

The Silver Sheet



Thomas H. Ince
Presents

"THOSE WHO DANCE"



LOCKED CASE

A First National Attraction

-melodrama- big and timely

Thomas H. Ince offers

"THOSE WHO DANCE"

with

Blanche Sweet
Bessie Love
Warner Baxter
Mathew Betz
Robert Agnew
Lucille Ricksen
John Sainpolis
Frank Campeau

Story by

George Kibbe Turner

Directed by

Lambert Hillyer

under the personal
supervision of

Thomas H. Ince

One of the
First National

20

February to June
1924



A First National



Attraction

The Silver Sheet

All The Year Pictures!

I WAS glad to see a suggestion from an Exhibitor that one way to minimize a so-called summer slump in picture attendance would be to release features during the summer months that have sure-fire box office appeal.

It strikes me this is a common sense suggestion. And I have thought so for the past year.

My current First National release is "Those Who Dance" and I would certainly resent the inference on the part of any Exhibitor or Critic that this picture had come into early warm weather release owing to any lack of appeal it might have for the winter season audiences.

If there is an "all the year" picture on my current First National schedule, it is "Those Who Dance." It has passed every test that I can give it. It has story, drama and gripping characterization. The combination makes it a big melodrama.

"Those Who Dance," I believe, is truly an audience feature. My experience in showmanship convinces me that it should hold any audience at any season of the year. So I offer it as an "all the year" feature.

Geo. St. Snee



The Big American Drama of Today!

Thomas H. Ince "THOSE WHO DANCE"
 Presents The Surprise Picture of the Year

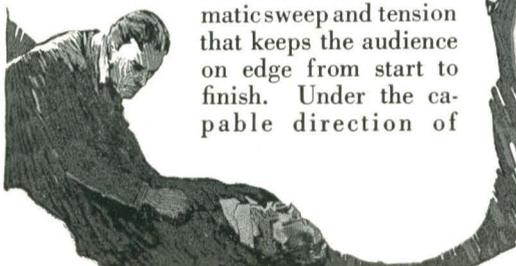



IN the foundation of a timely theme of world-wide interest Thomas H. Ince has built up one of the most unusual dramas of the screen in "Those Who Dance." With a superb cast including Blanche Sweet, Bessie Love, Warner Baxter and Mathew Betz, the producer turns to a new field for his latest drama which promises the sensation of the season.

The story of liquor stripped of all suggestion of propaganda is the theme which he has chosen. The bootlegger, the hijacker who preys on the bootlegger, the rum-runner and all the other obscure but picturesque law-breakers who have come swarming from the depths of the underworld since the passage of the Volstead law to reap colossal profits by catering to the increasing thirst of America's population, reach the silver sheet for the first time in this remarkable production.

The old-style "crook" story which never has failed to hold the public enthralled is definitely out-dated with this story which handles audience "sure-fire" from a brand new angle.

George Kibbe Turner's popular magazine story has been adapted into an up-to-the-minute drama that moves with a dramatic sweep and tension that keeps the audience on edge from start to finish. Under the capable direction of



Blanche Sweet and Bessie Love

as the underworld "flapper" and Mathew Betz playing "Joe, the Bootleg King" offer a gallery of powerful portraits. The scenes of the boarding of the rum-runner; the capture of a truck-load of bootleg and the fight of the federal officers and the smugglers; the decision of "Rose" to chance the sacrifice of honor itself to save her brother and the final great scene at the crooks' ball, when "Rose" and her sweetheart are trapped and only the girl's quick wit and fine acting saves their lives, are a few



The Bootlegger's Dance

Lambert Hillyer it has been told with a wealth of human interest touches and a finish of characterization that carries conviction.

Situations as daring as they are unusual and as dramatic as they are "different" have given the superb cast unlimited opportunity for brilliant work. Blanche Sweet in a dual characterization of an innocent young girl who drops into the life of New York's underworld to save her brother; Warner Baxter as the young lawyer who impersonates a notorious crook to obtain the evidence he needs to smash a gang of bootleggers; Bessie Love

of the high-lights of this "surprise" story which carries a thrill and a "punch" in every sequence.

Against picturesque and spectacular backgrounds, the producer has crowded his new picture with big action and gripping human characterizations and the production stands out as unique in the splendid box-office combination it offers of novel theme; perfect cast; dramatic story and a title that is worth its weight in gold.

"Those Who Dance" has the combination of story, cast and gripping characterization. This combination makes it melodrama, and melodrama always has been a sure-fire box office attraction.

Blanche Sweet-Bessie Love-Warner Baxter

The CAST "Those Who Dance"

Characterization of Ince Special Most Important Factor

DELVE into the heart secrets of any actor or actress of stage or screen and there is certain to be tucked away an ambition some day to play a "great crook part." Thomas H. Ince, dipping into the underworld for some of the tensely dramatic characters of "Those Who Dance," also satisfied that hidden "crook" ambition for a score of the screen's best known luminaries.

With Blanche Sweet, Bessie Love, Warner Baxter, Mathew Betz, Robert Agnew and Lydia Knott heading the all-star cast, the production boasts one of the most brilliant groups of performers of the season. By way of clever contrast with the roles of the "dyed in the wool" crooks, Miss Sweet and Warner Baxter, playing two of the leading roles, have dual characterizations that carry a big thrill as well as unlimited opportunity for fine dramatic work.

In "Anna Christie" Miss Sweet recently scored as the girl of the streets who is cleansed by a great love and the winds of the sea. In "Those Who Dance," an innocent young girl from "up-state" is plunged into the life of New York's underworld when she undertakes to save her brother from gangsters with whom he has fallen in. The role of "Rose Carney" is the biggest which Miss Sweet has yet undertaken and promises to win even more acclaim than greeted her "Anna."

The transition which she effects from the timid young country girl to the apparently brazen "flapper" who risks her life and honor itself for the sake of her young brother is one of the most remarkable on silver sheet record and brings new witness of great talent.

Warner Baxter, who plays the role of "Bob Kane," the young lawyer who is enlisted by "Rose" to help her in her fight to save her brother and into whose hands she

places her honor, has been signed under a three year contract by Mr. Ince as a result of his fine work in this characterization. The make-up which Baxter achieved for the dual role is surpassed only by the remarkable emotional register he scales. In the final scenes when he is trapped like a rat by the gangsters he is fighting and faces death, his work and that of Miss Sweet carry an electric thrill, as well as the utmost sincerity and dramatic conviction.

Bessie Love has an entirely new type of role in this production as she plays a rather forlorn little "underworld queen." For her first "flapper" part she wears a straight-cut boyish bob and some outrageous clothes far removed from the usual chic creations which charm her "fan" following.

A fourth outstanding role of the picture is played by Mathew Betz, one of Mr. Ince's "finds" whose splendid portrayal of a "bit" in "Anna Christie" won him the opportunity for this part which marks him as a "comer" in the picture world. In the hands of this actor the role of "Joe, the Greek," the bootleg king of the underworld becomes an incarnation of menace. When he finally falls victim of one of his own traps set

for another there is a sigh of relief at the righteous ending. Robert Agnew as the well meaning but weak youth, Matt Carney; Lydia Knott as the gentle little mother of Matt and Rose; Charles Delaney as Tom Andrus; W. S. McDonough as Bob Kane's father and Frank Church as Jack Perrin all contribute notable work to the production. The uniformly fine cast combined with the unusual and dramatic story and the big "box-office" title promise a place for the picture in the front ranks of the season's most popular productions.



BLANCHE SWEET



BESSIE LOVE



WARNER BAXTER



MATHEW BETZ

Blanche Sweet - Bessie Love - Warner Baxter



"Volstead Liquor" attracts strange character combinations



WHEN Ruth Kane (Lucille Ricksen), the little sister of Bob Kane (Warner Baxter) is killed in an automobile accident which results when her escort goes blind from wood alcohol which has been peddled under the guise of a fine "imported brand," the young lawyer swears a fight to the finish against bootlegging and is sworn into the prohibition force.

His first assignment from Chief Monohan is to shadow "Slip" Blainey, an officer suspected of standing in with the liquor ring. Kane discovers that "Slip" is working with Joe Anargas (Mathew Betz), the bootleg of the district who is amassing a small fortune under the guise of a trucking and garage business.

Matt Carney (Robert Agnew), a well-meaning but weak youth, has fallen in with the bootlegging gang and is driving a truck for Joe. From his letters home his mother (Lydia Knott) suspects that he has fallen in with bad company and sends his sister, Rose (Blanche Sweet), to the city to find out what he is doing.

Rose is horrified to find the boy living with Joe and his wife Veda (Bessie Love) whom she immediately suspects of being crooks of some kind. From Matt she soon learns the truth but the boy defiantly answers her pleas by declaring that there is no harm in breaking the prohibition law because "all our best people are doing it."

Rose realizes that there is just one way she can save the boy, by apparently falling in with the life of the underworld so that she can keep an eye on him.

The following night Matt goes with Joe to bring in a truckload of liquor from a rum-runner. Joe deliberately "hi-jacks" the ship, killing the captain and stealing the liquor. "Slip" has tipped off Chief Monohan to watch the north fork of the

road that night but the chief suspecting the frame-up sends Kane with two other men to watch the south fork. In the fight that ensues when they stop the truck, Joe kills one of the federal officers but "Slip" manages to plant his gun on Matt who is arrested, tried and sentenced to the chair for murder.

To keep him from "squealing" Joe and "Slip" promise that they will obtain for him an eleventh hour pardon but in reality they want him out of the way and make no move to save him. From Veda, whom Joe has been mistreating for some time, Rose learns the truth. In desperation she goes to Chief Monohan and tells him the truth. The Chief has been suspicious of "Slip" for some time and is inclined to believe Rose's story, so when he proposes a plan, he assigns Kane to work with her.

Kane disguises himself as "Scar"

Henry, a notorious criminal; is introduced by Rose to Joe and Veda as her "affinity." By means of a dictaphone, Kane overhears enough talk between Joe and Veda to convince him of Matt's innocence and sends word to the Chief to have his men ready to arrest Joe and "Slip" on the night of the ball, at which all the crooks of the underworld gather for their yearly celebration.

Joe has learned that the real "Scar" Henry is dead. He and "Slip" plan to put Kane out of the way the night of the ball. At the ball, Veda, acting for Joe, suddenly reaches up and scrubs off the scar on Kane's face. The cry goes up "A bull!" Kane is rushed into a little side room. Joe is ready to shoot him down when Rose breaks into the room. Pretending that Kane had deceived her, too, she gets the gun from Joe and promptly turns it on him. Her shot misses him. As he escapes into a back alley, "Slip," who thinks he has killed Kane, shoots him down so there will be no evidence against himself. He turns away from Joe's dead body to walk into the arms of Chief Monohan's men. The Chief, having received Kane's message, arrives in time for the dramatic close of the affair. Matt is freed and Rose and Kane decide to continue in a life's partnership.

A Big Drama ~ Timely and Thrilling

A Timely Theme Not Propaganda



"THOSE WHO DANCE" Tells Story of Prohibition and Liquor

that some phase of the social revolution which has resulted from the passage of the Volstead law in nine cases out of ten will hold the center of attention. A death from wood alcoholism; an

the tremendous box-office appeal that a clever handling of this foremost theme of the day would have, but Mr. Ince is the first to have evolved some method by which it could be presented as entertainment and not as propaganda.

As the story of "Those Who Dance" has reached the screen it carries equal interest for the prohibitionist and the most violent "anti-" for each can read his own angle into the picture.



And all cannot fail to be impressed by the sensational disclosures of the way in which some fine "imported" brands and new concoctions reach the new American consumer.

A personal fight against a bootleg ring which is started by a young attorney when his little sister is killed in an auto accident, after attending a jazz party where her escort drinks wood alcohol that blinds him, is the original premise upon which Mr. Ince has built up this story.

Mr. Ince has pointed the way by which a theme of this kind can be utilized for screen entertainment without direct propaganda creeping in.

Present day liquor is probably the most discussed topic of the day. And "Those Who Dance" is a picture story—not propaganda.

ANY one with a little mechanical knowledge can make a picture for the screen but the least observing "fan" in an audience knows that it takes an artist to put a "soul" in that picture.

The theme is the picture's soul and when a producer is clever enough to pick a timely theme which is on every one's lips in eager discussion at the time the offering is released he proves his good showmanship with the tremendous box-office response which is his invariable reward.

During the war, the productions which scored the greatest triumphs were those growing out of the war. Post-war problems were the order of the day following the signing of the armistice.

Blanche Sweet, Mathew Betz and Warner Baxter in three gripping scenes



accident from drinking bad bootleg; the report of arrests for liquor law violations or the veiled scandal about some social gathering where too much "booze" pepped up the party; a murder committed by a "drunk" is certain to be there in headlines.

Other producers have recognized

Now Thomas H. Ince has daringly taken the prohibition question—probably the most discussed topic of the day—and woven it, not into a preachment, but into one of the most fascinating studies of modern-day life which has reached the screen.

Pick up any daily newspaper or periodical and the chances are a hundred to one

This Is The Year For Melodrama

"Christine of the Hungry Heart" Filming

*John Griffith Wray Making Ince Feature
For First National '24 Schedule*



STORY that offers one of the most unusual studies ever screened of the love life of a modern woman will be Thomas H. Ince's next big "special." At a price, said to be one of the record top-notchers paid this year, Mr. Ince has purchased film rights for "Christine of the Hungry Heart," Kathleen Norris' latest best seller and will put it into production at once.

