

The Silver Sheet



Blanche Sweet
as "Anna Christie"

Thomas H. Ince
presents

"Anna Christie"

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

The Season's Greatest

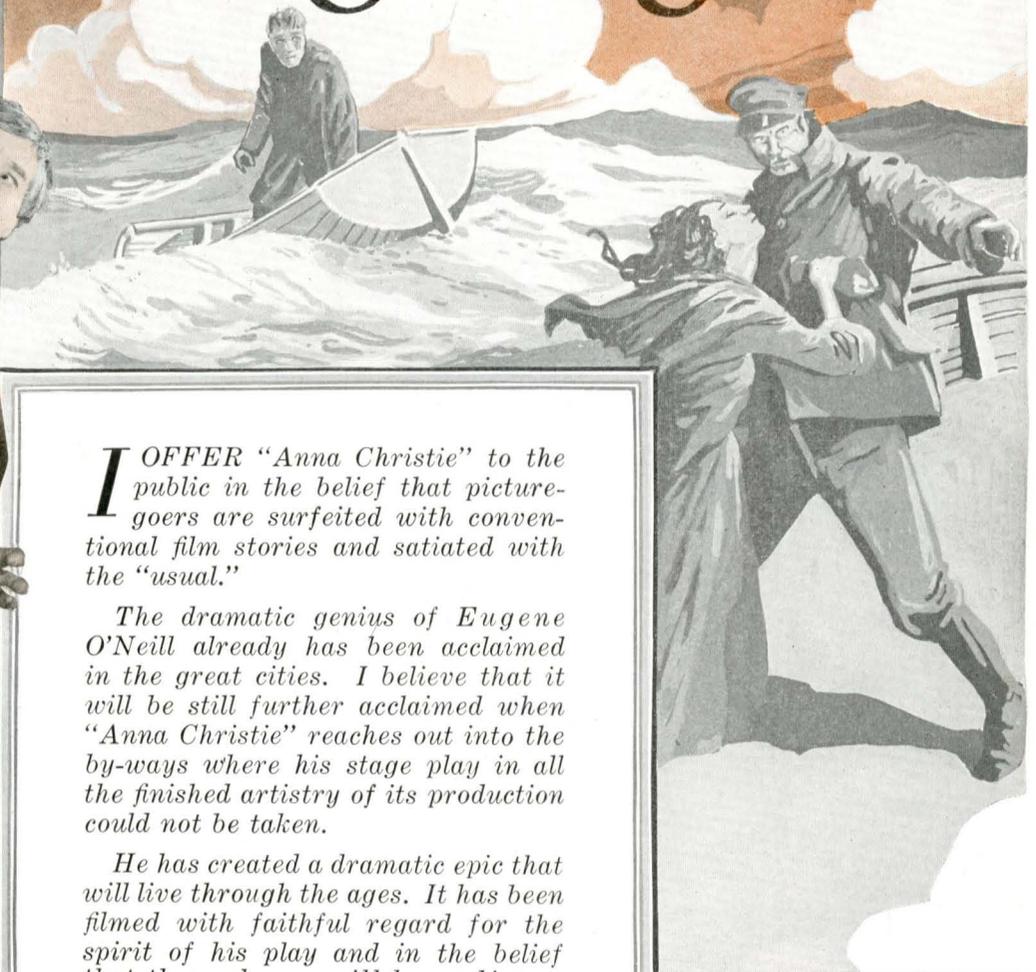
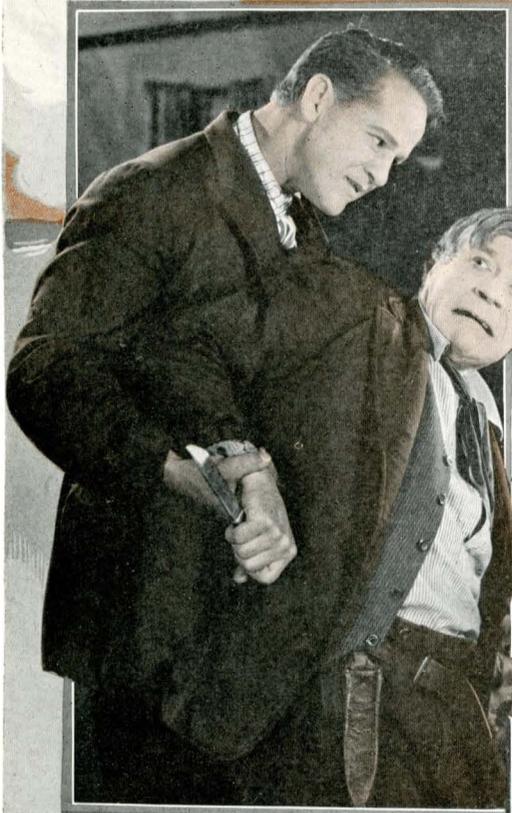
ANNA CHRISTIE

The Screen Adaptation by
Thomas H. Ince

of Eugene O'Neill's
Dramatic Epic



The Silver Sheet



I OFFER "Anna Christie" to the public in the belief that picture-goers are surfeited with conventional film stories and satiated with the "usual."

The dramatic genius of Eugene O'Neill already has been acclaimed in the great cities. I believe that it will be still further acclaimed when "Anna Christie" reaches out into the by-ways where his stage play in all the finished artistry of its production could not be taken.

He has created a dramatic epic that will live through the ages. It has been filmed with faithful regard for the spirit of his play and in the belief that there always will be audience response for the finest productions which can be offered through the joint efforts of screen craftsmen and artistic genius.

Mrs. M. Snee

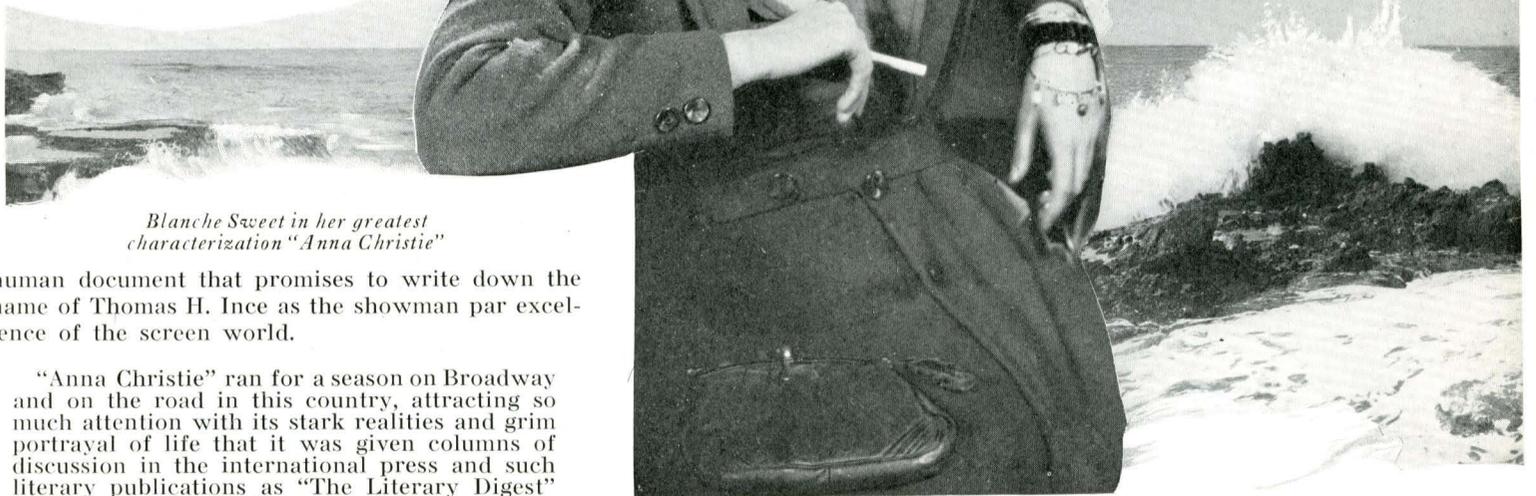


Thomas H. Ince presents "Anna Christie"

PRODUCER'S BRILLIANT TRANSLATION OF DRAMA
TO SCREEN SETS NEW GOAL FOR PICTURE MAKERS

LN "Anna Christie" Thomas H. Ince offers the biggest drama he has ever screened, the greatest production of his career. If ever a picture went forth to the public with the assurance of an international following it is this brilliant dramatic epic from the pen of America's best known playwright, Eugene O'Neill.

The phenomenal success achieved behind the footlights by "Anna Christie" in this country and its unprecedented triumph in London have aroused an interest in the filming of the play rarely accorded a forthcoming production. The picturization of the drama has been completed on a scale in keeping with the bigness of the story. The result is a remarkable



Blanche Sweet in her greatest characterization "Anna Christie"

human document that promises to write down the name of Thomas H. Ince as the showman par excellence of the screen world.

"Anna Christie" ran for a season on Broadway and on the road in this country, attracting so much attention with its stark realities and grim portrayal of life that it was given columns of discussion in the international press and such literary publications as "The Literary Digest" and "Vanity Fair." Dramatic critics named it the greatest American drama of years and it was awarded the 1922 Pulitzer prize.

The play was taken to London with its original all American cast. The British capital promptly capitulated and it won ovations from audiences and the press such as have been accorded no other American drama in years.

Mr. Ince recognized its remarkable possibilities as a screen vehicle and months were spent in negotiations for the picture rights which he finally purchased at the staggering price of \$100,000, a price which sharply reflected the public estimate of the drama and its importance and success on the stage.

He has translated it to the silver sheet with rare power and beauty, combining artistry with keen entertainment values. While the spirit of O'Neill has been faithfully retained in all its telling simplicity and daring realism, the screen production far over-reaches the narrow limitations imposed by the stage.

The sea, a potent factor which could merely be suggested with words and "drops" behind the footlights, becomes all powerful as the play has been screened. Glorious studies of its varying moods, its colorful distant ports and its human driftwood have been woven into an impressive background for the story of "Chris," "Anna" and "Mat."

The characters have been drawn with a combination of bold stroke and fine delineation that lends them intense vitality. The proper casting of the picture presented one of the most difficult problems ever faced by Mr. Ince. How successfully he solved it is proved by the fact that it is being pointed out as a finished example of "perfect casting."

Bradley King, chief of the Ince staff of editors, made the remarkable adaptation and John Griffith Wray, who scored recently with his fine conception of Mrs. Wallace Reid's "Human Wreckage," was entrusted with the all important direction.

Months were spent in the exacting work

of screening the drama, including long hours of rehearsals of the difficult emotional scenes that taxed the director and his actors to the utmost. Lavish sums went for the building of the great "ship" sets which transformed the Ince "lot" into a vast ship-building yard. The weeks spent on "locations" where the spectacular scenes of the sinking of the S. S. Anconia, the shots of the quaint Swedish fishing

village and the magnificent studies of the sea in all its phases were made, mounted the production costs to still greater figures. In every instance the results obtained justified the expenditures.

Mr. Ince believes that the motion picture public is ready for the biggest and finest productions which can be offered. He substantiates his belief by presenting "Anna Christie."

With its bold realities and deep reaching truths, the play startled New York and the finest product of the American stage. The screen drama brings to millions who could not witness the footlight's presentation, the opportunity which is humanity's right, to share knowledge and enjoyment of it.

As a human document "Anna Christie" cannot fail of deep response from every audience. As a film production it has reached dramatic heights hitherto unattained and sets a new goal for the picture makers.

Intense Love Story In Sea Drama

SCENES OF BURNING PASSION SCREENED WITH ARTIST'S DELICATE TOUCH IN "ANNA CHRISTIE"



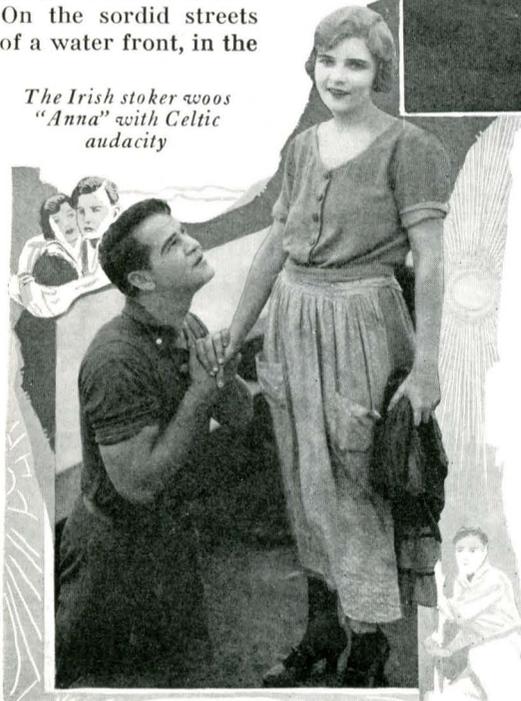
LOVE . . . Sing it in any language and the strain lives on in every heart that hears it. Paint it on canvas and the memory cherishes it as a treasure.

