

The Silver Sheet



Thomas H. Ince
presents

"SOUL of the BEAST"

with Madge Bellamy.

Distributed by

METRO PICTURES CORPORATION

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



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presents

"Soul of the *Beast*"

Thomas H. Ince
PRESENTS
"Soul of the *Beast*"

WITH MADGE BELLAMY, SUPPORTED
BY "OSCAR," THE ELEPHANT

The Romantic Adventures of Two Circus Runaways

STORY BY C. GARDNER SULLIVAN

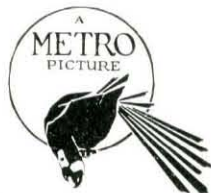
THE CAST

Ruth Lorrimore.....Madge Bellamy
"Oscar," the elephant.....By Himself
Paul Nadeau.....Cullen Landis
Caesar.....Noah Beery
Jacqueline.....Vola Vale
Silas Hamm.....Bert Sprotte

Direction by John Griffith Wray
Under the Personal Supervision of Mr. Ince

Footage 5020 feet

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The Silver Sheet

The Studio
1923

To the Industry:

A PPEALING novelty" is the cry of the time. I recognize this trend. And in the realization of it, I have produced "Soul of the Beast" a screen novelty, a big drama certainly and, withal, I believe, a vehicle with which to carry back to the theater many of those who are said to have drifted away for lack of novelty and freshness.

I am proud to offer "Soul of the Beast." Its story appeal by C. Gardner Sullivan; its direction by John Griffith Wray; its splendid cast headed by Madge Bellamy and supported by "Oscar" the elephant, Cullen Landis and Noah Beery—all combined with "appealing novelty"—should make its success certain.

I hope that every American boy and girl—from eight to eighty—will see "Soul of the Beast." And I do not hesitate in saying to Exhibitors and to the Industry that it carries the best of my producing experience and picture judgment.

Frank Lloyd

distributed by

METRO  PICTURES CORPORATION

Thomas H. Ince *Presents* "Soul of the Beast"

GREATEST SCREEN NOVELTY OF SEASON
HAS EQUAL APPEAL FOR YOUNG AND OLD



THE screen novelty of the year has been filmed by Thomas H. Ince in "Soul of the Beast." With unique locales and two of the cleverest stars of the screen, a human interest story has been told that carries equal appeal for young and old. A circus, a specially built French-Canadian trappers' village, a forest and a roaring mountain stream were a few of the "sets" used in screening this remarkable production and give some faint idea of the scale on which it was made.

Adventure, romance and drama crowd every sequence, building up to a tremendous climax in a way that will hold every audience. Especially for the children of America, the showing of this picture will mark an epoch, for aside from the human appeal of the story, there are a number of circus scenes and an elephant star who has crowded all the other animal actors off the map with a performance uncanny in its intelligence.

It took several weeks to locate an elephant canny and tractable, with an intelligence so nearly human that he could go through the performance required by the script. No elephant ever before had done such stunts as "Oscar" must do, but that fact didn't discourage anyone. And "Oscar" finally was found.

The filming of "Soul of the Beast" came after a brief lull in production work had given every one on the Ince lot a new supply of pep and enthusiasm for the business of picture-making. When C. Gardner Sullivan, from the depths of ten years' experience in writing screen successes, took to Mr. Ince the biggest story of his career—a novel, whimsical story of a hapless circus waif and her elephant, "Oscar"—the word was passed around that the next picture was due to be the best of all.

There was no long search for the feminine star for there was just one absolutely fitted for the part. Madge Bellamy, with her tremendous success as the pathetic little Nan in "Hail the Woman" and an equal success as "Lorna Doone" to her credit, was the unanimous choice for the role of Ruth, the elephant girl. Other members

of the cast were chosen with the same fine discrimination, woodsmen and trappers being brought down from Canada to assist in the scenes which occur in a picturesque French-Canadian trappers' village.

An entire circus was "rented" for shots in the first reel of the picture and for two weeks the Ince film players traveled with a regular circus troupe. They ate circus food, learned the circus language, "made" parade with the regulars each day and even worked in the ring to get the "sure-enough" circus spirit. And not until then did the work of "shooting" the circus scenes begin. The result of all this careful preparation was some of the finest scenes ever filmed of a circus ring and the life of circus troupers.

With the circus work out of the way, production was just well started, for the main story is staged beneath the great trees of southern Canadian woodland and in "Fond du Lac," a trappers' village. In a beautiful spot in the high Sierras a quaint vil-

The erection of a town is a matter of small moment to a staff which has been trained to prepare anything from a doll house to an Egyptian pyramid at a moment's notice. The furnishing of accessories proved more difficult, however. Several truck loads of "props" had to be shipped from the Ince studios, first by rail and then by trucks. Severe storms the month previous had washed dirt and gravel over the rough mountain roads and the trucks had to be dug out of mud and sand many times before the village finally was ready for occupancy.

For six weeks the Ince company roughed it in the woods, working under the trees, in the village and beside the swift mountain stream with its noisy rapids, where several of the most dramatic scenes of the picture occur. Director, assistants and cameramen lived in high boots and mackinaws and learned wood lore from the Canadian trappers. The woodsmen not only gave valuable assistance in perfecting details of the scenes, but also instructed the "extras" for the trappers' fete which is a feature of the picture. Against novel backgrounds of unusual beauty, the romance of the lit-



Madge Bellamy and her Elephant "Oscar" in "Soul of the Beast"

lage was built by Ince technicians.

A portable light plant also had to be brought on from the Ince studios to furnish the necessary power for lighting the scenes. Endless difficulties were encountered in getting the tenton plant to the location, one delay of several days resulting when country officials insisted that heavier tires be put on the great truck to prevent it "from ruining their fine roads."

the elephant girl has been told in unforgettable fashion. Throughout the picture the element of "human interest" always is in the foreground, and no one who sees it ever will forget the story of Ruth or the devotion of "Oscar," the elephant, her slave in the circus ring and in the forest, who finally puts on domestic harness for her. Without question it will prove one of the biggest audience pictures ever screened.

Casting of "Specials" a Big Problem

THOMAS H. INCE INSISTS ON CHARACTERIZATION INSTEAD OF ACTING FOR "SOUL OF THE BEAST"

ACTING, like piano playing or singing, can be perfect in technique and totally lacking in the life-giving quality that spells the difference between mechanical motions and true characterization.

The insistence of Thomas H. Ince upon characterization and not acting makes the casting of every Ince production a problem to be talked over, dreamed over, planned and re-planned until just the right actor or actress has been fitted into just the right place that will mean the utmost to the production in character work and a real opportunity to the lucky person who has landed a role for which he or she is fitted.

"Soul of the Beast" presents one of the best examples of fine character work in recent months. So carefully has each role been cast that every screen figure in the production is a living, breathing creature of real emotions.

"Oscar," the elephant, of course, is unique in the screen world and had a role that he alone could have played, while no quainter figure ever was conceived for the screen than that of "Ruth," the elephant girl, who combines the wistfulness of a Cinderella and the elfin charm of a wood sprite. The role is an ideal one for Madge Bellamy whose personality is as elusive as the west wind. By her brilliant interpretation of it she takes rank with the first stars of the film world.

Whether she is wearing the tinsel costume of the sawdust ring or the rags of the "wild woman" in the forest, "little Madge" is equally attractive. She droops pathetically as the mistreated circus drudge. She becomes a dancing elf when "Oscar" carries her off on his back into the Canadian woods. And when love comes to her, in the picturesque trappers' town, she flames into beauty. The tremendous promise which she gave of unusual ability as a great emotional actress in "Hail the Woman" and "Lorna Doone" has been fully realized in a masterly performance.

Anyone would think she had been raised with a circus

from the adept way in which she handles the ponderous elephant and her training as a dancer stands her in good stead when she "steps a few measures" for the King of the Forest in a lovely glade by a murmuring brook. The part will long be remembered as "different" from anything heretofore essayed.

Production work on this play was delayed for two weeks in order that Cullen Landis might have the part

side," is a splendid foil for Miss Bellamy and has never done finer work than in this appealing role. He holds the sympathy of every spectator in his unequal fight to befriend the elephant girl and protect her from the town bully. The butt of many cruel jokes because of his lameness, there comes a tremendous climax when the boy turns on his oppressor in one of the most dramatic fight scenes ever filmed. The fight is interrupted but is renewed at the climax of the story when Paul and Caesar fight to the finish with bared knives. The characterization is tremendously effective from start to finish.

Noah Beery, who plays the part of "Caesar Durand," the loathesome bully, is one of the screen's most famous villains. As the swaggering, loud-mouthed tormentor of "Ruth" and the lame musician he arouses an intensely cordial dislike that is sure proof of effective interpretation. He badgers and heckles with artistic cruelty that measures up to the high standard of his other popular parts and adds one more hated "heavy" to a long list of big successes.

A "bit" which stands out prominently is that of Madame Boussut, the shrewish wife of the inn-keeper. With her characteristic top-knot and incessant ill-natured shrieks for "Ro-oo-oot!" whom she bosses around like a little galley slave, she is a distinctive figure against the background of rough but good-natured trappers who frequent her tavern and get none too good measure when the Madame pours out the steins of beer, salting them to make "collars" that will fill up space and cost less money. Carrie Clark Ward, who does this excellent piece of character work, is an old-timer in theatrical circles with many interesting roles to her credit.

Vola Vale, who plays "Jacqueline," the coquettish, selfish daughter of Madame, began her screen career playing stock parts with Thomas H. Ince's first company, the old Biograph. Other members of the cast are Bert Sprotte, Harry Rattenberry, Vernon Dent and Larry Steers.



Madge Bellamy as "Ruth" the highest soul of the circus



Cullen Landis as "Paul Nadeau" the friendless violinist of the backwoods



Noah Beery as "Caesar"

of Paul Nadeau, a dreamy-eyed musician with an intriguing French-Canadian accent and a wealth of affection which he lavishes on his violin and "Napoleon," his pink-eyed white rabbit, until the lonely circus waif brings romance into his life.

Landis, who made his big hit in "The Girl from Out-

The Photographer's Art in "Soul of the Beast"

WOODLAND SETTINGS PROVIDE IMPRESSIVE
"SHOTS" FOR THOMAS H. INCE NOVELTY FEATURE



NE photographer goes out camera-shooting and brings back a picture of a road that is just a road. Another takes out his trick box, sets it up in the same location and brings back a "shot" of the same road that is a composition worthy of being transposed to canvas.

Anyone can take a picture, but it takes an artist to make pictures. In "Soul of the Beast," the photographer's art, without being evident, is apparent in every foot of every reel. In the woods of the high Sierras, beneath great trees, beside murmuring brooks, on the outskirts of a picturesque French-Canadian trappers' village, the Ince film company found back-grounds for the swift action of the story that would delight the soul of a poet-artist—and which were utilized by Henry Sharp, the chief cameraman, for every ounce of their picture value.