As spectacular a buy as was "Anna Christie," the Eugene O'Neill play woven about a woman of the streets as a heroine, is this new purchase which in the opinion of the producer offers even more scope for fine dramatic development than was afforded by the famous O'Neill play. The story is ultra-modern with ultra-modern settings and promises some entirely new "thrills" for the seekers after sensation.

John Griffith Wray, newly appointed general manager of production at the Ince studios, has been selected by Mr. Ince to direct the picture which will be one of the biggest "specials" of the year. Bradley King, chief of the Ince staff of editors, is now at work on the adaptation and the script.

As in the case of "Anna Christie" Miss King has announced her intention of making only minor changes in her adaptation of this novel. In her opinion the story of "Christine" is tremendously dramatic and fundamental. She believes that Kathleen Norris has caught as has no other novelist of the day the psychology of the twentieth century woman. She has told quite frankly the love life of a woman who is dragged through the abyss of despair in her search for a love which will fully satisfy the cravings of her heart. While many of the situations of the story necessarily must be handled with the utmost delicacy, it will be presented on the screen without any material alterations.

Considerable speculation has been aroused as to the members who will be chosen for the all-star cast. As the picture is Wray's first production since his ad-

vancement to full charge of the story department at the Ince studios, especially brilliant results are anticipated and special care is being taken in the selection first of all of the actresses for the title role, and secondly for the supporting cast.

Blanche Sweet since the remarkable success of "Anna Christie" has leaped into public favor. The actress who is signed for the role of "Chris-

"punch" on psychological conflict rather than upon the old style physical action and "hokum." The new order of the day demands far finer workmanship of author, script writer, director and actor alike.

"Christine's" story has its moment of physical thrills but the appeal of the story lies in the unfoldment of the inner heart life of a woman who has been unhappily married and who marries a second time only to find that here, too, she finds no outlet for the surging desires of her heart. She wants to be all in all to some man. Her heart cries out that here alone she will find fulfillment of herself. Yet every time she turns to a man who is attracted to her the love he gives her falls so far short of her ideal that she commits the most arrant folly before the truth is thrust upon her that she has been seeking a false ideal.

"Christine" is the love story of a restless woman. It recently concluded one of the most popular serials that "Hearst's International" magazine has carried.

The story deals with the uncertain heart's desire of a beautiful and talented young woman.

"Christine's" marriage to Alan Montague was just as happy as her marriage to Stuart Knight had been unhappy, and yet there came another man—a younger man—whom Christine looked upon as the one individual who could lead her to happiness.

The heart of an accomplished woman is laid bare in Kathleen Norris' gripping novel.

The picture version will be true to the intent and the realism of the story. The story has held the heart interest of all America and the picture version will do more.

Hearst's International



KATHLEEN NORRIS
NEW NOVEL
"CHRISTINE of the HUNGRY HEART"

The advantage of a "Hearst's International" campaign

time," it is declared, will win even more popular favor. The characterization must be drawn with the utmost subtlety and the finest shadings, lest the censors interfere with their shears, and the actress who is cast for this role will have one of the biggest plums of the screen year.

The fact, first of all that "Christine" is considered screen material and secondly that a producer of Mr. Ince's reputation is planning to reproduce it as closely as possible in his screen version is in line with the avowed policy of the picture magnates of today in putting realism on the silver sheet—realism which relies for its

As soon as the cast for this new picture is selected—and Mr. Ince and Director Wray are now giving their undivided attention to this selection—"Christine" will go into production.

Production plans nearing completion for "Christine of the Hungry Heart" make certain that it will not only be one of the outstanding First National box office successes of the year, but, like "Anna Christie," it will build for the greater prestige of the screen.

Kathleen Norris Classic to Be Ince Special

Make-up Transforms Face

Warner Baxter Accomplishes Complete Disguise in "Those Who Dance"

IF A BOB changes a woman's psychology as well as her appearance, a hair-cut and a little make-up can so alter a man that even his best friend will scarcely recognize him.

Warner Baxter has achieved one of the most remarkable transitions on record for "Those Who Dance"—and his only aids were the barber, a little cotton batting, a dental plate and the usual grease paint and powder.

Baxter won his place on the screen as a result of his matinee following while he was playing in stock first in Los Angeles and then on Broadway and the road. The stage villain doesn't get many "fan" letters no matter how fine his performance, so it is needless to say that Baxter was playing heroes and winning feminine hearts with his handsome face when the picture producers discovered they were overlooking a big bet.

It was in "Lombardi Limited" which played two seasons on Broadway and then had a record run on tour that Baxter made his biggest hit and was promptly picked to appear as leading man with Ethel Clayton in "Her Own Money."

This great success was followed by leads with Wanda Hawley in "The Love Charm," Constance Binney in "First Love," Colleen Moore in "The Ninety and Nine," Madge Bellamy in "His Forgotten Wife."

His role in "Those Who Dance," with its dual characterization, has afforded him his first opportunity to prove that he can hold a following in spite of appearances, for in the story Bob Kane, the young lawyer, who is fighting a gang of bootleggers, assumes the make-up of a notorious crook and goes into the underworld to live to get the evidence that he needs.

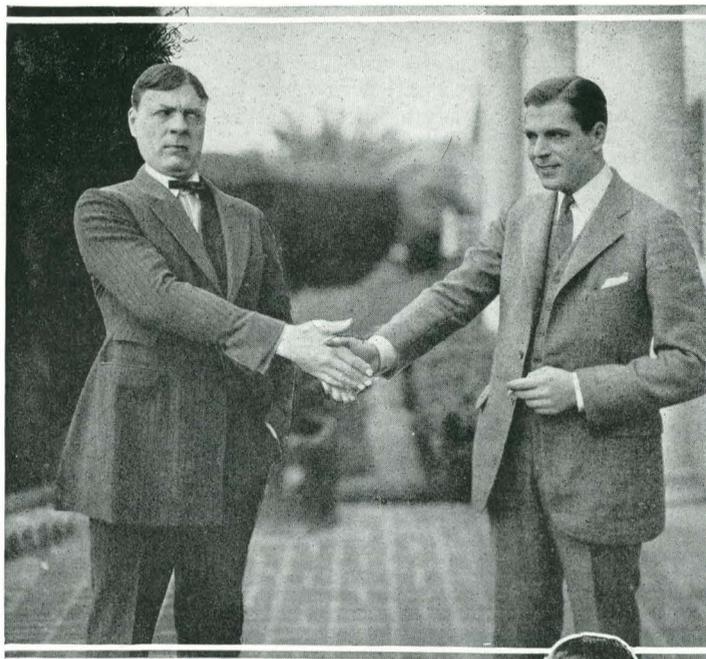
Baxter's make-up is a remarkable evidence of the art of make-up and was worked out only after much careful experimentation. A model was selected from the "Rogue's Gallery" and then Baxter went to work. The great scar from which

"Scar" Henry got his name was the first difficulty. Court plaster was tried to hold the skin together but wouldn't work and Baxter finally found that two wisps of cotton batting glued in a jagged line on his cheek and coated with grease paint and powder were the best means of accomplishing his purpose.

A dental plate supplied the protruding jaw and then two rings were fitted in his nostrils to distend them so that his facial expression was completely changed. With

three year contract immediately after the conclusion of work on the production. "Bob Kane," in the producer's opinion is due to hold a place in the list of the season's cleverest characterizations as well as to offer new proof that making-up for the screen is an art only acquired by careful study.

The effectiveness of Baxter's transformation is driven home by means of a dissolve during one of the tensest scenes of the story.



Warner Baxter, the "Crook," greets Warner Baxter, the "Hero."

a groan the actor next submitted to the shears of a barber who promptly ruined his carefully trained pompadour, giving him a round cut and a short trim in front that lent the proper "unfinished" appearance. The result was a surprise even to Lambert Hillyer, who directed the picture, and even his best friends had to look twice to recognize the handsome matinee idol under his guise of a fast-working crook.

The characterization which Baxter has achieved in this production is so unusually excellent that Mr. Ince signed him under a

Seated at a card table in the home of the "king of the hi-jackers," disguised as a crook, Baxter thinks of his true personality—a youth of wealth turned policeman to run to earth the illicit liquor ring. The illusion is a gripping one.

The penetration of Baxter's disguise comes at the annual ball of the bootleggers. A chance brush of a fan and the scar that has en-



abled him to take-off "Scar" Henry is gone.

"Look, boys! The scar's phoney." The nose and mouth plates and the entire disguise is removed. The scene furnishes the climax of the year's biggest melodrama.

Good Melodrama is Always Good!

Blanche Sweet Wins New Honors

Heroine of "Anna Christie" Has Bigger Role In "Those Who Dance"



OUTSTANDING in the list of practically every critic of big plays for the past year is "Anna Christie" with Blanche Sweet's characterization of the title role featured as a notable contribution to the screen's honor roll. Thomas H. Ince has given Miss Sweet a chance to surpass even "Anna's" portrayal in the role of "Rose Carney," the heroine of "Those Who Dance."

From a small town comes a young girl, ignorant of city life, wise only in the intuition which teaches her promptly that there is only one way to save the beloved brother who has fallen in with a gang of crooks and been "framed" for the electric chair.

She must fall in with the life of the underworld and sacrifice her good name, perhaps even honor itself, if he is to be saved. Without an instant's hesitation "Rose" pits her wits against those of the cleverest crooks of the underworld and with the break of good luck and timely help she wins out.

The transition effected by Miss Sweet in "Anna Christie" from the woman of the streets to the woman who knows the purging power of true love proved her dramatic ability. In the role of "Rose Carney" she has outstripped her achievement in the O'Neill drama. This time it is the innocent girl who wears the air of evil sophistication and does it so convincingly that her underworld friends believe she has slipped down the primrose path to their level.

Without the spur of ambition, the world would be a commonplace, prosaic affair. The story of Miss Sweet's recent "come-back" deserves a

place among the inspired tales of achievement for ambition has carried her not once but twice to the front ranks of silver sheet actresses. Trained in the "Griffith school" where many finished actresses were polished under the megaphone of that director, Miss Sweet with her exceptional beauty and talent was one of the first of the screen luminaries to win a nation-wide "fan" following. Her "Judith of Bethulia" stamped her as a real artist and the critics predicted an unlimited future for her.

Then came illness which forced a temporary retirement from the screen and when Miss Sweet returned to work under the Kleig lights she expected to face a long period of hard work once more before she could hope to regain her former prestige. Contrary even to her own expectations, "Anna Christie" has completely re-established her name and fame both with the critics and the audiences—which counts far more.

With the release of "Those Who



Blanch Sweet in two opposing Characterizations in "Those Who Dance"

Dance," Mr. Ince, whose all-wise judgment selected her from the screen's finest talent

for Anna, predicts even greater acclaim for her. She has brought the same dramatic conception and fire to her portrayal of "Rose" and this time the girl has sympathy with her from the outset, as she puts her back to the wall and makes a fight to the death for the two men she loves.

Curls and clothes are the only make-up aids used by the actress to put over the remarkable transition of character.

The role is appealing as it is dramatic and promises to chalk up new honors for the "Anna Christie" girl.

Star of Thomas H. Ince's "Anna Christie" repeats artistry in "Those Who Dance"

"Anna Christie" Star Scores Again!



Mathew Betz Wins Fame in First Big Picture

THE over-night fame and wealth frequently press-agented for the movie "stars" are more often founded on fiction than on fact. Back of nearly every new "arrival" in the ranks of the silver sheet "comers" is a story of patient waiting, hard work, dogged persistence and a will to win that makes victory a well-deserved laurel and not a meaningless gift.

Take the story of Mathew Betz, for instance. Betz was picked by Thomas H. Ince for a leading role in "Those Who Dance" because he played a "bit" in "Anna Christie" so cleverly that the producer was convinced of his ability. Now the actor is scheduled for a number of big roles and the press agents will herald forth the story of the "Ince find" who was made over-night.

Betz himself tells another story, however; a story of a long wait for the role that would prove his real ability. It wasn't by chance that when Mr. Ince picked him to portray a "masher" in "Anna Christie" that he knew how to make so much of his few feet of film that the producer was impressed with the fact that here was a real actor. Nor was it by chance that when he was given his opportunity in the role of "Joe, the Greek," the brutal bootleg king of the underworld whose black career is ended with a bullet from the gun of his best "pal," that he was able to justify Mr. Ince's faith with one of the cleverest characterizations of the picture. He was ready because he has put in many years of preparation.

It was on the stage that he began his career and proved in "Ellis Island" that he could play "heavies." Then he had an offer to go into vaudeville and turned from

heavies to a comedy act and a few years later to a role in musical comedy. Before he had finished he had tried every conceivable part from burlesque on up and made good.

He was asked to play more heavies for the movies with Francis X. Bushman but about that time he didn't think that "the movies would last" so he returned to his stage work.



Mathew Betz, Bessie Love and Blanche Sweet



The pictures instead of slumping continued to grow. During a vacation he was cast for a role in "Boomerang Bill" with Lionel Barrymore and deciding that there was a bigger future in screen work than on the stage, he built a name for himself in the east, appearing with Irene Castle in "Slim Shoulders;" with Constance Talmadge in "Good References" and other productions.

Betz then got the California bug but once arrived on the coast he found that he would have to build a reputation all over.



Mathew Betz the new screen "heavy"

Not at all discouraged by the competition he found at every turn of the road, he buckled down to the hard work of appearing in the "mob" again; was picked for "bits" and then made his ten-strike with Thomas H. Ince. There are happy days ahead for him, but his story is typical of the actors whom the world at large believes have "leaped into fame over-night."

In the role of "Joe" he has given an excellent study of a typical product of the underworld who has turned from the old-fashioned sport of robbery to the more fashionable art of bootlegging. The role has been portrayed with finish and dramatic comprehension that makes it one of the outstanding parts of the production.