Picture it on the screen with the ring of sincerity and the story is lifted from the plane of the commonplace to the realm of the unforgettable.

The conquests of Alexander, Philip the Great and Napoleon are hazy in many minds, but not those of Cleopatra. The glittering excitement of the great jousting scene from "Robin Hood" may fade in memory, but not the exquisite tenderness of the bridal chamber scene. The story of "Poppy" is forgotten but not the lovely moonlight scene of a girl in white, trailing robes—misty moonlight—a shadowed arbor and a man spell-bound by her ethereal beauty. Or the tremendous heart accelerator in "The Four Horsemen," a lover who sits and waits before a crackling fire, torn between hope and despair . . . outside, slithering rain, damp, gray twilight, the alarm of war in the air—and then comes the girl, damp curls showing beneath her rain-soaked hat, puddles dripping from her shoes and umbrella.

Picture a great love scene and it burns deep with its fires of passion—like the great moments from "Anna Christie." On the sordid streets of a water front, in the

The Irish stoker woos "Anna" with Celtic audacity



"Mat Burke" declares his love for "Anna"



cabin of a coal barge, deep-coated in soot and grime, the romance of "Anna" and "Mat Burke," an Irish stoker, flowers and blossoms. There is no seductive moonlight, no shadowed arbor, no crackling hearth fire to bring glowing dreams—just love that magnetizes two hearts and touches two souls, bringing them a new understanding and new vision of life.

A great love story needs no silken backgrounds. Thomas H. Ince has proved that conclusively. He has taken common clay and moulded it into impressive beauty. He has screened with a master's touch the scenes in which "Anna" and "Mat" meet for the first time, the stoker, bleeding and exhausted from his battle with the sea, but still proudly boastful of the great strength which enabled him to save himself and half a dozen other men. And as the girl listens, rather scornfully to his

bragging, he suddenly falls unconscious at her feet, pulling at her heart strings with his need of care.

Later there is a wonderful scene in the girl's cabin. The man just coming from the murk of stupor opens his eyes to see the girl's face, to feel her hands ministering to him. He has known but one kind of woman in all his wanderer's life—the woman who haunts the streets of the water fronts. He takes her for one more of them until he learns that this is her father's barge—and he falls in love with Celtic celerity, with "the only dacant woman" he has known since he left home.

What if the girl has the dust of the streets on her feet? For all that she bows her head in the bitter realization that she is unworthy of a clean love, for all her struggle to keep at arm's length this passionate lover who will not be denied, love comes to her—a love that glorifies and exalts—until she remembers that the wedding ring which he offers her is not her right according to the masculine code.

The wooing of "Anna" has been told in scenes that sear the memory and bear the stamp of the artist as they have been filmed. With daring realism, this love story has been told . . . but because of the delicate nuances with which every scene has been screened, it carries heart-rending pathos.

The genius of Eugene O'Neill conceived the gripping situations which Mr. Ince has screened with the master's touch and "Anna Christie" has taken its place with the classics as one of the vivid love stories of the ages.

A "Character" in the Making

PRODUCER TELLS OF DIFFICULTIES ENCOUNTERED
IN FINDING ACTORS WHO ARE RESPONSIVE "CLAY"

By

Thos. H. Ince

Illustrating a
characterization—
Mr. Ince and
Miss Sweet



ALL kinds of clay come into the hands of a producer. Some is too rigid to work at all and must be used, if at all, as it has been cast. Some falls to bits at the first rough blow of modelling. It is the clay which is malleable into life-like semblances of real life people that has true worth.

Every producer and director has a box of tricks as individual as their different faces. But each is working for a common end—to transform his actors and actresses into "characters"—to reduce personalities to a common denominator as a sculptor reduces his clay to a shapeless mass, and then to recast them into the mould demanded.

The sculptor can chisel a life-like semblance but the breath of life is the secret of creation. And before the dramatic creations in the minds of producer and director can reach the silver sheet as living verities the actors and actresses with whom they work must be able to respond with the live-giving spark to suggestion, training, rehearsal, direction. In the final instance the actor is the creator of the "character."

Tremendous demands are being made of screen workers today. As a result of the big productions which are coming to be the order of the day—productions which frequently are a year in the making and run over a million in cost—audiences are becoming hypercritical. They want the best at all times, and a little better than the best each successive season. To meet that demand requires the combined genius of the producer and the finest available talent at his command.

The day of the actor or actress who leaped into film favor on face value alone has passed. A beautiful face framed in curls or a sleek, stalwart body topped with the regular features of a Greek god no longer enthralls audiences and wins stardom over-night for a new "sheik." The people want physical beauty and lure combined with the fire of dramatic genius. They are demanding the breath of life in the beautiful shell.

When a script goes into production, the director has a definite conception of every

character who is to appear even to the humblest faces that are "background." The physical characteristics that he has in mind are reproduced as far as possible in the casting of the picture... a process of which the outside world



Discussing a
costume detail



Mr. Ince studies out a
characterization for
Blanche Sweet



Completing the transformation of
Miss Sweet into "Anna Christie"

has little knowledge and less conception of the difficulties attendant. For plus the physical characteristics demanded by the story as it has been conceived in the mind of the director must be an ability to meet the dramatic demands which will be made on the character. It is a rare combination, so rare that the result has been spectacular salaries for the actors and actresses who have a touch of the genius required.

With the story cast, the real work be-

gins. It is the struggle of the director to obliterate every semblance of the ego of his artists and reproduce in bodily movement, facial expression, the minutest gestures of hands and feet, the dramatic characterizations in his mind which will build up the story and its crises in such fashion that they have the dramatic inevitableness of fate.

The director has various methods of imparting these characterizations to his people. He acts out the scene for them. He has them "walk" their parts in minute rehearsal that the physical motions may "mood" them. In a tragic scene he himself becomes tragic, repeating the lines with dramatic intonation, giving way to the abandon of emotion demanded. He suggests music for an accompaniment that will rouse those emotions. For days, weeks, months he labors, living not one but dozens of parts in his production, carrying them so close to his consciousness that when a scene is to be enacted for which he lacks some slight detail, he has only to sit down quietly and ask:

"What would 'Anna Christie' have done in such a situation?" or "How would 'Mat Burke' have reacted to such a suggestion?" The answer is an involuntary gesture, facial expression or movement that solves his problem.

The enormity of such a task of creation, the strain of the mental, spiritual and physical effort required can be realized only by those who have undergone it. The reward comes when the actors respond with real fire to his conceptions and emerge as life-like "characters."

"Anna Christie" — The Story

A DRAMATIC EPIC OF A MODERN MAGDALENE,
DRIVEN BY FATE, REDEEMED BY GREAT LOVE

"Don't worry about me! Your sailor men and your land men—they're all the same—MEN! And I hate 'em all!"

A fog... a great steamer is sunk by a derelict barge... a boat full of the survivors is picked up by Chris and his men. One, an Irish stoker, has saved them but sapped his own strength. Anna, despite the jealous protests of her father, helps him to her own cabin and cares for him. Mat Burke (William Russell) opening his eyes from unconsciousness sees



"Anna" makes her confession
to her father and her sweetheart



HE fishing village of Hellevik on the Coast of Sweden... the home of Chris Christopherson (George Marion), a wanderer of the sea... a lonely wife, bearing with ever-growing resentment the claim of the sea on her husband, watching with sad eyes as her sons grow to young manhood, eager for their chance to fare forth. One more tragedy of the sea... sturdy young lives claimed by its insatiable waters... a mother dead from a broken heart... the determination of the father that at least his lovely little Anna, in whose heart the voice of the sea already is singing, shall be spared the grief of a sailor's wife and:

"Anna is sent to the home of cousins in Minnesota, America, that she may be spared the curse which the sea puts on the wives and mothers of all sailor men."

Fifteen years later finds Chris no longer wandering from port to port, but reduced to captain of a coal barge on the New York water front. A girl known now as "Anna Christie" (Blanche Sweet) comes in search of him. She is a white cheeked, carmine lipped girl with a knowledge of the world's evil in her eyes and the language of slum streets on her lips. As she sits in the back room of a saloon she tells

another bit of human wreckage her story—of a father who wrote her crazy talk about the sea and refused to let her come to him where she could be protected; of four brutal cousins in Minnesota who put upon her farm duties far beyond her strength; of the youngest clod who had forced himself upon her in the night and then persuaded his father to turn her out—to drift to the life of the streets in St. Paul. With a desperate illness undermining her strength, she had taken her last dollars to find the father who always before had denied her protection, hoping against hope for rest.

"Men, Men! Gawd, how I hate 'em. If I'd had a regular father, maybe all this wouldn't have happened."

Chris comes, but he sees in his girl only the lovely child who was sent to America many years ago and whom he has not seen since. The girl touched by his broken exclamations dares not shake his faith and goes with him to his coal barge.

The clean winds of the sea sweep away ugly memories of the past. Good food, healthful living and regained self respect rebuild her body and take from the face of "Anna Christie" the stamp of the streets. The father, worshipping the daughter restored to him, has only one fear—that some sailor may catch her eye, nor believes her when she retorts bitterly:

a fair face; a woman's ministring hands. With Irish impetuosity he falls in love with "the first decent girl" to whom he has spoken since he left home.

The father glowers jealously and the girl, knowing herself unworthy, strives to shut from her heart the words of love and proposals of marriage which she could have had as her right had things been otherwise. The lover will not be denied. There is a moon to help his pleadings.

The barge puts in at Boston and Mat goes off to buy a wedding ring, a bridal bouquet and a license. Chris, meeting him on his return, flies into a wild rage. There is a fight, bitter, passionate, bloody with the human beast unchained—a lover in the throes of passion fighting for his woman—a father, crazed with the obsession of a fear, trying to protect his daughter. The girl frightened, then furious as she sees two male things fighting over her as if she were a thing with no will, no heart, no mind of her own, breaks into a wild confession that stills them to horror.

Follow tortured hours of waiting for the girl, as the two men fling off to drown sorrow and black rage in drink. She contemplates returning to the old life but realizes a new Anna has been born of the sea and of her great love for Mat. In the end he comes back crying: "I don't care what you've been. I can't live without you."

Master Maker of "Westerns" Filming



INCEVILLE'S CHIEF SCREENING
REMARKABLE OUT DOOR CLASSIC

Courtney Ryley Cooper,
author and Thomas
H. Ince, producer

in "The Saturday Evening Post." "The Cross Cut" and "The White Desert" are two other "best sellers" from the pen of this versatile author.

"The Last Frontier" is without question Cooper's biggest story. It is a stupendous historical novel laid in the exciting times when the first trans-continental railroad was being pushed through the heart of the buffalo lands. Indian tribes, which for generations had found their sustenance in yearly hunts which supplied them for the twelve months with meat, fought the advance of the railroad and the white men at every step. Traders, dealing with the Indian ring in Washington, fomented constant troubles that the government might be forced to use troops in the field, giving the dealers an opportunity to sell provisions at exorbitant prices—and to cheat the Indians who were being placed under guard on reservations in increasing numbers.

FILMING—"The Last Frontier"!

The biggest "western" ever put on the screen will be Thomas H. Ince's next offering to picture-goers. The master maker of out-door action dramas has turned once more to the romantic days of American history for his next and greatest production now under way.

Costume pictures come and go. Tragedies and comedies of modern times have their day and are forgotten. But from the glorious period of America's most exciting days—the days when grim visaged, steel-muscled men and dauntless women were claiming the west, driving before them the Indians and buffalo that the plain lands might be transformed into blooming fields and thriving towns—have come unforgettable stories and unforgettable pictures.

In Inceville, cradle of the movies, the first big "westerns" were made. In spite of the crude technique of motion picture photography of twelve years ago as compared with the artistry of present day productions, the Inceville "westerns" are still vividly remembered. They were filmed with a rugged strength, a broad sweep of action and a fine dramatic development that converted thousands of curious entertainment seekers into confirmed Ince "fans."

