere" in  
"Skin Deep" Scenes

### Mr. Ince's Message to the American Public

The closing title in "Skin Deep" will make clear the message Thomas H. Ince intends to convey to all the American people with this great screen feature.

The closing title reads:

"Bud" Doyle made his fight and won. But there are thousands of other men, not ex-criminals or gangsters, but men who went in with a clear record, who need a helping hand. They do not seek charity, but only ask to be remembered by a land to which they offered their bodies and blood."—Thomas H. Ince.

# Thomas H. Ince Presents "SKIN DEEP"

## Cast of All-Star Players Supports Story of Real Human Interest and Big Thrills

**S**KIN DEEP" is one of the biggest pictures in every particular except length that Thomas H. Ince has put on the silver screen.

It is something far beyond an interesting story to be seen and forgotten. No one who sees this picture is ever likely to forget it.

Built upon a theme that is close to the heart of everyone and told with a big, bold sweep of narrative that keeps you breathless with suspense, "Skin Deep" is a picture that will be talked about; and those who see it will return to see it again. The story in brief is the story of a gunman, a gangster of New York's tenderloin, who becomes a hero on the battlefields of France and returns to the United States with the firm intention of living "straight."

But, as Samson had his Delilah, so his wicked, fascinating little wife frames an act of treachery which results in his going to prison, an innocent man "framed." In escaping from prison he falls from an aeroplane, badly crushing his face. He is taken to a hospital, where disabled soldiers are remade by plastic surgery. Here a new face is built for him; his evil, criminal features replaced by a face that is fine, young and frank.

This man with a new face, going about unknown among his old associates, gives rise to some extraordinary and unusually dramatic situations.

Mr. Ince has given this story masterful handling. Whatever "lesson" there may be in it is gleaned by the spectator from a vivid, colorful, dramatic story.

There are all kinds of thrills, as for instance the escape of the hero from prison by an aeroplane, which takes him from the top of a passenger train to which he had leaped from the prison wall. In the course of the story there is an aeroplane which does a perilous "tail-spin" in midair. There is a leap from a high parapet to a rapidly moving train.

Undoubtedly the outstanding feature of the production as a whole is that although it is in fact one of the most thrilling melodramas ever screened, it moves with a superb dignity that will meet with the instant approval of the most staid picture audience. It reaches down into the very depths of the heart and grips the human sympathy without resorting to cheap sensationalism.

"Skin Deep" holds the rare combination of swiftly moving action, tensely dramatic situations and the convincing reality of humanity itself. On this point alone it will establish itself as one of the most popular productions of the year. Being the first picture to deal with the dramatic and sociological possibilities of plastic surgery, the exhibitor has opportunity to attract people who rarely go to see motion pictures.

Mr. Ince has given the picture an unusually fine cast of actors. Milton Sills does the finest work of his career as "Bud" Doyle, the crook; Florence Vidor plays the part of a hospital nurse and figures in an intensely dramatic situation; Marcia Manon gives a brilliant and colorful picture of the deceitful wife, a real character study; McQuarg, a crooked political boss, is Frank Campeau, without a rival in heavy parts of that type; Charles Clary, Joe Singleton Winter Hall and four-year-old Muriel Frances Dana all have important parts.

Lambert Hillyer directed the production under the personal supervision of Thomas H. Ince. The continuity is also from Hillyer's master pen.



Florence Vidor as the Nurse, "Ethel Carter"



Milton Sills and Florence Vidor



The Urban Wolf Pack at Work



The "Law" Keeps Watchful Eye on "Bud Doyle"



Transformation Operation by Plastic Surgery

# A DRAMATIC CONFLICT BETWEEN SCIENCE and NATURE

## Story of "Bud" Doyle Is Based on the Life of "Monk" Eastman, New York Gunman



"Recognition"  
Milton Sills and Marcia Manon

**W**AR days brought many strange stories, but there is none more stirring than that of "Bud" Doyle, the central character in "Skin Deep." The picture deals with a startling readjustment made by a soldier who atoned for a life of crime on the battlefields of France, and with his struggles to "go straight" after he returns to civilian life. It presents one of the strongest pleas ever made for recognition of one phase of the ex-service man's problem, and it drives home what the organized ex-service men are trying to do for all their fellows.

"Skin Deep" is a picture of convincing realism, for it is based on a true story of a one-time notorious New York gangster, "Monk" Eastman. The "Monk," under his real name of William Delaney, joined the army in 1917. The law had a score to settle with Eastman, but it was dropped when he went overseas. Two years later he returned from France with two wound stripes on his right sleeve and a service record marked "excellent."

The newspapers printed the story of the soldier who had "found" himself in the ordeal of war and Governor Smith restored him to full citizenship. The "Monk" was a twenty-four-hour hero—and then forgotten. The old gang, unable to drag him back into a life of crime, decided to even up old scores, and on Christmas night, two years ago, the "Monk" was shot by unknown assassins. He was buried in the uniform of a private of the One Hundred and Sixth Infantry. Soldier comrades at his funeral honored him as one regenerated by the war. With an American flag draped over the casket they escorted his body to the cemetery, where last honors were paid by a firing-squad and "taps" sounded for the man who had earned a Victory medal.

While using the underlying theme of the "Monk's" regeneration, the story in "Skin Deep" works out to a totally different conclusion. "Bud" Doyle, the hero, finds that his face as well as his environment is against him when he returns to New York from France. A broken nose, cauliflower ears and an undershot jaw stamp him indelibly as a crook and he finds himself slipping back into the old life.

Not until he makes a spectacular escape from prison, into which he has been "framed," does the way open up for him. In a smash-up of the aeroplane in which he has made his get-away "Bud" is caught in a tree and crashes to earth, more dead than alive. A famous plastic surgeon picks him up and when "Bud" comes to in a hospital he finds that he has a new face. The new "outlook" and a lovely nurse inspire him with the desire for a decent life once more and after an exciting encounter with the old gang he frees himself entirely from the hold of the old life.

The thing that came to "Bud" in the late world disturbances might have won for him in the end. It at least gave him courage to start. A new identity, however, was a new "deal," and it made certain his reclamation.



Milton Sills  
and  
Florence Vidor  
in the Big  
"Transformation"  
Scene



A Gangster Reclaimed  
—the Avenger



Frank Campeau, as the  
New York Political Gangster  
Brought to Bay



One of the New York  
"Half-world" Scenes in  
"Skin Deep"

# Brilliant Array of Players in "Skin Deep"

Milton Sills, Florence Vidor and Frank Campeau at Best in New Ince Drama

Stars Ably Portray Lives of New York Upper and Lower Half World Characters

**B**RISTLING with highly dramatic episodes woven around characters of exceptionally strong, vigorous personalities, "Skin Deep" presents opportunities for an unusually individualistic cast to unfold an amazing story. The list includes Milton Sills, Florence Vidor, Marcia Manon, Joe Singleton, Frank Campeau, Charles Clary and Winter Hall.

Seldom has there been such a portrayal of transformation in character as is depicted in blood-and-iron "Bud Doyle," a crooked gangster of the underworld, who is snatched from a life of crime when a skilled plastic surgeon totally transforms his crook type facial features, thereby changing his entire career. Milton Sills as "Bud" Doyle passes from one shade to another in the transformation from gangster and escaped convict to a man of respectability, worthy of the love of a wholesome girl. The entire story hinges on this change, and the convincing manner in which this transition in character is accomplished is a wonderful tribute to Mr. Sills' ability. From the cynicism of a cunning crook on the street, the dogged determination of a convict "railroaded" into prison, and the murderous revenge of an escaped prisoner, thence to upright manliness of a man transformed—Sills leads his audience in a manner that is artistry itself.

Then there is Florence Vidor, playing the part of the nurse. Miss Vidor, designated as "the unforgettable woman" and reckoned as a star of immeasurable potentiality, is a revelation in her role of ward of the doctor and volunteer nurse. It is a marvelous piece of acting when she appears for the first time before "Bud" Doyle after the bandages have been removed from his eyes. Miss Vidor is given full leash in her role in "Skin Deep," and at every turn she makes clever use of her talent and genius. She walks right into his heart, as in "Hail the Woman" and "Lying Lips" she walked into the hearts of movie patrons the world over.



Milton Sills the "Bud Doyle" of "Skin Deep"



Florence Vidor the Nurse, "Ethel Carter"

**C**AST as "Sadie," "Bud's" wife, who helped a fellow gangster—and her secret suitor—to "railroad" "Bud" into prison, Marcia Manon again scores a wonderful hit as a "heavy." There is a devil in Sadie's eye and cunning in the curl of her lip as she smilingly "plants" in her husband's pocket the diamond brooch that makes possible the dramatic "frame-up." Miss Manon accomplishes the transition from the weak and helpless to the strong and cunning with rare skill.

Skulking in the shadows through the underworld, Joseph Singleton as Joe Culver, dapper crook, trails the tough, steel-nerved "Bud" and his wife. Culver aspires to "Sadie's" heart and hand, and fearful of "Bud's" gun, he connives with the willing "Sadie" to put "Bud" in prison. It is a difficult part—a smooth crook with a fear of another of his gang—but not "yellow." Singleton "puts it over" with a fine finish.

Frank Campeau, one of the ablest heavies of the screen, portrays "McQuarg," the "brains of the gang"—the suave politician who is the invisible power standing between the crooks and corrupt police officials.

Winter Hall is pre-eminently fitted for the role of the plastic surgeon. A keen student of human nature, Mr. Langdon believes that there is some good in every man or woman and that a man handicapped by facial features that stamp him as a crook will be a crook because he is expected to be one. His theory is borne out in the instance of "Bud" Doyle, whose facial features are changed by plastic surgery.

In the intensely gripping scene with "Bud" Doyle, escaped convict, standing before him with the hammer on his leveled revolver slowly moving on its death errand, Charles Clary does some fine acting.

Muriel Dana, who achieved baby fame as "Little David" in "Hail the Woman," is "Baby" Carlson. Gertrude Astor enacts the role of Mrs. Carlson, the wife of the district attorney.