There have never been too many real "heavy" characters on the screen. In fact, Lon Chaney, Wallace Beery, Noah Beery and Frank Campeau exhaust the list of this particular type of screen character. Mathew Betz finds a place all his own.

Much will be heard of Betz in the next few years, as the unerring and uncanny sense of Thomas H. Ince in "picking them" cannot fail in the case of Mathew Betz.

The "Hi-Jacker" - Mysterious and Dangerous

The Story Future

John Griffith Wray Looks to Original Stories for New Features



SINCE the beginning of pictures, producers have turned every so often to the legitimate stage for screen material, as well as for inspiration for contemporary screen standards. But this day has passed and probably will not return, according to John Griffith Wray, general manager of productions for the Thomas H. Ince studios.

Both the American and the Continental European and English stages have been milked dry of screen material, the director says. The immediate hope that he sees for the continued development of the screen is from the adaptation of "selling" fiction with big human backgrounds and from original screen material.

Wray, the builder of "Anna Christie," "Hail the Woman," "Lying Lips," "The Marriage Cheat," and many other successful dramas, has the following to say concerning the story future after a thorough canvass of the story situation:

The current theatrical season has offered nothing in the way of picture material which can compare with "Anna Christie," for instance. After studying everything that Broadway has to offer, we have decided that the next Thomas H. Ince Special productions will be adaptations of some popular novels or original screen stories.

During the past year there has been a marked tendency, either consciously or unconsciously, on the part of the best known fiction writers, to build stories which would lend themselves to picture treatment. While this is easily understandable in view of the tremendous prices—ranging from twenty-five to a hundred thousand dollars for picture rights to a best-seller—the result will be a dearth of material similar to the play shortage if it continues. Instead of catering to what they think the picture people want, building rather mechanical action in their stories, the fiction writers should forget that element as they write and try to give us the warmly human material which will permit the screen to forge ahead.

"Anna Christie," to quote that instance again, was declared impossible for screen treatment because it had no element of the usual screen hokum. Yet "Anna's" story has been told as it was staged and has won praise from the critics.

The reaction of the picture industry on the fiction market is only one instance of the marked effect which the broadcasting of pictures has had on popular literature. The end of this influence is not yet in sight. Without question pictures are here to stay both as entertainment and as a means of education. I look for the time, in the near future, when the writers of school text books will arrange their material in such



John Griffith Wray

fashion that it may be easily illustrated with visualized lessons. Because of the tremendous immediate gain in the making of films for popular entertainment, the educational field has been neglected, but the time is ripe now for its development.

In my opinion the day will come when screen pictures will illustrate everything that is written even as magazine stories are now illustrated with drawings. In that way, the thoughts conveyed will find much fuller expression than can be hoped for with the printed word.

There is a plan now proposed to animate a daily newspaper editorial service to take an important place among the picture theater short subjects. That it will succeed, there can be no question, as people are coming more and more to think visually.

The visual influence on fiction writers has been noticeable, and will become more so. And in this influence lies the hope of the screen's continued growth, for today there are many "best sellers" that give every evidence that the writers devoted as much attention to word pictures as they did to story narrative.

An interesting evidence in support of Mr. Wray's contention of the influence which pictures are having on the printed word comes with the announcement that Arthur Brisbane's column, "Today," familiar to the readers of 8,000 Hearst publications throughout the globe, is to be projected on the screen.

A brilliant scheme for visualizing the epigrammatic sayings of America's best known editorial writer has been devised by R. T. Thornby, well known local screen director who is now in Los Angeles after a series of extended conferences with Mr. Brisbane. The editorial writer not only has agreed to permit the screening of his column, but also to write special Sunday and week day articles which will lend themselves to the screen.

For the making of a first experimental film, which will determine the length in which this unique news service will go out to theaters throughout the world, Thornby has been promised the assistance and co-operation of Thomas H. Ince. The producer not only has agreed to help with invaluable advice, but also to loan Miss Bradley King, his chief of staff writers, to weave an original story about the column "Today" for this experimental film. Screen stars will illustrate the story.

Brisbane in print has won such an unlimited following that when his words are projected upon the screen to reach the indifferent millions to whom "seeing is believing," it is expected that he will become the czar of the intellectual world on the screen as well as in print.

The experimental film will go into production at the Thomas H. Ince studios as soon as Miss King has completed her original story. Upon its completion Thornby will take it east for a final conference with Brisbane to determine the form in which the forthcoming news service will be sent out to exhibitors.

On With the Dance

Modern Jazzy and "Volstead Liquor" Background for Ince Feature



slip into the underworld maze to emerge with a new conception of life's values. From "Those Who Dance" they borrow some necessary tricks that involve the loss of a girl's good name—only a twentieth century woman would willingly enter into the situation which carries the biggest "punch" of the entire story—but emerge with Romance.

Sex and Sex Appeal are two of the terms that have come to the front

when the mere idea of making use of such a situation as that of a man and a woman who pass themselves off as "affinities," in order to get needed evidence to free a man who has been "framed" into the electric chair, would have brought forth protests. The complications which result carry tremendous drama, however, as they have been filmed by Director Hillyer under Mr. Ince's watchful eye.



On with the dance!

To the tune of jazz syncopations the whole world is gyrating madly today. The twentieth century has developed its own peculiar tempo—a double quick time that has rushed the new generation—and the old, too—out of the established order of things, away from old traditions and into a whirlpool of rapid living that keeps the feet dancing, dancing, dancing until the dancers drop from exhaustion.

The characters of "Those Who Dance" offer one of the most remarkable screen studies that has been filmed of the spirit of these jazzy times. Even as the old order has merged into the new, so a boy and a girl are taken from a quiet little home and dropped into the vortex of mad living of New York's underworld.



Blanche Sweet and Warner Baxter



To swift and all absorbing action development, appeal that is novel and tremendously effective has been added by this remarkable situation which is typically of the twentieth century and in keeping with the jazz spirit of the times. The picture is outstanding as an interpretation of the times and as rare entertainment.

Another brother and sister from a "society" home of New York become involved in that same underworld when the girl is killed in a frightful accident resulting from wood-alcoholism and the brother, swearing vengeance, starts a fight to the death on the bootleg gang that were responsible for the tragedy.

Coming together from two typical and totally different walks of American life on the low level of crookdom, these characters

with the jazz spirit of the day. In the most delicate fashion conceivable, Mr. Ince has filmed an unusual situation that carries undoubted sex appeal, but a clean appeal, as one of the biggest "punches" of "Those Who Dance." The situation is without parallel in silver sheet offerings. As it has been interpreted by Blanche Sweet and Warner Baxter it has a rare potency.

The same touch that made possible the screening of the story of "Anna Christie"—a woman of the streets—in such fashion that it carries emotional drama without the faintest tinge of unpleasant suggestiveness is in evidence here. There was a time

Lambert Hillyer is credited with being one of the most thorough students of modern American life. Originally a New York newspaper man, he has closely observed the trend of American life and institutions throughout his picture career.

"Those Who Dance" is Hillyer's type of picture. In the making of it, he had ample opportunity to take full advantage of his knowledge of life today. Under his subtle direction and aided by artists of ability, the characters in this gripping drama stand out as in real life.

Blanche Sweet In Striking Characterization

Comedy Special Conquers Gotham

"Galloping Fish" Proclaimed Funniest Picture Ever Screened, By N.Y. Critics



WHEN a production can win brilliant criticisms from the sharp-penned dramatic experts of Gotham, then it is a safe bet that a film maker has turned out a fourteen karat entertainment and then some.

"Galloping Fish" has played Broadway and played to crowded houses. The people like it and they have proved it by sending their friends to see it and their friends' friends. Sometimes the public is accused of being irresponsible in its choice of amusement, however, so that the additional fact that Thomas H. Ince's new comedy has had some of the most flattering reviews from New York critics accorded any recent film comedy lends additional weight to substantiate the producer's claim that here is a silver sheet offering which is unique.

A big cast, an absolutely novel story, clever direction by Del Andrews under personal supervision of Thomas H. Ince and a trained seal to furnish a novel punch for countless ludicrous situations, have won hard-earned praise from those who know.

R. L. B. in the Washington, D. C., Times—"Don't be alarmed if any evening this week, you happen to be passing the portals of Crandall's Metropolitan and experience a sensation like that of an earthquake as peals of thunderous guffaws rumble out from within. There will be no occasion for alarm; it will merely mark the screening of Tom Ince's latest contribution to the gayety of nations, 'Galloping Fish.' You never saw such a film as 'Galloping Fish.' It's funny—gosh—awful funny!"

Louella O. Parsons, reviewing the big comedy special in the New York American declares:

"'Galloping Fish' is pictured so deftly that we sit first in wonder at Thomas H. Ince's daring and then at the excellent technique employed. Freddie, the trained seal, easily the star of the picture, is to the seal world what Teddy, the famous dog, is to the canine provinces. He has no bad camera habits and he does his 'stuff' with all the finish of a seasoned trouper.

"'Galloping Fish' is a new departure for Thomas H. Ince, who has contented himself with the conventional drama in the past. Not since the old days when Mabel Normand, Charlie Chaplin and Mack Sennett were furnishing our nonsense films have we had such a picture. I dare anyone to go to the Broadway this week and not laugh.

"Louise Fazenda, who takes to any comedy scene like a duck to water, is at her best as Undine. She makes funny situations seem funnier. In this she is aided and abetted by Ford Ster-

ling, who, in the words of the circus promoter, is 'bigger and better' than ever.

"I want to be sure and mention everyone who has a part in 'Galloping Fish.' It is one of the films that anyone who is not mentioned concerning his work in it would consider the slight a personal insult. The story is based on a Frank R. Adams yarn. Del Andrews is the director and Associated First National the distributor.

"As for you, Mr. and Mrs. Public, take a little well meant advice and visit the Broadway this week. Thomas H. Ince deserves your patronage for having made such a picture."

Helen Klumph, New York correspondent, in her letter to newspapers throughout the country declares:

"So far as I am concerned the high point of entertainment in the movies is 'Galloping Fish' which Thomas H. Ince produced. My vocabulary is too limited to express my huge delight over this picture. At the moment it seems to me the one perfect work of art that I have viewed since my favorite Ben Turpin's classics.

"The seal which plays the title role has the naivete of an ingenue star combined with the sleek, debonnaire charm of a Lew Cody, and his emotional facility. Many of our young actors should study his technique.

"Of course any picture that had Louise Fazenda, Sydney Chaplin, and Chester Conklin in it would find me standing in the lobby of the theatre when the doors opened. But the delicious humor of 'Galloping Fish' is more than anyone has a right to expect."

Q. E. D. in the Baltimore Sun—"Galloping Fish' is going to do more to give the sea lion a place in the hearts of this nation than anything which this animal's friends have done for it in the past. Thomas H. Ince has brought the zoo into the American home. A splendid work."

The Cincinnati Enquirer—"Without exception, 'Galloping Fish' is a masterpiece of buffoonery. It is such an irresistible combination of nonsense and mirthful satire that one wonders how it was

possible for the actors to retain their gravity in the making of the picture."

An equally glowing review comes from the pen of Dorothy Day writing in the New York Telegraph:

"If you want to laugh right out loud, leave your dignity at home and trot down to the Broadway to see 'Galloping Fish.' It is a rollicking comedy with clever players and some screamingly funny titles. Del Andrews directed it with skill and Sydney Chaplin succeeds in being his usual funny self.

"But the real comedy honors go to Chester Conklin, who, as a taxi driver of uncertain ethics, regarding the meter, registers as a comedian to be reckoned with. He is quite the funniest man to appear on the screen in many a day. He has a method all his own and if he succeeds in duplicating his performance in other pictures there is no telling how far he will go.

"There is a trained seal, too, and a more agile and precocious animal never looked a camera in the face. A lion and a number of monkeys, alligators and sundry other animals and reptiles add to the gaiety. Louise Fazenda is funny and full of life and the entire cast is excellent.

"You can assure yourself that 'Galloping Fish' is a winner by going to see the picture for yourself."

And from other key centers come these expressions from well-known critics:

Virginia Dale in the Chicago Journal—"More power to the sheiks, the pretty heroes and fascinating vamps, the million dollar productions and the thousand dollar leads—but more, more, more 'Galloping Fish' to make the world laugh."

Rob Reel in the Chicago American—"I am pleased to venture the opinion that a great many of our movie fans will enjoy 'Galloping Fish.' Patrons of the State Lake most certainly did and they are good judges."

Harriette Underhill, dramatic critic for the New York Herald-Tribune, declares that "Galloping Fish" is one of the funniest pictures she ever saw and that the audience which witnessed it with her proved they shared her feeling by screaming with mirth.

"Yesterday afternoon the theatre was filled with 'kiddies' who screamed with delight when the hero and heroine found themselves floating down the river with a crocodile, a hippo, a lion, a tiger and ten monkeys sharing their raft.

"'Galloping Fish' is one of the funniest pictures we ever saw and the reason we didn't scream with the kiddies was because we had a sore throat. Besides the two stars, honorable mention is deserved by Ford Sterling and Chester Conklin. Del Andrews made the picture from Frank Adams' story."

'Chaplin, Fazenda, Conklin at Best'

An Underworld Flapper

Bessie Love Gives Startling Performance in Ince Special



FOR many pictures, the winsome Bessie Love has wanted to play a cheerful role. She almost got it in "Those Who Dance," but the drama required the portrayal of the shadows as well as the high lights. Her role is a gripping one.