"Shots" that would do credit to a famous artist have been included in this novel picture. Some of them were made under circumstances that would have tried the patience of Job. One flash of a little bird singing lustily on a swaying bough took exactly three weeks to catch, and other unusual animal "shots" in the picture required equal patience.

Some of the most unusual dramatic "close-ups" were made from

John Griffith Wray tried in vain to get good "close-ups" of the exciting scene when "Oscar" pursues the villain of the story through the river to the opposite bank, nearly trampling him to death. Cameras were tried at every angle, but still failed to get the effects desired.

The scheme finally was hit upon of

Through the stream went elephant, howdah, camera and cameraman. "Oscar" was so bent on overtaking the fleeing man that he didn't slow up enough for the camera to get into action until he had reached the far side of the stream. Unable to clamber up on the rock ledge where Beery, really frightened, had taken refuge, the elephant dipped his trunk into the stream and began spouting great geysers of water on his victim, trying to wash him down into the stream. The camera began grinding and caught some "shots" both dramatic and artistic.

To get scenes of the spectacular knife fight which occurs on the river bank between the villain and Paul, the crippled musician, a raft was anchored in mid-stream for the cameras and the director. Several small rafts were built and stationed at different angles for the men who were handling the light reflectors. The first day that the stage was all set to "shoot" the scene, the main raft broke loose. Amid the wildest excitement several of the light crew on the shore swam out and caught the runaway. "Oscar" was brought into action and after an hour's work, the raft was again anchored into place and the cameras began to grind. By "shooting" from mid-stream, unusual angles were gotten of the dramatic scene in which the elephant saves the life of the crippled musician who is being stabbed to death by the "villain."

Studied lighting effects, the finished composition of every "shot" of the picture and the outdoor back-grounds of surpassing beauty



Rare "Shots" of Beauty from "Soul of the Beast"



the back of "Oscar," the elephant, who was not only the principal actor in several big sequences, but also the bearer of the camera and the cameraman who "shot" him. The stunt is unique in motion picture history.

For several days during the filming of the last sequences of the story Director

mounting a baby tripod on a howdah securely strapped on "Oscar's" back. Henry Sharp clambered aboard, got his camera set and then got one of his biggest thrills when "Oscar" at the word, started off after Noah Beery, who was due for the unpleasant task of keeping out of reach of the elephant.

have been combined with the striking dramatic action of the story into one of the most unusual productions ever screened.

Wise Elephant *Makes* Clever Actor

"OSCAR," CO-STAR OF "SOUL OF THE BEAST,"
"FALLS" HARD FOR PRETTY LEADING LADY



THE first elephant to win fame in screenland is "Oscar," the animal star of "Soul of the Beast," who in his first screen vehicle, has put over a performance uncanny in its intelligence.

"Oscar" proved his wisdom before he had been working a day on the Ince lot. He not only went through all his scenes with the ease of a born actor, but he immediately "fell" for Madge Bellamy, his leading lady.

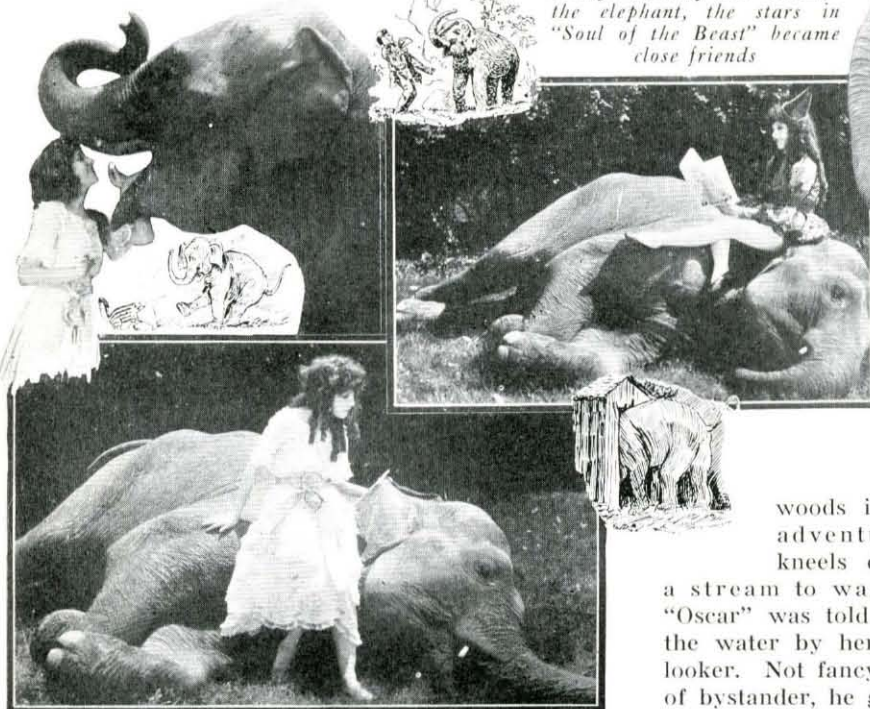
It took a lot of nerve for a girl whose acquaintance with elephants had been limited to feeding peanuts to them from behind the ropes of a circus tent, to put enough trust in such a big chap to work with him on intimate terms. But before they had worked together for a week, she was ordering him about as if she had been brought up with a whole herd of elephants, while "Oscar" was such a willing slave that his trainer was inclined to be

lights turned on him. The clicking cameras and the crowds of interested on-lookers who always were on hand to applaud him went to his head until he even began improvising some of his own stuff in scenes where he thought his part wasn't big enough.

In one of the first sequences outside the circus tent, "Oscar" steals the cap of a black-face clown. Ruth, the elephant girl, reaches up and takes the hat away, scolding him for playing tricks, when suddenly "Oscar," catching hold of Ruth's cap, lifts cap and girl from the ground, holding her aloft like a kicking Absalom until she begs for mercy. The elephant actually invented this clever bit of comedy, which is a sure-fire laugh as the cameras caught it.

In another scene after Ruth and "Oscar" have run away from the circus and are wandering through the

Madge Bellamy and "Oscar," the elephant, the stars in "Soul of the Beast" became close friends



jealous of the pretty girl who so quickly "cut him out."

If it hadn't been for the real affection that sprang up between the two stars the picture might never have been finished, for "Oscar" proved such an adept at "hogging" the camera, even in scenes that didn't belong to him, that fits of temperament from his leading lady would have been excusable. From the first the elephant evidently reveled in the battery of

woods in search of adventure, Ruth kneels down beside a stream to wash her face. "Oscar" was told to stand in the water by her, as an on-looker. Not fancying the role of bystander, he got down on his knees by Miss Bellamy, when the scene was being shot, indicating that he was washing, too. The shot is a knockout that never fails to bring squeals of delight from the kids, and is one more proof of "Oscar's" real intelligence.

"Oscar" took his entire engagement with the Ince company as a delightful break in the ordinary routine of his zoo life and had as much fun working "in the pictures" as a kid at a circus. He demanded con-

stant attention, especially from Miss Bellamy, whom he followed about like a dog, stamping and squealing in anger whenever she would pretend not to notice him. Early in the morning he would begin stamping and trumpeting, threatening to knock down the barn where he was quartered, until his trainer would take him out to work. And the rest of the company, finding it impossible to sleep when "Oscar" was blowing the trumpet call for them, would turn out with grumbles that changed to smiles as soon as they caught sight of the elephant waving his trunk in greeting and talking in squeals about the delights of early morning rising and the privilege of working in the pictures.

The elephant became such a privileged member of the troupe that he developed the habit, at lunch time, of helping himself to anything that looked tempting. Without a warning or "by-your-leave," he would reach over and pick up lunch, paper plate or box and all and thrust it into his mouth. Of all the lunches that he filched, spaghetti, Spanish, seemed to be the only thing that he didn't like. Director John Griffith Wray offered him a plate full one day. "Oscar," after one whiff, not only spurned it disdainfully, but blew it all over Wray and everyone else nearby.

He had his off days of temperament like every other star as he proved by playing hookey one afternoon in the middle of a scene. At the climax of the picture there is a tense scene when "Oscar," after saving the life of Ruth's sweetheart, pursues the bully into the water and nearly kills him. The first time that the scene was made "Oscar" found such a lovely sunlit pool in the river that he refused to come out. For one whole afternoon he lolled in a Turkish bath, turning deaf ears to the entreaties of his trainer, while Director Wray tore his hair.

Since his return to his quarters, his trainer says that "Oscar" often trumpets dolefully in the early morning, evidently hoping to rouse someone to take him out on location. He misses the sugar and the affection of the eight weeks' association, and especially his place of honor as the "sweetheart" of Madge Bellamy.

Entire Circus "Rented" for Production

INCE PLAYERS TRAVEL WITH CIRCUS TROUPE
TO GET REALISTIC SCENES OF SAWDUST RING

THE combination of a circus and a company of "movie" actors is one to arouse the interest of almost anyone who has not completely forgotten the joys of youth. For the first time in motion picture production, this combination was ef-



fectured during the filming of "Soul of the Beast." The experiment was as successful as it was original.

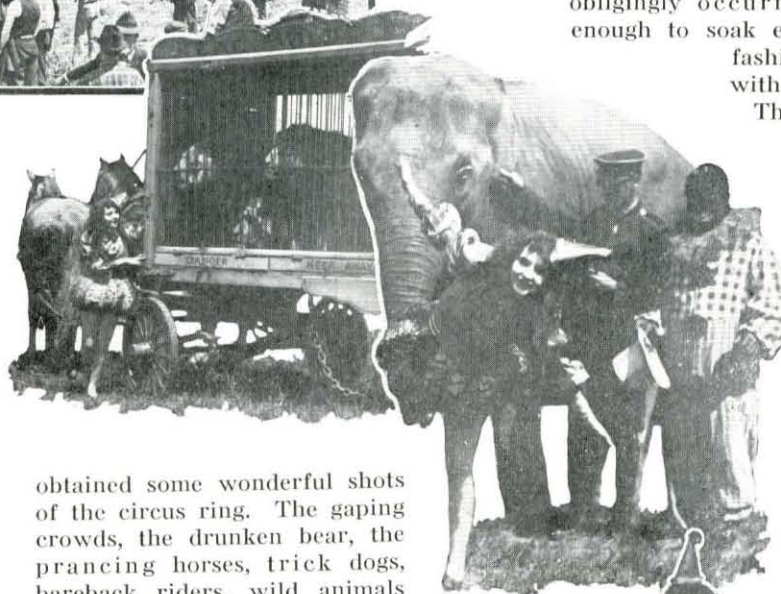
When production plans for C. Gardner Sullivan's novel story of a circus waif and her elephant were being made, Mr. Ince decided, instead of trying to "fake" scenes or build sets for the "big top" sequence, to rent an entire circus in order that there might be no lack of realistic atmosphere. Another typical Ince touch was the decision that the Ince players should travel with the circus, eat circus food, learn the language and habits of the troupe before a single shot was made. When the cameras finally began to click they caught some scenes that will make the kids shriek with excitement and the grown-ups sit up and take notice.