Winter Hall the "Doctor Langdon" in "Skin Deep"



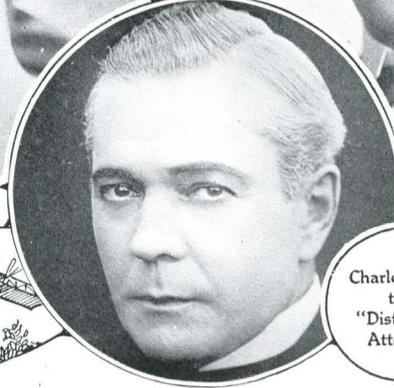
Marcia Manon the "Sadie Doyle" in "Skin Deep"



Frank Campeau the Political "McQuarg"



Joe Singleton the "Firefly Cadet" in "Skin Deep"



Charles Clary the "District Attorney"



# Change of Identity by Surgery Portrayed!

Milton Sills' Make-up Declared to Be Most Remarkable of Screen



"THE most remarkable make-up successfully portrayed on the screen!" This will be the unanimous verdict of those who see Milton Sills, suave, polished, handsome leading man, the idol of a million movie fans, as "Bud Doyle," the broken-nosed, tin-eared, rat-eyed gangster of "Skin Deep," Thomas H. Ince's big and unusual drama of regeneration.

"How is it done?" will be asked. Mr. Sills' amazing transformation was accomplished with putty, though plastic surgery is the apparent means used in the screen portrayal. Grease paint and powder were used to give the oily clay a lifelike complexion for the finishing touches, but putty constituted the principal magic ingredient.

"Skin Deep" tells the story of a notorious social outcast of forbidding countenance who finds regeneration in a new face made in place of the old by a surgeon skilled in plastic surgery.

In the opening scenes of the story Mr. Sills appears as the brazen and clever law-breaker whom every policeman on New York's East Side would like to see securely behind the bars of a prison cell. To render these scenes convincing, a convincing make-up was necessary. Mr. Sills must look the part.

His first step was to consult a national "rogues' gallery," a huge photographic album containing pictures of many of America's most notorious criminals. Here Mr. Sills found the type he wished to portray on the screen — a hardened thug who had served time in several prisons. Copies of the picture were made and the work of endowing Mr. Sills with a broken nose, "cauliflower" ears and a battered undershot jaw commenced.

The ears, apparently battered into shapelessness in countless Bowery brawls, were fashioned of soft putty. To obtain the effect of a broken nose, Mr. Sills first forced a large wad of cotton gauze into one nostril, giving it a distorted appearance, and then moulded putty on the outside until the desired shape was attained.

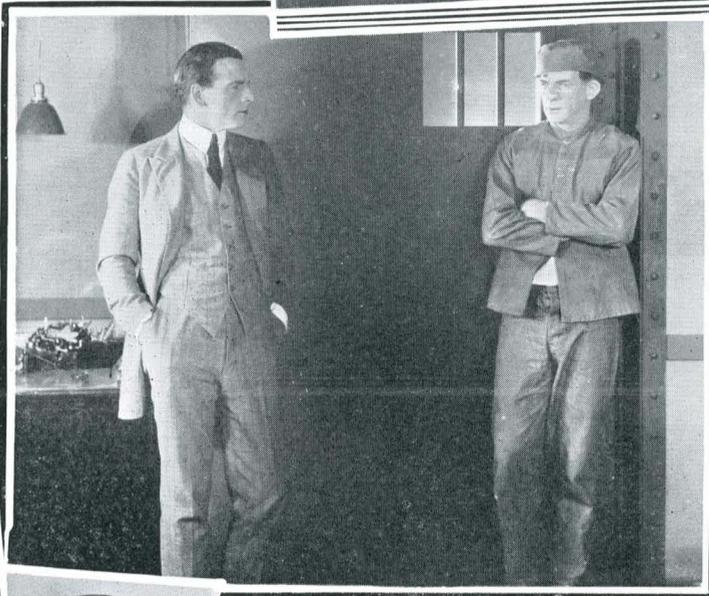
The undershot jaw was the most perplexing problem, as it must not interfere with his speech. Three hard-rubber dental plates were finally made. These produced a square, aggressive jaw when placed inside the mouth between teeth and cheeks.

The "Transformation"



Milton Sills as "Bud" Doyle

The wonders of Plastic Surgery, have never been shown to better advantage than in Mr. Ince's screen drama, "Skin Deep."



Double Exposure, Showing Sills After and Before the "Transformation"

A LIVID scar across one cheek was made by drawing the skin together and holding it in place with strips of invisible court-plaster. The whole effect was smoothed off with grease paint and powder, a battered derby hat and frowsy brown suit, and Milton Sills, the gentleman, was "Bud Doyle," the gangster. The necessity of removing the make-up after each day's work before the camera and putting it on again the next morning added to the difficulties. But in this a skilled face-builder saved Mr. Sills many weary hours. New ears and nose had to be applied exactly as they were the day before. The discomfort of a face covered with putty and paint and a mouthful of dental plates was, of course, exceedingly unpleasant.

Mr. Sills' feminine admirers, and they are many, will probably decry his sinister appearance and say that they "think it's just a shame for him to put on all that awful make-up. He's so good-looking."

Keen lovers of the silent drama will appreciate the feat of realistic transformation which was achieved by the screen star. And the ladies will not suffer too long, as in the middle of the drama the surgeon makes over "Bud" Doyle's face and Mr. Sills appears henceforth "as is."



"Bud" Doyle



## Plastic Surgery First Time on Screen

Plastic surgery, through which thousands of maimed soldiers in the late war have been reclaimed from a life of misery and horror, plays an important part in Mr. Ince's unusual picture, "Skin Deep." "Bud" Doyle, a master crook, who is frightfully injured in a fall from an aeroplane while escaping from prison, is given a new face by a skilled plastic surgeon. How this causes him to abandon his life of crime and arouses in him a deep love for a clean and wholesome girl forms the basis of the story.

# Practical Good Citizenship

## How a Producer Finds Ways to Use Screen Medium for Public Welfare

**T**HOMAS H. INCE has done two things at least—he has established a name as a pioneer producer of great pictures and he has written his name in large letters in the book of *good citizenship*.

The Ince productions are known to every movie fan on two continents. The record of the "Ince" civic activities fills a good many large books which are known only to his friends, for the producer prefers to be advertised by his films rather than by his philanthropies. He has been the same since the days of "Inceville."

A large gold key, big enough to open the gates of any city; a fire chief's helmet; a tear-blotted letter with a black border, and innumerable official documents bearing the Government seal, or the thanks of "The President," or some high army official, are among the cherished souvenirs he modestly treasures.

During the war the Ince studios in Culver City became a definite auxiliary for Government activities. The producer spent many hours in conference with Government and war officials and in a quiet way contributed some of the most effective measures taken in arousing public interest in the early recruiting, in putting over food-saving and in getting subscriptions for war and private philanthropies, until it got to be a habit to turn to "T. H. I." for "Ince-spiration" in a tight place.

Few people are aware of a fact that shows in war records that Mr. Ince, collaborating with Major Thomas Steere, camouflaged all of the submarine mines up and down the Pacific Coast. This work was carried on in strictest secrecy.

As a member of the Hoover food commission Mr. Ince put on foot countless measures for checking waste of foodstuffs. One method which attracted much public attention was that of cutting out the use of any real food in scenes during picture productions. All the other motion picture producers followed his lead with a big saving.

Not satisfied with money contributions to war philanthropies, Mr. Ince devised countless schemes for raising funds for the Red Cross and for selling Liberty Bonds. The stars who were appearing in his productions at that time made a team that was hard to beat.

In conjunction with Colonel Hygarth, Mr. Ince prepared a series of pictures which were tremendously successful in recruiting a full quota of men for the Balloon Corps. The success of this effort suggested to him another undertaking which endeared him to thousands of men who served overseas.

Every doughboy in France who caught a glimpse of some of the "folks back home" smiling at him from a film has a warm spot in his heart for the man who made "Miles of Smiles" and "Wives and Sweethearts." Very shortly after the first contingent of American troops crossed the waters Mr. Ince conceived the idea of sending over to them moving pictures of the "girls they left behind." Government authorities heartily approved the scheme and arrangements were quickly completed. The first "miles" were

made in cities and towns in the sections where the first contingents had been recruited. Families, wives and sweethearts of men who had crossed were invited to "register" for the camera and were filmed not only in groups but also in close-ups. The completed films were sent across the water and shown in the sectors where men from certain locales were stationed.

Just how effective these glimpses of loved ones were in keeping up morale is proved by countless letters received by Mr. Ince from lonesome chaps at the front. These letters, couched in the simple yet expressive vernacular of the men in the trenches, glowed with appreciation and thankfulness. Even the Salvation Army doughnut couldn't have the same potent effect as these pictured faces, which were the "next best thing to really seeing the folks."

A touching incident occurred after the close of the war when a mother wrote to Mr. Ince asking if she might be given a few feet from one of these reels. Her boy had been killed on November 11, 1918, just one hour before the armistice was signed. He had



King Albert and Queen Elizabeth of Belgium at the Ince Studios. (Queen Elizabeth and Mr. Ince in the foreground)



A few feet of the thousands of "Miles of Smiles" with which Thomas H. Ince covered the entire western front in Europe, bringing vivid glimpses of loved ones at home to the boys on the fighting line. Taken in an American cantonment before the entrainment of a big outfit this picture, when shown in France, gave happiness to hundreds of soldiers who were able to pick out smiling faces of mothers, wives and sweethearts

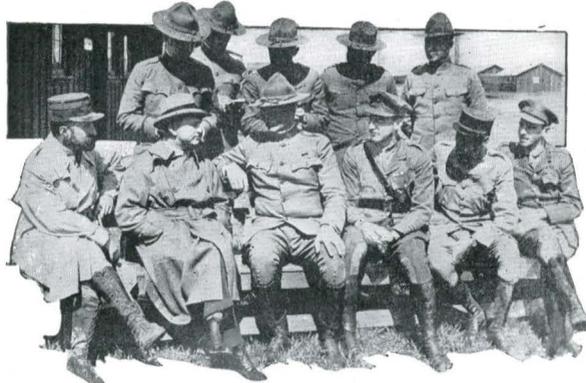
# How "T.H.I." Does It

## In Screen Preachment He Now Asks America to Remember May-'17

been taken in a group on one of the "Miles of Smiles" just before he had left home to join his outfit. The entire reel was presented to the mother with the compliments of Mr. Ince. When he got her note of thanks he declared that he felt repaid just by the one incident for the \$50,000 which he had spent on the films.

Not to lose sight of "the valiant boys over here," who were held on this side of the water, many against their will, to maintain law and order, Mr. Ince dedicated one picture made during the war to the policemen of America. As an interesting development, while he was supervising the making of scenes in the various police departments, he worked out a new system for criminal identification through the use of motion pictures. The system attracted attention throughout the country because a "still" picture shows only the likeness of a criminal while a moving picture reveals intimate mannerisms and traits.