The picture public never has forgotten those glorious action stories nor ceased to clamor for "more" with the Inceville "chief" handling the megaphone.

For years Mr. Ince has had in mind the



making of an action classic which would bring back the "western" to its old popularity. The rapid strides made in the development of film mechanics have furnished him with the technical means for such a gigantic production as he has contemplated, while a survey of the field has convinced him that the time is ripe for just such an offering. His production comes just when interest in the days of western development is at a height, due to the growing vogue of magazine stories and books dealing with the plains days of western development.

Courtney Ryley Cooper, whose latest book "The Last Frontier" has offered the story basis for the new Ince production, is probably the greatest living writer of "westerns." Magazine stories in leading publications of the country won such a following that he was asked to turn his hand to bigger efforts. His latest novel is now running in serial form in the "Blue Book" magazine and has just been published in book form by Little, Brown and Company. It promises to enjoy even greater popularity than "Under the Big Top," his remarkable collection of circus and animal stories, some of which were published

The stampede of a great buffalo herd driven onward by hordes of Indian braves in full war regalia; the destruction of an entire settlement by the trampling milling animals as the plains people flee in terror before the menace; buffalo hunting scenes as the frontiersmen, led by "Buffalo Bill" make kills to get food to supply the pioneer railroad builders and frontier settlements; vast construction scenes as the railroad is pushed across the plains, each mile of its advance bought with the lives of men; the gradual development of the western territory in the face of heart-breaking hardships and the final conquering by the white men of "the last frontier"—these are a few of the high lights of the colossal drama which Mr. Ince is screening.

Against this remarkable panoramic background such historical figures as "Buffalo Bill," "Wild Bill Hickok," "Custer," the Indian chief "Roman Nose" and others of equal interest are silhouetted, while a compelling human interest story of an Indian scout and a maid of the east lends a powerful love interest. This is the story on which Mr. Ince is now at work, his most ambitious undertaking. The finished production promises the thrill of the decade.



"The LAST FRONTIER"



Inceville's Chief and a group of Red Chiefs

HUGE BUFFALO STAMPEDE IN CANADA STAGED FOR PICTURE

dians and the white man alike, they were practically exterminated. A few years ago the last big herd was bought by the Canadian government and placed on the reserve at Wainwright. Since then it has increased so rapidly that forage in the park, where hundreds of deer, elk, moose and antelope also have found shelter, is becoming scarce. Park officials determined this fall to slaughter two of the eight thousand head, marketing the meat and selling the heads and skins.

Word of the proposed round-up reached Mr. Ince just at a time when he was considering adapting Courtney Ryley Cooper's latest novel, "The Last Frontier," for his next production. The climax of the novel is a great buffalo stampede.

Within twenty-four hours negotiations to secure permission from the Canadian

FIFTY thousand feet of the greatest action ever filmed on silver sheet already are "in the can" for "The Last Frontier," Thomas H. Ince's next production. For his new "western" spectacular scenes surpassing anything heretofore conceived are already an accomplished fact.

Eight thousand buffalo, charging in wild stampede, surging, crowding, milling in mad panic, trampling and destroying everything in their pathway, even crushing the weaker members of their own herd in their pounding onrush. . . . Behind them, crouching low on fleet ponies, hordes of Indian braves in full war regalia, driving them on. In the distance a settlement of the new west, its people fleeing in terror before this living sea of animals and savages bearing down on them. Here are action sequences too colossal for word painting, promising a "once-in-a-lifetime" thrill.

Seven months were spent by Mr. Ince in negotiations and many thousands of dollars to lay the foundation for his next picture. The story of the deal into which he entered with the Canadian government to get permission for the filming of the buffalo scenes and the actual screening of them is one of the most remarkable that has come from movie-dom.

In the Wainwright National Park in the province of Alberta, Canada, eight thousand buffalo roam the broad acreage of one hundred and twenty square miles. They are the last of the vast herds that once dotted the prairies. Hunted down by In-



From Charles Russell's painting "The Buffalo Hunt"

government to film scenes for the proposed "western" in connection with the buffalo round-up were under way. Several months later a telegram arrived announcing that Dominion officials had granted Mr. Ince the exclusive contract to film the scenes he wanted of the buffalo hunt and stampede. At the same time it was arranged he should make a pretentious educational and scenic picture for the Canadian government that there might be a permanent official record of the round-up.

In early October an Ince troupe of directors, actors, cameramen, carpenters and technicians traveled north to the Canadian "location." Arthur



T.H.I. in action on the "Western"

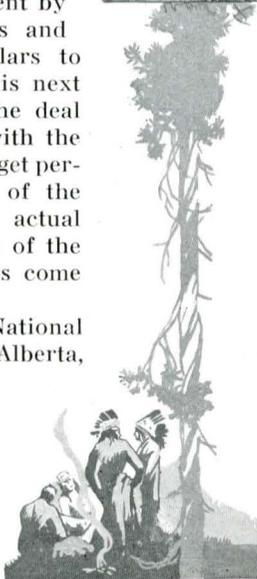
MacLennan, as Mr. Ince's personal representative, had preceded them several weeks to complete the deal with the government and Indian agents and to arrange for the coming of the troupe. The entire park was studied before locations were picked for the stampede and a thriving western "settlement" built for destruction. Submerged and camouflaged pits were constructed in the valleys and on the hill-sides to get close-shot "thrillers."

From the Hobemma reservation, through the courtesy of the Canadian government, hundreds of Cree braves and their squaws were brought to appear in the scenes, while expert riders and riflemen were called in from the ranges to work in the picture under the leadership of Lloyd Myers, Alberta's champion horseman.

Not one but several stampedes were actually staged for the Ince company and recorded by a battery of cameras, some shooting from mounts directly in the path of the animals. Eye witnesses declare that it was the greatest sight ever seen, as the herd, rounded up after weeks of hard riding, charged over hills and across valleys, driven forward by the Indian braves. Some of the cameramen cried openly at the grandeur of the spectacle they were recording on film.

With the stampede scenes "in the can," the next great task was the making of the scenes of the buffalo hunts with "Buffalo Bill" in the foreground; of the Indian uprisings and the fights with scouts and troops so vividly described in the Cooper novel.

When "The Last Frontier" goes out to the picture world with an all star cast, the day of the "new western" will have arrived. The action classic of the screen is under way with the master maker of "westerns" at the megaphone.



Ole Devil Sea Spells Action

DEEP HEART APPEAL COMBINED WITH SWIFT ACTION
TEMPO AS RELENTLESS AS THE SURGE OF THE SEA

FHEORISTS may psychologize and emotionalize as they will on costly screen experiments but the Thomas H. Ince axiom sticks that "A motion picture must move." The true test of the picture maker is his ability to combine tense emotion and big action.

Deep as are the heart thrusts of "Anna Christie" with its remarkable situations, there is no lack of the swift action tempo that is synonymous with the name of the producer. It is as relentless as the surge of the sea which is the background for this mighty tale of O'Neill's.

From the opening scenes in the Swedish fishing village and the contrasted teeming life of the "bund" in Shanghai, to the last reel where the Irish stoker, "Mat," tries to assuage his black rage over his thwarted love affair by "cleaning up" several saloons, "Anna Christie" moves.

It is a stroke of genius, the first cut in the picture which carries the mind and eye from the lonely little village on the rocky coast of Sweden to the crowded water front of Shanghai where sampans and junks rock at their moorings and on to a water front saloon in lower New York where longshoremen, wharf rats and "bums" loaf near the brass rail and gossip or quarrel over beer mugs and whiskey glasses.

There follows one of the greatest action sequences ever put on the silver sheet—a crash in the fog when a great ocean

A shipwreck in the fog



"Chris" celebrates "Anna's" coming. Right: William Russell in the stoke hole fight



liner, hit by a derelict barge, is swallowed up by the sea. The flooding of the stoke hole of the liner and the fight there when the burly "Mat" belabors his men with fists and then a shovel trying to keep them at their posts, is an action classic.

It was with malice aforethought that Mr. Ince selected William Russell, one of the most powerful actors of the screen, for the role of the hard-hitting Irish stoker. The fights in the picture were staged with a realism deeply unpleasant for everyone who came into close contact with the Russell fists, for "Bill," when he hits, leaves no doubt that something has landed. Before the coal-grimed stokers escaped from the flooding "hole," there were several of them laid out "cold" by the Irish fighter who is the last to desert his post and jump from the sinking ship.

The escape of the officers and crew from the liner and Russell's jump into icy waters is another action sequence that carries a big thrill. A great ship actually was sunk beyond the San Francisco bar

for the filming of the long shot of this scene, the closer shots being made at the Ince studios where sections of the doomed boat were faithfully reproduced. The "water work" was necessarily made at night and it took plenty of courage for the "sea dogs," in the midst of a heavy fog, superficially induced, to leap from a careening section of a ship into the icy waters of a mammoth tank on which it had been constructed.

The saloon brawls, as well as the saloons themselves, which figure in the picture, were pictured with the same realism. When the Irishman goes forth with battle in his heart and takes it out on the first group of loafers he finds draped over a bar, he hits hard with his fists until they are cracked and then he begins using bottles until broken glass, blood and

"Mat" cleans up a saloon



teeth, are strewn in equal parts over the sawdust on the floor. The result is thoroughly satisfactory to the primitive spirit in every man and woman that thrills at a whole-souled fracas as at nothing else.

The master action sequence comes in the last reel of the picture, however. "Mat" and "Chris" do battle for the possession of a woman. The struggle in the cabin of the coal barge with mighty passions unchained is one of the most powerful scenes ever registered. The truth of realism is stamped on every sequence of "Anna Christie." It moves with the tempo of life itself at its most crucial moments.

The Sea In Picture

INCE "LOT" TRANSFORMED INTO HUMMING SHIP-BUILDING YARD TO PRODUCE MASSIVE "SETS"

LHERE'S something about the "lot" of a motion picture studio that carries a thrill to the most unsophisticated or the most blasé visitors. The bustle of production . . . the suggestion of big business afoot . . . the excitement of unceremonious, face-to-face encounters with screen celebrities whose names have been blazoned in electric lights, whose faces look out from the covers of fan magazines . . . all these contribute a crinkle to the backbone.

Even more impressive are the looming "sets," that excite the imagination and fill the eye with trains of half-formed pictures. The instinct of the child who plays house, fashioning a vast dwelling, mentally, from a pebble enclosure or hypnotizing the mind into seeing a mysterious cave in a shallow hole on a vacant lot, finds gratification in these great picture "sets."

The main street of a prairie village; an eryl medieval



castle; the shadowed portals of a French chateau; a street of Shanghai or a luxurious drawing room—period 1923—find place unconcernedly beside each other. They are the shadow background for the picture game of "let's play."

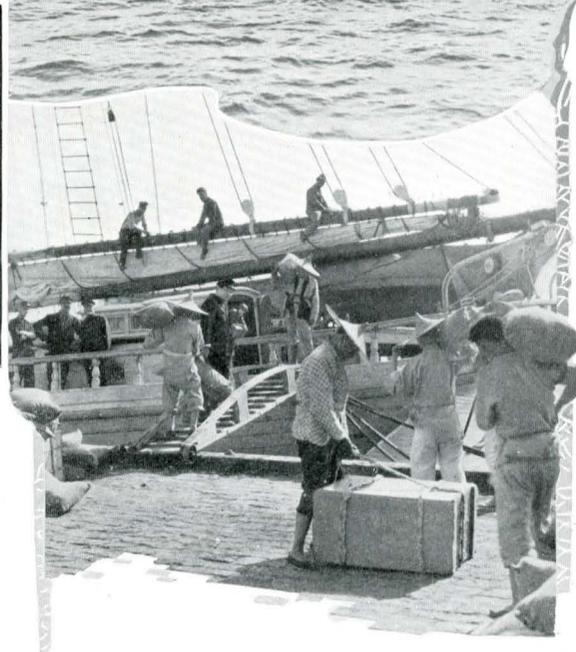
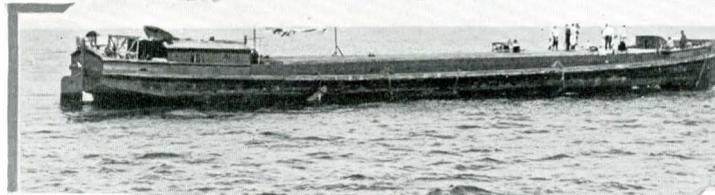
The sets for "Anna Christie" would make any son of the seas sigh for the feel of sea winds and salt spray. The "lot" of the Ince studios became a mighty ship-building yard during the filming of O'Neill's sea epic, where carpenters and riveters and boiler-makers labored ceaselessly at great hulks, making them sea-going and picture-worthy.