IN the host of screen luminaries who are numbered among the foremost "fan" favorites of the day, more stars have been "discovered" by Thomas H. Ince than by any other producer of the silver sheet. Nearly every one has gone forth after finding the first opportunity under the megaphone of Mr. Ince to win unlimited laurels—and nearly every one has returned sooner or later to appear in the distinguished casts of the big "specials" which are the order of the day at the Ince studios.

Bessie Love who boasts that her name belongs among the Ince "finds" returns to the Ince banner in "Those Who Dance" to play her first "flapper" role.

Since the first leads which she played in Ince productions Miss Love has traveled far afield and won a steadily growing following with each of her characterizations. Yet none of her roles, she declares, has given her the unlimited satisfaction which she found, first of all in coming back to the Ince banner and secondly in stepping out of the rut of the usual emotional parts she has played and into the characterization of Veda, a flashy little queen of the underworld.

There was a time when Bessie Love thought her talents were limited to producing things from the soil. She comes of a Texas family and had every intention, after traveling from one end of America to the other and deciding that California was to be her adopted state, of being a farmerette. Just to see what it was like, however, she tried being "atmosphere" in the movies for a while and Mr. Ince gave her an opportunity one day at playing a lead which proved beyond doubt that her talents would have been wasted on a farm. D. W. Griffith backed up Mr. Ince's judgment by finding further opportunity for her

until now she ranks among the best "bets" of the silver screen.



Bessie Love as the "underworld flapper"

"The Eternal Three"; "Forget-Me-Not"; "The Magic Skin" and Mrs. Wallace Reid's "Human Wreckage" are among the most notable productions in which Miss Love has appeared. In "Human Wreckage" her characterization of a pathetic little slum mother won praise as one of the most finished pieces of emotional acting of the season.

As Veda, the adventurous girl who finds more adventure than she had bargained for when she marries Joe, the Greek, the bootleg king of the under-

world, she has a totally different role. With a close-cut, boyish bob, which is known to the feminine world since the screening of this production as the "Bessie Love" cut, and wearing some remarkable extreme creations totally unrelated to her usual style she flashes across the screen with a pathetic bravado that wins instant sympathy.

Her dark beauty is cleverly contrasted with the blonde charm of Blanche Sweet and the characterizations afford equally effective contrasting studies in light and shadow. Veda's final scene when, under threat of death, she betrays her friend's sweetheart to a gang of crooks marks one of the most unusual climaxes of the screen and bears witness of Miss Love's great talent as an emotional actress.

The characterizations of the picture throughout are entirely original and promise thrills and entertainment in equal measure for every audience.

There are many scenes in "Those Who Dance" in which Miss Love is given ample opportunity to give evidence of the histrionic ability that is hers.

She is the wife, but not the helpmeet of an underworld king. She knows the ways and the customs of the half-world, but in the same characterization is the confiding and sympathetic friend of an unsophisticated girl of the country.

In all, her work requires every talent her successful career has given her.

On the "Ince lot" it has often been said, as she worked through a great scene without excitement or temperament, "What a great trooper Bessie Love is!"



Star in Vivid Half-World Role

"THOSE WHO DANCE" - Thomas



Blanche Sweet

production. Mr. Ince in announcing the coming of this picture promised a "surprise" feature. He has more than lived up to his promise. The picture "steps" to a jazz measure from the opening flash, building up to a climax that carries a denouement as unexpected as it is thrilling.

Dancing feet, gliding, shuffling, tip-toeing, slipping, teetering to the bootlegger's phantasy; some sliding over the precipice of disaster; some hesitating on the brink of dishonor; others plunging into the depths of dissipation.

The picture is the first ever made at the Ince studios to which visitors were denied access, Mr. Ince fearing a misinterpretation of the theme or of some of the daring scenes included.

The same exquisite care and delicacy



The End of the Dance



INE, women and song!

The combination is as old as man and has served as an inspiration for immortal symphonies as well as untold degradation. In the twentieth century it has found outlet in the jazz spirit which has swept the entire globe and set feet in polite ball rooms syncopating to the same measure beaten out on tom-toms in the jungles.

The most striking interpretation of the spirit of these jazzy times which has reached the screen has been caught in "Those Who Dance," Thomas H. Ince's spectacular new

In satin slippers; run-over-at-the-heel oxfords; heavy boots and patent leather pumps they jazz along the primrose path. The half dozen leading characters of the production, selected from this group of heedless dancers into whose lives the jazz spirit brings drama, comedy, tragedy and romance, are as varied as the feet which step along so carelessly.

Jazz is king! From morning until night throughout the filming of this great production, jazz syncopations blared forth from the big stages where the Ince troupe was working. Four jazz orchestras worked over-time to keep alive the spirit of "I-don't-care" mirth and merriment which bubbles throughout the picture. It opens with a typical "merry" party in a wealthy home where a jaunty looking bootlegger brings a load of "imported" liquor that has just come from a filthy cellar and been brewed by a filthy moonshiner. It closes with a great ball in lower New York where all the swells of crook-dom have gathered for their annual celebration.

For the emotional scenes, by way of severe contrast, an Hawaiian string quartette furnished the softly whining cadences. The drama that develops as the dancing feet dance on unfolds to a different tempo that makes all the more effective the fast moving time of the spectacular "big" sequences of the production.

The fact that the entire production was filmed behind closed doors has aroused endless curiosity in regard to the story and the unique way in which it has been handled.

was necessary in the cutting of the film but with the finished production came assurance that the venture into a new field of story material, interpreted to the jazz tunes of the present day, had offered foundation for a picture that can not fail to prove a sensation both from the standpoint of the audience and of the exhibitor. It is a classic of the spirit of the day.

Who is your bootlegger? Do you think the "stuff" you are getting today is as good as the old? Will the Government ever be able to enforce prohibition? Are young people drinking more today than ever before? Are the bootleggers and "hi-jackers" opposed to any modification of the prohibition law? These questions are asked daily in every city, community and hamlet in the United States. Problems arising from prohibition are more generally discussed than any other topic that has ever come before the American people.

"Those Who Dance" appeals to those who are opposed to liquor in any form and at the same time, those sympathetic toward wet days see in it an argument against prohibition.



Bessie Love

Blanche Sweet - Bessie Love

H. Ince's SURPRISE FEATURE for 1934

THE public never tires of great melodrama! Over and over it has been proven that styles in pictures and stories may come and go, but melodrama goes on forever. This past year, especially after the host of great costume productions with

which the market has been surfeited, the pendulum of audience favor has swung with marked insistence towards the melodramatic offerings which have won record box-office receipts.

"Those Who Dance" is released just at the moment when the demand for melodrama is at its height. With uncanny foresight the producer has timed his offering for just the



In the Den of a "Scotch" Maker

correct psychological moment. The "usual" as usual has been discarded, however, and there isn't a trite situation or characterization in the production.

One of the most powerful situations in the production is staged in two adjoining bedrooms. A boy has been "framed" for the electric chair. There are two men who know that he is innocent of the crime for which he has been sentenced. When the boy's sister, after nearly choking a girl to death, gets

from her a hint of the real truth, she hits upon a desperate scheme to get the evidence that will save her brother.

She arranges with the chief of the police force to introduce an officer disguised as a crook into the home of the man who committed murder, knowing that "Joe" gets drunk nights and talks to his wife about the crime.

The young chap whom the girl takes into the crook's home comes in as her "sweetie" to get the confidence of "Joe." By means of a dictograph enough is overheard in two night vigils to convince the officer that the boy is innocent. The crook becomes suspicious of him, however, and before he can get word for help he and the girl are trapped.

The rigging of a dictograph for this "set" suggested to Director Lambert Hillyer a novel way of getting simultaneous action in the two bedrooms in this scene. "Joe" is sitting on the bed talking in drunken fashion with his wife about the crime and about their neighbors, the girl who supposedly has just gone wrong and the chap she has brought in with her.

In the adjoining room, the girl, suspicious of the officer who is with her, keeps a revolver within reaching distance, while she listens with straining ears to catch the sounds which are coming through the open window from the next room.

Instead of shooting these scenes at different times, Hillyer had the dictograph, which the police officer is supposed to put in, actually installed. With a battery of cameras focused in the one room on Mathew Betz and Bessie Love, the crook couple, and in the other on Blanche Sweet and Warner Baxter, Hillyer began giving his directions through the dictograph instead of the megaphone. The scene went so well on the first rehearsal



Warner Baxter

that the director signaled for the cameras to begin grinding.

The feeling of dramatic tension caught by the silver sheet through this novel method of direction proved so successful that Mr. Ince declares he intends to try it again. The timing of the action in both rooms worked out perfectly and from the fact that they knew a scene actually was being enacted in the adjoining room, the players were able to project vivid realism into their work.

"Those Who Dance" promises to break all melodrama records of the decade.



Mathew Betz

Warner Baxter - Mathew Betz

The Radio—As T.H.I. Sees It!

"I intend to move right along with this newest marvel"—T.H. Ince.

HERE has been much said of late in the trade press concerning the "menace" of the radio to the motion picture box office, and the opinions concerning the so-called menace are many. But Thomas H. Ince refuses to see any danger to the continued growth of the motion picture following as a result of the development of the radio.

"The radio is just another one of the marvels that our present days have been blessed with, and I, for one, intend to move right along with it. Each innovation or advancement in society's media for expression merely builds the common understanding of all, and this is Progress."

So says the producer, and he puts his views into action by constructing at his Culver City studios one of the most complete transmitting and receiving stations on the West Coast.

Motion pictures and the radio—the two greatest of the present-day marvels. It is fitting, the producer says, that the two should go hand in hand for they are the popular institutions of the great mass of the civilized world. Not that pictures will be made by radio or that the radio will supplant the visual enjoyment of the screen, but that each builds and advances the common enjoyment of all.

For many years Mr. Ince has worked day and night with only a small percentage of the recreation hours enjoyed by the average business man, but the radio now offers, at least, some relief from constant presence at his studios.

The Ince yacht, the "Edris," also is equipped with transmitting and receiving sets corresponding with those at the studio in power. Wireless telephony appliances will make his circuit complete and his attention to studio detail will be constant. "KZY" is the call of the studio station and the "Edris" is "KDBG" with Limited Com-

mercial licenses, permitting their operation on 146 meters. And soon "KZY" will take its place upon the Southern California broadcasting stations with an occasional talk or concert by producer and many screen stars.



Mr. Ince at his broadcasting and receiving sets.

The transmitters at the studio and on the "Edris" are 100-watt combination telephone and telegraph sets, with an approximate range on voice of 500 miles or better at night, and probably 200 miles in daylight. When telegraphy is used under favorable conditions at night, these transmitters should cover 1000 miles consistently on code.

For the power used, the installation could not be improved upon. A small power-plant has been installed on the ship for the purpose of supplying power to the transmitter. Several 32-volt banks of batteries are used in rotation, so there will always be a fresh set of batteries to fall back upon in case of emergency. A complete charging-plant is installed in the engine room, and is run for several hours each day to keep the batteries always fully charged. These batteries run a large motor-generator which furnishes the high voltage to the tubes.

The transmitter at the studio is run from the electric light mains, through a large motor-generator and suitable transformers.

Duplex transmission—that is, transmitting and receiving at the same time—has been found impossible because the transmitter and receiver at the ship have to be so close together. By a rather clever system of relays, transmission has been simplified to the point where the person talking has but to press a button to send, and release it to receive.

Mr. Ince is a yachtsman, a golfer, a swimmer and all-around outdoor sportsman, but for real enjoyment he declares he has found nothing that lends the "thrill" of the radio, with its possibilities for reaching out into space and making contacts with across-the-continent and even across-the-ocean stations.

"But for all the glory of the radio expert's thrill in picking up a new station, a news flash from some distant end of the globe, I for one anticipate no serious rivalry to the motion pictures from this fascinating new 'sport,'" declares the producer. "Pictures have come to stay. The millions have found in them an entertainment which I do not believe ever will be replaced or displaced. The picture industry will evolve with civilization and the screen will develop new and greater resources for entertainment and education year by year."

Newest Marvel to Aid Picture Making



LOOK for him in ambush along the water fronts where rum-runners lurk beyond the three-mile limit. Watch for him on desolate roads where the bootlegger moves his truck loads of contraband liquor at night.

The "hi-jacker" he is called. The word isn't to be found in the dictionary but any one of the underworld can offer a ready definition. He is the jackal who snarls at the heels of the bootlegger, who preys on the rum-runner and the liquor smuggler knowing they have no redress at law against him because they themselves are beyond the law's protection.

Every new social law brings dramatic changes in social conditions. The Volstead law with its imperious ordering of a drastic change in the personal habits of several million persons has wrought one of the most dramatic social revolutions on record. From petty larceny and thieving a horde of underworldlings have turned eagerly to this new source of huge profit. The more honorable have turned bootleggers. The least honorable to stealing from the bootleggers, turning "hi-jacker."

For the first time the hi-jacker and all his host of attendant criminals have reached the screen in Thomas H. Ince's new drama "Those Who Dance." With courage and foresight the producer turns to an entirely new field of story material.

The scene which occurs in the opening sequences of the picture when a gang of hi-jackers board a rum-runner from which they are supposed to purchase the load of liquor brought from the tropics and calmly shot the captain down in cold blood.

The killing and injuring of several of the crew offer a dramatic introduction for

this lawless element which has come to the fore with the effort to enforce prohibition. And it carries one of a dozen big "punches" which keep the drama moving at heart-exhilarating rate from start to finish.