The fire chiefs of the country, hearing of the successful exploitation of their police brethren, approached Mr. Ince with the request that he assist them in the work of fire prevention. "Fighting the Fire Fiend" was the name of a special film, produced at the cost of \$40,000, which shortly afterward was presented by Mr. Ince to the Fire Prevention Department. The film was shown before thousands



During the making of "America" for the Government. (Left to right, seated)—Captain P. Loriot, Commanding Officer French Advisory Mission; Thomas H. Ince; Major-General Frederick F. Strong; Major Dashwood, Commanding Officer British Advisory Mission; Lieutenant Henri B. Gagnereau, French Advisory Mission; Captain Lillie, British Advisory Mission. (Left to right, standing)—Colonel Gulick, Chief of Staff; Captain Vining, Aide to General Strong; Major Mathews, Adjutant; Major Howell, Judge Advocate; Major Farnum, Asst. Chief of Staff

of the western city making the best showing during the year in fire prevention. The fire chiefs were so appreciative of the splendid results accomplished in this way that they made Mr. Ince an honorary fire chief in their association, extending this honor for the first time in history to a civilian.

In fact, the veteran producer has become a habit with civic and philanthropic organizations. Several films for the Orthopaedic Hospital work for crippled children have been made at the Ince studios. Mr. Ince was asked for a donation of \$1000 to this good work, and his reply was typical. He said that he would prefer to work out some proposition which would bring in twenty times that sum to the hospital. At a cost of \$4000 he produced a film that already has netted the hospital more than \$35,000.

The International Aeronautic Federation also benefited by Mr. Ince's activities. His interest in this field was aroused in connection with his

Balloon Corps recruiting activities during the war and when a world-wide competition for aviation feats was put on foot, Mr. Ince not only opened up a crack flying field at Venice, Calif., but also offered a prize of \$50,000 as an incentive to open aviation between the Orient and the Occident before a given date.

The "Ince habit" in public welfare undertakings was formally recognized recently by the presentation of a gold key to the city.

The tremendous interest which he took in the welfare of the boys during the war is not out of his mind now that the war is over and the uniforms put away in moth-balls. In presenting "Skin Deep" he has made a powerful plea for recognition of one angle of the many difficulties which have confronted organized service men in their work to improve the lot of some of their less fortunate fellows. It is a reminder to the public not to forget the men who "were there" in the time of need.

Mr. Ince has followed with greatest interest the campaign of the American Legion for the production of motion pictures that "will inspire good citizenship and a greater faith in our Government and our people."

Believing that the Legion's efforts are directed toward a vital need of the Nation, he has not been satisfied merely to give a hearty endorsement to the campaign but has given concrete evidence of his interest.

The story of "Bud" Doyle and his dramatic struggle for a foothold in decent society after his return with the army from France has its counterpart in real life and undoubtedly will touch countless hearts.

[Editorial Note: Because of the distinct public interest that attaches to the foregoing material we believe these incidents have a place in an "American Legion Edition" of Mr. Ince's studio publication.]



Admiral Hugh S. Rodman and Mr. Ince at the dedication of the Ince Flying Field to promote American aviation activities



Mr. Ince Directing Scenes for "America"



Hanford MacNider (left), National Commander American Legion, and Thomas H. Ince

# ACTION and THRILLS SUPPORT DR

## World War Furnishes "Live Echo" for Thomas H. Ince Drama of Today

**W**HAT Thomas H. Ince intended when he produced "Skin Deep" was an up-to-the-minute screen drama of American life. There have been many changes in home and community life since the world war, changes that have resulted without the world realizing. These changes in life standards and generally accepted conditions so struck Mr. Ince that he set about looking for a drama that might be adaptable for a screen production fit to bear his mark. He found it in this story by Marc Edmond Jones. It is doubtful if this particular story could have been conceived had it not been for the war, for the war was directly responsible for these two important factors having an important bearing on this particular story:

The development of plastic surgery.

The natural reluctance of a soldier to return to an aimless existence after having experienced the inspiring exaltation of victory on the battlefields.

Throughout, the story carries that touch of present-day adventure that seems to know no bounds when compared with the adventure of other days.

"Skin Deep" is a story of a great love, adventure, a complete change of identity and an epoch of the present day.

"Bud" Doyle returns from the war with a reputation for cool valor which an easy-going public soon forgets. Naturally "Bud" drifts back to his old haunts in the tenement district. His broken nose and cauliflower ears, earned in police fights and gang wars, stamp him as a crook and his enemies of old—the police—soon let him know that the war has not changed their attitude toward him.

In this production Mr. Ince has portrayed the effect of the war upon many men who before entering the service perhaps were listed among the enemies of society. While the story makes subtle argument for an encouraging hand for these men, it also makes strong argument for recognition for all men who placed their lives at the disposal of their country in time of a crisis. The closing title reads:

"Bud Doyle made his fight and won. But there are thousands of other men, not ex-criminals or gangsters, but men who went in with a clear record, who need a helping hand. They do not seek charity, but only ask to be remembered by a land to which they offered their bodies and blood."

*Thos. H. Ince*



## "Skin Deep" Air Episode Is Classic of Screen Thrillers

**A** MELODRAMATIC incident that will easily be numbered among the most thrilling scenes ever screened is that shown in Mr. Ince's special production, "Skin Deep," when B. H. De Lay, the aviator, snatches an escaping convict from the roof of an express train as it "pounds the rails" at a speed of fifty-five miles an hour.

Through a clever ruse the aviator has attracted the attention of the prison guards, enabling "Bud" Doyle to escape from prison by gaining the top of the prison wall and leaping from there to the roof of the train as it passes on the tracks just outside of the wall.

Dropping a rope ladder, the daring aviator arrives over the speeding train and then begins the hazardous task of bringing the trailing ladder within reach of the convict on the roof. It is a race for liberty—a race against death.

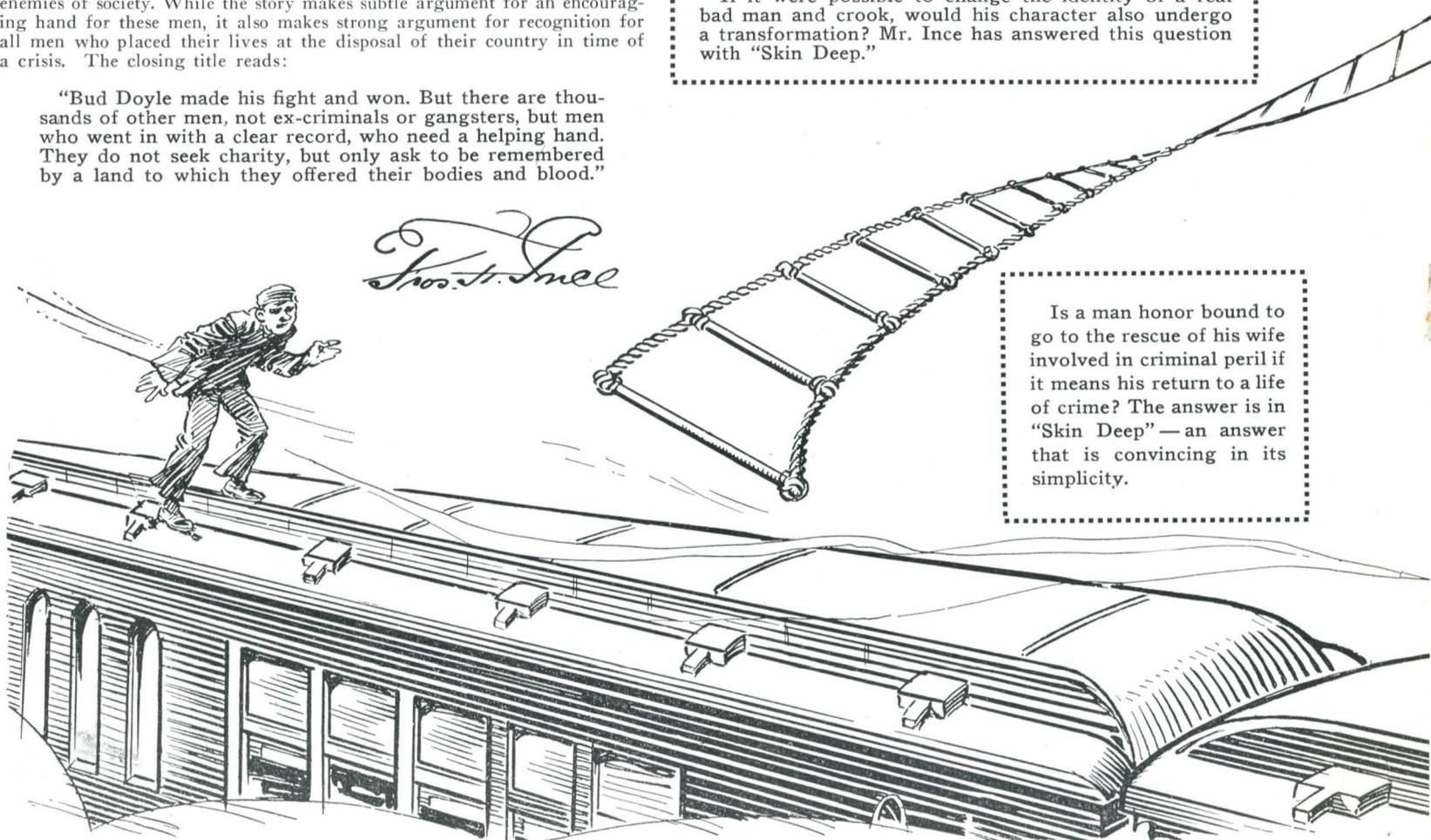
Lower the aviator drops, careful to keep away from the line of telegraph poles to the left. Lower comes the ladder. Just as the convict snatches at it a rush of wind carries it out of his reach. He almost falls as the train gives a lurch. Once more they try. Again and again.

Will they ever connect? Down—down—swinging—rocking—up—up—a lurch of the train and the convict is down on all fours again. Once the rope ladder is down so low as to scrape the side of the coach agonizingly, but the convict dares not reach for it so far out.

When they finally make connections the audience settle back limply in their seats as they see the convict lifted off the train and he begins to climb the ladder high in the air. The episode will go down as one of the thrillers of the screen. In shooting the scene the cameramen and their machines were lashed to the roofs of the swaying cars.