The filming of a circus ring in action presents so many difficulties that no producer heretofore has tried it. Not only are the performers and the animals unused to the demands of the camera but the question of getting sufficient light to make long shots of the ring and the attendant crowds was extremely difficult. This finally was solved in an unusual way.

It was arranged to give several special performances with the big top removed from the main tent. Advertisements were sent out that the circus on certain days would be given under the open skies and that the Ince players would appear in the ring with the regular performers.

The result was a record breaking attendance at all of the special performances. The side walls of the main ring bulged with people eager to "get in the movies" and several thousand men, women and children were able to gratify the ambition of a life-time and "register" for the cameras, while as many more disappointed souls had to be turned away at the gates

because the tents would not accommodate them. In spite of the fact that he had to work with untrained crowds, shouting peanut butchers, pink lemonade vendors and side-show ballyhooos carrying on vigorous competition, Director John Griffith Wray



obtained some wonderful shots of the circus ring. The gaping crowds, the drunken bear, the prancing horses, trick dogs, bareback riders, wild animals and gaily costumed performers are all in the picture. The glitter and glamour of the sawdust ring make the shots that follow of the tawdry life behind the scenes twice as effective.

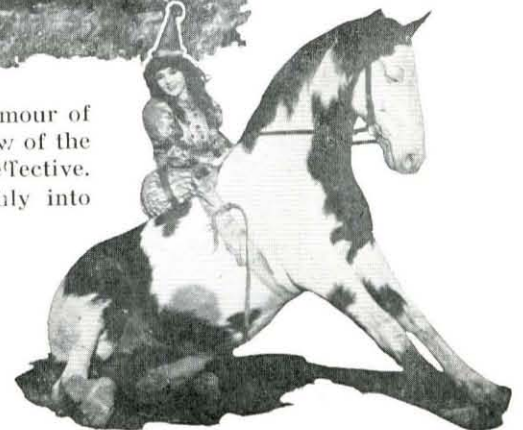
The circus "regulars" entered thoroughly into the spirit of the picture and put on the best performances of their careers when the cameras were turned on them. A number of them developed such decided screen talent that they were used in parts for which Wray originally had intended to cast actors. Circus costumes were bought off the backs of the per-

formers so that there could be no question as to their correctness and a number of these are hanging in the Ince wardrobe as a permanent addition to the interesting collection there.

As soon as members of the Ince company were thoroughly familiar with circus routine, which they acquired by taking part in the daily performances, even to "making parade" every morning, the work of filming the special scenes was started. A battery of cameras, some of them camouflaged, some working in the open, were used to shoot scenes of the ring from various angles. The results were so excellent that the circus proprietors declared that a glimpse of the film was the next best thing to a trip to their circus.

Not a single mishap occurred during the entire time that the Ince company was playing one night stands under canvas. Even the weather was entirely propitious until the very last day of the engagement. The script of the play called for several shots showing the downpour of rain which precedes a spectacular "blow-down" in the picture. Arrangements were being made to produce a storm when one obligingly occurred, lasting just long enough to soak everything through in fashion without interfering with the usual performance.

The most difficult feat in connection with the filming of the circus scenes was the staging of the big "blow-down" when "Oscar," the elephant, rescues his mistress from a burning side-show tent. The circus scenes carry fine realism that is sure to thrill every youngster, of any age, who sees them.



Greatest Cast in Mrs. Wallace Reid's *Feature*

CIVIC LEADERS AND OFFICIALS DON "MAKE-UP" TO WORK WITH MRS. REID AND JAMES KIRKWOOD IN "HUMAN WRECKAGE"



BASED on the tragic story of America's million living dead—the drug addicted—the greatest American drama ever filmed is now being completed by Mrs. Wallace Reid.

"Human Wreckage" is the title which Mrs. Reid has chosen for her big screen drama, designed not merely to entertain but also to arouse the people of the nation to a realization of the drug curse that literally is gaining a death grip upon the world. The picture, which will soon be completed, will be distributed by Film Booking Offices of America. It is her contribution to the nation's crusade against habit-forming narcotics which are sapping the lives and the moral fibre of hundreds and thousands of men and women, boys and girls, yearly.

The finest screen talent available has been assembled to assist Mrs. Reid in the production. C. Gardner Sullivan wrote the story, a telling drama which reaches beyond the problem of the individuals who hold the center of interest and illus-

trates the widespread working of the "dope ring" and its results. John Griffith Wray is directing the production. The cast includes screen players who have won a tremendous following and features in addition government and city officials and civic, church and club leaders of the Los Angeles Anti-Narcotic League which is sponsoring Mrs. Reid's film.

Such intense national interest has been aroused by the making of "Human Wreckage" that national leaders in every section of the country are cooperating with Mrs. Reid in her effort to present one of the most powerful screen messages ever filmed. That the production may carry the greatest possible weight, leaders of Los Angeles Anti-Narcotic League, which is national in scope, donned the grease paint and have been photographed in several strong dramatic scenes with Mrs. Reid and James Kirkwood. They portray the gathering of public-spirited citizens who, in the story, band together, just as the league has banded, to fight the drug evil to a finish.

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

James Kirkwood, who plays the leading male role in the production, has just scored a big success in "The Fool," a Broadway stage success. Kirkwood was so eager to appear in Mrs. Reid's picture that he gave two weeks' notice to the stage play to come west to work with Mrs. Reid. When the picture is launched it will go out with the biggest backing ever given a screen production. Through commercial distribution its message will be carried from end to end of the country.

A New Idea in Casts

A cross section of the best minds in Los Angeles become actors and don "make-up" to take real parts with Mrs. Wallace Reid and James Kirkwood in her great screen drama, "Human Wreckage."



At Left—Chief of Police Louis D. Oaks of Los Angeles in a scene with Mrs. Wallace Reid and James Kirkwood.

Below, at Right—Mrs. Wallace Reid with Mayor George E. Cryer of Los Angeles, and Benjamin Bledsoe, United States Judge, 12th Federal District.



Left to Right: Center—Martha Nelson McCan (Los Angeles Park Commissioner); Mrs. Charles F. Gray (Parent-Teachers' Association); Mrs. Chester Ashley (Educator). Standing—John P. Carter (former United States Internal Revenue Collector); Father John Clifford (Diocesan representative, Los Angeles and Monterey); C. R. Boyd (Brigadier, Salvation Army); George E. Cryer (Mayor of the City of Los Angeles); Mrs. Wallace Reid; Louis D. Oaks (Chief of Police, Los Angeles); Dr. R. B. von KleinSmid (President, University of Southern California); Dr. L. M. Powers (Los Angeles Health Commissioner).

THE finest cast ever brought to the screen has been assembled for the filming of "HUMAN WRECKAGE," which includes not only the best available screen talent but also government and city officials and civic, church and club leaders who volunteered their services to appear in several big dramatic scenes of the production. This is

THE CAST

- ETHEL MACFARLAND Mrs. Wallace Reid
- ALAN MACFARLAND James Kirkwood
- MARY FINNEGAN Bessie Love
- JIMMY BROWN George Hackathorne
- MRS. BROWN Claire McDowell
- DR. HILLMAN Robert McKim
- MRS. FINNEGAN Victory Bateman
- STEVE STONE Harry Northrup
- DR. BLAKE Eric Mayne
- HARRIS Otto Hoffman
- DUNN Philip Sleeman
- GINGER SMITH Lucille Ricksen
- A CITY OFFICIAL George E. Cryer
(Mayor of Los Angeles)
- AN EDUCATOR Dr. R. B. von KleinSmid
(President of the University of Southern California)
- A JURIST Benjamin Bledsoe
(United States Judge, 12th Federal District)
- A POLICE OFFICIAL Louis D. Oaks
(Chief of Police, City of Los Angeles)
- CIVIC LEADERS Mrs. Martha N. McCan
(Los Angeles Park Commissioner)
Mrs. Chester Ashley
(Educator)
John P. Carter
(Former U. S. Internal Revenue Collector)
Mrs. Charles F. Gray
(Parent-Teachers' Association)
- A HEALTH AUTHORITY Dr. L. M. Powers
(Health Commissioner, City of Los Angeles)
- SALVATION ARMY WORKER Brigadier C. R. Boyd
(Salvation Army)

"Gold Camera Girl" Wins America!

MADGE BELLAMY ANSWERS EXHIBITOR AND FAN DEMAND FOR FIRST TOUR SINCE HER DEPARTURE FROM NEW YORK THREE YEARS AGO



It took Madge Bellamy just three busy years to earn her place as a screen star of the first magnitude. She has "arrived." Three years ago Miss Bellamy left Broadway, where she was appearing opposite William Gillette in "Dear Brutus," to work in motion pictures at the Thomas H. Ince Studios in Culver City. During these years a steadily growing demand on the part of the nation's exhibitors and film fans that she meet them in person remained unanswered until recently, when she began her triumphant return to Broadway for a two-day visit.

In the last few weeks Miss Bellamy has cemented her newly won place among the screen artists by meeting hundreds of thousands of picture goers, city, state and national officials, all of whom she has photographed with her "Gold Movie Camera." For many months Miss Bellamy heard of the requests from all sections of the country for a "personal appearance" visit, but she steadfastly refused to do the bromidic. If she left the Culver City Studios for a week she was determined to do the different thing. She does not believe in personal appearances as personal appearances have come to be understood among screen celebrities, contending that for a star to appear on the stage of a motion picture theatre merely destroyed the illusion of picture goers. The charm of the unknown would be lost, Miss Bellamy claimed, by the realistic atmosphere created by the personal presence of a screen player.

During her three years of studio life Miss Bellamy has never been idle for a day. When she was not engaged in delving into musty tomes to prepare herself for the big classic roles she expects some day to portray for the screen, she devoted her time to knowing and understanding every branch of practical picture making.

She became the "Camera Girl" in the Thomas H. Ince Studios. In time no camera man, or assistant, or electrician, or "prop" excelled her in thorough un-

derstanding of lights, back lights, and the hundred and one things that go to make for the building of motion pictures.

"If I must go across the country I will go as a practical operator of my own motion picture camera," Miss Bellamy told Mr. Ince. The result was that she went as the "Gold Camera Girl."

And she has photographed hundreds of thousands of picture goers in front of their

invite everyone she met or who came within the range of her voice in public or by the radio, to attend the first great world's show of picturedom.

Thousands have heard her invitation to attend the Exposition to be held in Los Angeles, the film capital, July 2nd to August 4th. To the Mayors and Governors she carried a gold card invitation, and her invitations will be heeded, for she has gained a host of friends.

In New York State, where Miss Bellamy made her debut in the theatrical world, Governor Al Smith at Albany, was one of the first celebrities to "register" for the "Gold Camera Girl." The governor's "test" was such a success with an expert turning the crank of the trick box that Mayor Hylan of New York City declared himself honored when he was asked to "look pleasant" for Miss Bellamy.