Off a rocky stretch of coast a little yacht is anchored. Through the night come rowing the gang of crooks, bringing with them the "roll" that is to pay for the liquor just brought up from "the islands." The leader of the bootleg gang



Mathew Betz as the king of "hi-jackers"

steps aboard with a smile and a greeting, pulling out the money to show the Scotch captain. There is a flash of the arm and in another instant the captain, in the act of reaching for the money falls dead on the deck. The other gangsters, without losing a second, leap for the throats of the crew, standing by paralyzed with astonishment.

Many a head was cracked in the scrimmage aboard the rum-runner before Director Lambert Hillyer got the realistic effect he was after. When the scene finally was

shot, however, it carried the brand of the real thing and the actors of the Hillyer troupe, heaving a sigh of relief, claimed that they had learned enough about the tactics of sudden attack to turn hi-jackers themselves.

With the capture of the liquor on the rum-runner, the hi-jackers automatically become "bootleggers" and their turn at the wrong end of the gun comes a short time afterwards when they fall into a trap laid for them by federal officers.

Director Hillyer had fullest opportunity in this production to prove himself a master of fast action and the picture as it has reached the "fans" moves forward with a vigorous sweep that keeps interest and excitement at high tension from start to finish.

Since the enactment of the Volstead act, social conditions in America have changed so rapidly that few persons realize just where prohibition has carried the people of the country. There are probably more human interest occurrences having to do with prohibition enforcement attempts, bootlegging and "hi-jacking" than any other phase of present day life. And it was the realization of this that influenced Mr. Ince to film "Those Who Dance." It is the story of liquor—not a sermon.

'Hi-Jacker' is Gripping Screen Menace

"The Marriage Cheat" is Classic

Stirring Modern Drama of South Seas Carries Big Appeal In Story and Color



HE rare combination of cast, story, direction, photography and editing leaves little chance for a "flop." "The Marriage Cheat" has all of the elements of this rare combination and its success will be certain, according to reviewers who have seen it.

It's the current First National Thomas H. Ince feature, and running through the summer it will thrill and entertain many a jaded and weary audience.



Leatrice Joy as Helen Canfield in "The Marriage Cheat"



"The Marriage Cheat" is from the story by Frank R. Adams and was adapted by C. Gardner Sullivan, the dean of screen story writers. Leatrice Joy and Adolphe Menjou have seldom been seen to better advantage, while Percy Marmont as the missionary on an isolated South Sea coral reef gives a performance that will live long in screen records. Then there is a new

screen arrival from out of the Orient in Laska Winter whose dynamic and determined moods make her a bright spot in any gathering.

John Griffith Wray has achieved photographic wonders while carrying his gripping story theme in this remarkable tale.

"The Marriage Cheat" has run the gauntlet of the picture producers' real or imaginary peril—the Los Angeles newspaper picture critics. But read what they say following the "West Coast" chain premier of this feature:—

Pearl Rall in the Los Angeles Express—"The picture is decidedly interesting by reason of the excellent direction, the fine work of the actors and the cameraman, and the beauty of many of the scenes. In addition this Thomas H. Ince film story has a rather different angle on the relation of the sexes emphasized, that of real spiritual strength. For the expression of this force that is greater than he-man physical power, he could not have chosen a better protagonist than Percy Marmont. Tall, lithe and the embodiment of the intellect predominating, this superior actor met the unusual demands of the part of the unawakened missionary admirably.

"Leatrice Joy is always a delight with her piquantly alert and sensitive registration of fleeting emotions. She never looked prettier than in 'The Marriage Cheat.'"

Florence Lawrence in the Los Angeles Examiner—"I want to thank Thomas H. Ince and John Griffith Wray for giving me a film feature which has action, beauty of environment and genuine opportunity for its players. Even the immobile features of Leatrice Joy were somewhat stirred in the big scenes.

"The ocean scenes are masterly in their effect, tropic torrents pour down with vivid realism, and all the settings of the drama are colorful and vital. The story is by Frank R. Adams, and while

not so announced, it is whispered that it was one of the proposed stories written for the finale of Cecil De Mille's "The Ten Commandments." If so, it should certainly have been a strong rival for the position now occupied by the Jeanie Macpherson story, as you will see when you view the picture."

Alan Claire in the Los Angeles Illustrated News—"The Marriage Cheat" is not the swimming pool society drama it sounds like. It is beautifully filmed and John Griffith Wray seems to have handled the story effectively. And the tropical rain is convincing and the shipwreck thrilling. Percy Marmont, Leatrice Joy and Adolphe Menjou are in it, which certifies the merit of the cast."

Guy Price in the Los Angeles Herald—"The story is all absorbing as it involves a theme of triangle love. Percy Marmont's delineation in such pictures as 'If Winter Comes,' 'The Light That Failed,' and 'The Shooting of Dan McGrew' has won the admiration of theatre goers, while Leatrice Joy is an actress who shares an equal amount of popularity."

Exhibitors Herald—"With an excellent cast, a well-knit story, smooth and fairly logical continuity and correct settings which give it the atmosphere required of a South Sea island tale, this First National picture will be found good screen fare by most picturegoers.

"The director has caught the social atmosphere of life on an isolated, half-savage island and the story works up to a most realistic and satisfying climax.

"Percy Marmont gives a remarkable characterization. Leatrice Joy, as the disillusioned wife,

married to a worthless, drunken beast, was excellently cast also. Adolphe Menjou gave a fine characterization as the dissolute husband and Laska Winter scored as the little island girl in love with the missionary worker.

"The whole was beautifully photographed and every scene has story significance. It ends with a splendid punch. The story is an unusual one in many respects. A similarly enthusiastic reception for "The Marriage Cheat" seems assured throughout the country."

Leatrice Joy, Percy Marmont and Adolphe Menjou at Best

No Summer Slump!

First National's Summer Schedule Offers Eleven Audience Knock-outs

FIRST National Pictures, Inc., and the weatherman will fight a three months' battle beginning in June and ending late in August, with eleven knock-outs freely predicted from the ringside seats and the press box.

With eleven productions of widely divergent type, First National executives look forward to the summer season with complete optimism and exhibitors who have booked the group of forthcoming productions share the confidence of the big distributing and producing organization that the months of June, July and August will be money-moons.

In the eleven pictures now under way are starring vehicles for First National's own stars, special pictures being made as First National Productions, Inc., and the efforts of independent producers releasing through First National. R. A. Rowland, General Manager of First National, today approved and announced the lineup following.

Calendarically, to coin a word, Colleen Moore's "The Perfect Flapper" will be released for June Brides early in that rose-hued month. Again, as in "Flaming Youth," the star with the lilting lyric of love in her heart will animate the silver sheet in a characterization to parallel in its daring and charm the role of "Pat" in the last named success. John Francis Dillon, who directed "Flaming Youth," guided Miss Moore through the dramatic intricacies of "The Perfect Flapper."

"A Self-Made Failure," a J. K. McDonald production, is next on the list with a release on June 15th. Ben Alexander, featured in "Penrod and Sam" and "Boy of Mine" under McDonald's supervision, heads the cast and shares honors with Lloyd Hamilton, Matt Moore and Patsy Ruth Miller.

"For Sale," is a third June release. It is a society drama with Claire Windsor,

Adolphe Menjou, Robert Ellis, Mary Carr and Tully Marshall, directed by George Archainbaud.

A new John M. Stahl production, "Husbands and Lovers," will also be released in June. It is presented by Louis B. Mayer through First National, and the trio of principals will be Lewis Stone, Lew Cody and Florence Vidor.

In July a new Colleen Moore picture will be offered. It is "Temperament," and Conway Tearle will be seen



Corinne Griffith and Milton Sills in "Single Wives"



Robert Ellis, Claire Windsor and Adolphe Menjou in a scene from "For Sale"

in co-starring honors with Miss Moore. "Born Rich," the initial production of Garrick Pictures Corporation for First National, will also be offered in July. "Born Rich," is a syndicated novel dealing with the upper strata of society. Claire Windsor and Bert Lytell will play the leading roles and Will Nigh is to direct.

Corrine Griffith's contribution to the eleven big pictures will be "Single Wives," an original story by Earl Hudson. Milton Sills is to play the leading masculine role.

"Sundown," the First National special which has been in work for the past five months, and which is expected to prove one of the biggest outdoor dramas of all time, is an August release. This is a story of

modern times built around the passing of the huge herds of cattle in the Western plains before the advance of the homesteaders. The cast interpreting Earl Hudson's story consists of Roy Stewart, Hobart Bosworth, Bessie Love, Arthur Hoyt, Charles Murray, Charles Sellon, Hal Wilson, Wilfred North and Bernard Randall.

Thomas H. Ince, whose plans for the coming season offer the most ambitious program which he has yet undertaken, will present "Christine of the Hungry Heart," an adaptation of Kathleen Norris' widely discussed novel, for August release. Adapted by Bradley King and directed by John Griffith Wray, newly appointed production manager of the Ince studios, the picture promises a sensation equal to the triumph of "Anna Christie."

One of the First National's biggest specials of the year will be "The Lost World," a massive spectacle to be adapted to the screen from Sir Arthur Conan Doyle's popular novel.

The last of the eleven summer pictures will be a new Levee-Tourneur production, directed by Maurice Tourneur. It is "Belonging," a society romance by Olive Wadsley.

With a schedule like this as an offering, First National executives are predicting freely that the exhibitors are due for one of the biggest summer seasons on record. Improved methods of theater ventilation and the fact that the producers realize that they can not afford to put out makeshift pictures for the summer months just because the season sometimes slackens, should prove potent arguments in keeping up the usual level of box office patronage.

A little additional selling effort applied to counteract the lure of balmy weather and there need be no such thing as a summer slump to be dreaded, planned for and worried over, declares one enthusiastic exhibitor who has written First National that he anticipates business during the coming warm months which will measure up very favorably with his winter record.



"Public's Love for Dramatic Thrills Will Never Wane" Says Producer

A TRAFFIC cop on the busiest corner in a metropolis has a simple job compared to that of a director handling a "big set." Law enforcement has taught the people respect for traffic signals but a movie "mob," made up of film's rawest material; picked to include as many varying types as possible, has to move, not with the purposeless crowding of a herd but with the life and animation that will put over a definite dramatic purpose. And it is up to the director to infuse that purpose.

Crowded with "big action" from start to finish the filming of "Those Who Dance" offered unusually difficult problems for Director Lambert Hillyer. Under the trained eye of Mr. Ince, however, the numerous spectacular sequences were filmed with a "punch" and a dramatic finish that put the drama in the front ranks of the season's sensations.

The screening of the fight aboard the rum-runner; the Jazz party that starts the fight against a bootleg gang; the auto smash-up which takes toll of an innocent life when a boy becomes the victim of wood alcohol; and the capture of the truck-load of liquor on a lonely road were extremely easy to accomplish compared with the filming of the dance scene which carries the climax of the picture.

The "set" which was several days in the building was copied from a famous hall in New York's tenderloin district. With two jazz bands to blare out syncopations more than five hundred couples were crowded on the floor and several days spent in rehearsing the intricate action before a single foot of film was shot. A battery of cameras was stationed at various angles and

with half a dozen assistants ready to relay the director's orders the word to "go" was given.

"On with the dance!" and pandemonium breaks loose. As the crowd breaks into mad gyrations, whooping and shrieking with laughter, lights are played across the floor to lend weird scenic effects. Ribbon streamers are thrown from a balcony overhead and confetti showers down like snow. Suddenly a shout goes up: "A bull!"

Veda, the pathetic



Thomas H. Ince with Lambert Hillyer and members of the cast in the big underworld dance "set"

little bulldozed wife of Joe, the Greek, dancing by "Scar" Henry, has reached up and scrubbed his face with a bunch of paper streamers in her hand. In an instant the scar has been smeared all over his face and Joe, waiting for this opportunity, sets up the cry that brings every man in the hall crowding around the officer who has dared to venture into this gathering of all the crooks of the underworld. There is short shrift for the intruder, who is hus-



Bessie Love and Mathew Betz

tled into a little side room where Joe faces him, ready to shoot him down like a rat.

Outside the dance goes on. As the director and his assistants shout for action, action, more action, the crowd resumes its gyrations, the cameras grinding on until an exhausted voice murmurs "Cut."

The sequence moves with a tense rapidity that offers a tremendously effective background for the principals of the production. Miss Sweet, Warner Baxter, Bessie Love and Mathew Betz have made the most of their opportunity for one of the most exciting scenes on record, with a thrill that is unique.

"Those Who Dance" realistically portrays it as it would be held by members of the half-world. Evening dress mingles with the garb of the street and types of every kind contrast one with the other. It is Life itself.

The Surprise Picture for 1924

The Ince-Side of the Fence

THOMAS H. INCE is looking for a repentant Magdalene. With Bradley King's completed script on Kathleen Norris' greatest novel, "Christine of the Hungry Heart" on his desk, Mr. Ince is delaying production on this picture which is to be the first of his new First National series until he can find an actress who can sin on the silver sheet with the grace of a saint.

John Griffith Wray, Ince's production manager, who is to direct this big feature, is aiding and abetting in the search for the sinning saint. Together with Mr. Ince he is spending many hours each day studying photographic records of the work of the cleverest actresses of the screen. As soon as the star is picked for the title role of this production, shooting will begin at once. A number of unusual locations already have been selected and sets for the remainder of the scenes are in preparation.

As in "Anna Christie," Director Wray is planning in this picture by every device of photography and trick of the screen to concentrate the interest of audiences on two or three central characters, giving them an intimate, emotion-compelling study of intimate psychology rather than a wealth of physical action and so-called "big sets" which distract attention from the dramatic development of a story.

The Norris novel which has been more widely discussed than any other current offering from the bookstands has lent itself especially well to this treatment with which Wray was so successful in the O'Neill drama and critics are anticipating another record hit in this production.