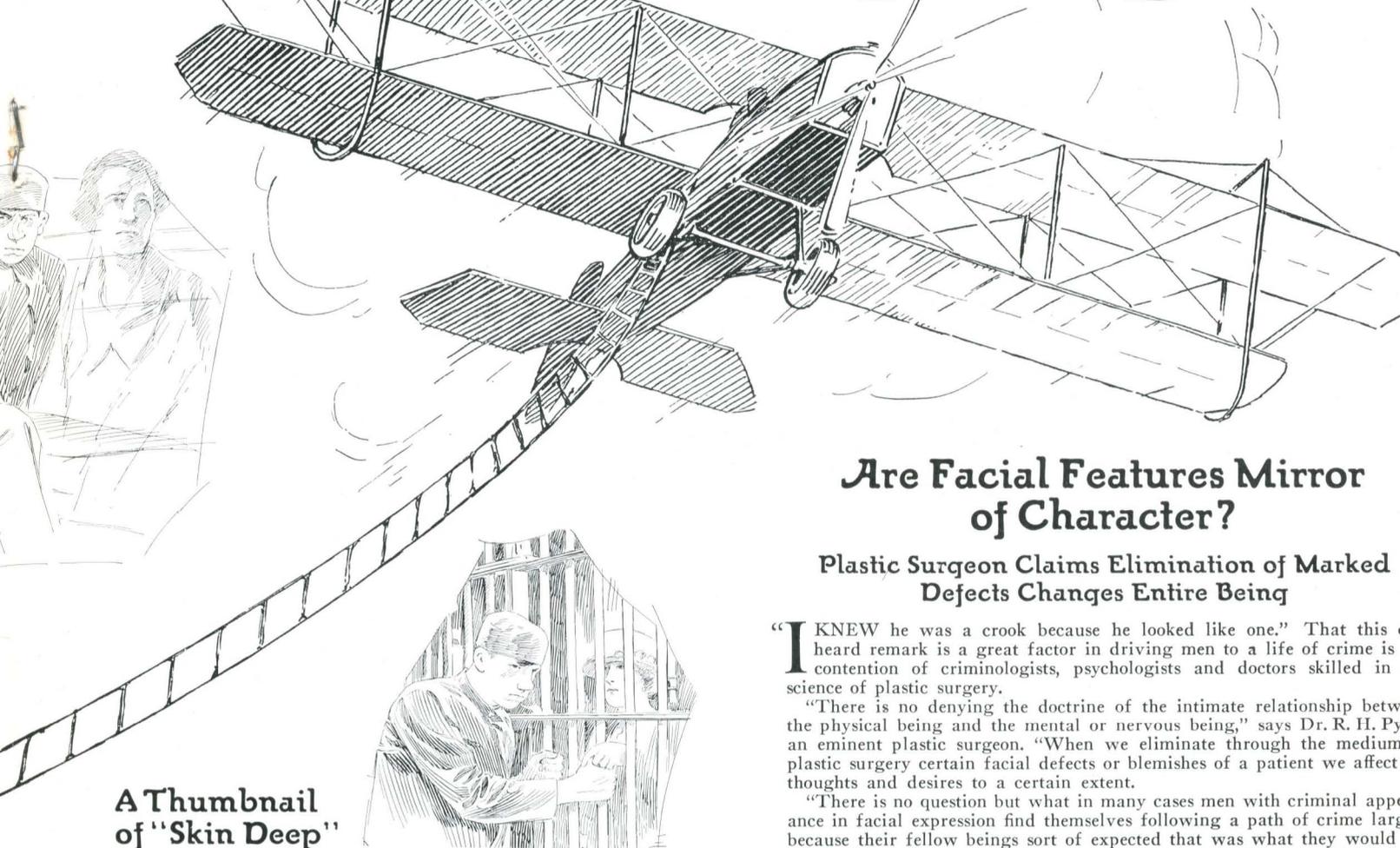
If it were possible to change the identity of a real bad man and crook, would his character also undergo a transformation? Mr. Ince has answered this question with "Skin Deep."

Is a man honor bound to go to the rescue of his wife involved in criminal peril if it means his return to a life of crime? The answer is in "Skin Deep"—an answer that is convincing in its simplicity.



Melodrama?—Yes! A Big

# DRAMATIC STORY in "SKIN DEEP"



## A Thumbnail of "Skin Deep"

The Man (MILTON SILLS AS "BUD DOYLE"): Well, he was as cool and clever a crook as you could find in any big city. You will see him at the battle front with a gun in each hand, a cigarette in his mouth and all three smoking. After the war he returns to his life in the underworld and the story begins.

The Girl (FLORENCE VIDOR AS "ETHEL CARTER"): Wholesome, sweet, charming volunteer nurse, whose voice is soft and kindly and whose smile brings strange thoughts to the injured man who does not see for many weeks, but hears only the voice.

The Woman (MARCIA MANON AS "SADIE DOYLE"): His wife—also a member of the gang of crooks. A wily jade, self-centered, conceited, with a sneer in her smile and a devil lurking in her eye.

The Sinister Guide (FRANK CAMPEAU AS "McQUARG"): Suave, merciless, resourceful gangster and political boss, whose fawning smile hoodwinked the reform forces of a great city and whose whispered word held the denizens of the underworld in the power of fear.

How the loves, hates, jealousies, double-dealing betrayal, inspiration and encouragement of this strange quartet played and counterplayed on one another, forms the theme of the Thomas H. Ince picture, "Skin Deep."

## Are Facial Features Mirror of Character?

### Plastic Surgeon Claims Elimination of Marked Defects Changes Entire Being

"I KNEW he was a crook because he looked like one." That this oft-heard remark is a great factor in driving men to a life of crime is the contention of criminologists, psychologists and doctors skilled in the science of plastic surgery.

"There is no denying the doctrine of the intimate relationship between the physical being and the mental or nervous being," says Dr. R. H. Pyles, an eminent plastic surgeon. "When we eliminate through the medium of plastic surgery certain facial defects or blemishes of a patient we affect his thoughts and desires to a certain extent.

"There is no question but what in many cases men with criminal appearance in facial expression find themselves following a path of crime largely because their fellow beings sort of expected that was what they would do.

"I believe that the time is not so far distant when hundreds of criminals annually will be reclaimed by implanting new hopes, new desires, through altering facial defects or blemishes through the medium of plastic surgery. The features of people are being rebuilt for personal reasons and I see no reason why we cannot apply our new discoveries to certain types of criminals with gratifying results."

How "Bud" Doyle was reclaimed after a motion picture plastic surgery transformation forms the background of "Skin Deep." The battle-scarred face that stamped him a crook was obliterated and a face given him that the craftiest denizens of the halfworld could not recognize. With this change came the big transformation under the skin.

The transformation is realistic and logical.

### FLORENCE VIDOR SCORES AGAIN!

Florence Vidor again will be recognized as one of the screen's most charming players in Mr. Ince's special production, "Skin Deep." Miss Vidor plays the part of a volunteer nurse in a sanitarium where she awakens her patient, an escaped convict, to a picture of a life he had never dreamed of.

One With the "Ince" Punch

# "T.H. I." Instructs Players in Informal Chats

Producer Makes Certain That Cast and Executive Staff Members "Sense" Spirit of Story before Work is Begun

**T**HOMAS H. INCE takes nothing for granted in building screen drama, and perhaps this is the "why" of the "Ince finish" of pictures. Some might be content to let players and directors and cameramen begin work on the story he has turned over to them. But this, however, is not the way of Thomas H. Ince. He makes certain that players and the members of his executive staff know just what the story is they are setting out to visualize for the screen. He meets with them many times before the actual production begins and in chats and sometimes more formal conversations he draws out the viewpoint of player and director. This he does regardless of the known ability of player or director and from many informal gatherings in and about the spacious Ince Studio grounds player and director gain the views of the famous veteran director.

In "Skin Deep" Mr. Ince had an unusually brilliant array of players and executive staff members to direct and supervise.

The lead, "Bud" Doyle, a crook whose whole outlook on life was changed when he was given a new face by the surgeons to replace the ugly gorilla countenance that had been smashed in an aeroplane accident, is ably handled by Milton Sills. In the course of his fine career as an actor Mr Sills has done nothing better. He shows adroit and delicate skill in making the transformation from the crook to the made-over man. The scene where he first sees his own changed face in a mirror is a lesson in the power of restrained and intelligent acting.

The principal woman's part is taken by Florence Vidor, who is considered by many critics to be the most beautiful woman on the screen. She never has appeared to greater advantage than in this play, where she has the part of a hospital nurse.

The part of the crook's young wife is taken by Marcia Manon. It is a sneering, willful jade that she plays. There is humor in her smile and a devil lurks in her eye. The character as Miss Manon plays it is so flaunting and defiant, yet withal so natural and so human, that she must be credited with a real work of art. "Sadie" is as real as a character in Dickens.

The head of the gang of underworld denizens is Frank Campeau, who is the equal of any "heavy" on the screen. He has played this character with a sure, certain touch that makes the part real and convincing.

Other important parts in this play are taken by Charles Clary, Winter Hall, Joe Singleton and Gertrude Astor. And again, four-year-old Muriel Frances Dana, who won the picture-going world with her great work in "Hail the Woman," has an opportunity to display the almost uncanny ability that is hers.

"Bud" Doyle escaped from prison just before his five-year sentence was up. When he finally got back to his old haunts in the tenements it was to find that his wife and another member of "the gang" had railroaded him into prison and had plotted his escape again in order that they might have him sent up for life on a murder charge. It all happens in this most unusual picture, "Skin Deep."



Thomas H. Ince outlines the stirring scenes in "Skin Deep" to his players and director. Left to right: Marcia Manon, Frank Campeau, Florence Vidor, Lambert Hillyer, Mr. Ince and Milton Sills



A group on the Ince Studio Lawn. Left to right: Frank Campeau, Marshal Neilan (a visitor on the "lot"), Marguerite de la Motte, Marcia Manon, Mr. Ince, Florence Vidor, Milton Sills, Clark W. Thomas (Studio general manager), Lambert Hillyer and John Bowers

## A Man's Face Is His Moral Barometer

In "Skin Deep" the screen illustrates for the first time the tremendous psychological change wrought in a man when plastic surgery, perfected by the war, gives him a "new" face. When "Bud" Doyle, a crook, sees a transformed face looking back at him from the mirror, the man's character undergoes a tremendous change. No longer branded as a criminal by the leering features characteristic of the underworld, he walks with men of honesty and is accepted by them as one of their own kind. Before the magical operation he had been ostracized by society because "he looked like a crook." Sociologists and penologists are tremendously interested in this hinted suggestion of a new method for eradicating criminal types.