From New York, the movie girl's itinerary took her to Washington, D. C., where she met and hobnobbed with the powers that be and photographed President and Mrs. Harding. Both the President and the First Lady of the Land accepted with pleasure the invitation extended in gold by Miss Bellamy to attend the Motion Picture Exposition to be held in Los Angeles this summer.

The itinerary of the Bellamy tour has included Salt Lake City, Chicago, Albany, New York City, Philadelphia, Washington, Baltimore, Atlantic City, Harrisburg, Pittsburgh, Buffalo, Columbus, Cleveland, Indianapolis, St. Louis, Kansas City, Oklahoma City, Tulsa, Dallas, Fort Worth, Houston and San Antonio.

Picture goers in many cities meeting Miss Bellamy for the first time were fortunate in that, almost immediately following her visit, "Soul of the Beast," her first big starring novelty, was scheduled for first run showings. All of America that did not meet Miss Bellamy on this tour will see her soon in this thoroughly dramatic novelty in which she and "Oscar," the elephant, supported by Cullen Landis and Noah Beery, established a new type of screen feature.



Thomas H. Ince wishes Madge Bellamy, his new star, success on her departure from Los Angeles for her tour of the American key cities with her Gold Camera

favorite theatres in the American key cities. She has met and chatted with Mayors, Governors and Government officials, and then, quite contrary to the views of screen stars, Miss Bellamy decided that she did not have enough to do. She wanted a real mission back of her journey. And she asked that she be named a special representative of the Monroe Doctrine Centennial and Motion Picture Exposition, to

A Novelty of Beauty and Action

“SOUL OF THE BEAST” OFFERS RARE COMBINATION OF ARTISTIC COMPOSITION WITH BIG DRAMATIC SEQUENCES

LROBABLY the original lazy man invented the good old stand-by about “nothing new under the sun.” Thomas H. Ince has knocked this alibi into a cocked hat, as far as the motion picture industry goes, with “Soul of the Beast.”

Novelty appeal is the keystone upon which this unusual production has been built. With a unique plot, unique actors and unique locations, a powerful human interest story has been presented with delightful novelty of treatment. The sum total is that “something different” which is the goal of every producer who knows how to draw the crowds.

“Oscar,” of course, was the prime innovation of the production. An elephant is a sufficient lure to bring out everyone but the lame, the halt and the blind when a circus comes to town, so Mr. Ince decided that a wise elephant, if properly handled, should be a tremendous drawing card on the screen. The performance which “Os-

car” has achieved in “Soul of the Beast” is proof of the foresightedness of the producer. He not only is the first of the pachyderm tribe to make his bow as a “leading man” of the silver sheet, but has established a record as a dramatic actor that only a high stepper ever will touch.

Another innovation was the fact that studio sets were entirely discarded for the making of the scenes, practically all of which were taken out of doors. A few of the “shots” were made under

the canvas of a circus tent. A few more were taken in a quaint tavern of a picturesque French-Canadian trappers’ village. The main action, however, occurs in a forest where backgrounds of rare beauty heighten the drama of the story.

Few scenes ever have been caught by the silver sheet which equal in beauty the flashes of “Oscar” and Madge Bellamy, in the role of the little elephant girl, as they adventure through the woods after running away from the circus, where they have been mistreated. A spot was found in the high Sierras where giant trees and tall ferns,

a swift stream and soft, mossy banks offered backgrounds more beautiful than the finest studio technicians could approximate.

A portable power plant and plenty of light reflectors solved the problem of proper lighting for special “shots,”



Madge Bellamy and Cul-ten Landis as the waifs of the forests and glimpses of their day dreams



and by timing their work for the hours when the tree shadows lay right the Ince film company obtained many scenes of idyllic beauty. “Oscar,” completely at home in the outdoor world, worked with the freedom that only space would have permitted, while all the other members of the company, inspired by the beauty about them, worked with a zest that usually accompanies play.

The snow scenes of Canada have been used so frequently that “snow” and “Canada” are involuntarily associated by the picture fans. Again Mr. Ince defeated the “usual thing” by screening the action of the story, which transpires in southern Canada, without even one flake of snow. Instead the life of a French-Canadian trappers’ village has been used as the background for the romance of Oscar, the little elephant girl and the crippled musician who are principals in the story. The portrayal of the care-free life of the little backwoods town is one of the “different” touches that lends vivid color to the appealing human interest story.

Entirely novel screen angles have been featured throughout the production in a way that proves that the producer who knows the game can always evolve “something new” that will satisfy the people.

"SOUL OF THE BEAST"

The Romantic Adventure

A THOMAS H. INCE SPECIAL FOR METRO RELEASE
WITH MADGE BELLAMY AND ALL-STAR CAST



THE charm of a modern day fairy tale has been combined with the poesy of the great out-doors and the "punch" of tense drama in "Soul of the Beast," a story of a waif of the circus and her big elephant, "Oscar." Held under the thumb of a harsh step-father, Ruth Lorrimore's life with a one-ring circus is thoroughly unhappy except for "Oscar," her elephant, with whom she works in the sawdust ring and who returns her affection and devotion. The circus, once a prosperous affair when owned by the girl's mother, who is now dead, has been allowed to run into the ground because the step-father is too grasping to spend the money necessary to keep it up.

Ruth's misery reaches a climax when the "wild girl" of the circus side show quarrels with her step-father and leaves the show. The step-father, seeing a chance to save a few dollars, forces Ruth to "double" for the wild girl, wearing her rags and a set of false "fangs" behind the bars of a cage.

The first evening that Ruth is locked in the side-show cage and is trying miserably to be "wild," as curious crowds of people gape at her, a cyclone blows over the big tents and several of them catch fire. "Oscar," in the excitement, breaks loose and is starting off for the freedom of the woods when he hears the

voice of Ruth, who is trapped in the wild girl's cage in a burning tent.

The elephant goes into the burning tent, pulls open the cage door and, swinging Ruth upon his back, starts off in search of adventure. For "one hungry week" they wander through the wooded wilderness of southern Canada, living on berries, robbing a squirrel of his winter store of nuts, playing hide and seek and thoroughly enjoying life in spite of their hunger. When "Oscar" discovers and demolishes the hay stack of some lonely homesteaders who never before had seen such a huge monster, and who are equally terrified at the sight of Ruth, who is still wearing the strange costume, now in rags, of the "wild girl" of the circus, they are driven off with shouts and stones and continue their wanderings.

Finally they come to the outskirts of a little French-Canadian trappers' village, where they have a dramatic introduction to Paul, a crippled boy musician, who has fallen into a bear pit. "Oscar" pulls away the log that imprisons him, and the boy and girl become so absorbed in making friends with one another and with Napoleon, Paul's white rabbit, that "Oscar" goes off in a jealous huff to explore the woods by himself.

Ruth, running through the woods in search of him, is seized by a rough trapper, Caesar Durand, the bully of the trappers' settlement, and dragged off to the village, where Madame Boussut, the innkeeper's wife, "charitably" gives the girl an old dress and puts her to work scrubbing pots and pans in her kitchen. Paul is the only one who is kind to the girl, but she doesn't mind any of the work or insults heaped upon her by the Madame and her coquettish daughter, Jacqueline, as long as she has the friendship of the lame musician.

In celebration of her birthday, Paul takes all his savings, which were to have paid for an operation to cure his lameness, and buys Ruth a new dress. Caesar comes upon the two dancing in the woods in celebration of the occasion, and for the first time realizes that Ruth is extremely pretty. He becomes violently jealous of the boy and determines to get even with him.

A fiendish revenge occurs to him and he kills Paul's pet rabbit and has it roasted for him, setting it before him as a delicacy. In a terrific fight which follows he almost kills the boy,

"Soul of the Beast" has been seen by exhibitors and exhibitors here is the

To Exhibitors
Metro Pictures
Metro Pictures
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METRO PICTURES
By William

New York,
April 21, 1923.



Madge Bellamy as the Circus Waif who finds happiness in "Soul of the Beast"

whom Ruth tries to defend from Caesar and knocking off his cap. The appearance of the girl searching for his elephant, the drudge, causes the girl to tell him they must

Ruth pursues them through an exciting knife fight when Caesar, arriving for Ruth, arrives on the bully to flight. Ruth and Paul's broad back and are married a year later shows "Oscar" as a wringer for the family's cradle. With money from his compositions, Paul's last day tain falls on a happy

"THE BEAST"—The STORY

of Two Circus Runaways

DIRECTED BY JOHN GRIFFITH WRAY
—STORY BY C. GARDNER SULLIVAN

"Beast" has Metro executive men. sult:

of the World: res Corpora- ly honored in distribution H. Ince his action, "Soul

y believe that the greatest e of the year s one of the appealing and elty produc- eened. All of s tell us that e equally en- ibitors will ing rewards ntation.

ES CORPORATION
T. Atkinson,
General Manager.

by shooting point-blank at of the squirrel tails off his her step-father, who is nt as well as the circus ee and she hurries to Paul, away together. d is worsting Paul in an "Oscar," who has been look- ne scene and puts the big ul escape on the elephant's ed at the first village. A ternately busy turning the ash and rocking a baby ed by published musical ess is cured and the cur- stic scene.



LITTLE blood and a lot of love—that's drama, the wise ones say. Both have been supplied in abundant measure in "Soul of the Beast." Punctuating the story, like gigantic exclamation points, dramatic sequences have been filmed that carry a tremendous "punch" and emphasize the charm of the devotion of a lumbering elephant to a forlorn little maid of the circus and the crippled boy musician with whom she falls in love.

Crowded with action from start to finish, there is a vividly dramatic scene in the opening sequence when a cyclone destroys several circus tents and starts a fire. Ruth, the elephant girl, locked in a cage inside the burning tent is rescued by "Oscar," the elephant, who puts her on his back and carries her off into the woods.

It was a terrific test of courage when "Oscar" was asked by his trainer to feel his way through smoke and real flames to the interior of a dark tent while several wind machines were shrieking and screaming out storm blasts, and fire hoses were playing great streams of water near the tent to make a rain storm. It required even more courage for Madge Bellamy to wait inside the tent in a cage, wondering just what effect all the commotion would have on a temperamental elephant and what would happen to her if "Oscar" should suddenly "go bad" in elephant fashion.

"Oscar" effected the rescue as he was directed, but he was so frightened by the flapping of the canvas tent that when he got Miss Bellamy out of the cage and on his head, he started off for the woods on a dead run. Unused to the rapid, swaying gait, the actress lost her balance and, slipping, would have fallen under the animal's great feet if he hadn't caught her with his trunk and thrown her to one side. Luckily the ground near the tents was water soaked from the fire hose and Miss Bellamy landed with no bones broken and no harm done beyond a bad scare. The scene as it was caught by the cameras is a marvel of realism.

The elephant is merely an onlooker in another big scene when Paul, the lame musician, is nearly killed by the town bully in a tavern fight. "Oscar" is supposed to watch the fight from a window of the tavern, and when he saw the two men rolling on the floor and pounding each other, he got so excited that he rushed in to the defense of the boy who was getting the worst of it, and the scene had to be re-taken.