A coal barge, which duplicated its salt-christened original to the minutest detail of coal soot—the prow of a huge liner; a hundred-foot section of deck; a stoke

hole with three great steam-generating boilers; several completely fitted cabins were a few of the mammoth "sets" floated by Mr. Ince for the screening of "Anna Christie." It was one of the most thorough jobs of technical work in studio annals—and one that brought throngs of visitors to view with amazed eyes the Ince dry-land fleet.

The building of the stoke hole was the most pretentious task undertaken by Ince technicians. The set was floated in a mam-

The sea and its colorful ports are strikingly reproduced in "Anna Christie"



moth tank on which a clever bit of engineering was done in order that it might be flooded within a few minutes and drained with equal celerity. Three reservoirs were arranged to connect up with the tank, one on a high platform to supply volume, the other two on a level with the floor of the "stoke hole" to give forth the rushing waters which break through the ship's sides after it is struck by a derelict barge.



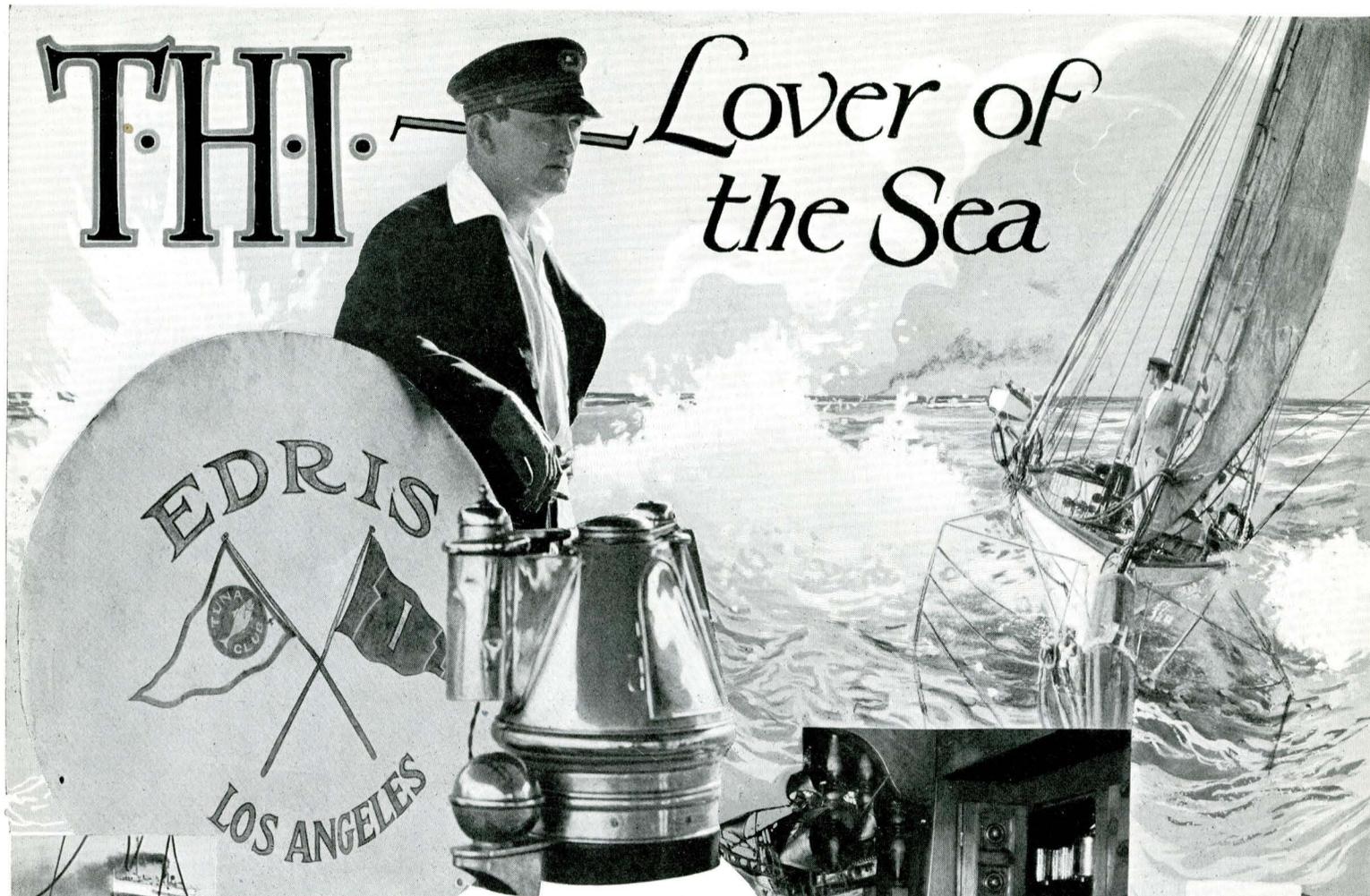
William Russell in the great "stoke hole" fight

A framework of steel was next set up on rockers which could be operated by levers and pulleys to duplicate the swaying of a ship and the lurch that comes when the boat begins to sink. Three giant boilers, equipped to generate a good head of steam, were set up on the framework and then all the other details of a "hell hole" where men with knotted muscles and sweat-covered bodies feed the glowing furnaces that furnish motive power to cut the waves were added.

Here is enacted one of the great sequences of "Anna Christie," as remarkable a bit of realism as the silver sheet has offered. In stifling, dust-laden air, half-naked men, whose bodies glisten with sweat, feed fiery-mouthed furnaces with shovels of coal swung rhythmically from the floor. There comes a terrific lurch and a great jet of salt water bursts through the sides of the ship sending forth blinding clouds of steam as it strikes the sizzling boilers.

Through the steam clouds, reeling, bleeding figures fight in the frenzy of blind terror to escape from this roaring inferno where they have been trapped. Only one, a black-haired, hard-hitting Irishman, vainly struggles to check the panic-stricken rush from the depths of the sinking ship until he is knocked senseless.

A fight with a blood-tingling thrill is this one, in a "set" magnificent in its realism. The past master of film art has put all his genius into the picturing of the sea in this glorious drama.



T.H.I.

Lover of the Sea

AT WORK OR PLAY THE SEA IS INSPIRATION TO A BELOVED SON

HE sea speaks with the voice of a siren who will not be denied.

Where ships come in with their cargoes her sons gather with dreams in their eyes and Adventure in their hearts.

"Pearls from my depths; silks and spices from the Orient; diamonds and ivories from the desert lands," she sings to them.

She claims them from every port—blond Vikings from the North; sun-browned children of the South; slant-eyed Mongolians; thick lipped black men, voluble Latins and sturdy Anglo-Saxons.

Sometimes a mother succeeds for a time in deafening eager little ears and holding fast with frightened arms to straining little bodies. But always the Sea claims her own.

Six days of the week she calls in vain to the man who is the human dynamo of the Thomas H. Ince studios. The seventh he puts aside Big Business and the Sea claims her own.

From the bridge of his yacht, the Edris, snowy decked, brass burnished, he listens to wooing winds, cajoling waves, scolding gulls, chiding breakers. They speak a language understood only by the initiate whose ears are attuned.

They whisper secrets that mean a bigger understanding, a better grasp, a keener mind for the morrow's problems.

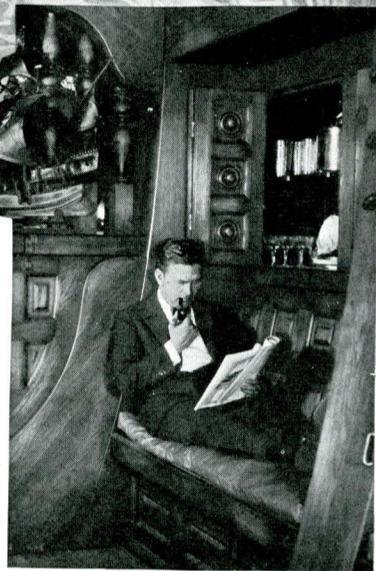
The flying spray with salt breath sets blood atingle with a zest that assures a clear eye, a firm hand, electric energy for tomorrow's work. The boy that Was sighed for the sea. Dutifully he turned from desire at a mother's voice.

The man that Is shows his measure in his play as in his work. He draws from the sea inspiration for himself and all those privileged to work with him.

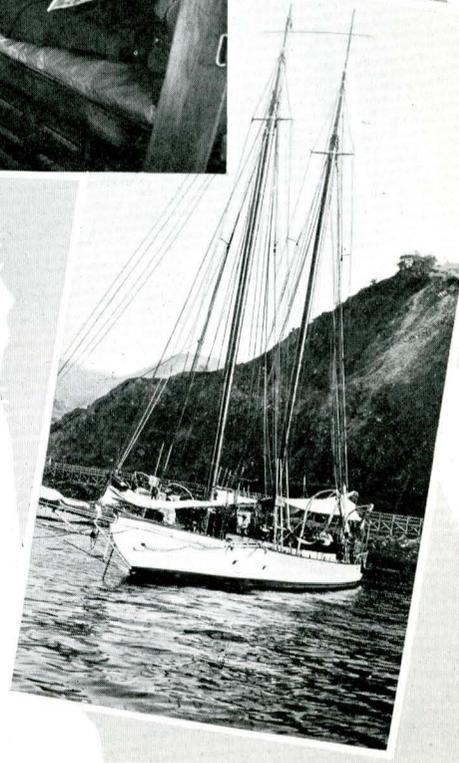
Fate decreed that Thomas H. Ince should marshal great enterprises in the realm of Picture Land instead of captaining fleets of ships on the seven oceans.

But the dream of vast spaces, the lure of distant lands, the love of the sea has never faded. There is a studio "den" for serious work fashioned after a ship's cabin and soaked in briny atmosphere while the "Edris" always rides at anchor in readiness for playtime hours.

Always the Sea claims her own.



Thomas H. Ince at play on his yacht "The Edris"—at work in his studio "den."



Eugene O'Neill's Genius

AMERICAN PLAYWRIGHT BRINGS FORTH TENSELY MODERN DRAMAS THAT ARE WINNING INTERNATIONAL APPLAUSE

IF any one name could symbolize the growing power of the American theatre it is that of Eugene O'Neill, a black-haired, black-eyed adventurer, who has sailed the seven seas and rubbed elbows with high and low. From his pen, dipped into the well of first-hand knowledge, have come some of the most remarkable dramas of the past decade—dramas that speak to the heart with their ringing realism.

Critics from over-seas have accused the Americans of being hopeless sentimentalists. Yet it is an American genius who has given the stage the most realistic drama of the day—"Anna Christie." O'Neill has conceived a play that cuts home to primal facts of life with an unflinching touch that has made international audiences gasp—and then cheer in mad ovations. It has been filmed by Thomas H. Ince with an emotional power and artistic sophistication that reach new heights in the screen world.

The lure of the footlights was born in O'Neill's blood for he is the son of James O'Neill, the actor. He showed no promise of genius as a boy. He was an idler who found acting little to his taste. By preference he spent his time hanging about the docks, listening to the yarns swapped by the water-front loafers and bums. He made friends with gamblers and ward-healers and came to know lower New York better than its more highly considered haunts.

He was a passionate reader of colorful books and the story is that one day after reading Joseph Conrad's epic of the sea, "The Nigger of the Narcissus," he drifted down to the docks and shipped on a Norwegian bark for Buenos Aires . . . the first of a series of adventures on tramp boats that carried him to many strange ports. The record of those years was written on his face and manner and mind. When he began to write one-act plays, he wrote of such strange characters as he had known intimately in his roving years—and reproduced them with the fidelity of truth.

"Beyond the Horizon" was his first pretentious offering, which not only won him a public following, but also international recognition when it was awarded the 1920 Pulitzer prize as the best American drama of the year. Followed "The Emperor



George Marion and Blanche Sweet
in a tense scene

Jones" with its awe-inspiring study of fear, a strangely conceived drama that delved into the primitive savage mind for its curious imagery and fantastic shadows. "The Hairy Ape" aroused an even greater public response and when public announcement was made recently that both of these plays were being translated into French and would be presented shortly at one of the national theatres, the American public began to think even more highly of O'Neill.