# "Unexplored Art World" Was Discovered by Pioneer Producers

Eminent Observer Tells of Screen Story Building Since First Days of Pictures

By JOHN B. RITCHIE



John B. Ritchie

**I**N dealing with the motion picture from any angle one is always confronted by its extreme youth. It is barely weaned—the milk of inexperience has not yet dried on its lips. Even I, who still retain a few last sad gray hairs and a few partially dimmed faculties, feel aged and decrepit when I recall meeting Maybridge (the man who called in the aid of twenty cameras to register the movements of the horse in action) and remember the first moving pictures shown in New York at the old Union Square Theatre.

The first picture to be shown represented waves breaking on the seashore and an express train coming at full speed toward the audience. These were considered so startling in the late 90's that the spectators gasped.

Very slowly afterward the drama invaded the movies—little plays full of heart interest and "hokum" appeared in the vacant stores where timorous bankrupts were exhibiting the freakish toy in the fearful hope that the few pennies extorted from a simple public might one day enable them to start afresh in the ready-made clothing business and live honest and blameless lives. The primitive dramas grew apace. From two reels they expanded to three, to eventually reach the standardized five reels.

In the early days, I believe, the director was primarily responsible for the screen drama—internal evidence would seem to establish this fact. Later came the hack who laid nefarious hands on thrills and sensations—copyrighted or otherwise—for coffee and rolls; then when the pay became better and more certain, the writer; and finally, when salaries became utterly unreasonable, the scenarist. As the intellectuals were attracted to the screen and came bringing their rich offerings of culture the more difficult became the task of producer "licking" them and their offerings into shape.

Whole armies of assistant directors, film editors and gatekeepers were employed to prevent talented authors from sprawling all over the screen and running over the lot. They brought their wild, untrammelled genius to bear on a new medium blissfully unconscious of its limitations. They had been in the habit of putting so much of themselves in their immortal works that they failed to see how little of this or themselves was of any interest to the uncultured millions of the screen and how little of that sly, unconscious self-revelation in 639 pages, which is the charm of modern literature, really "got over."

**T**HEIR coy, whimsical comments on life fell flat and they were shocked beyond expression when their new audiences demanded "more punch" and "more ginger." They never completely recovered from the shock, and sometimes cries of anguish—protests wrung from their tortured souls—appear in select literary journals with select circulations. Words sounding like "crudity," "crass vulgarity," "blatant commercialism" hurtle through the air. The producer has little time to heed these cries as all his energies are directed to wielding his vehicle into an effective instrument.

He knows quite well that he has not mastered all its intricacies and that he only dimly comprehends, after years of experimenting, a few of its limitations. He knows that at present there are some things, infinitely valuable, that cannot be expressed at this empirical stage. He knows from accumulated experience what can be shown and what incidents are pictorially plausible. He knows that he is dealing with an objective art and that every incident and characterization must register *instantaneously* and *infallibly* on the retina and that he has to reject many fine and subtle ideas that could not immediately reach his audience through this medium.

He is conscious, too, that he has no "little theatre," no "Bandbox," but a vast and unnumbered people of all races, tribes and religions, and that to retain their suffrages his themes must be simple, dramatic, direct and of universal import.

The pioneers had everything to learn—they had no guidance, no precedents. They discovered a vast territory—a new and unexplored art world—that was only indefinitely related to the drama or the fiction form of

narration. Even the immensity of the scenic background overwhelmed, making many of the old stage artifices seem ridiculous. Their settings were illimitable vistas with real mountain ranges and real oceans instead of platforms, wings and painted cloth.

**I**T was some thirteen years ago that Thomas H. Ince came to California and established his first studio in the Santa Monica mountains. He brought with him an open mind and a clear conception of the immensity of the task before him. He had no dogma to demonstrate, but simply the conviction that everything must be built from the ground up—that it was only by day-to-day experiment that any firm foundation could be found on which to build. He was one of the first to perceive that the screen drama must be one of vivid, flashing incidents, hurrying restlessly on to a logical and cumulative crisis. This is emphatically the Ince stamp, and as style is the man it is of the nature of the man himself, fully alive, alert and sensitive—inspirational—yet at all times having his trained faculties in full control.

He grasped at once the seemingly obvious fact that a moving picture must move. Simple, yet how few do! All the momentum and onrush that is given to his pictures comes from his own *personal supervision*. I emphasize this, although those who know him best will be the last to dispute the fact. He is the genius of the projection room. He spends countless hours, often far into the night, editing and re-editing the film. He will reject, eliminate,

and add, frequently changing the original plan of the story and evolving something entirely different, logical, coherent and convincing. He is the uncredited author of whole sequences of episodes bestowing form and life on the amorphous and somnolent.

There is something of his own vital personality that is easily recognizable in every one of his pictures. Sitting a silent spectator, watching the evolution of a picture on the screen he will suddenly start up, gesticulate, emotionalize, blurt out sub-titles and corrections faster than a stenographer can record them and in one live instant change the fate of a picture and bring joy to a hundred box offices. Dead timber is ruthlessly hacked down, new trails are cleared, fresh incidents injected and the lifeless corpse emerges from the coffin a radiant bride fit for any exhibitor in the land.

**H**E is always accessible to criticism and will frequently use a suggestion proffered him by the merest tyro in the business, and yet he has his own hidden and peculiar methods of arriving at momentous decisions. If he asks an expert for his idea as to the treatment of a theme, for instance, he will in argument contest every inch of the ground. He will not be put off by vague generalities, but will make his adviser give a firm and definite reason for the faith that is in him and the next morning, after thinking the matter over, he will adopt something entirely different while profusely thanking his friend for his valuable suggestions. Barely in his prime, he still retains all the buoyancy of his youth. He still brings ecstasy to his work and is always on the eve of some new adventure.

He is as incessantly active as his own cameras, registering momentarily new impressions and new emotions; life to him is an endless and intriguing series of surprises. It never grows flat, stale and unprofitable, and something of his own joyous expectancy passes into his pictures, making them fresh and spontaneous.

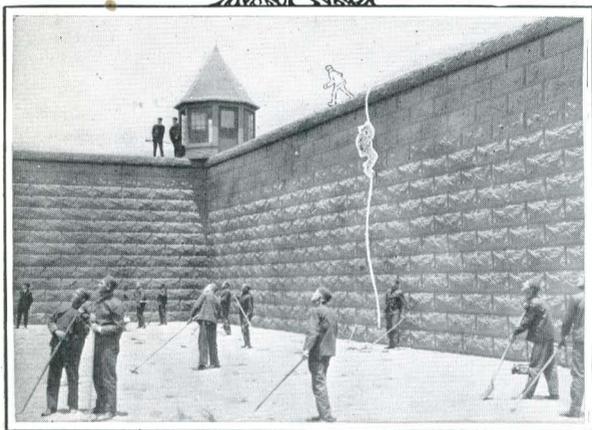
"T. H. I." in the Old "Inceville" Days



"T. H. I." at Work



# The Escape—By Air, Land and Science!



Guards and Convicts Watch a "Falling" Aeroplane as "Bud" Doyle Scales the Wall—

**Declared by Screen Experts to be Near Perfection in Plot and Detail—Passenger Train and Aeroplane Used in Gripping Scenes**

**W**HEW! That was a thriller! But it isn't over yet! The plane turns and heads in the opposite direction, the convict fighting his way up the ladder but making slow progress. The pilot seems unable to get his machine to climb. Suddenly it begins to sink toward the ground with the man still clinging beneath. A large grove of trees looms ahead—tall trees, perhaps a hundred feet high. The flier makes frantic efforts to obtain more power. The convict strives

to reach the top of the ladder—and safety. Straight toward the trees they go, sinking hopelessly down to a level with the topmost branches and barely skimming over the tops. When the plane appears on the other side the man and the ladder are gone. And then, for an audience nearly strangled with excitement, there is a breathing spell, with more thrills to follow. The flying sequence is just an example of the thrilling and entertaining sort of stuff of which "Skin Deep" is composed. Aerial stunts are not new to pictures, but the stunts in "Skin Deep" have never been done before with

**T**HRILLS! The kind that make 'em sit on the edge of their seats and clutch tensely at the wooden arms. The spectacular sort of daredevil deeds that make 'em forget to breathe and shut their eyes for fear the worst will happen. "Skin Deep" has them—lots of them—new ones that have not been done before.

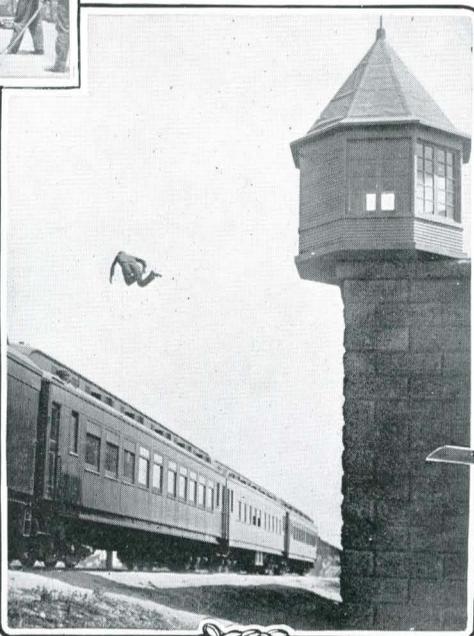
"Bud" Doyle, convict, pulls himself to the top of the high prison wall on a rope thrown to him from the outside, while the guards intently watch a "shamming" falling plane. Only a few feet from the wall, but more than a score of feet below, rushes a passenger train. Doyle stands upright. The prison guards, seeing him for the first time, level their guns and fire.

He leaps from the wall to the top of a Pullman speeding under him at forty miles an hour, lands in a heap on the roof, rolls toward the edge of the jolting, swaying car, clutches frantically for a ventilator and pulls himself back to safety. The train roars on.

The falling plane rights itself the moment Doyle is safe on the train. The convict, crouching on the top of the car, watches it eagerly as it skims into better view.

A hundred feet from the ground the plane recovers, comes under control and streaks straight toward the on-rushing train, flying in a parallel line and only a few feet above the last car. A long rope ladder drops from the under-carriage and is swept back by the wind.

The convict stands upright, balancing himself on the precarious footing of the swaying roof. Nearer and nearer comes the ladder until it is even with him. He lunges in a desperate grab for the bottom rung. For a breathless second it seems as if he has missed. Then the plane zooms sharply upward, carrying ladder and convict with it.