He got his opportunity later to even up scores for the boy in a sequence so dramatic that it pulls every spectator to the edge of his seat. Meeting "Oscar" in the woods, the bully incurs his everlasting enmity by shooting at him and wounding his ear. Squealing with rage, the elephant pursues the

bully, who tries to take refuge in a shack. "Oscar" forces his way into the shack, which promptly collapses on him, confusing him temporarily, so that Caesar gets a flying start down the river in his canoe.

The collapse of the shack through which the elephant had to force his way so upset "Oscar's" nerves that he conceived a real dislike for Noah Beery, whom he had followed into the picture trap. When he was told to break up a knife fight between Beery and Cullen Landis, a few days later, pursuing the bully into the river, he took the part so seriously that it looked bad for the heavy man for a time.

He not only ran headlong at Beery, trumpeting rage, but pursued him into the water when he took refuge in a canoe. Before the startled eyes of the onlookers, the elephant suddenly swung out with his trunk and caught hold of Beery—and lifted him up on his head, swimming back with him to shore.

The dramatic scenes of the picture are some of the most effective sequences ever filmed and because of their realism carry a tremendous wallop.



Noah Beery and Madge Bellamy in one of the gripping scenes of "Soul of the Beast"

"The Hottentot" Biggest Hit of Year

EXHIBITORS AND CRITICS SAY FAMOUS RACING
COMEDY IS BEST AUDIENCE PICTURE OF SEASON



THE HOTTENTOT" is the biggest yet!

Thomas H. Ince's screen version of the racing comedy made famous on the stage by William Collier, is the sensation of the screen season.

Audiences proclaim it with roars of laughter.

Critics are so busy chuckling that they forget to criticise, and go home to make their typewriters dance with praise.

Exhibitors from every section of the country are deluging Mr. Ince with letters of congratulation and appreciation for producing a real knock-out that not only is drawing record crowds but is sending them home thoroughly satisfied.

Willie Collier made a success of the stage play. Mr. Ince, as a critic of the San Francisco Examiner has expressed it, has translated it to the screen "with a thousand and one more laughs than the foot-light version possessed."

The enthusiasm of the exhibitors who have played the feature is typified in the following letters:

"I had more compliments on 'The Hottentot' than on any picture I have played in the last ten years," writes F. W. Kohlen of the Eau Claire Theatre at Chippewa Falls, Wisconsin. "People met me on the street and complimented me for showing it. We had only booked it for a two days' run, but at the close requests came in so strong for another day's showing we decided to hold it over. It went big the third day, this being the first picture to hold up for three days here. You have the picture and the publicity possibilities and even if the exhibitor lays down on the job he will get the crowds after the first day for everyone leaving the theater will send back everyone he meets, telling them, 'DO NOT FAIL TO SEE "THE HOTTENTOT"—IT'S THE BIGGEST YET!"

William C. McIntire of the Rose Theatre, Burlington, N. C., writes:

"'The Hottentot' was so good I must tell you about it. My patrons went wild over it. Comments from everybody. Ladies just raved over it. The exhibitor who fails to make good on 'The Hottentot' should take a back seat and let the other fellow have his house."

With the tremendous popularity of the stage play as a foundation and unlimited exploitation possibilities through big national tie-ups which have been put over in connection with the picture, "The Hottentot" has fully justified the faith of its producer who declared on its release:

"The Hottentot" as Near 100% as You Can Get

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

"'The Hottentot' was likewise a riot at the Tivoli and the Riviera Theatres. It is as near one hundred percent picture as you can get."

SAM KATZ,

Balaban and Katz Enterprises,
Chicago.

"I play 'The Hottentot' across the board for a winner. It is my challenge to every comedy drama ever screened."

What the Critics Say:

CLEVELAND PLAIN DEALER—When it comes to listing the best pictures for 1923, the annual habit, we feel pretty certain that "The Hottentot" is going to be in that group.

CHICAGO HERALD and EXAMINER—It began to look as if the audience had laughed so much they just couldn't stop laughing at "The Hottentot." The very first scenes set them chuckling, and from then until the end of the picture there was a most hilarious time had by all.



PITTSBURGH PRESS—"The Hottentot" is the kind of a picture it's impossible to sit through without a hearty laugh. This does not mean a smile, or a titter, or a chuckle, but a big laugh—honest, hearty and prolonged. It is crowded full of thrills, romance, human appeal and hilarity. Douglas MacLean is splendid as leading man.

SAINT PAUL PRESS—"The Hottentot" is good for any number of laughs, is splendidly photographed and has lots of zip and fire. It is funnier than the Russian financial situation. You will like it immensely.

PITTSBURGH SUN—"The Hottentot," which tops the program at the Grand this week, is a story beginning with a runaway and ending with a race, with a succession of some of the funniest incidents that have ever been put upon the cinema screen, in between. The crowds flocked to see it and placed their stamp of approval upon it by applause for the exciting scenes and continuous laughter throughout the remainder of the story.

SAN FRANCISCO CALL and POST—"The Hottentot" is a veritable scream. But it has more, much more, than its laughs to commend it. It has its modicum of drama and a big flowing measure of thrills. It has been wonderfully produced both as to luxuriousness of sets and beauty of natural background.

CLEVELAND NEWS—"The Hottentot" is a literal four-footed cyclone, tornado and hurricane combined. It is a decidedly different type of race horse story and has had admirable direction.

INDIANAPOLIS NEWS—The steeplechase in "The Hottentot" is a thriller that makes its audience gasp. This race fairly sets the blood a-tingle, and is so excellently photographed the spectator feels like standing up, waving his hat and shouting. It's about the best thing in its line that has been in these parts.

SAN FRANCISCO EXAMINER—Willie Collier's stage success, "The Hottentot," has been translated to the screen with a thousand and one more laughs than the footlight version possessed. The scope of the film is much greater and the funny situations have been extended with great effect. The Tivoli this week is a bedlam of laughing fans who go into one convulsion after another in rapid succession. Madge Bellamy is fascinating.

WICHITA EAGLE—"The Hottentot" makes the audience roar with laughter. The funniest part of the picture is its steeplechase race. Madge Bellamy's portrayal of the sweetheart is spirited and Raymond Hatton is an inspired butler.

SPRINGFIELD (Mass.) UNION—"The Hottentot" is one of the most delightful comedies that has been shown at the Capitol for many months. Douglas MacLean does some astonishing stunts as a steeplechase rider. Madge Bellamy is charming as Peggy. If you would see the funniest butler that has appeared on stage or screen, see Raymond Hatton as "Swift." His portrayal is a gem.

BALTIMORE EVENING SUN—If this be a sample of what the new year holds for us, bring on 1923.

DETROIT EVENING SUN—"The Hottentot" is what is called in every day slang a "knock-out." Comedy combined with thrills, with romance thrown in for good measure and a cast of players that couldn't have been more judiciously chosen by a Griffith.

N. Y. EVENING WORLD—"Laugh and grow fat! We put on ten pounds while viewing 'The Hottentot.' We are going to see it again."

N. Y. TIMES—"The Hottentot" is darned good fun. In some respects it outdoes the stage production. Del Andrews and James Horne, who directed the picture, did a good job. They have maintained a stimulating, breakneck tempo."

N. Y. WORLD—"Finest race horse picturing we have ever seen. Horses go ploughing over the very top of the camera, their hoofs almost seeming to crash into the lens as they fly past."

N. Y. MORNING TELEGRAPH—"Nothing funnier or more exciting has been shown in some time. This film can be heartily recommended."

“Oscar” Succumbs to Wray Methods

A NUMBER of stars twinkling brightly in the picture heavens today will bear witness that Director John Griffith Wray knows “how to get it out of them.” It’s not surprising that even “Oscar,” the elephant star in “Soul of the Beast,” succumbed to a firm voice and energetic direction and did things that no elephant ever before achieved either for the screen or the circus ring. Many another actor has reached the same unexpected heights with John Griffith handling the megaphone.

The Wray method has never yet failed. It consists of two parts technical knowledge, three parts dramatic comprehension and four parts energetic ability to demonstrate just the degree and brand of emotion needed in any given situation. The tenth tenth is vigorous direction that coaxes, urges, cajoles, energizes until each scene goes over with a bang.

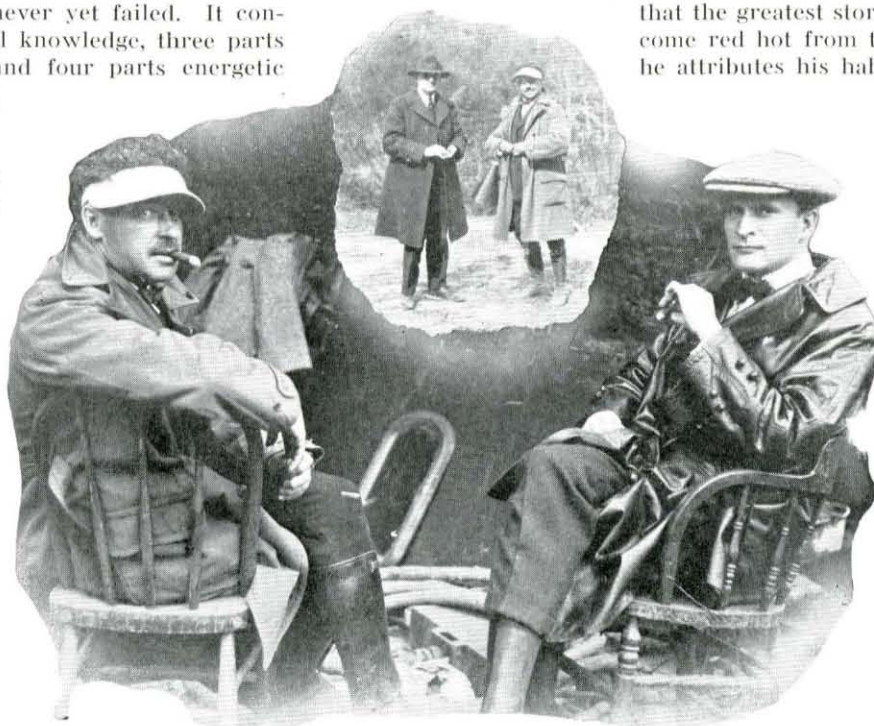
Wray says that he was “bitten by the dramatic bug” a few years ago (number indefinite). He had thought of studying law and even went to the length of teaching school for eight months, after being graduated from the Wisconsin state normal school, in order that he might get two years’ credit in the University at Ann Arbor. Eight months of plugging at unwilling minds convinced him that he would rather act for the public than for a jury and he went on to the American Academy of Dramatic Arts in New York.

He soon got into the business end of dramatic production and in a short time was directing his own companies, traveling throughout the United States and even running over to New Zealand and Australia, or tripping down to the South Sea Islands to give the natives a treat and gather local color.