It was with the production of "Anna Christie," however, that O'Neill won recognition as a genius. First in a Little Theatre, then at the Vanderbilt in New York, "Anna," the tragic waif of the streets played her role behind the footlights and walked into the hearts of the theatre-goers. First-nighters listened and gasped—and applauded until dainty gloves split at the seams and voices were hoarse with cheering.

This is the play which Mr. Ince has put on the screen with a rare fidelity. The

Swedish captain of a coal barge; his daughter, victimized by life's strange circumstances; an Irish stoker, bragging and primitive and brutal, at times. They are figures that might have been types but as they have been screened they are vital and vigorous, presenting dramatic crises that leave no heart untouched.

"A moral play is one that tells a truth; an immoral play one that presents an untruth," it has been said. Judged by this standard, "Anna Christie" is one of the great moral pictures of the century. More than any other production of the day it has dared to deal in unflinching truths.

London, Paris, Berlin, New York have recognized the immortal "divine spark" which spells genius, with which this simple story has been told on the stage. Now it



William Russell
as "Mai"

goes forth through the medium of the screen that the millions of picture-goers may share acquaintance of the nation's most popular playwright.

O'Neill's play is notable in conception and won thousands with its fine presentation. But for the thousands who witnessed the stage play and were moved by its art, there will be tens of thousands who will see the picture and acclaim the genius of the producer who has interpreted the genius of O'Neill with such power and fidelity.

Blanche Sweet Wins Big Role

TITLE ROLE AWARD OF "ANNA CHRISTIE," RECOGNIZED PLUM OF SCREEN SEASON, WINS POPULAR APPROVAL



FAMOUS actress who is under contract with D. W. Griffith approached the producer while the cast for "Anna Christie" was being chosen.

"If I should be named for that role would you release me?" she asked.

"No," replied Griffith, "because you are not fitted for the role. There is only one screen actress capable of playing that part and that is Blanche Sweet."

The unanimous acclaim from every section of the country which greeted the announcement of Thomas H. Ince that he had signed Blanche Sweet for the title role of "Anna Christie" is one of the biggest tributes ever paid either producer or actress. The same voice that approved the ability of the actress recognized the unerring judgment of the producer who from scores of famous names picked that of Blanche Sweet for the portrayal of the great role of his master production.

A lover rarely knows why his heart beats so rapidly at a certain light footstep, a lilting voice, the brush of two lips. Love speaks and he is a slave. So with the "fan" public. Critics analyze and discourse. Columnists condemn or disparage. But if that thing known as "screen charm" and "screen personality" speaks from the silver sheet, the "fans" always crowd the house when a beloved name goes up in the white lights. It is a gift without price.

In the old Biograph days Blanche Sweet won her first following. Sweet is her real name, by the way, as any of the old time residents of the fashionable South Side of Chicago will testify. She made her first bow behind the footlights at the ripe age of eighteen months when she was carried on as a "babe in arms" in a stock company play. First impressions were lasting with her and she stepped from the stage of the fashionable boarding school where she was awarded her diploma to the real stage, appearing as a dancer with Chauncey Olcott and Gertrude Hoffman; her first screen part being that of one of the mates in "The Man with Three Wives."

It was as "Judith of Bethulia," D. W. Griffith's production well remembered as a screen classic, that Miss Sweet really won her public. The memory of the maid of Biblical times who wrought such havoc with the heart and the head of Holofernes, as interpreted in the Griffith production, still lingers with those who know pictures. Many big roles were given Miss



Blanche Sweet as the outcast girl "Anna Christie"

Sweet after the success she scored in this role but none that fitted her so well until Thomas H. Ince bought the screen rights for the foremost American drama of the day and began casting about for talent that could equal the remarkable work of Pauline Lord on the stage.

The role was recognized as the plum of the screen year and one that any of the feminine film celebrities would have welcomed the opportunity of playing. Miss Sweet was Mr. Ince's first choice, but with a hundred thousand dollars tied up in the film rights, the matter was not for overnight decision. While he was studying lists and listening to suggestions and interviewing stars, many of whom approached him and asked for the part, a flood of telegrams began to pour in from every section of the country.

Dramatic critics carried lines in their columns "Thomas H. Ince contemplates filming 'Anna Christie.' Blanche Sweet would be our choice of all the screen stars for that role."

When the announcement finally was made that the contract between Mr. Ince and Miss Sweet had been signed, there was another flood of telegrams worded like the following:

"Have just heard it is definitely settled you are to play 'Anna Christie.' Wish to tender my heartiest congratulations to producer and author as well as you. Many of us who greatly admired Miss Lord's performance on the stage feel you are only player on screen capable of as finished and trenchant characterization."

HELEN KLUMPH—
Associate Editor *Picture Play*.

"Understand you have been selected to play 'Anna Christie.' I can't imagine a better choice in all screendom. Please let me express my sincere best wishes."

FREDERICK JAMES SMITH,
Editor of *Screenland*.

"So glad you are to play 'Anna Christie.' Convinced you are ideal type for picture. It needs someone with imagination, understanding and emotional ability as she is curious combination of sensitive shyness and bitterness brought about by unfortunate contact with an unsympathetic world. I congratulate Mr. Ince on getting you and you on your chance to play what will probably be your greatest picture."

LOUELLA O. PARSONS,
Motion Picture Editor
N. Y. Telegraph.

"Hearty congratulations on your selection by Thomas Ince to portray great role of 'Anna Christie.' It is great opportunity and also a great responsibility which I am sure you will meet to the full."

GEORGE BLAISDELL,
Editor *Exhibitors' Trade Review*.

"Congratulations on engagement to play 'Anna Christie.' Picture should be a great success."

WILLIAM A. JOHNSTON,
Motion Picture News.

"Congratulations on the role of 'Anna Christie.' I know you will make much of this big opportunity. Believe you should be admirably fitted to the role."

EDWIN SCHALLERT,
Dramatic Critic, *L. A. Times*.

Coming from men and women who know the picture field and whose praise is more valued by the film celebrities than rare jewels, these statements bear conclusive witness of the high esteem in which Miss Sweet's work is held. When "Anna Christie" reaches the public, it is confidently predicted that her name will be linked with that of Miss Lord, who won such applause in the stage role, as one of the great emotional actresses of the day. Her choice was a stroke of Ince genius, as evidenced by the approving chorus. Her characterization will win even higher praise.



Building a Cast

PRODUCER GIVES PICTURE WORLD PROOF THAT THERE CAN BE A "PERFECTLY CAST PRODUCTION" IN "ANNA CHRISTIE"



PYGMALION—if you remember the sculptor whose marble lady came to life—finds his counterpart in the motion picture producer of today. Instead of wearing a smock, the picture impresario proclaims his artistry with the vital figures on the winding silver sheet—figures which live with passionate intensity if they have been modeled with the hand of a genius.

A fascinating process—this transformation of story clay into characters of surging emotions whose inmost soul secrets are shared with the audience. . . . A creative process that demands inspiration if the players are to fit with unobtrusive perfection into the mosaic of the whole.

"Anna Christie" has been termed by canny dramatic critics a "perfectly cast picture." There isn't a characterization that isn't convincing with the realism of truth. Every role, even to the lowliest "bit," has been cast with the creative touch of the producer who knows physiognomy, psychology, and a lot of other "-ologies" that are summed up in the one word—Life.

Only a producer who has made an intensive study of the screen can appreciate the difficulties of casting a drama like "Anna Christie." The playwright daringly has given the world a story that revolves around three center figures. Failure in the selection of any of these vital characters for a screen adaptation would have meant an unconvincing production. For this reason, every member of the cast was considered with utmost care and thoroughly discussed before Mr. Ince was satisfied that the best possible selections had been made.

What Pauline Lord did in the stage world with her interpretation of "Anna Christie," Blanche Sweet has accomplished on the silver sheet. The choice of Miss Sweet for the title role is a typical Ince-spir-



Blanche Sweet in the title role; (left) William Russell as "Mat"; (right) George Marion as "Chris"



Chester Conklin as "Tommy"

blond beauty of the Northland from which "Anna" had come. And combined with that was a rare and proved ability as an emotional actress of first water.

Her "Anna" is an exquisite creation. With marvelous artistry she effects the transition from the shabby, lifeless girl, who is the "Anna" of the past, to the lovely girl of the barge, swept clean by the winds of the sea, breathing in the zest of life with the invigorating salt spray.

The choice of George Marion for "Chris" was a foregone conclusion. After creating the role and playing it for two years in the stage production, Marion had become so identified with the characterization that no one could have replaced him. The fact that Marion never before had consented to appear on the screen did not deter Mr. Ince from picking him for the cast—and wir-

ing his agents that he was to have the part. The name of Mr. Ince inspired faith—the reading of his script and an outline of his production plans completed the miracle. . . . And Marion left London, where the original "Anna Christie" company was still enjoying a triumphant run to journey to California that he might immortalize the role which has won him applause of two continents.

A burly, bragging, lovable Irish type for "Mat" was the next demand . . . an actor of powerful build, but one whose emotions and acting ability were not muscle bound; one whose face could register as powerfully as his

fists. Mr. Ince, studying the screen's strong men, picked William Russell. The proof of his fine judgment lies in the excellent portrayal which has resulted.

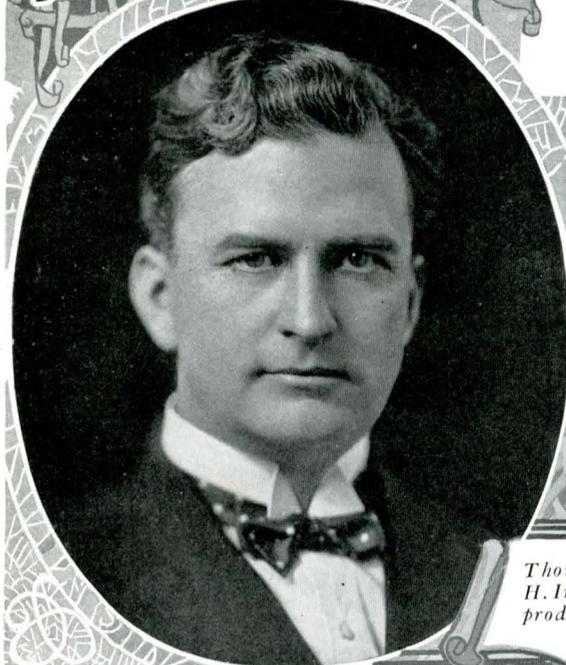
The "bits" of "Anna Christie" were longer in the casting than the cornerstone of the picture. Two score of the screen's best character women were specially tested before Eugenie Besserer was chosen to enact "Marthy." She has characterized the sodden old harridan with a delicacy of touch that makes her work an integral contribution.

In all the history of motion picture casting there has never been such a remarkable cast—appealing alike to popular taste and to the discriminating palate.

tion. Practically every film actress of note bid for the part either openly or through representatives, recognizing in it the plum of the screen year. Every name suggested was thoughtfully considered by Mr. Ince but always he came back to the first name that had come to him when he was considering buying film rights to the O'Neill play—that of Blanche Sweet. Here was the one actress who had everything in her favor—she was gifted with the

Thomas H. Ince offers "Anna Christie"—

FILM CONVENTIONS SMASHED IN SUPERB PRESENTATION OF ARTISTIC REALISM



Thomas H. Ince, producer

known the depths of physical degradation. She wears the face of a woman who has lived, whose mouth sneers and droops in bitter cynicism. Yet her eyes are those of a child who doesn't understand, who never could understand. Her soul is untouched, an inspiration to an ideal love. When that great love does come to her she is lifted to

Yet the film bears the impress of his familiar style in the swift unfoldment of the story. Physical action has been replaced by spiritual and mental action, which crashes across the silver sheet with a force even mightier than that of bodily movement. But always the emotional development comes with the same resistless onward movement, the same tenseness and overwhelming suspense which he

Blanche Sweet as "Anna Christie" and George Marion as her father, "Chris"



Mr. Ince directing a sea scene



SMASHING film conventions as Eugene O'Neill smashed the conventions of the English speaking stage with his play, Thomas H. Ince has brought "Anna Christie" to the screen with a realism as superbly artistic as it is daring.