And Leaps Onto a Speeding Passenger Train.



The Plane Rights Itself, Overhauls the Train and Lowers a Rope Ladder.

such telling, realistic effect. The most blasé will have to admit their undeniable power to stir the emotions. The escape plot is complete in theory and action.

Milton Sills appears as the convict, "Bud" Doyle, the man who permitted neither rifle bullets, the jump onto the speeding train nor the daring transfer to the rope ladder to stand in the way of his escape.

The aerial escape, dangerous enough as it appears on the screen, was attached to even more peril during the filming. Many narrow escapes from serious injury that have no place in the drama were recorded by the battery of clicking cameras posted on top of a lurching engine tender. Each step of the escape was fraught with danger. In making the jump from the wall to the top of the train, the "stunt" man doubling for Mr. Sills was protected to a certain extent by a strong net secured to the far side of the Pullman and out of sight of the cameras which would have saved him from a disastrous fall to the ground in case he was unable to stick to the roof of the car. Fortunately his calculation was exact, and he was entirely successful in the first attempt, landing safely on the roof of the moving coach.



**Every Ex-Service Man in America Should See "Skin Deep"**

# "Once Punch" In "SKIN DEEP" Plots!

**Pre-Viewers Declare Each Thrilling Situation Could Happen in Real Life — Touch of Realism is Result of Personal Supervision of Master Director**



B. H. De Lay, the Aviator

**T**HE narrowest escapes during the "shooting" of "Skin Deep" occurred in making the transfer from the speeding train to the rope ladder. The first near-accident occurred with the initial attempt. B. H. De Lay, daredevil aviator, was flying the plane that was to take the convict from the train. While De Lay had taken part in changes from plane to plane in the air, he had never undertaken the stunt with a moving train.

Sweeping down for the first try he suddenly found himself in a rush of swirling air caused by the speeding cars

the old crate into matchwood." The second try, as well as the third, was no more successful, De Lay failing to bring the ladder within reach of the waiting "stunt" man. On the fourth attempt the feat was accomplished, although onlookers gasped when it seemed as if "Sills" had lost his hold of the swaying ropes.

The remaining aerial work, all of which was accomplished by De Lay, was scarcely less thrilling than the pick-up from the train. His tumble from the clouds, with flame and smoke belching from his plane, is a revelation in aerial acrobatics and a substantial thrill in itself.

Immediately following the hair-raising rescue of the convict from the top of the train the story calls for engine trouble, which prevents the aeroplane from rising high enough to permit the man swinging at the end of the ladder to clear a row of trees looming in the path of flight.

In order to throw the man on the ladder into the tree tops and thence to the ground, De Lay narrowly escaped accident himself when his wings barely scraped the limbs of the trees. He had to gauge his distances closer than the proverbial "gnat's eyebrow."

In every instance those who have seen the previews of "Skin Deep" have been tensely thrilled by the realism of the daring feat of the rescue of the escaping convict from the top of the speeding passenger train. Invariably the question is asked, "Was the train really moving as fast as it seems to be in the picture?" The answer is that both train and plane were moving at the rate of fifty-five miles an hour when the scene was shot.

Altogether "Skin Deep" will compare favorably in excitement and daring with any picture that has appeared in many months. It possesses all the elements of danger that never fail to hit the audience bull's-eye, and that send the average American movie fan home feeling that he or she has enjoyed an evening of real entertainment long to be remembered.



"Bud" Doyle Watches His Chance to Grasp the Ladder.

beneath. At the same time a hot blast of smoke and cinders from the engine struck him in the face. The plane careened, one wing almost scraping the cars and the rope ladder dangled wildly in space. For a moment a crash seemed unavoidable but the aviator zoomed his machine up and out of danger.

The plane landed, the train stopped and a consultation was held. Thomas H. Ince, who was personally directing the operations, first decided to abandon the attempt, then reconsidered when De Lay declared his determination to "make good or bust



He Makes It!

## Pity the "Still" Photographer!

**A** PHOTOGRAPHER was sent out to take some "still" pictures of scenes in "Skin Deep." But the photographer got so excited about what he saw while strapped onto the deck of a speeding passenger train he forgot to take the pictures. You will sympathize with the photographer when you see "Skin Deep." It is one of the most thrilling productions Thomas H. Ince has yet given the public.



And is Safe Until—!

**It "Gets Over" the Fighting Man's Message**

## Thomas H. Ince Making Pictures For "Grown-ups" Says Harry Carr

Famous Critic Wears of "Flapper" Love "Intrigue"—Wants Real Thing

By HARRY CARR



Harry Carr

IF SUCH things were done in these days, I would be tempted to fall upon Tom Ince's neck and weep with gratitude; he is stepping out of the old ruts of the "movies" and is making grown-up stories for grown-up people.

Up to this time, motion picture producers seem to have labored under the delusion that this world was exclusively populated by young ladies of the "flapper" age.

Nearly all the screen dramas dealt with their infantile love affairs. I have seen so many stories about the poor little misunderstood heroine, with curls and white lawn dresses, who won the love of the Boss' son in spite of all suspicion and all villain plots, that I positively could not stand another one. I was just getting to the point of murder when I happened to see one of the grown-up "he" stories that Tom Ince is putting out—and so I was saved from the gallows.

A long time ago, Napoleon issued a peremptory order to the National Theatre of France in these words, "Let us have no more of love of which everyone is tired, but something of the business of man." And I find I "string" with Napoleon. Love has its place in life, but it is not the end and aim of human existence.

And, in real life, it is certainly not interesting to other people. I can imagine no quicker way to empty a room than to have some half-baked boy start telling about a lovely and fascinating gal upon whom his youthful affections have fallen.

And as to the girl herself—

Candidly, what possible dramas can a flapper, if she is respectable, have in her life? The most frightful tragedy that happens to her is that some other girl copies her hat, or she is blackballed out of the high school sorority.



Do you ever hear them talking on the street cars or on the park benches? If there are two girls talking one is always saying . . . "And then he says . . ."

If a boy is talking to a girl, he is invariably saying . . . "And then I says . . ." (And the girl is always pretending to listen but is really watching some other girl out of the corner of her eye).

I am not interested in little boy flappers, or little girl flappers in real life. And in drama my lack of interest in little boy flappers and little girl flappers amounts to agony and torture.

I am not interested in little boy flappers or little girl flappers in real puppy love, and I am still less edified to learn if these saccharine confessions happen under the old garden wall or under the oak with a back light of artistic sunshine coming through a haze.

This is not saying that these new Tom Ince pictures have no love interest. They do have love stories—strong, virile—sometimes terrific love stories. But they have a quality that people above the B-9 class of the high school can find some interest in.

### What's In a Face?

Among the marvels of this generation is plastic surgery. For the first time this new science is used as a theme for a motion picture in Mr. Ince's unusual drama, "Skin Deep." A notorious crook was redeemed by an operation which changed the face familiar to the police and the underworld and gave him a new one and a decent chance in life.

"Skin Deep"—Melodrama? Yes, A Real One With The "Ince" Punch

## The Ince-Side of the Fence



### The SILVER SHEET

Published in the Thomas H. Ince Studios

CULVER CITY, CALIFORNIA

By the THOMAS H. INCE CORPORATION

ARTHUR MACLENNAN, EDITOR

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Thomas H. Ince, the first civilian ever made an honorary chief of the Fire Chiefs' Association of the Pacific Coast in honor of services rendered the cause of fire prevention by the making and presenting for association use a special film entitled "Fighting the Fire Fiend"

At the recent convention of International Fire Chiefs, Mr. Ince was elected to life membership in recognition of his fire prevention educational work

### "Chief" Murphy and Fire Prevention!

At a recent luncheon held by Northern California exhibitors in honor of Thomas H. Ince, Thomas R. Murphy, chief of the San Francisco Fire Department, said:

"The fire chiefs of the Pacific Coast wanted a motion picture film to aid in a campaign for fire prevention. We took the matter up with Thomas H. Ince. We did not only get encouragement—we got a film, or several of them that have done more real good and been the means of saving more life and property than anything ever attempted before. The co-operation he gave us cost Thomas H. Ince thousands upon thousands of dollars and I want to say that he has done more along fire prevention lines than any other man or set of men that I know of."

### Lambert Hillyer's Experiences Made Possible Career as Director



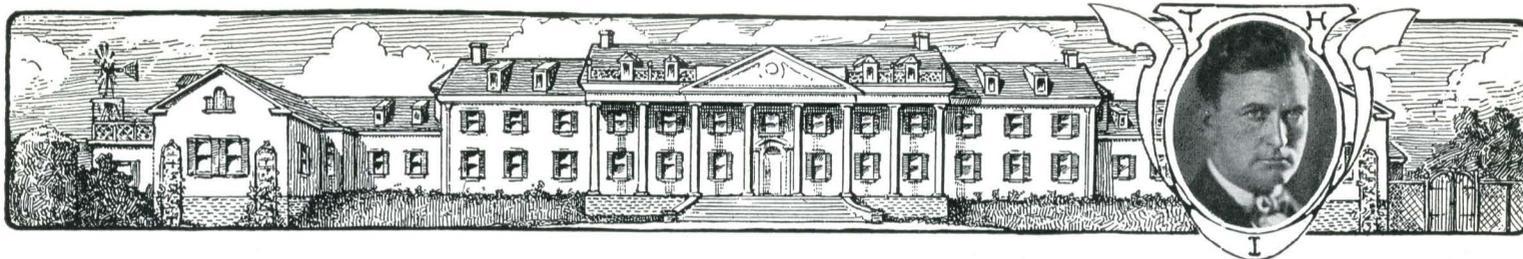
Lambert Hillyer

MAKING his debut in the world of the photodrama as cameraman in the early days of "Inceville," Lambert Hillyer returned to the Thomas H. Ince studios after an absence of several years to write the continuity and direct the production of Mr. Ince's unusual picture, "Skin Deep."

Mr. Hillyer's ability as a writer and director is reflected in the artistry with which the story of "Skin Deep" is presented on the screen. To present a startling story dealing largely with characters of the underworld without falling into sensationalism is the mark of rare ability. This Mr. Hillyer has done working with Mr. Ince in "Skin Deep."

Prior to writing the continuity for "Skin Deep" Mr. Hillyer established a reputation as an author, director and scenario writer. He has a record of seventeen stories written for Thomas H. Ince in a comparatively short period. He wrote and directed many productions for William S. Hart, including "The Narrow Trail," "Square Deal Sanderson," "Riddle Gawne" and "Sand." Before resuming his affiliation with Mr. Ince his last piece of work was writing the continuity for the Goldwyn production, "The Men From Lost River."