A CLEVER exploitation stunt which attracted wide attention was devised by Thomas H. Ince during the Los Angeles showing of "The Marriage Cheat," Ince's new First National feature of the South Sea Isles which was directed by John Griffith Wray with Leatrice Joy, Percy Marmont and Adolphe Menjou in the cast. In front of the Ince studios an outdoor projection room was devised. From a little tent, the trailer advertising "The Marriage Cheat," was projected upon a specially erected screen. The huge arcs used to light up the front of the studio building every night were so arranged that the trailer as it unwound showed up vividly.

Every night that the trailer was run, there was a traffic jam on the boulevard in front of the studio of curious, interested passers-by who went on their way eager to see the colorful picture advertised in this original way. Added to the enthusiastic reviews of local critics, this "stunt" helped to draw big crowds throughout the run of the production.

BRILLIANT Spanish atmosphere has been imported to the Ince lot for the filming of "The Siren of Seville,"

the Priscilla Dean production which is being directed by Jerome Storm. Priscilla Dean, who is starred in the production, was never more alluring than in the colorful gowns, the filmy lace mantillas and coquettish airs worn by the Latin daughters. Allan Forrest who is supporting Miss Dean boasts a "coleta," the Spanish word for a toreador's queue, worn on the back of the head to distinguish him from ordinary mortals. It took Forrest several months to grow that queue for this special role and he is inordinately proud of it.

"WHERE IS the Tropic of Capricorn?" is the title of the first production which will be screened by a new independent company, the Schofield-Howard Productions, on the Thomas H. Ince lot. William K. Howard will direct, Owen Moore being featured in the picture, supported by an all-star cast.

THE BRILLIANT work of Jacqueline Logan who plays the leading feminine role in "Smith," the production which brings Charles Ray back to the screen under the guidance of Thomas H. Ince, has won for Miss Logan a contract to appear in several Regal Productions which are being made on the Thomas H. Ince lot for release by Hodkinson. Miss Logan's first Regal picture will be "The House of Youth," Maude Radford Warren's novel which tells the story of a girl of the hour. Born of an old and well-known New York family, she is swept into the whirlpool of modern society and almost drowned in the vortex. Three men love and seek her. Each is put to the ultimate proof by his manner of love and only when the final proof comes is the girl able to decide how to build her House of Youth. C. Gardner Sullivan wrote the continuity for this story which will be directed by Ralph Ince.

MRS. JULIA CODY GOODMAN, one of the last two members of the famous Cody family, and sister of the world-beloved "Buffalo Bill," declares that in her opinion "The Last Frontier," Thomas H. Ince's mammoth "western" now in production, will prove one of the most impressive "monuments" offered to the pioneers of the west. Mrs. Goodman, who has just come to California to live, made a special trip to the Ince studios to view rushes of the great buffalo stampede which was filmed in western Canada for this production. The little lady, who is 82 years old, declared that the "rushes" gave her the biggest "thrill" she has had since her youth.

"I am proud that the memory of my brother 'Buffalo Bill' is to be revived in connection with such a stupendous production," she declared. "It is a personal satisfaction to me that a characterization of him will be a feature of the picture which I believe will prove one of the great historic landmarks of all time."

THE HEROINE OF TODAY

YESTERDAY she was a lovely little doll-faced creature with sawdust emotions and no complexes. The screen heroine of today is a warm-blooded, vital, impulsive WOMAN, who reaches out to meet experience with eager hands; who goes out to meet LIFE with buoyant step and head thrown back. Perhaps she is a trifle too sophisticated for the taste of yesterday. Perhaps she is a bit dangerous with her clear-eyed acceptance of knowledge. But at least she is a creature of flesh and blood and no puppet.

The tremendous change which has come in the silver sheet heroines of the day marks one of the big forward steps of the motion picture industry, in my opinion. There are still doubting Thomases who brazenly argue that the movies are yet in the infantile stage. The type of heroine who recently has found popularity with the picture audiences of the day is a refutation of this argument.

The artist or sculptor who is learning the first conventional lines, who is struggling to master rudimentary color and form, deals with lay figures. When he has learned to handle the chisel or the brush with a dexterity that permits sweeping lines and bold conception, he reproduces life.

The successful producers of the day are reproducing life and putting more realism in their films every day. Their heroines are not painted dolls, but women who are facing all the complex problems of the twentieth century. Their heroes are less indicative of the trend of the times, for men in every century have been fairly free to live their own lives. The conflict into which the modern woman and the man of the day are brought forms the basis of the big stories of the day—stories which are being screened with a wealth of drama that rings true.

A dramatic editor in his column recently declared that the fact that films are being taken more seriously by the public and consequently criticized more intelligently is proving a big boost upward to the industry. In his opinion, public taste is slowly and surely being "elevated to the appreciation of real art on the screen."

"There have been pictures produced that are real epics; pictures that for real acting have rivalled the finest masterpieces of the 'legitimate' stage," he declares. "There have been films unpretentious in settings that have given the artist of the spoken drama something to think about. Such screen dramas were Charles Chaplin's 'A Woman of Paris,' 'Anna Christie,' in which Blanche Sweet proves that screen actresses can do worth-while things if only the producers realize that the public demands them."

"The woman of fate" in the Chaplin picture was no rag and bone with a hank of hair. "Anna Christie" is as vital a figure as has been brought to the silver sheet. Corinne Griffith as Countess Zatianny in "Black Oxen"; Alma Rubens in "Cytherea"; Colleen Moore as the pulsatingly eager little flapper in "Flaming Youth"—here are heroines, mature and youthful, who point the way of maturing screen art.

"Christine of the Hungry Heart" is soon to join their ranks and when her story is cast upon the screen I hope to add another argument to my thesis that the heroine of today, reflecting the woman of today with courageous realism, is one of many proofs that picture-making soon will be included in every list of the great arts.

Howe St. Ince

Box-Office Consistency

*Variety of Feature Productions Big Aid
to First National Salesmen*



TARS and producers come and go like the twinkling constellations of the sky. When occasionally some producer lives on, finding his productions are in growing demand or a star shines with undiminished brilliancy, the answer to the riddle is explained in three words—they know the secret of “box office consistency.”

In a recent letter to First National Exchange Managers, Thomas H. Ince offers an unusual analysis of the releases which he has sent forth from his studios during the past year. To the exhibitor, as one critic has expressed it, Ince productions are as reliable as the good old family Bible. They never fail to have an audience pull like a thousand horsepower magnet. The methods which he has pursued to attain this end are explained by Mr. Ince in the following letter:

“The prints on ‘The Marriage Cheat’ have just gone forward from my laboratory and I will be shipping in the next few weeks the prints on ‘Those Who Dance.’

“I delivered ‘Galloping Fish’ to First National Exchanges within the last month. Consequently you are going to have three pictures from my studios for release at monthly intervals.

“My purpose in writing you is to point out the wide variety and character of the productions which I am making for First National, because I feel that every producer should make his pictures distinct and that every sales organization can best meet the requirements of the market by a wide range of material.

“I have tried consistently, over a long period of production experience, to keep closely in touch with market conditions and to deliver to the sales organization releasing my product, pictures which will meet the requirements of the big ‘first-run’ houses and the requirements of the ‘daily-change’ theatre.

“In ‘Anna Christie’ I bought what is commonly acceded to be the outstanding attainment of American drama. I adhered religiously to the construction and the characterization of Mr. O’Neill’s play. The results were highly gratifying, not so much from the fact that the newspaper critics went into superlatives in their praise of ‘Anna Christie’ but because the production has proved such a consistent box-office attraction. Also I think it proved more conclusively than ever has been proved that the critics and public sometimes like the same picture.

“In the production of ‘Galloping Fish’ I went to the other extreme. It consists of high and low comedy, action and thrills. I expected the critics might pan it, but I knew the public would eat it up. I had these four big names to advertise and an entertainment which was certain to knock them out of their seats when it went on the screen.

“In ‘The Marriage Cheat’ there is colorful drama in South Sea settings. To my mind ‘The Marriage Cheat’ is one of the best screen stories that has been developed in the year. The cast has three big names which stand out—Leatrice Joy, Percy Marmont and Adolphe Menjou—names which mean much to the public.

“‘Those Who Dance’ is an entirely different type of picture and, with the present vogue of melodrama can not help but be a box-office winner. A prominent exhibitor told me that the title ‘Those Who

Dance’ itself is worth \$50,000. You know better than I the present drift of melodrama and in ‘Those Who Dance’ I am giving it to them the way they like it, with a touch of timely novelty thrown in. Blanche Sweet, Bessie Love and Warner Baxter give great performances.

“Personally I am proud of the combination of feature releases which I am delivering this season to First National—‘Anna Christie,’ ‘Galloping Fish,’ ‘The Marriage Cheat’ and ‘Those Who Dance’; each has an appeal for every type of audience and the group represents a variety which, to all keen showmen, represents the fundamental principle of theatre success.

“More and more this business has come to a point where it is the picture itself. I realize many of the difficulties which present themselves to you and your salesmen in the course of every day’s business. Selling never has been an easy phase of motion pictures, but I assure you that production is not either. I am trying and always have tried to deliver to the sales organization handling my product picture after picture which will help to surmount sales difficulties; pictures designed to make money for the little exhibitor as well as the big fellow, with a sufficient variety of production so that no exhibitor could say my pictures are stereotyped.”

All the Year Pictures

THE decision on the part of George Trendle, of John Kunsky organization of Detroit, and other big exhibitors to book big features during the warm weather months seems to be one of the wisest moves made in years.

It should work two great advantages, according to many. The most important advantages, naturally, will be to hold the summer patronage in many of the biggest houses as well as to stimulate interest for the neighborhood houses. And the second is that next

year sees a lessening in the number of “indifferent” or weak sister pictures.

Why not “All the Year Pictures?”

If features are booked by an exhibitor who heralds them as pictures just as big as he can secure at any season of the year, perhaps the first big step has been taken in holding onto summer business.

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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Giving the Box-Office a Chance

"Galloping Fish" is Laughbuster

"Chaplin, Fazenda, Conklin and Sterling at Best," Say Critics

AS a mirth provider audiences are ready to vote for Thomas H. Ince as a past master. With "The Hottentot" far and away in the lead of all the other comedy contestants last season, "Galloping Fish," his new laugh-buster, has now walked away with all the records in sight on land or sea this year.

The roars of hilarious joy with which every audience has paid tribute to this production already have been heard halfway round the globe with the release only a few months old. The picture has registered such a knock-out that for once the critics have forgotten to be critical.

Every member of the cast including Freddie, the trained seal, who invariably wins a special and honorable mention, has come in for unlimited praise. Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Rickson are being hailed as the "peerless quintette" of comedians while the fast action and totally unsuspected twists of plot and action have brought out laurel wreaths for Director Del Andrews.

The picture has proved such a tremendous box-office magnet, with audiences literally raising the roof with merriment at every theatre where it has been shown, that the exhibitors have resorted to strategy to get first bookings. In the north, for instance, Ray D. Grombacher, manager of the Liberty Theatre of Spokane, was so insistent on getting the first showing of the picture after it had an unprecedented run in Seattle that he made a special trip to that city to close a contract for the Spokane rights before his competitors knew what he was up to.

At the present rate of audience response "The Hottentot" is going to find himself outdistanced, voted down by the people as a second favorite now

that Freddie, the trained seal, has hit his fish stride and is winning the "fans" every time he makes a new public appearance.

Reviewers have proved as enthusiastic as audiences, and the picture has been declared new proof that Thomas H. Ince always knows how to give the people something new. Following are some of the reviews of the production:

"The 'Galloping Fish' galloped, dived and swam upon the screen at the Olympia last night providing one of the most uproariously funny picture comedies ever shown in Boston."

—Boston Telegram.

"Without exaggeration 'Galloping Fish' is a masterpiece. . . It is such an irresistible combination of titillating nonsense and mirthful satire that one wonders how it was possible for

the actors to retain their gravity in the making of the picture. Most of the situations depicted are so utterly ludicrous they would make a tombstone grin. Of all the talented comedians appearing in this production the trained seal in the title role is the funniest."

—Cincinnati Inquirer.

"Something entirely different in the comedy line is 'Galloping Fish,' Thomas H. Ince's hilariously funny laugh-maker which has all Providence shouting with laughter. Yesterday's audiences began with chuckles which soon grew into positive shouts of merriment. It's a great quintette of fun-makers, the cleverest in all filmland."

—Providence, R. I., News.

"'Galloping Fish,' Thomas H. Ince's merry comedy at the Strand, is our idea of what a fun film should be. With such distinguished comedy artists the picture could scarcely help being funny, yet it needs no props for its story is well able to sustain itself."

—Cincinnati Post.

"'Galloping Fish' is a comedy with a new idea, extra big laughs and a trail of chuckles. A seal running wild in an unsuspecting hotel is a riot, as you'll agree when you see the picture."—Madison Journal.

Trade paper critics have been as enthusiastic as the newspaper reviewers in their comments on "Galloping Fish."

"Laughing Gas in sufficient quantities and strength to keep any audience in mirthful spasms is freely administered in Thomas H. Ince's 'Galloping Fish.' It is a rattling good box-office attraction for all classes of theatres. Once in a blue moon a comedy flashes across the screen which is totally different from its predecessors. 'Galloping Fish' belongs in this category; a real gloom-dispeller."

—Exhibitor's Trade Review.