His companies were so successful that he opened and directed a big stock theater in Oakland, California; the only theater in the world that has a revolving stage and upper structure. Actresses from the film colony in Los Angeles got in the habit of working out an apprenticeship with Wray in order that they might get the invaluable experience he could give them in legitimate stage appearances. Enid Markey, now starring in New York; Leatrice Joy and Marjorie Bennett are three of the stars of today who received their early training from Wray.

The producers in Los Angeles soon “got wise” to this stunt and decided that they were overlooking a good bet. Three years ago Thomas H. Ince, always on the lookout for a “find,” sent for Wray, who has been directing Ince productions ever since. His “Lying Lips” and “Hail the Woman” were so successful that Ince, when he decided to make an absolutely novel picture featuring an elephant as a star, turned “Oscar” over to his director for “dramatic development.”

“Climb up on an elephant’s back if you want a new perspective on the picture business,” is his advice. He saw a lot of new angles from “Oscar’s” back that have been incorporated with novel results in this great human interest story of two adventurous circus runaways.



John Griffith Wray, the director, and C. Gardner Sullivan, the author, on “location.” Above—Clark W. Thomas, general manager Thomas H. Ince Studios, and Director Wray

Sullivan Successes are Human Stories

ONLY a man who has come in close contact with the world and the intimate joys and sorrows of its people could have written a story with the gripping, human appeal of “Soul of the Beast.”

C. Gardner Sullivan, the author, has ten years of screen successes to his credit. Before he was a successful scenarist he was a successful newspaper man. To his newspaper training, which taught him that a reporter is either good or no good, and that the greatest stories are the simplest stories that come red hot from the furnace of primal emotions he attributes his habit of success.

Sullivan wrote his first screen story by accident. From St. Paul, Minnesota, where he “broke into” the newspaper game, he drifted to Chicago and then New York where he was free-lancing as a feature writer when the night editor of the New York American called his attention to an advertisement. One of the pioneer film companies was offering twenty-five dollars for ideas for one-reel films.

Twenty-five dollars looked like a lot of money in those days, especially for a story idea when material could be found in such quantities—on the streets of the big city, in its police courts and teeming tenement districts—that it would have taken a steam shovel to corral it all. Sullivan promptly sat down and wrote the first idea that occurred to him, put it in the mail and within

three days had received a check for the coveted sum.

“Duck soup!” commented the erstwhile feature writer and forthwith devoted all his leisure time to figuring out screen ideas. The next few weren’t so successful but in a short time he happened on an idea that he thought would appeal to Thomas H. Ince, who was filming Indian military stories on the Pacific Coast. Ince liked not only the idea but the personality of the man back of it and before the year was out he sent for Sullivan to come west and talk it over. They worked together for ten years.

Some of the most successful stories ever screened have been written by Sullivan—and some of them are still bringing in returns to the producer in spite of the fact that they are many years old. “The Aryan” made a tremendous hit. “Civilization” was admitted to be one of the screen’s greatest spectacles but Sullivan himself prefers some of his simpler stories—“Peggy,” in which Billie Burke scored such a success; “The Painted Soul,” “The Payment,” “Cup of Life” and “Hail the Woman.”

Of all the stories which he has written, so he says, just one has appeared on the screen as it was pictured in his mind. That is “Soul of the Beast.” It is Sullivan at his best, under direction of the producing genius of Thomas H. Ince.

Marcus Loew, *Pioneer* of Novelty Showmen

WORLD'S GREATEST THEATER CHAIN GROWS FROM ONE IDEA FOLLOWED BY EXHIBITOR-GENIUS



NO any exhibitor who is wrestling with the problem of entertaining the people—and doing it profitably—there is inspiration in the story of Marcus Loew, who today controls the largest chain of theaters in the world. Mr. Loew started out with an idea instead of the proverbial shoestring and made it provide him with motor cars and other luxuries instead of the mere walking leather, which is all a shoestring guarantees.

The Loew success has been built on the idea that the people want novelty entertainment. The latest innovation which he has arranged for his chain of theaters is "Soul of the Beast," Thomas H. Ince's great screen novelty, which will be shown in a short time in all of the Loew theaters.

A penny arcade with a few miniature moving pictures laid the foundation for the present national chain of theaters. White paint and attractive surroundings brought such crowds of people into a once dingy little place where penny-in-the-slot machines had done a meager business that a quarter of a million in dollars was the net result of five months' trial of Loew's first innovation.

The first novelty effort proved such a success that another was tried out and motion pictures were introduced as an added attraction to the arcade. Increased crowds proved that the people approved, so Mr. Loew decided to rent a small store, fit it up with a projection machine and turn it into a motion picture theater. One "store show" grew into a chain of forty and the banks began to scramble for the account of the innovator.

An actor who was "broke" applied to Loew for assistance. His plea suggested another novelty and he was given a chance to recite "Gunga Dhin" and other popular favorites at the "store shows." He was moved from one to the other of the shows and proved a real attraction. From his success came the idea of combining vaudeville with pictures. The novelty attraction drew so well that the Marcus Loew enterprises were soon established in every big city of the country.

The story of the opening of that first combination picture and vaudeville house is of special interest because it typifies the courage of the innovator. Mr. Loew purchased the old Cozy corner in Brooklyn at Pearl and Willoughby Streets. The place had been run for years as a burlesque house of low type and finally was closed by the police. With such a record nobody wanted it and the house had stood vacant for a good many years when the man-with-the-idea came along.

Plunging almost to the limit of his credit, he purchased the house. He spent hundreds of dollars for paint and carpenter work until the grimy old place began to shine with resplendence and cleanliness. Then he spent thousands in shining up its reputation. He hired Antonio Morio, an Italian tragedian, to appear there in Shakespearean repertoire and other classical plays of unblemished public standing. He was tireless in staging special performances for school teachers and other reputable citizens. The press

work, for Morio has two companies supporting him, one playing in English and the other in Italian. Salaries were not high, but neither were box office receipts. The high-brows liked the classical programs and the theater's good name was established. That satisfied Mr. Loew.

His next move was to open the house with pictures and vaudeville at ten cents a seat. His first day's receipts were ten cents, and he was in debt to the extent of \$3,000 as the bill for his white-washing process. In a short time, however, business began to pick up and before the year was over he netted \$60,000 for the year in the new house.

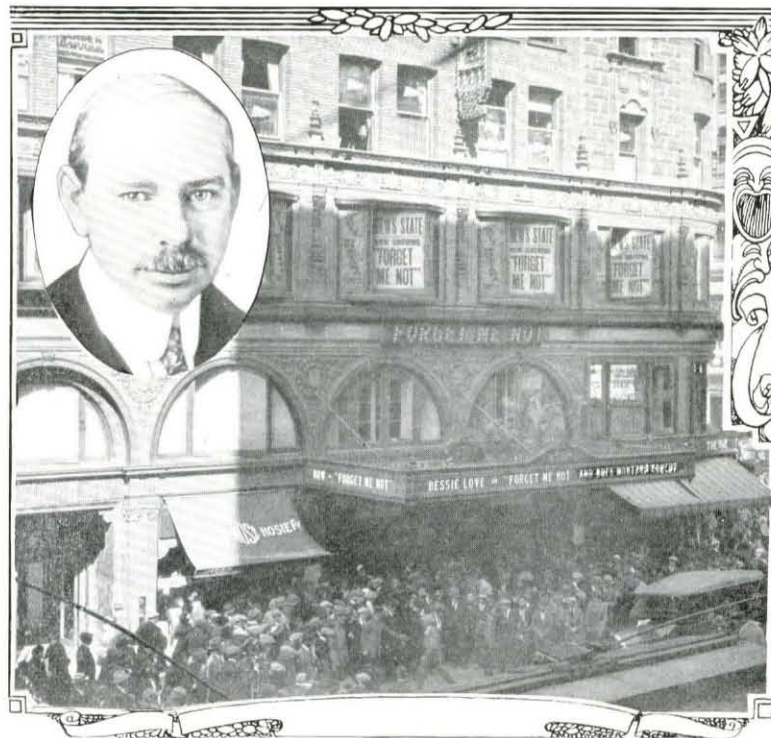
That gave him the cue for the development of his new amusement system and he began selling off his small "store shows" and taking over big houses until the Marcus Loew chain was well established throughout the country.

In Los Angeles and San Francisco Loew is again at his habit of trying out innovations. Pictures have developed such big entertainment value since the producers have turned their attention to making "specials" that the Loew's State Theater of Los Angeles changed its policy last September. Instead of making vaudeville acts the chief attraction, a picture "special" is now being featured with some stage novelty of unusual merit included in the program. From twenty-five to sixty people are numbered in the usual novelty number. An orchestra of popular "syncopators" will give way to a whirlwind dancing act, but always there is something "new" in addition to the big picture attraction, which always insures Loew State Theater patrons a well-balanced program.

The success of the Los Angeles house, which is under the management of E. C. Bostick, has resulted in a new policy for the Warfield theater of San Francisco, which also has abandoned the fea-

turing of vaudeville as the chief attraction.

The picture's the thing, with a novelty production of the type of "Soul of the Beast" at a premium because it is in perfect keeping with the Loew idea.



Marcus Loew, one of the first great showmen to realize the popular appeal of novelty, and his Los Angeles theater

began to give him space on his efforts to revive dramatic art in Brooklyn.

Four months of tragedy and the theater, under a new name, was washed as white as the driven snow of the former stains on its reputation. It was expensive laundry

"Soul of the Beast" is "Talk" Feature

HUMAN INTEREST IN THIS INCE FEATURE GIVES IT UNUSUAL OPPORTUNITIES FOR EXPLOITATION



TOTALLY original and "different" both in conception and production, "Soul of the Beast" offers the widest exploitation possibilities of any picture of the season.

"Give us human interest" is the cry of newspaper and magazine editors, of publication houses and scenario department heads. C. Gardner Sullivan's story is a mine of "heart interest." Every scene carries a punch or a thrill that builds up to a tremendous climax when "Oscar" performs a mighty feat and saves Ruth and her lover from destruction.

Besides the tremendous and unusual human appeal of the story, the beautiful photography and dramatic action of the picture will make it one of the "talk" pictures of the season. The tale is as fresh as a spring morning, as full of pep as electricity and as sure-fire as lightning.

It carries no hint of a world problem or a knotty philosophical tangle, but its fund of humor is endless with a few tears to season the laughs and some of the most dramatic sequences ever screened. Without question this is a picture which will be welcomed equally by jaded audiences and wide-awake box office managers. It spells welcome entertainment of the highest type for one and dollar mountains for the others.

Tie-ups and exploitation stunts that can not fail to "go" have been worked out in detail in your Exhibitors' Press Sheets, but here are a few ideas in brief:

Play up the fact that every child in America should be given an opportunity to see "Soul of the Beast." With its shots of a circus ring and its glorious array of tinsel riders, black-faced clowns, and wild "an-i-muls" of every description, the first reel of the picture is better than a visit to the real thing.

"Oscar," the elephant, of course, is the chief performer of the circus as well as a star of the picture, but besides there are lovely humped camels, a drunken bear that puts on such a fine spree that he can't stand up, and countless dogs and ponies that perform to the crack of the ringmaster's whip.