Coming as the first great screen drama which has taken a radical departure from the conventional, this production opens the way for a brilliant new screen era. Screen craft assumes new significance in the light of this achievement. Here is offered a story that plays the gamut of human emotions, that handles without gloves life's most elemental passions, most fundamental loves and hates and fears. It has been told with the direct simplicity, the deep emotional appeal that is the mark of genius.

To the screen world, Mr. Ince is known as the producer who always dares. Historic old Inceville which he founded in 1911—California's cradle of the motion picture industry—was the seed germ from which the modern studio "lot" developed. "Civilization," his greatest achievement before he began independent production, was the most stupendous "spectacle" drama of its time, opening the way for other vast screen conceptions. When the world war unchained the brute passions of the human beast, he dared to mark the epoch with "Behind the Door," the mightiest tale of human brutality ever offered.

"Anna Christie" offers new proof of an adventurous mind and a spirit of fearless revolt against the "usual." The heroine is a girl of the streets who has

the heights and there blooms one of the greatest romances of the ages.

In the dramatic epic of Eugene O'Neill, Mr. Ince has found the vehicle for his greatest film offering. The playwright whose genius has won tributes from the nations of the world has fired the genius of the screen's master craftsman. Against beautiful pictorial backgrounds which are a by-word with Ince productions, with the aid of matchless film technique and flawless photography "Anna's" story has been told.

After the scores of costume plays which have flooded the picture market; after the countless conventional and aimless stories of milk and water silhouettes—bloodless creatures that mouth meaningless words and register futile emotions—O'Neill's characters stand forth in glorious vitality. There's no need to rely here on screen trickery, scene padding or any of thousand and one artifices known to the picture makers.

The entertainment value that Mr. Ince always gives in one hundred per cent measure in his pictures has been attained through channels different from those he usually employs.

would employ in working out physical development. Action crises and spectacular thrills have been included but they are merely foils for the unfoldment of the emotional crises that overtake "Anna," her father and her lover.

This picture of a modern Magdalene has been painted with the exquisite simplicity of truth. It is overwhelming in its emotional appeals, glorious in its artistry. It tells a story of retribution and redemption without moralizing. It is a human document that can not fail to leave a deep impress on the heart of everyone who sees it. In offering it, Mr. Ince gives the picture world his finest and most impressive dramatic production.

The Screen Sensation of the Year

PLAY THAT WON BRILLIANT APPLAUSE OF TWO CONTINENTS MAGNIFICENTLY FILMED



HE combination of Thomas H. Ince and Eugene O'Neill in a film production is the most ambitious achievement yet offered by the screen. The silver sheet has drawn in unlimited measure upon the genius of the world's great literary and dramatic artists, but O'Neill is a product of the new school of drama. His name symbolizes the growing power of the American stage in all its

sensation, mighty in human appeal, gave the preference to the producer over many rivals in the bargaining which began as soon as "Anna Christie" was a recognized stage hit.

The reception accorded the play on Broadway, on the road in this country, and in London was one of the most spectacular in stage history. American dramatic critics gave it unstinted praise that was echoed by competent judges when the 1922 Pulitzer prize for the best American drama of the year was awarded it.

Kenneth MacGowan, writing in the New York Globe, on the opening night declared:

"Playwright, producer and player met last night in one of those moments of accomplishment which makes dramatic history. Under the spell of 'Anna Christie,' of Arthur Hopkin's direction and Pauline Lord's acting, it is hard to think of any play that is the superior of Eugene O'Neill's newest work in truth of life or dramatic force. O'Neill has never so fully achieved his dramatic purpose. None plough through the tragedy and suffering of life to such an affirmation of eternal vitality. It is a play of power, humor and understanding that

road, the original company with an all-American cast was taken to London. The British capitol literally went mad over the play, according it crowded houses and ovations such as have greeted no American drama in years. London critics drew upon every adjective in their glowing praises. The reviews were so exceptional that "The Literary Digest" devoted two pages to them. Such staid English publications as "The Nation and the Athenaeum" brushed aside conservatism with these ringing phrases:

"Mr. O'Neill's work has the self-authenticating ring of actuality in 'Anna Christie.' In it you get a slice of life. The fury of passion sweeping action along constitutes the essence of his genius."

Other London critics were equally vehement with the result that the run of the play was one of the most brilliant on record. It has resulted in a demand for the play in Paris, where it is being translated into French while press reports from Berlin declare that "Eugene O'Neill's plays are epidemic in Berlin these days and threaten to rival those of George Bernard Shaw and Oscar Wilde."

Through the medium of the screen this brilliant drama, the finest fruit of O'Neill's genius, has been given to humanity in the greatest production of Mr. Ince's career. It has been tellingly translated with the unlimited wealth of the screen's resources.



The coal barge of "Chris"

searches its portion of life as no American drama has yet done."

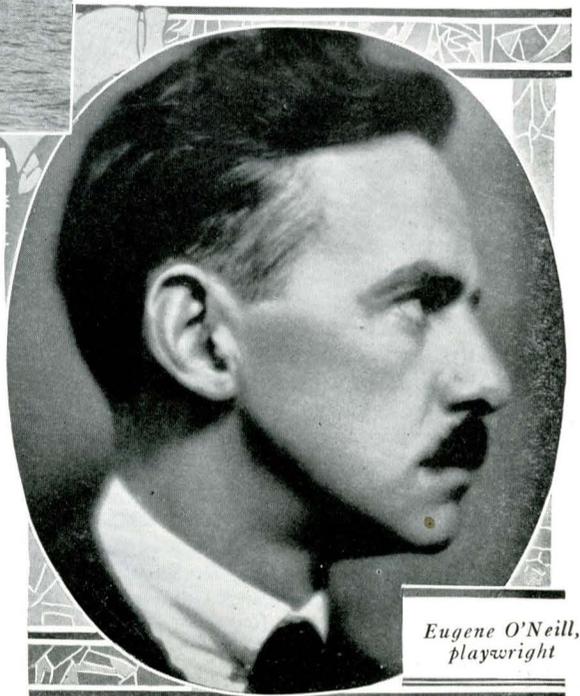
Similar high tribute was paid by Alexander Woolcoot writing in the New York Times:

"'Anna Christie' grips the attention with the rise of the first curtain and holds it fiercely to the end. The play towers above most of the stature and perfection reached by Eugene O'Neill in his earlier work. . . . And is written with abundant imagination, that fresh, venturesome mind and that sure instinct for the theater which set this young author apart."

Following the successful New York run and a short time on the

individualistic development. His dramas have met with equal success in the new and the old world where students have hailed him as the founder of a new school of realism.

It is not by accident that both the producer and playwright of this brilliant combination are acknowledged geniuses in their fields; both of fine American stock, in the prime of manhood; and both ardent lovers of the sea. Because of the tremendous fundamental bond of sympathy between them, Mr. Ince was insistent upon securing the film rights to a play which he instantly recognized as great. And O'Neill, knowing of the Ince record for big productions, finished in technique and pre-



Eugene O'Neill, playwright

A "First National" Year

ADAPTATIONS OF BEST OF WORLD'S DRAMA AND FICTION
OFFERED PICTURE-GOERS IN REMARKABLE NEW SCHEDULE



OTION picture news services have given dwellers in Alaska, South America, Africa or Keokuk, Iowa, an equal opportunity to figure in the world's news and share in intimate knowledge of world events.

Associated First National is doing the same thing for the globe in bringing the biggest stories, presented by the finest talent available, to picture audiences. From the list of the novels which have won big popular followings and the plays, both comedy and drama, which have been acclaimed by the public, First National has selected the choicest and adapted them into a schedule of winter season picture productions which promise to outshine anything ever before offered.

Directed by big-time men of proved creative and dramatic ability and enacted by stars of first water, the First National schedule is the most remarkable on record. A number of its new productions already have opened the season with a boom that is sending picture stock soaring with the public. Those to follow have been filmed on the same lavish scale and with the same entertainment values that have won such a following for the first offerings of the season.

There's an offering for every taste from deepest tragedy to the most sidesplitting comedy. And incidentally the globe has been well encircled in the "locales" which are the picturesque backgrounds for the various productions. There's a big winter ahead for the traveller who likes to sit in an easy chair in some luxurious theater and encircle the globe without the slightest physical effort.

China, France, Sweden, Italy, Africa and unusual sections of our own country have been brought to the screen in different big productions. The glory of Rome has been re-incarnated in "The Eternal City," filmed in Italy under the direction of George Fitzmaurice, with Bert Lytell, Lionel Barrymore and Barbara LaMarr heading an unusual cast. The teeming life of China is the colorful background for "Thundergate" and also is shown in a few brief flashes of Thomas H. Ince's dramatic epic "Anna Christie." A fishing village on the rocky coast of Sweden is another country glimpsed in "Anna Christie" while in "Ponjola" the veldts and desert lands of Africa are the locale

for the remarkable story of the girl who cut off her hair and lived among men as a man for many months.

New York and Vienna figure in a daring novel of rejuvenation, "Black Oxen" which has been adapted and is being produced by Frank Lloyd. Corrine Griffith as "the gland girl" has one of the most unusual roles ever screened. Another unusual novel of American life is "Flaming Youth" in which Colleen Moore is starred—a story of the modern flapper who presents an

rather see a story of American people in American settings than all the foreign backgrounds that can be re-created, there are a number of big-time comedy productions under way that promise to keep the laughing score many knots above par. "The Galloping Fish" will be Thomas H. Ince's hilarious offering, filmed on a scale that promises to outdistance "The Hottentot's" record of the past season. Underwater thrills replace those of the spectacular steeplechase that brought every audience to its feet in roars. "Potash and Perlmutter," the world famous characters created by Montague Glass are being given their opportunity to collect more laughs on the screen than they ever could hope to draw between book and magazine covers.

Constance Talmadge in "Dulcy" already is on the boards and creating gales of laughter wherever this picture is shown of the earnest, well-meaning young wife who manages to put her foot into trouble every time she steps—and to drag every one around her into her predicaments.

Richard Barthelmess in "The Fighting Blade" is winning himself new admirers, while John M. Stahl's picture "The Wanters" with its ever-appealing tale of a modern Cinderella maid has scored a big success.

The list of First National stars and directors includes names so familiar in connection with big and successful productions that "A First National Picture" advertised on the billboards or in the electric lights carries assurance to the "fan" of a top-notch production, enacted by fine dramatic talent and filmed with finished technique. Picture "shoppers" are learning not to pass beyond the magic words but to stop short and cash in on an assured bet at every opportunity.

The list of First National directors bears the same careful inspection warranted by their stars and authors.

It includes such well known names as those of Thomas H. Ince, Edwin Car-ewe, John Griffith Wray, Frank Lloyd, Dell Andrews, George Fitzmaurice, Frank Borzage, John S. Robertson, Richard Walton Tully, Maurice Tourneur, Henry King, Joseph deGrasse, John Francis Dillon and John McDermott. Each of them is contributing some big production for the year.

With such an outlook the canny picture prophet doesn't hesitate to predict a First National year.



Colleen Moore in "Flaming Youth"
Below—John McCormick, Associated First National's
Western Representative—(Also Miss Moore's husband)

amazing dramatic contrast to the stately heroine of Gertrude Atherton's novel.

Mexico has an inning in "The Bad Man," Emerson Porter Brown's stage success in which Holbrook Blinn has enacted for the screen the title role which won him a nation-wide stage following. And lest the scenic beauties of France be forgotten, Norma Talmadge has contributed "Ashes of Vengeance" with glorious period costumes.

For those who like to laugh and would

Anna Christie—In Retrospect

GRIM FLASHES OF THE PAST BRIDGE SPACE AND TIME IN VISUALIZED HUMAN DOCUMENT OF A GIRL'S SOUL

LETACHED from a background even the simplest personality becomes an enigma. Block in the shadows and high lights of the past and present reactions become obvious and understandable.

To one without a knowledge of her past "Anna Christie" and her story would present merely another fragmentary glimpse of an age old problem in morality. The "Anna Christie" of the stage, and more especially of the screen, is a vital creature of surging emotions that echo on the heart strings of her audience. To the creative gift of the playwright who bridges time with words, Mr. Ince has added the visualizing power of the picture producer. The result is a powerful human document, vital, thought-compelling, emotion pulling.

A comparison of the stage play of "Anna Christie," brilliant as it is, with the story telling method which has been used by Mr. Ince in his film version of the drama brings new realization of the unlimited wealth of the screen's resources. In the film, pictures have replaced words—and a child knows that the crudest picture tells more than the most forceful word.