Mr. Hillyer was a New York reporter with some rare experiences "on police" to his credit, and these gave a distinct advantage in directing "Skin Deep" as much of the action is laid in the New York half-world.



# "Stick to Human Nature"

*An Editorial by* THOMAS H. INCE

I WOULD like to give a little practical advice to the men and women whose stories, intended for use on the screen, reach my studios at the rate of approximately one hundred a week. I would like to point out to them some of the reasons why so little of this unsolicited material is available for our purposes and I would also like to show them how they can turn some of their failures into successes.

FIRST and foremost, I would advise all who write for the screen to write only about that which they know. This sounds like a platitude, but it is the soundest advice that I can give. If it were followed we would have less unproduced material about mythical kingdoms and the inhabitants of other planets and more first-class material about human beings whom we all know.

IN the moving picture we have a medium which is adequate to the fullest reproduction of any story that can be conceived by the mind of man; but the medium itself is no good to anybody unless through it there is told a story which grips our interest and holds it. And the only kind of a story that can do that is a story which deals with the struggles and triumphs, and hopes and fears, of human beings; of men and women of whom when we see them represented on the screen, we can say:

"I know people who are like that."

STICK to human nature. Give your characters aims and motives that are recognizable as genuinely human aims and motives. Make the characters themselves real. There is a big drama in the life of every human being. Drama does not mean only wild physical action. There are mental and spiritual crises out of which you can fashion thrilling drama without having to depend upon a revolver or a fist fight. But drama means conflict of some kind. Somebody wants to get something. Somebody has to overcome obstacles.

Let the object for which your characters struggle be one which the rest of us realize is worth struggling for. Let the

obstacles which they overcome be obstacles such as are met with in the real world of men and women.

Be real.

This does not mean that you are to write dull, prosaic narratives in which nothing happens. On the screen something has to happen. The picture has to move. But let it move naturally, clearly, logically.

Do not load your stories with superfluous characters—characters that have nothing to do with the development of the story nor with a lot of extraneous matter that has nothing to do with it either. Keep to the story.

But do not keep a story along the paths that have been trodden by writers of other stories. The value of a new writer's work lies in the freshness of his viewpoint, the novel twists and turns which he can give to the thoughts and the emotions that are the common property of us all.

And do not be too solemn. Remember that everybody likes to laugh. Even in serious drama the tension must be relieved, sparingly of course, with humor.

Don't make your good people impossibly good or your bad people impossibly bad. There are in real life very few pure whites and still fewer pure blacks. But there are plenty of grays. Make your characters real men and women—not figureheads.

But select as your characters men and women whose lives develop situations, emergencies, crises; for these are the materials out of which drama is made.

Do not write "down" to the public. The chances are that the public is capable of understanding and appreciating any character or situation that you can devise. It is certainly true that the public should be given credit for possessing more intelligence than some writers ascribe to it.

And do not, as soon as you have finished a story, rush with it to the postoffice. Keep it for a while. Think it over. Read it over.

But all the work in the world won't sell a story which is not intrinsically true to life. That is the standard by which every work is tested.

*The Studios of*  
THOMAS H. INCE  
*Los Angeles*

## Hundreds of World Editors Become Thomas H. Ince Advisors

Answers to Questionnaire Give Producer Views of Picture Public On Every Angle of Screen

FROM Maine to Florida and from New York to California, editors are evincing a keen interest in the world survey by Thomas H. Ince as a means to ascertain just what the public really wants in the way of motion pictures.

The flood of questionnaires which recently poured out of the Thomas H. Ince studios to editors in the United States, Europe, South America, Australia, Canada, Mexico and the American insular possessions, to gather pulse beats wherever motion pictures are shown, have already started on their return journey, with answers which bear the stamp of sincerity.

While answers to some of the questions exhibit a wide variance in the opinions expressed, others are united in support or denunciation of traditions or methods of the motion picture industry. And from the averages in the great mass of answers; from percentages, carefully computed, will the vital guides to what the public really wants, be drawn.

And in their desire to co-operate, in their zeal to reach the very hearts of the people, scores of editors have referred the questions to their readers and through the columns of their publications have solicited answers from those who are the final judges of the success or failure, advancement or slump of motion pictures and the industry.

Such a response is certain to insure the world survey an even greater success than had been anticipated. Returns based upon such a careful checking of the likes and dislikes of the public are almost sure to be crystallized into definite axioms which will have an important constructive influence upon the future production of Thomas H. Ince and all other producers.

Mr. Ince's efforts through an exhaustive research to learn the public's desires rather than to blindly follow the trend of the industry are winning him strong commendation from the press in all parts of the Nation.

"If Mr. Ince draws the proper conclusions from the answers he is sure to receive, the motion picture industry may get a distinct twist, for he has always been a pioneer."

This is the comment of an important newspaper in one of the large eastern cities and seems to reflect the opinion of hundreds of other editors, that there is an opportunity today to make permanent the universal popularity of the silver screen.

Sol Cohen, author of the special orchestration for "Skin Deep," playing for a group of khaki comrades during a lull in Hun "strafe" over there. Cameras were forbidden on the front, but a wandering chaplain secretly snapped this scene with a pocket kodak, smuggling the film back of the lines. Cohen, who was with the Thirty-third Division, "played" all the big fronts of France in intervals between fighting and spread endless joy with his violin.



## Florence Vidor in "Skin Deep" Becomes Absorbed in Role

Part of Nurse in Thomas H. Ince Production Was Inspiration to Milton Sills

ALL is not sham with the actress when she is playing her part before the camera," remarked Florence Vidor, who plays one of the leads in "Skin Deep." "This fact was impressed upon me with a new vigor when I played the part of the nurse in "Skin Deep." My patient is a convict who had fallen from an aeroplane during a thrilling escape from prison and was left by his accomplices as dead until the doctor happened along and picked him up.

"I knew that the doctor planned to bring about a regeneration of this crook by rebuilding his features through plastic surgery and by showing him a side of life that had for its keynote kindness, sympathy and confidence. I knew that it was up to me as his nurse meeting with him daily to arouse this new thought in his mind. I knew that my impression upon him might mean the difference between his going back to the old life of crime and starting out on a new life with a clean slate.

"You can imagine then what an inspiration it was for me to put my whole heart into the role. I forgot that I was Florence Vidor and that my patient was Milton Sills. I was so wrapped up in the part that I remember a real feeling of disappointment and alarm when I returned to the room one morning to find that my patient had taken 'French leave.' I was able to do this simply because I believe that 'Skin Deep' is one of the most fascinating and powerful human-interest stories ever told on the screen."

Which way did the escaped convict go? Back to the old life of crime—back to carry out the mission of murder for which he escaped from prison—or did he take the new road his inspiring friends had pointed out to him?

You will be able to follow him on the amazing path he did take when you see him in "Skin Deep."



Milton Sills and Florence Vidor

## Nation's Critics Laud "Hail The Woman"

"Vivid, clear-cut characters, an absorbing story of modern life, and an abundance of sentiment make "Hail the Woman" a film of unusual importance, and the splendid photography throughout adds much to its effectiveness."—*New York Journal*.

"Credit must go to Thomas H. Ince for the sincerity with which he has produced a picture-worn but dramatic story of the commonplace incidents in life. And credit must go to Florence Vidor, too, for the splendid strength and sincerity of her portrayal."—*Milwaukee Journal*.

"Hail the Woman" is our idea of a happy thought for the new year. It is a picture to renew your faith in films for Nineteen Twenty-two. It is as fine as anything Thomas H. Ince has ever done."—*New York Telegraph*.

"To the entire public I shall recommend 'Hail the Woman,' for it's certainly a well-made picture, dramatic and entertaining all through."—*Thomas Nunan in the San Francisco Examiner*.

"It may as well be set down as one of the cool important facts that there is an increasing skill and knowledge at the fingertips of the producers and directors in the matter of what will get the public and clutch its emotional centers. . . . In proof of that statement one might go see 'Hail the Woman.'"—*Carl Sandburg in Chicago Daily News*.

"A story of bigotry, hypocrisy and the power of love. A little behind the times in subject matter, but so convincingly played by an all-star cast that the picture holds 100 per cent entertainment."—*Marion Russell in the Billboard*.

"'Hail the Woman' gets close to the heart, and while it makes you think, does not leave you unhappy. . . . Not too much can be said for any of the acting. Look at the names on the cast and you will realize that the owners will not disappoint you."—*Mae Tinee in the Chicago Tribune*.

"From every standpoint 'Hail the Woman' is an excellent production."—*Anna Eugene Aiken in Atlanta Film Review*.

# Picture Millions Want Novelty on Screen

Thomas H. Ince Offers Most Pretentious Schedule of Special Productions Ever Released in a Single Season by an Independent Producer

**N**OVELTY that carries a stimulating appeal for the most jaded palate of the picture-going public marks every picture on the remarkable schedule of fall releases from the Thomas H. Ince studios. The "something different" for which many picture-makers strive in vain; the "punch" that electrifies; the plot that surprises, have been combined in a series of productions that go far beyond anything previously attempted by one studio in a single season. Every picture is totally different in construction and treatment, but each bears the stamp of the individual masterful production.

There is a freshness, an originality about each of these "specials" that lifts it far out of the rut of the commonplace and usual. Each has some big outstanding feature that will win picture-goers during the 1922-23 season.

"**SOME ONE TO LOVE**" is one of the greatest human interest stories ever screened. It is woven about a forlorn little Cinderella of a circus and her elephant, "Oscar." When a great storm blows over the circus tent one night Oscar breaks loose from captivity, taking his mistress with him. Together they adventure through the backwoods. As a star Oscar is the biggest "find" of the season. He will win the heart of every youngster from seven to seventy who follows his story. Madge Bellamy as the quaint little elephant girl is pathetic and piquant by turns. An entire circus was used to get some of the unusual shots of the sawdust ring. The story is an original by C. Gardner Sullivan, who wrote "Hail the Woman," and was directed by John Griffith Wray.

"**SKIN DEEP**" is an out-and-out melodrama with a thrill in every sequence. Based on a theme never before used in pictures—the change wrought in a man's character when he gets a new face—it tells a story of "Bud" Doyle, an ex-convict who atones for his crimes on the battlefields of France, but is unable to pull away from the old gang at home until plastic surgery remoulds his repulsive features. A railroad train and an aeroplane are used in one of the most spectacular "escapes" ever filmed when "Bud" makes his get-away from prison. Milton Sills, as the two-faced "Bud," accomplishes a marvel of make-up art when he transforms himself into a broken-nosed, rat-eyed gangster. Florence Vidor plays with brilliancy the role of a beautiful nurse.