Even children too young to follow the story will love the shots of "Oscar" as he wanders through the woods, meeting a field mouse who terrifies the great lum-

bering animal; an efficient skunk, a blinking owl, and a grubby brown bear. There are countless incidents that will bring shrieks of laughter from a youthful audience as well as hearty chuckles from the grown-ups.

Get the children out. Arrange special matinees or morning performances with balloon souvenirs. Use handbills announcing the arrival of this wonderful combination of a movie and a circus.

There isn't a chance in the world to go wrong on this picture, for it is sure to crowd them in, young and old.

Get the cooperation of officials of your local Rotary Club in arranging for a special performance for crippled children to see "Soul of the Beast."

Rotary Clubs nationally have organized "The International Society for Crippled

youngster will love it, but also because a lame boy musician is one of the leading characters.

One glimpse of "Oscar" and the elephant girl and the kiddies will be "sold" on this picture and are sure to pass the word along that will "sell" it to the grown-ups.

One hundred and sixty-eight pounds of lump sugar were used to bribe "Oscar," the elephant, during the production of "Soul of the Beast." Get some big grocery company to use a window display of stills from the production in connection with boxes and heaps of lump sugar, advertising that a certain brand of sugar was the only kind that the big Ince star would accept.

Get your local bakeries to use production stills in their windows with displays of "elephant ear" cakes and window cards.

Dry goods stores can use stills from the picture showing "Oscar" turning the clothes wringer to advertise a certain brand of wringer. Pictures of "Oscar" swinging the baby's cradle can be used in the same way to advertise baby hammocks.

Get drug stores which are selling near-beer to use stills of "Oscar" stealing beer through the tavern window in connection with a window display of bottled goods.

Elephant "stencils," white-washed on pavements, fences, rocks and any other available spots in and around town can not fail to attract attention. A brigade of small boys, put to work with these stencils, can work marvels and certainly will center attention of the community on "Soul of the Beast" and its elephant star.

Ask your local department stores to devote a special window to toy displays prior to and during the run of "Soul of the Beast." Besides the elephant, a squirrel, a bear, a skunk, an owl, lions and tigers play important roles in the picture. With appropriate tie-up

stills and window cards these displays will arouse lots of curiosity.

Another department store or shoe-store tie-up can be arranged by starting a "smallest foot in town" contest. Madge Bellamy, one of the stars of "Soul of the Beast," wears a one and a half shoe, the smallest size worn by any actress on the screen.

From One Producer to Another

FAMOUS PLAYERS - LASKY CORPORATION

Paramount Pictures - Artcraft Pictures



LASKY STUDIO
1520 VINE STREET
HOLLYWOOD, CALIFORNIA



CECIL B. DE MILLE
DIRECTOR GENERAL

March 15, 1923.

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

Dear Mr. Ince:

"SOUL OF THE BEAST" is ten tons of laughter. The kids pronounced it the best they had ever seen and the grown-ups were just as enthusiastic.

I warn you that if you haven't Oscar under a long-term contract, I may try to persuade him to leave his home and benefactor.

Many thanks, and kind regards,

CBD:GR.

Cecil B. de Mille

Cecil B. de Mille and his "kiddies" looked at "Soul of the Beast" and the above is the result.

Children" and are interested in doing everything in their power both to secure proper medical treatment for unfortunate youngsters and to give them happiness. Newspapers are sure to exploit the special performance and give the stunt the widest publicity.

The picture is especially adapted for this purpose, not only because every

Madge Bellamy Wins Highest Stardom

THOMAS H. INCE TO PERSONALLY DIRECT
STAR UNDER NEW THREE-YEAR CONTRACT



IT'S Madge Bellamy, Thomas H. Ince star, now! Brilliant work in "Soul of the Beast," has carried the lovely Texas maid to highest stardom. As a reward for her remarkable performance as the quaint little elephant girl, without question one of the most interesting characters ever portrayed for the silver sheet, "Little Madge" has won a three-year contract to star under the banner of Mr. Ince. The agreement is one of the biggest which has been signed in recent months, for the producer not only will star or feature Miss Bellamy in a series of special productions, but also will personally direct at least one of these specials each year.

Brain work and hard work are a combination that carry 'most any one to the top. With a peachblow beauty that has won for her recognition as one of "the twelve most beautiful women of America;" with youth and dramatic ability which has been tried in two years of brilliant screen work, the new star has an unlimited capacity for hard work. Under the personal guidance of Mr. Ince, who has made more stars than any other film producer, it is predicted that the Texas maid will reach tremendous heights during the coming three years.

"How I Did It," by Madge Bellamy, will contain at least six chapters on the value of hard work and work with a single purpose in view, when Miss Bellamy writes her memoirs some day. The work began when she was a tiny girl, learning to pirouette on her toes and to dance with feathery grace. There were other lessons to be learned—how to talk, how to cry, how to laugh with a silvery voice that would charm the most fastidious ear. The stage was her first goal and it is evidence of her habit of success that she was in New York City before she was seventeen, playing the dream child in "Dear Brutus" with

William Gillette, and billed as "the most beautiful girl on Broadway."

Mr. Ince saw her work while he was in the east on a business trip two years ago and immediately recognized a potential screen star. Within a few days he had her name on the dotted line of a contract and a few weeks later the "dream girl" was speeding westward to California to embark on a new career. Her earliest work was evidence of Mr. Ince's correct judgment. In "Love Never Dies," "The Cup of Life" and "Hail the Woman," she was tried and proven.

It was her performance as Nan, the forlorn outcast of society, in "Hail the Woman," that focused the attention of the critics both on her beauty and her dramatic ability. She made of a small part such a big characterization that she was given special notice in practically every review

As the captive maid of Exmoor, she scored a triumph outstripped only by her success as Peggy, the clever little horse-woman who is responsible for the hilariously funny troubles into which the hero of Mr. Ince's screen version of "The Hottentot" gets himself. The next step was her appearance in several features by Regal Pictures. She was starred with such results that Mr. Ince determined to feature her in "Soul of the Beast," his big screen novelty.

Cinderella, who sat by her hearth in rags until her fairy godmother sent her off to the ball, has been a favorite heroine for countless generations. The Cinderella of the circus that Miss Bellamy has drawn in "Soul of the Beast" is sure to be one of the best beloved screen heroines of modern days. The drudge first of a circus troupe and then of the tavern in the southern Canadian woods where she finds refuge after running away from the troupe with "Oscar," her elephant, the story of the blossoming of romance in her life is one that carries universal appeal.

Critics who have watched the steady development of the new star during the past two years declare without reservation that she is the "best bet on the screen" and that she will develop into one of the biggest stars of the film world under the personal direction of Mr. Ince—and add that there is a debt of thanks due her for bringing the producer back as a director.

Active search is now being made for special vehicles suited to Miss Bellamy's type, and production work on the first of her specials will begin shortly.

Noah Beery narrowly escaped a serious accident during the filming of "Soul of the Beast." "Oscar," the elephant, in one of the big scenes, pursues him into the water and over-

takes him. Beery got caught between the elephant's forefeet as he was swimming, and would have been drowned instantly if "Oscar" had not caught him with his trunk and lifted him to his head, carrying him to the bank in safety. The scene is one of the most spectacular features of the film.



Madge Bellamy
and
Cullen Landis
in "Soul of the
Beast"

of this production which marked the turning point in the film world for "bigger and better pictures." Her first big step upwards followed promptly, for she was immediately chosen by Maurice Tourneur to play the leading role in his spectacular adaptation of "Lorna Doone."

Mundy Novels *to be Ince* "Specials"

BRADLEY KING COLLABORATES WITH AUTHOR ON
NEW BOOKS WHICH THOMAS H. INCE IS FILMING

THOMAS H. INCE has hit upon a new idea which he believes will be productive of two of the biggest screen specials for his fall releasing program.

Talbot Mundy, British novelist of international repute, has been signed up to write two novels for screen adaptation. Bradley King, continuity writer for the Ince studios, and one of the most successful women of the screen world, is collaborating with him and will make the adaptations. The combination, in Mr. Ince's opinion, will produce ideal story material that can not fail to win tremendous following both in book form and on the screen.

"Her Reputation" is the title chosen for the first novel which Mr. Mundy and Miss King have just finished. The novel is Mundy's first story of American life and publishing rights for it already have been contracted for by the Bobbs-Merrill Company, which has put out seven other Mundy "best-sellers:" "King of the Khyber Rifles," "The Ivory Trail," "Winds of the World," "Rung Ho," "The Eye of Zei-toon," "Hira Singh," and "Told in the East."

Personal experiences in India and Africa have furnished the material for Mr. Mundy's previous novels. Told with vivid action, snappy dialogue and a Kiplingesque twang, his adventure books and short stories have won for him a tremendous personal following. On an average of one hundred and fifty letters come to him monthly from the four corners of the globe from readers. One that he especially prizes bears the signature of Rudyard Kipling and another was written by a mother in a little Canadian town, who wrote sincerely that she was "educating her boys" on Mundy stories.

For some time editors have been asking for a Mundy novel of modern day Americans told in American settings, but the tales of India and Africa were in such demand by magazines that the author refused to turn from them to a new field until Mr. Ince offered to make screen adaptations of two novels written in collaboration with Miss King.

"Her Reputation" not only is the first Mundy novel of American life, but also is one of his first stories in which a woman is given the leading role. In his adventure novels of the East, women have played a minor part, but the heroine of the new novel is a young girl of New Orleans, a

southern beauty as alluring and vivid as a tropical flower. A tragedy on her wedding day leads to adventures that take her far afield from the convent she has just left, and the tale works up to a smashing climax that is a knockout as it has been translated for the screen.

John Griffith Wray is directing the film



BRADLEY KING and TALBOT MUNDY
Collaborators
"Her Reputation," coming
Thomas H. Ince Special

adaptation of the novel, the continuity for which was written by Bradley King. With an all-star cast, the production will be one of the biggest specials on Mr. Ince's fall releasing schedule.

A synopsis for the second novel which will be written by Mr. Mundy in collaboration with Miss King already has been accepted and O.K.'d both by Mr. Ince and the Bobbs-Merrill Publishing Company. Tensely dramatic situations and a powerful love story promise a "best-seller" as well as a gripping screen story.

Coming on the heels of a big exploitation campaign by the publishing company which is having a run on the Eastern tales by Mundy, these new novels are assured

a tremendous audience in book form before they reach the screen "fans."

The background for these American stories, like those of the Far East, is being drawn from the author's personal experience, for the "states" are as familiar to him as any other section of the globe, which he has rounded several times.

England was the land of his birth, but America is the land of his choice and he became a naturalized citizen a number of years ago. His reception was not cordial—a thug hit him over the head and robbed him of every cent he owned the day that he landed in New York City. The cold welcome opened the door of opportunity, however, for when he came to in a hospital an enterprising reporter "discovered" him, wrote him up and then took him home to his apartment, offering him a typewriter in the belief that he had the material for enough stories—and the ability to tell them—to make a good living. Up to that time it never had occurred to the adventurer to put any of his yarns on paper.