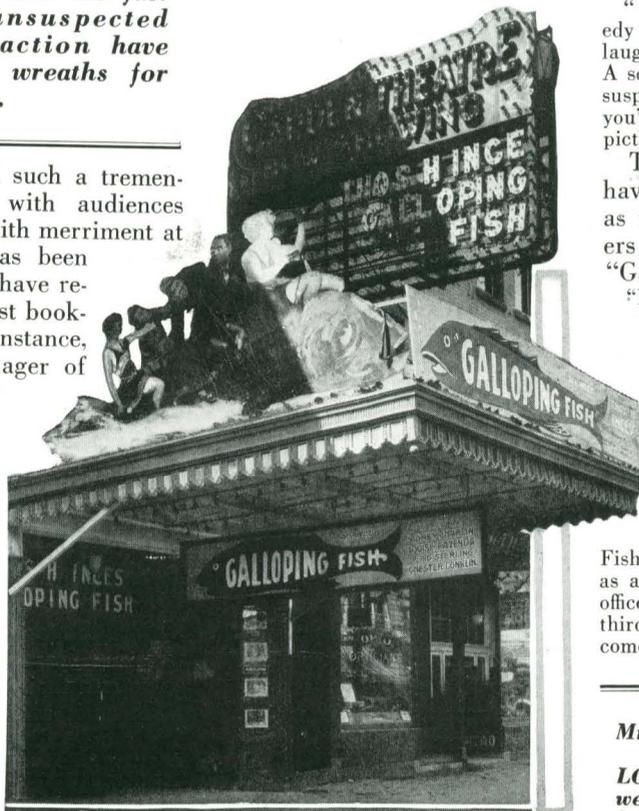
"Thomas H. Ince directing Sydney Chaplin, Louise Fazenda, Ford Sterling and a seal is a combination hard to beat for giving an audience something to laugh at. Laugh they will from beginning to end of 'Galloping Fish.' It is refreshing, diverting, good, clean fun. As splendid as are the names of the director and the comedians from a box-office angle, the picture will bring in more people on second and third nights by word of mouth advertising. It is a fast moving comedy which any and every audience will enjoy."

—Moving Picture World.



Fred G. Sliter, Seattle First National Manager

"Galloping Fish" got off to such a wonderful start at the Liberty Theatre, Seattle, and its subsequent runs were so successful in Seattle territory that Mr. Ince sent a letter of congratulations to Fred G. Sliter, Seattle First National manager. Sliter's reputation as a "go-getter" and an enthusiast over a long period of field service in the motion picture business, was well known to Mr. Ince.



At the Garden, Patterson, N. J.

(TELEGRAM) Seattle, Wash.

Mr. Thos. H. Ince, Culver City, Calif.

You will be pleased to know that your picture "GALLOPING FISH" on Friday completed exceptionally good week's business at Liberty Theatre. It not only attracted heavy patronage but it pleased the patrons. We should like to have more pictures like it.

J. Von Herberg.

First-Run Showings Exceed Prophecies!



A Feature Easily Sold!

*"THOSE WHO DANCE" is Story of,
Liquor—Not a Sermon!*



HALK up an exhibition value of at least \$50,000 for the title alone of "Those Who Dance."

Add the items that here is a melodrama crowded with big "punches";

That it includes Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew, Mathew Betz and Lucille Ricksen in the cast—names that mean cash because of their box office following;

That it was directed by Lambert Hillyer—the man with a reputation for putting over action in every picture he makes, the recent list including "The Spoilers," "Skin Deep," "Temporary Marriage" and "Scars of Jealousy";

That the story is based on a timely theme, exposing the poisons being sold all over the country by bootleggers as real liquor, but not attempting in any way a preachment;

That it offers unlimited opportunity for original exploitation.

With all those features jammed into a single Thomas H. Ince production, there is promise of one hundred per cent return for exhibitor and audiences alike in "Those Who Dance."

This is the year for melodrama. Popular taste has swung back to the fast moving, spine-tingling action dramas that build from one big situation to another bigger until the knock-out climax is reached.

Thomas H. Ince made his first big name as a master showman on his rapid-fire melodramas. In "Those Who Dance" he offers the biggest production in this class which has come from his studios.

The story of "Those Who Dance" is unique. Mr. Ince has taken the most-discussed question of the day—prohibition and the bootlegger—and without the faint-

est shadow of a preachment has used it as a foundation for a sparkling story of daring situations, thrills and romantic adventure.

The cast carries as much weight as could be crowded into the scale of values. Blanche Sweet, who has a remarkable dual characterization that gives her tremendous opportunities, is a foremost figure of the silver sheet since her triumph in "Anna Christie." Bessie Love, playing the role of a child wife, a victim of circumstances, has just scored in "The Woman



Willard Patterson and Anna Aiken Patterson of Atlanta visit the "Ince lot"

On the Jury" besides playing the leading role in First National's "Sun-Down." Warner Baxter won a three year contract from Mr. Ince on the strength of his work in this picture; Mathew Betz, little known up to the present, is declared one of the season's "finds" because of his clever interpretation of "Joe, the bootlegger."

Detailed exploitation suggestions which have been worked out in press book and advance sheets offer a chance for a campaign that will attract the most varied elements of the community into your theater. There are half a dozen varied angles of approach, every one of which is sure to "sell" the production.

The title offers a chance for clever merchandising tie-ups; for dancing prologues and contests; for advertising spreads based on "dancing necessities"; for novel windows and street ballyhoos.

The bootleg element on the other hand furnishes an entirely different avenue of approach. A teaser campaign "kidding" the public along gently with signs like the following will arouse real curiosity:

*"Do You Doubt Your Bootlegger?
Then See 'Those Who Dance.'"*

*"Don't Judge Liquor by the Label
'Those Who Dance' Will Convince You."*

There is a chance, too, for a big street ballyhoo—a bottle big enough to fit over a man's body with a label like that of a standard brand of whiskey on one side and on the other a sign:

"BOOTLEG WHISKEY"

*Contents of this bottle on exhibition at theTheater for
'Those Who Dance.'*

The "paper" for the production is full of pep and jazz and with even a perfunctory preparation the exhibitor can count on record returns for this offering.

The hi-jacker, a gangster who came soon after prohibition and the arrival of the bootlegger, comes into screen limelight for the first time in "Those Who Dance." He is perhaps America's most interesting sociological problem.

The hi-jacker preys unmolested upon the bootlegger because the latter has no legal standing and dares not make known to the authorities the depredations of these consciousness bandits. Little is known of his movements today but he is active everywhere. In every city and seaboard of the United States the hi-jacker is at work wresting from bootleggers their ill-gotten gains and their smuggled products.

There is selling talk in every phase of the much discussed liquor problem as carried in screening "Those Who Dance," the "talk" feature of every first-run community.

Here is Melodrama at Box-Office Best

The LAST FRONTIER Building

Screening of Classic Western Marks Realization of Two Great Ambitions



IN the record of ambition achieved there is a thrill that arouses a never-failing response from every human heart. By the will to achieve man has set himself apart from all other life. When he wrings success in the face of insuperable obstacles the accomplishment brings new hope to every one of his kind.

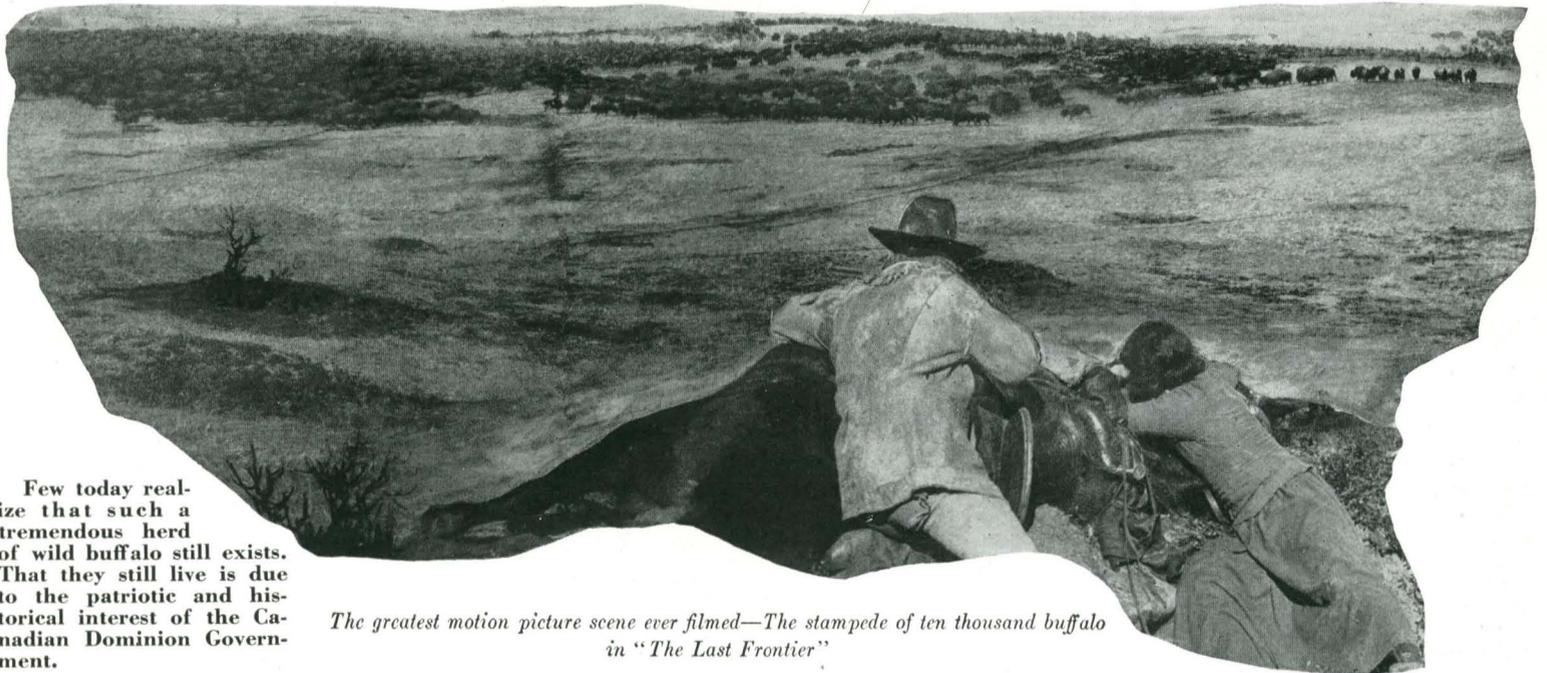
The filming of "The Last Frontier," Thomas H. Ince's mammoth western, not only brings the biggest spectacle-special ever attempted to the screen but marks the

"The Last Frontier" carries the realization of that hope and incidentally brings to exhibitors the promise of the most unusual box-office attraction of the decade.

With the writing of this story has come the achievement of a second ambition. Ever since earning a reputation as a pioneer builder of big western pictures, Thomas H. Ince has wanted to film an historical western classic that would mark the pinnacle of all similar screen productions.

been filmed at the cost of a fortune admittedly far surpasses mere words.

Gradually the production is growing on a scale in keeping with those stupendous stampede scenes which were filmed in western Canada with ten thousand buffalo participating as well as hundreds of Cree Indians, American cavalymen, scouts and screen players in the garb of the romantic sixties. No detail has been overlooked which would afford an additional thrill or touch of realism to this soul-stirring drama. With two life-hopes in the process



Few today realize that such a tremendous herd of wild buffalo still exists. That they still live is due to the patriotic and historical interest of the Canadian Dominion Government.

The greatest motion picture scene ever filmed—The stampede of ten thousand buffalo in "The Last Frontier"

achievement of two great ambitions. For years Courtney Ryley Cooper, who today has succeeded Emerson Hough as the most popular present day writer of "westerns," dreamed of putting between the covers of a book a drama of empire building.

In "The Last Frontier" Cooper achieved that ambition. With its story of the laying of the first trans-continental railroad through the heart of western buffalo lands where the Indians made their last stand against the white man, he has produced a novel recognized as a classic.

When man's purpose is high and his will to achieve unwavering, the fates seem to bow in accord and bend before the inevitable. So it was that the finding of the right vehicle for Thomas H. Ince's classic western came at a time when a once-in-a-lifetime opportunity was afforded to film the superb climax of the story with the exacting realism demanded by the producer. The author has admitted that he thought he went the limit of literary license in describing the scene of a stampede of ten thousand buffalo which, driven before hostile Indians, destroy an entire settlement of the new west at the end of the railroad line. But that scene as it has

of achievement, money cost has been held a matter of minor importance.

When "The Last Frontier" reaches the picture audiences it will stand a permanent record of a crowning achievement in dramatic action of the motion picture camera.

A feature of the production will be the use of the original railroad equipment assembled by the Southern Pacific, that was first run over the Central Pacific, the completion of which furnishes the background for Cooper's epic.

Watch For Release Announcement

Watch for RAY Specials!

Charles Ray Starts Production In Old Studio Home



FROM the pen of C. Gardner Sullivan came some of the first great audience stories that introduced Charles Ray to the American public as the actor who better than all others could interpret the spirit of wholesome American youth.

From the pen of C. Gardner Sullivan comes the new story which brings Ray back to the screen under the banner of Thomas H. Ince. With the ink scarcely dry on the contract which renews the old affiliation between Mr. Ince and Ray which both exhibitors and audiences found one of the most satisfactory ever achieved, the production is under way which promises to put Ray back in the front ranks of the silver sheet's most popular stars.

Ralph Ince, brother of the producer, who is in Southern California for the first time since it became the world's picture producing center, has been selected to direct the picture. Incidentally he has made motion pictures in almost every quarter of the globe with the exception of Los Angeles and his first production here promises a new sensation for him as well as for the "fans."