In "**THE HOTTENTOT**" Mr. Ince presents the first big comedy special of his schedule. Taken from William Collier's big Broadway success, the play not only has retained the sparkling lines and ridiculous situations that made laughter ring from coast to coast, but incorporates, besides, the greatest steeple-chase ever filmed. Shots were made from an aeroplane, from pits dug beneath the jumps and from a hillside, so that some startling effects have been registered. Douglas MacLean is at his best as the yachtsman who, terrified of horses, is mistaken for a famous steeple-chase rider and forced to enter a dangerous race. Madge Bellamy is the charming out-of-door heroine for whom he risks his neck, while

Raymond Hatton as the eccentric butler is good for a laugh every time he appears in a scene. James Horne and Del Andrews co-directed.

"**WHAT A WIFE LEARNED**" is a gripping twentieth century romance built on a theme of universal appeal. It tells the love story of an ultra-modern woman and a primitive man. A tremendous western country flood scene is one of the big photographic features. Marguerite de la Motte, John Bowers and Milton Sills head the cast for the picture, which is an original by Bradley King and was directed by John Griffith Wray.

"**A MAN OF ACTION**" also comes from the pen of Bradley King. It is an unusually fine comedy, built around situations that keep one guessing until the final unexpected denouement. Douglas MacLean and Raymond Hatton do some more fine team work with never-failing mirthful results. Marguerite de la Motte has the leading feminine role and James Horne directed.

A real forest fire is one of the outstanding features of "**SCARS OF JEALOUSY**," a brilliant drama of the son of a rich Alabama planter and an adopted son from the Cajan hills, between whom a "bond of hate" springs up. The scenes shift from the broad fields of a typical plantation of the old South to the hills, where strange events occur. A lynching scene and a novel escape from the roaring forest flames by means of a flume are "thrillers." Marguerite de la Motte, Lloyd Hughes and Frank Keenan head the cast under the direction of Lambert Hillyer.

Douglas MacLean adds more laughs to his laurels in "**THE SUNSHINE TRAIL**" and "**BELLBOY THIRTEEN**," two delicious modern-day comedies. In the former, directed by James Horne, he plays the part of a chap who gets into endless trouble because he believes in the good old motto of trying to "scatter sunshine" on his way. The would-be philanthropist becomes involved with a crook band and finds himself in bad repute when he returns to his home town after a long absence. James Horne directed the picture.

In "**BELLBOY THIRTEEN**" an absent minded young man, just out of college, finds himself out of a job because he and his uncle have different ideas as to how many hours should be spent at business each day and also in regard to suitable wives. When

he attempts an elopement he gets into a tight place from which he extracts himself only after donning the uniform of "Bellboy Thirteen." The picture was directed by William Seiter.

"**LORNA DOONE**" is a masterful picturization of R. D. Blackmore's world-famous novel. In photography, costuming and magnificent "sets" this is a picture never excelled. The stirring adventures of the captive maid of the "bloody Doones" and her peasant lover, John Ridd, have been screened in a way that will further endear this favorite novel of seventeenth century romance to world-picture followers. Madge Bellamy in the title role, John Bowers, and Frank Keenan as the picturesque bandit leader, head a splendid cast.

## Releases—1922-23

### "SKIN DEEP"

(The service man's message put over with the Ince "punch.")

### "SOMEONE TO LOVE"

(The human interest story of a circus waif, her elephant "Oscar," and a boy musician.)

### "THE HOTTENTOT"

(William Collier's comedy success, with the greatest steeple-chase ever filmed.)

### "WHAT A WIFE LEARNED"

(A gripping American drama of a woman's conflict between a great love and a career.)

### "A MAN OF ACTION"

(A thrilling mystery comedy.)

### "SCARS OF JEALOUSY"

(The story of a strange hill people and the regeneration of a rich ne'er-do-well.)

### "LORNA DOONE"

(Maurice Tourneur's picturization of the world-famous novel.)

### "THE SUNSHINE TRAIL"

(A delicious comedy of a chap who tries to scatter "sunshine.")

### "BELLBOY THIRTEEN"

(The trials of a college boy who knows more about balls than bells.)

### The Casts Include:

Madge Bellamy, Florence Vidor, Marguerite de la Motte, John Bowers, Milton Sills, Douglas MacLean, Frank Keenan, Lloyd Hughes and Raymond Hatton.

*"If we producers forget the democracy of the screen and cease to appeal to a wide humanity; if we do not truthfully portray life; we shall perish, even though our tombs be million dollar palaces."—Thomas H. Ince.*

Thomas H. Ince PRESENTS

# SKIN DEEP

with MILTON SILLS



A powerful melodrama with the "Ince punch"—a sure fire audience picture. A picture that combines the last word in melodramatic action with an intensely interesting theme—a complete change in identity. "Skin Deep" sets a new high standard in screen thrills with the most gripping prison escape—by aeroplane and clever plot—ever filmed! The love story is powerful.

(From the story by Marc Edmond Jones)

Directed by Lambert Hillyer under the personal supervision of Thomas H. Ince.

NO AUDIENCE WILL EVER QUIT THIS SPECIAL.

Thomas H. Ince PRESENTS

# THE HOTTENTOT

with DOUGLAS MACLEAN and MADGE BELLAMY

NO GREATER FARCE DRAMA WILL BE OFFERED

This is Thomas H. Ince's screen version of Willie Collier's play that rocked the entire country for two seasons.

The picture is more hilariously funny than the play, and it carries all of the wallops of out-of-doors action not possible on the stage. The spectacular steeplechase sequence brings to the screen something entirely new in thrills.

The box office will reflect the cost, care in production and gigantic sets that were necessary for this feature production put on in the "Ince way."

Directed by James Horne and Del Andrews under the personal supervision of Mr. Ince.



Thomas H. Ince PRESENTS

# A MAN OF ACTION

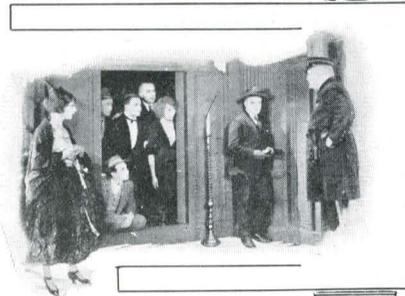
with DOUGLAS MACLEAN

A mystery comedy that keeps everyone guessing from start to finish.

There is a diamond robbery with the owner of the jewels mistaken for a crook and locked up in his own house with the crooks for twenty-four hours.

Douglas MacLean, Marguerite de la Motte and Raymond Hatton, head a splendid cast.

An original story by Bradley King. Directed by James Horne.



THE GREATEST COMEDY MYSTERY EVER SCREENED.

Thomas H. Ince PRESENTS

# THE SUNSHINE TRAIL

with DOUGLAS MACLEAN



The good old motto about "scattering sunshine on the way" and "doing good to someone every day" gets "Sonny Mc-Tavish" (Douglas MacLean) into a peck of trouble.

As a guileless young rancher robbed by strangers whom he tries to befriend in accordance with his rule of conduct, MacLean will win every audience.

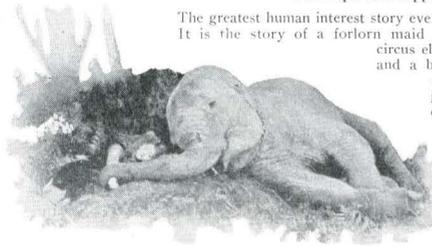
Story by William Wallace Cook. Adapted by Bradley King. Directed by James Horne.

A DELIGHTFUL COMEDY DRAMA AS REFRESHING AS ITS TITLE.

Thomas H. Ince PRESENTS

# SOMEONE TO LOVE

(MADGE BELLAMY, CULLEN LANDIS, NOAH BEERY and a splendid supporting cast)



The greatest human interest story ever screened! It is the story of a forlorn maid with "no one to love" but Oscar, a circus elephant. Their adventures in the forests and a backwoods settlement following the destruction of a circus, the finding of a great love when a youthful violinist comes into their lives, combine to make it one of the finest achievements of the screen.

This picture carries Madge Bellamy to highest stardom! "Oscar," the elephant, will win the greatest following ever given an animal on the screen! The story is C. Gardner Sullivan's best piece.

Directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

THE "TALK" PICTURE OF THE SEASON!

Thomas H. Ince PRESENTS

# WHAT A WIFE LEARNED

(Story by Bradley King)

with MILTON SILLS, JOHN BOWERS and MARGUERITE DE LA MOTTE

Romance moves at modern quick time in this American twentieth century love story, told from a startling angle. A primitive man, the 'new' woman and primal emotions work out a tremendous climax.

There is vivid action; a wild cattle stampede; glimpses of life on the two coasts and some of the most thrilling flood scenes ever filmed.



Direction by John Griffith Wray under personal supervision of Thomas H. Ince.

WITHOUT QUESTION, ONE OF THE GREAT SUCCESSES OF THE YEAR.

Thomas H. Ince PRESENTS

# BELL BOY 13

with DOUGLAS MACLEAN



A snappy, sparkling comedy that every member of the family will love. One of the cleverest and funniest farces yet produced for the screen, and it carries a pleasing love interest. Douglas MacLean has never been closer to his own winning personality since "Twenty-three and a Half Hours' Leave." A bellboy's job isn't as simple as it sounds especially after one's most serious efforts have been toward college social triumphs.

Story by Austin Gill. Directed by William Seiter.

EXPLOITATION POSSIBILITIES UNLIMITED.

Thomas H. Ince PRESENTS

# SCARS OF JEALOUSY

with LLOYD HUGHES, FRANK KEENAN and MARGUERITE DE LA MOTTE

(From a story by Anthony E. Rudd)

An exciting tale of an unfamiliar hill people and a proud family of the old South. In the flames of Hate a strange brotherhood is forged and a wayward son redeems himself.

With a realistic forest fire; a lynching scene and a novel escape by the principals from death through a timber flume;—you will say, "Here is a special!" There is a thrill in every foot that shows the master touch of genius behind the camera and in the "cutting" room.

Continuity and direction by Lambert Hillyer under personal supervision of Thomas H. Ince.



IT CARRIES ALL OF THE AUDIENCE REQUIREMENTS

Watch for these Thomas H. Ince Specials!



Florence Vidor in "Skin Deep"



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