His first story brought him sixty dollars, enough to start him on his career, but it was hard work for a good many years and the would-be author was up against it many times before he "arrived." When things went wrong, he took any job that came to hand that would tide him over till the next story check came along. As night cook in a station restaurant, dishwasher, chore man on a New York farm and handy man at anything that would earn bread and butter for him, he got "under the skin" of innumerable interesting situations and experiences and has stored away valuable material for big stories.

His publishers declare that the new novels undoubtedly will top his previous successes, while the screen adaptation is developing into one of the biggest specials ever filmed on the Ince lot.

Several hundred natives of settlements near the location in the high Sierras where scenes of the French-Canadian trappers' village were made for "Soul of the Beast" were used during the filming of the big carnival which is a feature of the picture. From each of the settlements, the mayor, the justice of peace and leading citizens were used as "extras." The nearby towns all declared a holiday and the "natives" entered so thoroughly into the carnival spirit that the scene was tremendously successful.

The Ince-Side of the Fence



THOMAS H. INCE has purchased film rights for "The Just and the Unjust," Vaughan Kester's most popular novel, which will be adapted for the screen by Bradley King of the Ince writing staff. Author of "The Prodigal Judge," "The Fortunes of the Landrays" and many other equally successful stories, Kester's "best-seller" has been "The Just and the Unjust." The story is tremendously dramatic and offers material for screen situations both powerful and novel. A special motion picture edition of the book will be put out by the Bobbs-Merrill Publishing Company simultaneously with the release of the picture production, planned as one of the big features of Thomas H. Ince's fall releasing schedule.

"ARE WE teaching women all wrong?" demands a noted university professor, who is all worked up about women of today.

Thomas H. Ince offers one of the most satisfactory solutions which has been given to that question in "What a Wife Learned," his latest production, which has set tongues to wagging everywhere it has been shown. The producer has screened a powerful story of a twentieth century woman, a primitive man, and the

struggle which ensues when they fall in love and marry.

A HALF MILLION dollars in diamonds was one of the "props" used during the filming of "A Man of Action," Thomas H. Ince's great mystery comedy scheduled for early release. An original by Bradley King, the picture tells the story of a rich young chap whose life always has been sedate and proper, who steps out for a glimpse of night life on the Barbary coast.

ROME is responsible for the fame of the Roman holiday, but Culver City, Calif., claims to have established the most original holiday on the calendar—the Laughing Holiday.

When Thomas H. Ince's screen version of "The Hottentot" played its own home town, the city fathers forthwith decided that they must do honor to the production which has made the biggest laughing hit of the season. The mayor formally issued a proclamation and the city council adjourned its formal session to the moving picture theater. They laughed so long and vigorously that they decided the day should be perpetuated. Hereafter the council will adjourn once yearly to attend en masse the funniest picture of the season.

The SILVER SHEET

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

By THE THOMAS H. INCE CORPORATION

ARTHUR MACLENNAN, *Editor*

GERTRUDE ORR, *Associate*

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The Thomas H. Ince Studios, Culver City, California

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AN EDITORIAL

LADDIN could not have wished more effectively than the public today. A whim, a fad, a new interest—they are all reflected as if by magic on the silver sheet.

The picture producer has become the genii of the silver treasure. The public wishes—for romance, for great drama, for comedy, melodrama, "something new"—and the wish is an actuality on the screen almost before it has been well formulated.

"Appealing novelty" is the great demand of the moment. The "something new" which the public is now demanding is something *novel* with universal appeal. It seems certain that this demand has been fully met in "Soul of the Beast." It is novel. It is different. It tells a story of pathos and drama; of romance and adventure.

Madge Bellamy and "Oscar," the elephant, are a pair of circus runaways to capture any imagination. Their adventures in the southern Canadian woods are "different" from any ever told on the screen. And Miss Bellamy and "Oscar" are ably supported by Cullen Landis and Noah Beery. All have entered into the spirit of this dramatic fantasy and it is hoped that every boy and girl—young and old—in America will have an opportunity to see "Soul of the Beast." It embodies an ideal for which every producer is constantly striving—that of the universal appeal. It was made with the thought and hope always uppermost of filming a true novelty that would touch the hearts alike of young and old.

A modern picture studio is like a symphony. Ignace Jan Paderewski says so. The famous pianist was the guest of Thomas H. Ince during his recent appearance in Los Angeles and was so impressed with the technical perfection, the life and the bustling activities of the Ince studios that he declared his intention of writing a "Studio Symphony" which would translate the things he has seen and heard into music.



"Soul of the Beast" company on "location." John Griffith Wray, the director, holds the megaphone in the center of the group. In the boat are Madge Bellamy, Cullen Landis and Noah Beery.

Big Production Schedule Under Way

THOMAS H. INCE WILL DIRECT ONE OF THE
FOUR INCE "SPECIALS" FOR FALL RELEASE



WITH the cooperation of the best talent available, Thomas H. Ince is now at work on a fall releasing program of "specials" which is the biggest thing of its kind ever attempted. Four unusual features are in course of preparation for First National release. Each of them carries a novel production "punch" that can not fail to "register."

The outstanding feature of the fall schedule is the return of Mr. Ince, acknowledged to be one of the screen's master builders, as a director of his own special. Fewer pictures and pictures of more tremendous caliber is the plan of the producer for the coming season, a decision that will leave him free to direct at least one of his "specials" himself and to supervise the others even more closely than in the past. Only once since the days when he assumed the load of the director-generalship of the old Triangle has Mr. Ince personally directed a picture, and that was for the making of "Civilization," a production of such magnitude that it marked an epoch in the picture industry.

"Country Lanes and City Pavements," a powerful story by John Fleming Wilson, author of "The Man Who Came Back," is the production for which Mr. Ince will handle the megaphone. Madge Bellamy, who has just signed a three-year starring contract with Mr. Ince, will be featured in an all star cast. Bradley King has just completed the continuity and actual production work will begin as soon as Miss Bellamy returns from a month's tour which she is making to perfect her technique in her newly acquired art of "cinematography."

The story which Mr. Ince will direct is a tremendous drama of a woman's struggle to find herself. When a city is threatened with destruction by a great tidal wave, the woman must make the choice of sacrificing herself or the city; the man who loves her chooses between destroying the woman he loves or saving the city. With a situation like this to develop and the man who has made the "Ince punch" a by-word developing it, a dramatic masterpiece is assured.

Camera work has just been completed on "Her Reputation," which was directed by John Griffith Wray under Mr. Ince's supervision, and Mr. Ince is now bending his attention to the cutting of the picture. Adapted from the novel, "The Devil's Own," by Talbot Mundy and Bradley King, the greatest screen feature ever built around an American newspaper has been

produced in this picture. May McAvoy, who is starred in the production, has brought to the leading role the charm and beauty which won for her such a tremendous following in "Sentimental Tommy" and "Kick-In." Other members of the cast are Lloyd Hughes, James Corrigan, Casson Ferguson, Eric Mayne, Louise

Wray, which is to be directed by John Griffith Wray.

"The Just and the Unjust," from Vaughan Kester's popular novel of the same name, is the fourth special on the schedule. A novelty drama, big in action and gripping in heart interest has been evolved from Kester's story of a ne'er-do-well who is arrested on the charge of murder on the day that he is leaving for the west to "make good." A character, unique both in the world of fiction and of the silver sheet, is introduced in this story in the person of Bill Shrimplin, an insignificant little lamp lighter, whose garrulous tales of imaginary adventures have transformed him into a mighty hero in the eyes of his small son. When Bill suddenly becomes the center of a tremendous drama which revolves about him, he proves himself to be a coward to the bitter disillusionment of the small son, who has idolized him. The conviction of the ne'er-do-well by a judge who knows that his own son actually committed the murder and the final surprise ending of the drama offer screen material as unusual as it is appealing. Bradley King is writing the continuity.

Here is a production schedule that is sure to "hit." By concentrating on a few "specials" Mr. Ince expects to outstrip any previous schedule ever offered.

When the production work on "Soul of the Beast" was completed, it was found that the elephant had consumed exactly two hundred and eighty-three pounds of loaf sugar during the comparatively brief period of his engagement with the Ince company.

It took Cullen Landis and Noah Beery two weeks to learn how to handle the knives for their big fight scene in "Soul of the Beast." The fight is one of the most realistic ever screened. A woodsman from the north drilled the two film actors, showing them just how the knives should be held and wielded for best effect.

A Norwegian sailor who has sailed all the oceans of the globe, does some spectacular canoe work in several scenes of "Soul of the Beast." The sailor happened to be up in the Sierras while the Ince players were working on location there. The story of unusually difficult rapids in the mountain stream nearby had lured him there and he was having what he considered an ideal vacation, spending each day in a canoe shooting the dangerous waters, when Director John Griffith Wray engaged him to appear in several exciting scenes.



Here are the Thomas H. Ince
"specials" for First National
Release to watch for during
the coming season:

"Her Reputation"

"Anna Christie"

**"Country Lanes and
City Pavements"**

**"The Just and the Un-
just"**

Lester, Brinsley Shaw, George Larkin, Winter Hall, Eugene Besserer and Jane Miller.

The novel from which the story was adapted by Bradley King is being published by the Bobbs-Merrill Company, which has published seven other "best-sellers" by Talbot Mundy, including "King of the Khyber Rifles" and "Rung Ho!"

Eugene O'Neill's greatest Broadway success, "Anna Christie," should prove one of the outstanding successes of the season. Mr. Ince recently purchased the picture rights for it and it is now in preparation for production.

The author of "Beyond the Horizon," "The Emperor Jones," and other successes made his greatest mark with "Anna Christie." Its big New York run at the Vanderbilt and its road success with Pauline Lord in the title role laid the foundation for a universal popular following that will come to the picture as a Thomas H. Ince special. It is a colossal drama of the mark of the sea on its children, its characters coming from sailor folk.

Bradley King of the Ince writing staff, is preparing the continuity for the fea-

OFF-STAGE SHOTS

on the "INCE LOT"



CHARLES PIEZ and WIFE
Chicago Steel Magnate, and Former
Vice-President, Emergency Fleet Corp.



Madge Bellamy and Mr. Ince
welcome
Guy Bates Post, to the
"Ince Lot"



KATHERINE TINGLEY ~
head of the Pt. Loma Theo-
sophical Institute, and
THOMAS H. INCE.



Madge
Bellamy
Thomas H. Ince
star



Mrs. WILLIAM A. FITZGERALD
President of the California State Federation of
Women's Clubs, and
Mrs. WALLACE REID.



PADEREWSKI,
world famous pianist and
THOMAS H. INCE.

Thomas H. Ince
presents

"Soul of the **Beast**"





A
Thomas H. Ince
Novelty Special
for

METRO  PICTURES
CORPORATION

Published in the
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Culver City, California