"Smith" is the temporary title of the new picture, a story abounding with human interest touches for which Sullivan is noted and which will offer Ray unlimited opportunity for the finished work which has won him an unlimited "fan" following. It is the story of a dub who stumbles on success; a timid man who asking nothing finds love thrust upon him; a retiring soul who suddenly blazes into a popular hero.

The plot has been adroitly worked out with a love story that is as moving as it is original. From the busy editorial rooms of a great newspaper, the scenes shift to snow-bound Alaska and its rough camps where "Smith," known as "Aunty" to his affectionate but rather contemptuous newspaper friends, develops some unexpected qualities of character. There are unexpected twists in the story with thrills, pathos and subtle humor intermingled.



Charles Ray abandons the cares and worries of a star-producer and returns to his "discoverer" and mentor, Thomas H. Ince.



The old dressing room

The new picture inaugurates a series of productions which Charles Ray will make on the Ince lot under the guidance of Mr. Ince who is responsible for his first great screen successes. As remarkable as the hundreds of pictures which have gone forth from the Thomas H. Ince studios, every one of them carrying that definite quality of dramatic conception and fine technique which makes an Ince production a hundred per cent box-office attraction, are the names

included in the long list of stars who have found their first big opportunity under the guidance of Mr. Ince.

To the artist is born a sense of color, an eye for beauty which results in his canvases. To the sculptor is given the hand to chisel out the brain figments which he materializes with the help of marble. But the picture producer not only must have an eye for beauty but also a sense of the comedy and drama which permeate the most ordinary occurrences of every-day life, an intimate knowledge of people and their psychology and that seventh sense known as "picture-sense." Add to this a fine ability to discern latent talent even when it is bundled under many layers of grease paint and powder and the reason why there are not more Thomas H. Inces is readily apparent.

Charles Ray having been "found" by Mr. Ince and having withdrawn from the fold long enough to give the screen a number of remarkably artistic productions as a star-producer, is back again with the avowed intention of letting his first mentor again point the way to success for him.

The first Charles Ray special is an assured success. It was selected after careful consideration on the part of both producer and star as to the type of picture best suited for the first of his new specials.

Jacqueline Logan, Bessie Love and Wallace Beery are with him in "Smith." And in the opinion of those who are accustomed to giving every box office test possible to feature productions, "Smith" will establish Charles Ray in an entirely new characterization that will be even more

popular with picture going millions than any characterization he has ever done.

Charles Ray, first and last a screen artist, is keenly enthusiastic over this new series for, as he says, it gives him an opportunity to devote his full time to his screen and story work. The hundred and one details of producing no longer interfere with his characterization studies.

And how Charles Ray can work! And he has plenty to do in "Smith."

"Smith" Will Be First Feature!

Selling First National's '52'

*E. A. Eschmann Builds Peerless Sales
and Distributing Force*



PERSONALITY plus experience. A natural liking for the business intensified by a long period of training. An ability to lead, capping years in doing the things in which he is now directing others.

These brief sentences about sum up the ideal requirements of any sales executive. They are eloquently descriptive of E. A. Eschmann, general manager of sales and distribution for Associated First National Pictures, Inc.

Mr. Eschmann began when the industry was "in its infancy" and the greater portion of the time was spent with Pathe Exchanges, Inc., during which period he served as division manager on the West Coast and later was called into the Home Office where he received steady advancement, leaving the post of general manager of sales for Pathe to take his present command.

Today's methods and accomplishments are more interesting than biography and past performances.

It was during the past two or three years at Pathe that Mr. Eschmann showed such outstanding ability in the organization of the sales force and in constantly keeping the field men "on their toes" which caused that organization to achieve a unique rank in the estimate of motion picture executives. But behind all this is the Eschmann personality, a somewhat intangible asset but one that is an overpowering influence.

Coming to First National within a year, Mr. Eschmann entered upon a larger field, leaving short subjects behind and taking over the sales and distribution of the greatest series of feature pictures that the organization has ever handled. There were a number of problems to be met, but it is a tribute to his executive ability and his (the same) personality that we have already mentioned, that these problems *were met*, not by wholesale changes in the organization, but by instilling into the whole selling

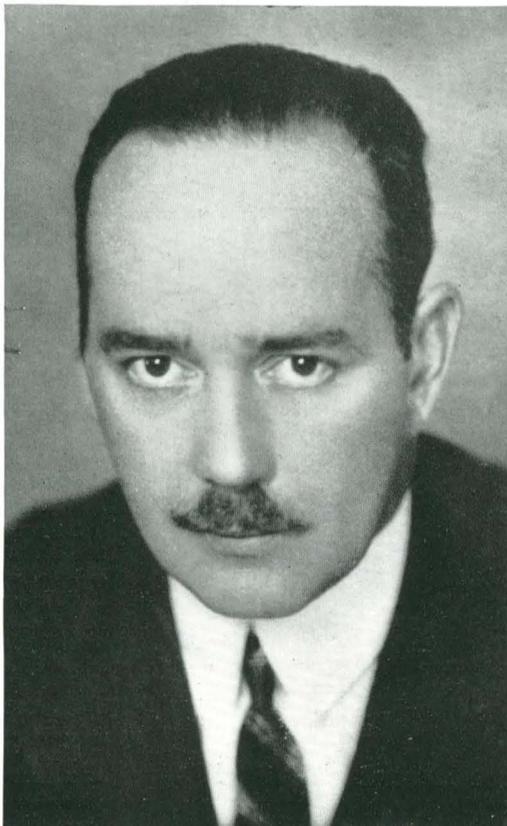
and distributing organization his own spirit.

In the popular estimate of men, the use of the word "personality" is too often taken as synonymous with "good fellow"—the man who has a wonderful influence on those with whom he comes in contact, but who loses that when the contact is lost—because the organization itself is not there. Eschmann is one of the strongest advocates of system and the entire sales force of First National moves along like a military organization—but like one inspired by the

them all in his own mind and then determine the needs of the organization as a whole. So he visited every office, in a way a tiresome routine, week after week, but he expressed himself on his arrival in Los Angeles by saying that it was the most interesting experience in his life.

The reason for this is simple, if one knows. Eschmann did not content himself with going through the routine. He went into the individual and peculiar problems of each branch and therefore he found something new, something *interesting* to himself. Where there was a specific question causing trouble, he sought the answer.

But it should not be concluded from this statement that he is a one-man authority. He builds organization on the theory that every executive should be given his full share of responsibility and be granted ample discretion in the solution of his problems. Selection of the individual is his first task—and after that it is largely training of these individuals in First National's methods and policies. Probably in no other motion picture organization does the branch manager and others in the field have the degree of personal decision, but so thoroughly has the same spirit penetrated every individual that these men to an unusual degree think alike and work alike—in the same spirit that has made possible the slogan: FIRST NATIONAL FIRST.



E. A. Eschmann, Gen. Mgr. First National Sales and Distribution

patriotic spirit of fighting for a cause—now like an army enthused by victory after victory.

It is no secret that the sales gross of First National has grown month after month until it finally reached the very peak of the whole motion picture industry.

Only recently Mr. Eschmann made a tour of the entire country, visiting every exchange. He was not content with touching the "high spots" and getting the reaction of a few branch managers. He wanted to have them all and to be able to group

Eschmann is a big man physically and mentally—big in spirit, in appreciation and understanding of his fellow man.

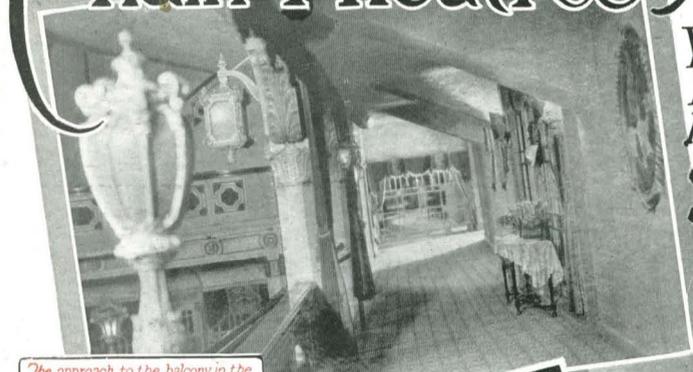
He is a rare reader of character and once he forms that estimate he takes a man on trust with the result that he is seldom deceived.

It is this same personality that has made him such a dominant influence among exhibitors. They know Eschmann and when they have Eschmann's word the debate is closed. They know that Eschmann is, of course, governed first by the interests of his own organization, but that these interests are tempered with fairness and shared with assurance of benefit to the other fellow.

Watch for the First '20'

Chain Theatres No. 1 — The "WEST COAST"

Year's Building Program Shows Faith of Veteran Showmen in Screen's Future



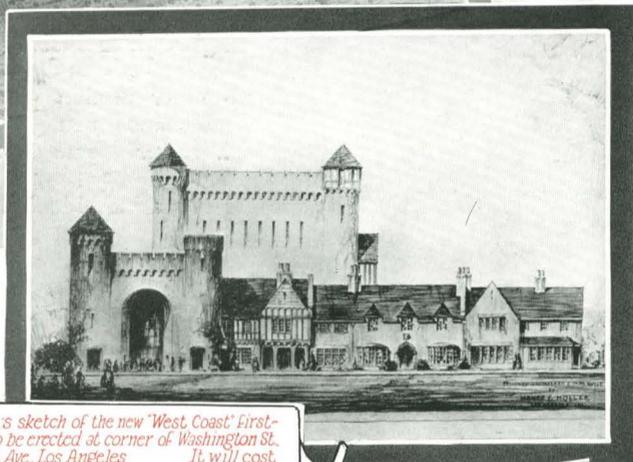
The approach to the balcony in the Criterion Theatre one of "West Coast's" first-run houses of West Coast in Los Angeles



The West Coast's Circle Theatre at 60th and Moneta Ave. in Los Angeles, is Arabian in architecture.



Grand central staircase of the West Coast's CRITERION in Los Angeles



Architect's sketch of the new "West Coast" first-run house, to be erected at corner of Washington St. and Vermont Ave., Los Angeles. It will cost approximately one million dollars.

WEST Coast Theatres, Inc., a few years ago was just a trade designation. Today it stands as a monument to the foresight, business judgment, acumen and integrity of a group of the keenest showmen in the history of American amusements.

Launched in Los Angeles, the "West Coast" chain extends from the southernmost point of California North along the coast and through the valleys to San Francisco—in all 115 luxurious neighborhood and important city first-run theatres dedicated to the exhibition of photo-plays.

And the year's building program calls for the construction of twenty neighborhood houses and several city first-run theatres!

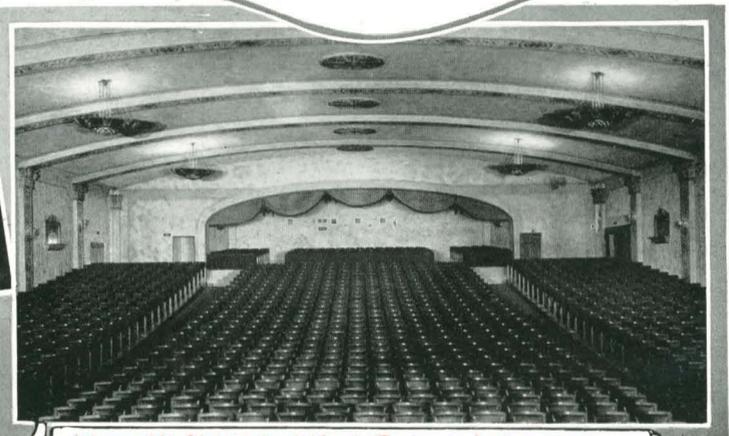
Thomas H. Ince has on several occasions made the following analysis of the tremendous success of the "West Coast":

"They have been determined to the point of obstinacy in making every smaller theater just as elaborate as the first-run houses. They have been consistent in regarding the neighborhood and smaller theatres of equal importance with the first-run houses. Their foresight entitles them to the phenomenal success that is theirs."

The "West Coast" boasts of one of the strongest organizations in the entire industry: President, M. Gore; Vice-President, Sol Lesser; Secretary, A. L. Gore; Treasurer, Adolph Ramisch; General Manager, Harry T. Arthur.



Interior of the West Coast's Rivoli, at 45th and Western Ave., in Los Angeles, catering to an exclusive clientele.



Interior of the West Coast's California Theatre, in Anaheim, California

Prohibition or "Volstead Liquor"?

"THOSE WHO DANCE"

*is the story of liquor — America's
most discussed problem — It is
not a sermon!*

A Fitting Sequel to
Thomas H. Ince's
Current Releasing Record

"Anna Christie"
"Galloping Fish"
"The Marriage Cheat"



The Surprise Picture of the Year!

"THOSE WHO DANCE"

The Surprise Picture for 1924

with

BLANCHE SWEET
BESSIE LOVE
WARNER BAXTER
MATHEW BETZ

Directed by

Lambert Hillyer

*Under the Personal
Supervision of*

Thomas H. Ince

Do You Know:

That the Silver Sheet has a circulation that in Efficiency is second to none. It reaches regularly 9,000 American and Canadian Exhibitors; 1,000 Foreign Buyers, Distributors and Exhibitors of American pictures; 1,000 Editors of Trade and Newspaper Publications; and 1,000 individuals who for one reason or another are important factors in the upbuilding of the picture screen.

The Silver Sheet is the house publication of the Thomas H. Ince Studios.

The STORY of LIQUOR - NOT A SERMON



Thomas H. Ince
CURRENT SPECIALS

A Safe Box-Office Guide

"Anna Christie"
"Gallopig Fish"
"The Marriage Cheat"
"Those Who Dance"