"Anna" in the play makes her stage entry in a saloon that reeks of stale beer and tawdry emotions. The lifeless voice of the girl, her sagging figure, painted lips and cheap finery tell the story of the "Anna" that is and make it difficult for her to win sympathy even when she tells her tragic story to another bit of human wreckage. On the screen "Anna" is introduced as a child in a quaint fishing village of Hellevik in Sweden.



"Chris" in Shanghai



Ralph Yearsley as the brutal cousin

Blanche Sweet as the girl "Anna" on the Minnesota farm.

well as pictorial value. The flash of the Shanghai waterfront where sampans and painted junks rock at their moorings and the slant-eyed natives stare with expressionless faces at the drunken revellings of old "Chris" who spends all his wages on drink instead of buying passage back to Sweden has been screened with equal charm.

The tragedy which overtakes the child in distant Minnesota is one of the mightiest bits of screen drama ever filmed. It runs only a few hundred feet in the picture, but it has the touch of unforgettable, breath-taking realism that recalls the great moments of Mr. Ince's "Behind the Door." Four hulking men creatures, grimy with the soil from which they wring a living, sweaty from their labors, loutish and sullen from long isolation. . . . A frail girl with wistful eyes and two long taffy colored braids, clumsy shoes and ugly dress of coarse gingham . . . Curses and cuffs from the boorish uncle . . . a reaching hand and the leering face of the youngest cousin . . . brute violence that stifles a scream in an attic room at midnight. And then a slammed door at dawn as the broken-spirited girl is turned out into the world.

With just a few flashes of the lonely life of the village women who spend their hours waiting for the return of their sailor men—or the word that they never will return—and a grim episode of the human toll ever claimed by the sea, the picture paints in a background that explains without words the fear of "dat ole devil sea" which becomes such an obsession with old "Chris" that he sends his little daughter off to distant Minnesota that she may never know anything of the sea or of sailor men who are the cause of all evil in the father's eyes.

The background of the drama has been painted on the screen with a few vivid strokes. The fishing village of Sweden was designed and constructed under the direction of David Edstrom, the noted Swedish sculptor. On a bit of Avalon's rocky shore, tiny, weather-beaten cottages were built high up on the rocky projections. A battery of Ince carpenters, laborers and painters worked for weeks that these brief shots of Scandinavia might have realistic as

It is a grim sequence told with no faltering palliations of truth. George Siegman characterizes the uncle with the same finished brutality that stamped his "Bill Sykes" in "Oliver Twist." Ralph Yearsley is the chinless, unshorn cousin whose primitive passions bring about the ruin of "Anna" and the later dramatic scene that comes in the cabin of Chris's coal barge. No actor of the screen can put more sheer horror into a role than this man whose gentle ways in real life prove his artistry.

Because of the brief, but vivid, sequences told in retrospect that are the inevitable forerunners of tragedy for "Anna," the drama is a heart-stirring thing that grips with rare power. The episodes have been handled with a finished realism that is strikingly impressive.

The Drama of "Anna Christie"

STORY OF SCREEN'S MOST APPEALING HEROINE TOLD WITH TENSE ARTISTRY



AUTHORS, playwrights and screen dramatists have taken an amazing departure from the old-style "hokum" and Pollyanna stories that once held the public enthralled, this past year. The age which has produced flappers, social and political revolutions, gland rejuvenation, radios, the jazz craze and world-wide unrest no longer can be coddled with fairy tales.

Illusion is shattered with the sledge-hammer of truth, and life is presented in naked simplicity in the plays that win popular followings today. It is a noticeable fact that the stage successes which held Broadway spell-bound during the past season were all powerful dramas which a few years ago would have been shut down by narrow-minded censors as unfit for public consumption.

"Anna Christie" and her story are in every sense of the word a strictly twentieth century offering. Elemental people and elemental passions have been drawn with a fine courage that strips life of its trappings and sets it forth in terms of reality. They have been pictured in the film adaptation in a series of tense situations that mount to a climax almost unbearable in the fury of its passion.

"Study life and dramatize it as it is, not as it ought to be," seems to have been the ideal of the romantic eyed Celt, O'Neill, who bummed on the streets of the city slums, sailed the seven seas on tramp steamers and rubbed elbows with the scum of the world in its great ports before he wrote "Anna Christie."

"Picture life" has been the ideal of Thomas H. Ince in all his screen productions. It is fortunate that "Anna Christie," which sent crinkles down the blasé spines of New York and London with its frank realism should have gone to Mr. Ince for translation to the screen. In other hands it might well have become milk and water. Mr. Ince has dared to screen the drama as O'Neill wrote it and "Anna Christie" stands out boldly as the most unconventional heroine ever brought to the silver sheet.



"Chris" sees his daughter "Anna" after years of separation



"Mat" pleads for "Anna's" love. Right—George Marion as "Chris"

The first great dramatic scene of the picture is enacted in a saloon. The meeting of "Anna" and her father, two pitiful bits of human wreckage, offers one of the most remarkable situations ever conceived. "Anna" has come from the streets, expecting only the worst of life which has bruised her to the core until she sneeringly distrusts all men, even her own father. "Chris," blinded with paternal love and pride, a drunken old sentimentalist, sees in the girl the lovely child whom he sent from him years before hoping to keep her safe from "dat ole devil sea."

In the hands of Blanche Sweet and George Marion the scene grips and tears



The Swedish fishing village, "Anna's" home

and chokes. Marion offers here the fruits of two years of intensive study of this one role and a life-time of study devoted to stagecraft.

It is his greatest scene as he portrays this turning point in the life of the old man who has drifted from port to port, blaming everything, "even his thirst, on the sea," blind to his responsibility to the daughter whom he has sent far from him to Minnesota.

The drama develops swiftly, inevitably, from this moment of meeting. The girl, touched by her father's blind devotion, hides the knowledge of what she has been from him and on his coal barge, where she first comes to know the sea, she becomes a new "Anna." Here is one of the great psychological truths of the drama. Only the sea with the mysterious sense of isolation which it brings to those who fare forth on it, with the detached feeling it gives of freedom from the problems and bickerings of crowded life ashore could have restored the girl of the streets and given her courage in her great moment to stand up and speak the agonizing truth that stills to gaping-mouthed horror two raging male brutes.

The scene in the cabin of the coal barge where "Anna," wrought to a frenzy of passionate anger by the ragings of her father and her lover as they quarrel over possession of her as two dogs would over a bone, furiously stills them by a confession of her past, stands out as one of the screen's mightiest dramatic achievements.

Here is life screened with terrifying realism. Here is dramatic art that is a challenge to the screen world. "Anna Christie" will scrawl her name in scarlet letters on the memory of every one who sees the film dramatization of her story.

"Her Reputation" Scores Big Hit

NEWSPAPER DRAMA OF "SCANDAL, SENSATIONALISM AND A GREAT LOVE" WINS BIG "FAN" FOLLOWING



HE combination of powerful heart appeal, swift action and fine acting built on the foundation of big story values never yet failed to draw the crowds. "Her Reputation," recently released by First National, has drawn them out wherever it has been shown. From coast to coast Thomas H. Ince's big newspaper drama has met with marked success.

The biggest tribute ever paid a producer or his work was given to Mr. Ince when "Her Reputation" reached the Pacific coast. For the first time since it was built, an "outside" picture was shown in Sid Grauman's Metropolitan Theatre in Los Angeles with the booking of "Her Reputation" for the week of October 13th-20th. Scores of other independent producers have tried to prevail upon the cleverest showman on the coast to open the doors of his theater palace to their offerings but the Ince picture was chosen as the first to receive that honor.

Unusual local interest in the "beat" which Mr. Ince had put over combined with the splendid presentation of the picture and the unquestioned merits of the picture drew record houses. A prologue was staged which fitted the production like a Paris frock. The scene of the gorgeous Spanish fiesta which opens the story was reproduced with scores of Spanish beauties and cavaliers in a madly whirling carnival scene. A band in costume played the strains for several alluring specialty Spanish dances.

Presentations in other sections of the country have drawn the same big following that marked the showing in Los Angeles. The portrayal of "Jacqueline Lanier" by May McAvoy has won special praise from the critics who also have given big space to the spectacular flood and forest fire scenes that never fail to get a thrill from appreciative audiences.

The publication of the book "Her Reputation" by Bradley King and Talbot Mundy, coming almost simultaneously with the release of the picture, has been another big drawing card for the production. The story was adapted for the screen by Miss King from the novel which she wrote in collaboration with Talbot Mundy, one of the most popular writers of adventure fiction of the day.

The criticisms of dramatic editors and trade journal reviewers lend new proof that the public never tires of fast action melodrama, when it carries real heart appeal.

WHAT THE CRITICS SAY OF "HER REPUTATION"

"'Her Reputation' is a great picture. It is chuck-full of those tense, heart-tugging moments when a suspicion of moisture blurs the eye. The handiwork of that master production craftsman, Ince, is visible, in every thrilling scene, from the Mississippi flood to the interior of a newspaper office. Everything is real, life-like. May McAvoy never had a greater vehicle for her charms and histrionic ability."

—Kenneth Barr in the *Baltimore Post*.

"The story is built up swiftly and convincingly. Of great importance is the fact that in this film May McAvoy is given her first feature role and proves her claim to the title of star. She has beauty, grace and charm, along with a fine talent."

—*Chicago American*.

"A sure-fire box office hit. It is swift-moving melodrama, ablaze with incident, strong in sentimental appeal and spectacular in the extreme. John Griffith Wray has done an excellent bit of work in the directing. Such thrilling episodes as the break in the levee when the heroine is swept away and floats on the flood crest; the big forest fire, with the automobile dashing through flames and falling with wonderful skill and realistic effect. The superb photography

"'Her Reputation' brings forth a story that has exciting action, daring situations and tender romance. Thomas H. Ince has introduced much in the way of local color sure to call itself to notice."

—*Detroit Free Press*.

"A film event of the season, underscoring the judgment of fans and producer, is the featuring of May McAvoy in 'Her Reputation.'" —*Chicago Journal*.

"The events are set forth convincingly and the fine acting, especially that of May McAvoy, gives the play an atmosphere of realism rare in such an exciting picture."

—*Chicago Post*.

"May McAvoy does really fine work in 'Her Reputation,' and Lloyd Hughes makes a thoroughly satisfactory lover."

—*San Francisco Journal*.

UNDER-WATER PHOTOGRAPHY

After experimenting for several weeks, a new method of photographing under-water work has been evolved by Thomas H. Ince for his new comedy special, "The Galloping Fish," which has just gone into production for First National release.

Some of the novel "punches" of the story come from shots made of "the fish," played by "Freddie," a trained seal, in a mammoth tank which has been specially constructed for the picture. Louise Fazenda, as "Undine," the diving beauty, merrily disports in the tank with "Freddie," while Syd Chaplin, Ford Sterling and Chester Conklin also have unlimited opportunity to display their aquatic skill in shots of the picture made in flood waters.

In order that none of the efforts of this remarkable quartet of laugh-makers should be wasted, weeks have been spent in preparation for the water work which involves unusual difficulties. After a number of unsuccessful experiments, the producer had a flash of inspiration. He recalled the "Blue Grotto" of the Italian island of Capri where the boys dive for pennies, their bodies showing like silver as they go to the bottom because of the coloring of the grotto and the light reflection. Working on this idea, Ince has hit upon a method of light reflection that promises some brand new photographic results.

The combination of a trained seal, the first one to appear as a headliner in a screen special, and the under-water work which carries thrills and laughs in equal proportion, offers a bright outlook for that rare thing, a new comedy success, in "The Galloping Fish." The producer confidently predicts that the picture will win more popular applause than "The Hottentot," conceded the laughing hit of the past season. Del Andrews is directing.



A brilliant opening night at Grauman's Metropolitan. (Left) May McAvoy and Jane Wray in "Her Reputation"

includes some marvellously fine night shots."

—*Exhibitor's Trade Review*.

"Appealing human interest and thrilling melodrama

vie with each other to grip the interest in this picture. The theme of the story is a new idea to the screen and filled with incidents which are diverting because they are different. Thomas H. Ince has interpolated some spectacular, melodramatic scenes which are exceptionally well done."

—*Moving Picture World*.

"Thomas H. Ince, that most resourceful tricksmith of the silver sheet, has filled 'Her Reputation' with artful effects. The punch of the picture is in the flood and the forest fire, the latter started by the burning of a wrecked auto. These are two of the most effective scenes of the kind ever achieved. It is a tensely interesting photoplay."

