

THE YOUNGEST INCE EXTANT

(Continued From Page One.)

she was in one of her most fascinating moods. There are any number of Petrovas, but the one we love best is the Petrova who bubbles with fun and laughs easily and who wears a stunning linen riding habit and little brown boots and a big black bow on the back of her hair.

Yes, this story seems to be about Ralph Ince, but we must get this off our mind first. Anyone who never has seen Petrova in the mood in which we found her has missed a great, great deal.

And then we had luncheon in the studio restaurant, where everyone goes in his or her makeup, and after that we talked to Mr. Ince for several hours, but not so long as we should like to have talked.

We had meant to ask Mr. Ince all about the pictures he had directed and those he had acted in, and what he thought of the progress of the motion picture; and then all we did was to compare opinions as to the different plays and players.

And isn't it splendid?—Mr. Ince, whose opinion "matters terribly," agrees with us on every point. Pictures that we do not like he does not like. He loves Mrs. Petrova, Elsie Ferguson, Mary Pickford and Charlie Chaplin. He hates—but that wouldn't be fair. At any rate, so do we.

But suddenly, after we had talked pictures for hours, we remembered that Petrova's father and mother (for the duration of the picture only) were waiting in the library, and that it was time to run a show, so we reluctantly delivered up our interview.

All we know about him was that he was thirty-one years old; but there was our trusty "Who Is Who." This is what it says: "Ralph Ince was born in Boston in 1887. He is the youngest of the famous Ince family. When he was still in school he played with Richard Mansfield and remained with him for several seasons in repertory. He was with Henry Savage in 'The College Widow'; he played the title role in 'Ben Hur' and he was in vaudeville for a number of seasons."

When he decided to go into pictures he began right at the bottom. Now he is at the top, but there are some interesting rungs in the ladder. For nine years he was with the Vitagraph Company, passing leads and directing. He is famous for his impersonation of Abraham Lincoln. Before he became the director general for Mme. Petrova he directed "Today," with Florence Reed, and "The Argyle Case," with Robert Warwick.

A few years ago he was leading man and director for Lucille Lee Stewart. He is still her leading man and presumably her director. He married her.

WOODEN ACTORS ON BROADWAY

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pets' accomplishments rather than force an adjustment to ready made plays.

Mrs. Williamson's quick interest, her willing acceptance of this cart-before-the-horse method, and above all, her comprehension of the sound imitations in puppetry, enabled me to incorporate in her two plays, the results of a hundred experiments in "The Green Salk" and "A Stolen Beauty and the Great Jewel" my



AT THE HIPPODROME, DOROTHY PHILLIPS IN 'THE GRAND PASSION'



VIOLET DANA IN 'BLUE JEANS' AT THE REGENT



SESSUE HAYAKAWA IN 'HIDDEN PEARLS' AT THE STRAND



CHAS. RAYMOND AND DORIS LEE IN 'THE HIRED MAN' AT LOEWS



THE CHEAT AT THE ALLEN

Marionettes, like pampered stars, are humored by their playwright. When our production was finally presented to the public, one understanding feature was a complete optical delusion. Our audience got a misconception of the size of our dolls. This I confess I am in no position to explain. I do not in the least understand it. To many of our patrons the puppets seem life size and to others just short of life size. The children had hot disputes over the question. Friends who had watched our early rehearsals in the close quarters of our workshop, were convinced, on our opening night, that we had altered the entire scale of our work, and had enlarged both puppets and properties.

In an effort to restore a proper sense of proportion, I came out and made my bow, holding my favorite puppet, Greta, by the hand. I was rewarded by the audible exclamation: "That man must weigh four hundred!"

I protest that I am a man of normal size. When my Marionettes appeared on Broadway I did not risk throwing doubt upon this fact by appearing beside them on a puppet stage.

Clifford Bruce, who has the part of Ben Boone in "Blue Jeans," the picture adaptation of the popular melodrama, so well known to theatre patrons which will be shown at the Regent Theatre this week, is a Canadian and was educated at the Toronto University. This makes the production of more than usual interest to Torontonians. He has appeared as a star in his own right in "The Devil at His Elbow," and other productions, and he played opposite Mabel Taliaferro in "The Barricade." He is one of many artists of no mean reputation who support Viola Dana in this picture among others being Robert Walker, Sally Cate, Henry Hallam, Russell Simpson, Margaret Wade, and Augustus Phillips.

SCENARIO AUTHORS SOMETIMES HUMAN

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with a photograph of its owner as a young man standing beside a white collic and grasping a small derby hat in his right hand. His wealth was indicated by his house, an impressive mansion, furnished in the two most popular periods of movie decoration—Early Ignorant and Louis the Limit.

The villain enters. With the entrance of the villain, things started. Evidently he had never seen a woman before, for he fell heavily for the heroine. The villain and the hero, on the contrary, had for each other that deep and lasting affection which the Messrs. Shubert always feel for Marc Klaw and Abraham Erlanger.

These villains do have the quaintest little ways of showing their feelings. This particular villain was a firm believer in the "treat 'em like dogs" system with women. Just because the heroine wouldn't marry him he tied her to a railway track and left her there to receive the train. The road wasn't mentioned, it was evidently the Erie, for the hero had ample time to stroll up and untie the heroine and walk away with her long after the train was due, but hours before it was even sighted.

When the villain saw that little prank had been foiled he gave vent to some quite visible curses, and tried again. This time he lured the heroine to the old mill, locked her in, and then nonchalantly set fire to a cunning little nest of dynamite. But who do you think happened to be passing the old mill at the time, on his way to the Y. M. C. A.? You're way ahead of me of course, it was Oyster Jim.

He burst in the door just as the O. M. blew up in a blaze of red light. The heroine, of course, was not hurt—movie heroines never are; the film would have to stop in the very middle if they were—but the hero got all the credit for saving her, and could stagger around thru the smog with a carefully torn shirt, just like a regular hero.

The villain's imagination gave up after a while and he could only think of old stuff like blowing up bridges just before the heroine's train came to them; shoving her off the roofs of tall buildings; throwing her in the paths of runaway horses, and showing her a variety of like delicate attentions. But the hero always appeared just off the right moment to claim the Carnegie medal, and the heroine wasn't damaged two dollars' worth, in fact, her adventures seemed to do her good.

Finally, when the scenario writer got fed up and bored with the whole thing, the villain met the hero on the top of a cliff—I think I recognized it as the third palladium beyond Fort Lee, going north from One Hundred and Twenty-fifth street. It was a good battle to speak from the standpoint of a connoisseur in that branch of movie art. The hero won by the simple trick of seizing the villain when he was looking the other way and throwing him off the cliff. This feat was followed by a pleasant interlude showing the villain falling thru the air and into the water. The lady who sat back of me (who was one of those "inside information" hounds) confided to most of the audience that it wasn't really the villain—it was just a stuffed dummy. This, for me, was the thrill removed from the throbbing big scene.

The scenario writer must have wanted to catch his train after that, for the next scene was just a brief glimpse of Oyster Jim clasping the heroine to his Hart, Schaffner and Marx's. He was telling her that they would always have enough to eat during the months with R in them.

Here the light faded out—and the next picture was entitled, "The Birth of a Caterpillar—from egg to cocoon." I have often wondered what became of mother. Not another word was ever said about her!

Ah, well, these scenario writers are only human after all! Poor mother! Wherever you are I send you my love and my sympathy!

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