—*Newark Star-Eagle*.

"There are thrills galore in 'Her Reputation.' May McAvoy plays her role to perfection."

—*Detroit Times*.

George Marion — Artist

PRODUCER AND CHARACTER ACTOR OF STAGE HAS IMMORTALIZED HIS GREATEST ROLE ON SCREEN



DEALS of beauty change with the times.

The Greeks could see loveliness only in perfect features but the American of today erects heroic statues to Abraham Lincoln and studies his rugged face for inspiration to deeds of glory.

There is the same charm in a face like that of George Marion, character actor, stage producer, silver sheet artist, who plays the great role of "Chris" in "Anna Christie." His is a face that at first careless glance might be pronounced "ugly" but which brings the eyes back again and again for study of the unusual personality behind the mask. It is the face of a master of pantomime who has learned his art through studying humanity—and given the world his best in his remarkable characterization in Thomas H. Ince's new drama.

The finished work which Marion has put into this role spells years of hard work and quiet study. The creative spirit commands admiration wherever it is found, whatever its outlet.

Some remarkable studies of George Marion as "Chris" in "Anna Christie"



Marion has been creating stage roles, stage productions and now an outstanding role for the silent drama, since his boyhood.

It was inevitable that he would turn to the stage for expression of the inner urge for he comes of a family with stage traditions. At the age of twelve he made his first appearance in pantomime,



thereafter spending ten hard years in the school of stage stock work. In Shakespearean repertoire he learned to roll the sonorous

words of the master. Trouping with Dockstader in minstrelsy he gained a contrasting knowledge of the burlesque and of mimicry.

Ideas kept crowding upon him for new departures in stage technique and he turned to stage producing, seeking another outlet. He came into prominence with his unusual touches in Anna Held's early vehicles. For five or six years he was entrusted with all of Henry W. Savage's big productions such as "The Merry Widow," "The Prince of Pilsen," "Woodland" and "The College

Widow." Fourteen years of wrestling with production problems made him homesick for the actor's life and he went back to the stage.

A few seasons ago he played a seven minute role in "Gold," one of Eugene O'Neill's earlier plays. He appeared on the stage only seven minutes but O'Neill declared enthusiastically that he was the real star of the drama and selected him for the character of "Chris" when "Anna Christie" was being cast for Broadway production.

On the screen Marion has found even greater outlet for his rare power of pantomime and expressive characterization than on the stage. The "Chris" who moves through the dramatic sequences of the Ince masterpiece is a vital, heartmoving creature who leaves an indelible impression.

Gnarled hands; eloquent shoulders; a tilt of the cap; awkward feet—these speak in the language of Marion's pantomime as forcefully as does his rugged face. Without question his artistry reflected on the screen will win thousands who view the picture—and forget the actor as "Chris" enacts his pitiful role.

Influence of Sea In "Anna Christie"

BEAUTY AND SAVAGERY OF MIGHTY WATERS PICTURED BY PRODUCER WITH THE POWER OF A GREEK CLASSIC

WHAT Joseph Conrad has done in literature, Eugene O'Neill has done for the stage and Thomas H. Ince for the screen in capturing the sting of salt winds and the stir of foaming breakers. Side by side with Conrad's "Nigger of the Narcissus," "Youth" and "Chance," reckoned three of the greatest tales ever written of the sea, O'Neill's drama of "Anna Christie" and Mr. Ince's picturization of the O'Neill play claim place.

There is a touch reminiscent of the deathless Greek classics in the personification of the sea in this colossal drama. Homer's tales of the siren voices that lured Ulysses and the Scylla and Charybdis that wrecked hapless sailors have lived through the ages as will this tale of "dat ole devil sea" that surges and sings, bringing first despair, then new life and love to "Anna."

Behind footlights there can be only stage illusions. On the silver sheet the sea bears its mighty part in marvelous scenes that beggar description. Now a villain of the piece, now the healing power that cleanses the girl, then a siren that claims her father and her lover, the studies of the ocean which Mr.

"Chris" packs her off to Minnesota—and degradation. But it is the sea, which, when she comes to know it, sweeps clean the mind of the girl who has been its victim and gives her the strength to stand up and tell agonizing truths to two fight-crazed men. The sea is a potent factor from start to finish in this picture—and it has been screened as



"Anna" tells her story

a special lighting system was evolved so that actors and objects were sharply enough outlined not to obscure the action of the picture. At the same time the shadows were dimmed to give a soft, hazy effect. For other scenes a "smoke box" of glass into which cigarette smoke was blown was used. The greatest care was necessary in handling these scenes for the tremendous expense of the huge crew, the use of a great liner and several barges made re-takes out of the question. And the fog effects had to be put over without giving any suggestion that the haze was due to poor photography.

It took equal skill and patience to catch the long shots of the sea, the studies of evening skies and of the softly luminous moon that shines down upon "Anna" and "Mat," flooding the deck of the weather-beaten coal barge where their romance is born.

From many hundreds of feet of footage showing the sea in all its moods and tempers, Mr. Ince selected those which would fit with the action tempo of the drama. A remarkable atmospheric background has been put on the screen in this way and the sea becomes a living force as all-compelling as fate.

The same "feel" of the ocean has been caught in the titles of the picture. Every one of them was given deepest thought that the atmosphere of the words and of the shots might harmonize and help to build up the drama.

With the fine perception of the artist, Mr. Ince has mirrored the sea in all its beauty, its savage cruelty, and healing calm in this picture which will live as a symphony of the sea and of life's strange tragedy and bitter sweetness.



An outcast first glimpses the sea

only a sea-lover could screen it, with a resistless lure and compelling force that make the feet itch for adventure in strange ports, and the heart sigh for the exhilaration of whipping breezes.

An unusual touch in "Anna Christie" is the way in which the fog scenes have been handled. Weeks were spent in photographic experiments studying the camera "fog" effects before the picture went into production. The great crash in which the liner "Anconia" is sunk and "Anna" finds her sweetheart occurs in drifting fog so that some of the biggest effects in the picture were dependent on fine technique in the photography.

For use in these scenes which were made at night on the ocean,



A Street in Shanghai

Ince has caught on the screen would do credit to Turner, master painter of changing, changeless waters.

It is to hide his motherless daughter from the sea and its sorrows that

"The Galloping Fish" Hits Rapid Stride

THOMAS H. INCE FILMING FAST ACTION HILARIOUS COMEDY SPECIAL WITH TRAINED SEAL AS HEADLINER



HE GALLOPING FISH." If that title doesn't hand you a laugh, a merry guffaw or at least a smile, there's something wrong with the humorous glands—or the seat of the trouble may be at the point of the elbow.

The fish—Freddie by name—has just hit his stride at the Ince studios and will land on the billboards shortly as the biggest comedy special of the year. Mr. Ince has corralled a quartette of four of the cleverest laugh-makers of movie-dom: Louise Fazenda, Syd Chaplin, Ford Sterling and Chester Conklin. He has added a trained seal as a headliner to set them a pace. Del Andrews who made the spectacular steeplechase scenes in "The Hottentot" and put twenty-two men in the hospital doing them is the gentle ringmaster. All in all it looks like a tough year for any one enjoying bad humor.

Mr. Ince proved himself an expert laugh-getter last year with "The Hottentot." He declares solemnly that if "The Galloping Fish" doesn't outdistance that race horse by several leagues he has spent fourteen years in the picture business without learning anything about the picture public. The story is from Frank R. Adams' "Friend Wife" — and Adams by the

Mr. Ince is one producer who believes in giving the dumb animals a chance—speaking of the cast. Freddie, the seal, comes in the wake of a horse and an elephant who played headline roles in "The Hottentot" and "Soul of the Beast" and got away with them big. Freddie, from all outward signs, will be thoroughly able to look after his own laurels. He is eight years old, rejoices in a fur coat that would make any gold-digger wish she were a fish wife; knows a whole book full of tricks, such as clapping his flippers in derisive applause when the action is poor, balancing a ball on his nose, standing up on his hind legs (which he hasn't any) and barking. If there is plenty of fish on hand, Freddie graciously consents to do his tricks. Otherwise he proves temperamental and sulks. Mr. Ince has made arrangements with a concern of deep sea fishers for their daily supply during the next three months, however, so that the chances are the picture will not languish from temper attacks.

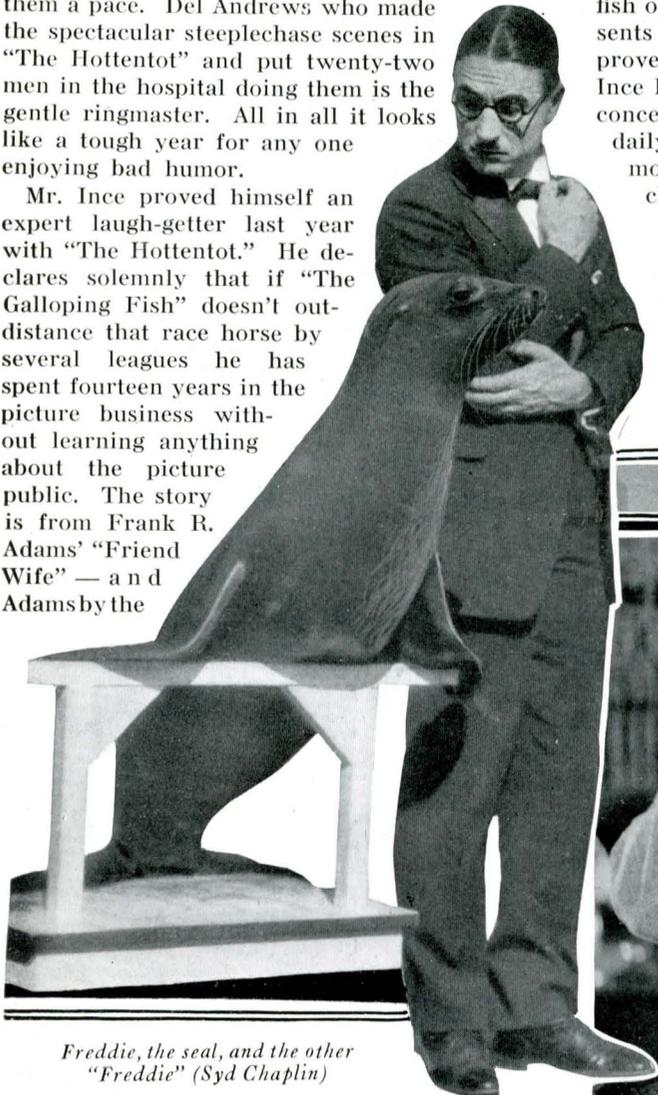
Miss Fazenda appears in tights and

Ford Sterling has the job of managing "Venus," (Louise Fazenda)

the role of "Undine, the Diving Beauty," and is scheduled for some remarkable underwater work with "Freddie," who is her ownest pet on the screen. Syd Chaplin—Charlie's brother, of course—languishes as a love-sick husband in the midst of the first quarrel with his bride, who gets himself tied up in an agonizing and unwilling tangle with Venus and her fish. Ford Sterling has the role of Venus' manager and gets himself and everyone else in the mess which generally results when an efficient manager is on the job. And Chester Conklin as Jonah, the taxi-driver, pulls all the villainous stuff of a taxi-pirate and bobs up at the end of it all, after an underwater chase, with Freddie, clinging to his taxi-meter and a bill for ninety dollars. Lucille Rickson completes the all-star aggregation.

There are some breath-taking swimming and diving stunts; several score of bathing beauties warranting the use of telescopes and flood scenes as spectacular as they are comic included in this story. The technical staff is working under constant difficulties, for the comedy cast insists on being funny even when they are working.

Give them all a few months' time and Mr. Ince and his hand-picked staff promise a laugh-maker that will turn the gloom clouds inside out. Associated First National Pictures will release it.



Freddie, the seal, and the other "Freddie" (Syd Chaplin)

way is said to be the second highest paid writer of fiction in this country. Will Lambert made the adaptation. Del Andrews wrote the continuity and four of Hollywood's cleverest gag men worked on the script for a month, contributing rare and priceless bits of humor.



The Joy of Big Work

PRODUCER AND STAFF IN SCREENING "ANNA CHRISTIE"
FIND GREATEST HAPPINESS IN GIVING UTMOST EFFORT



OME folks are born lazy and some with the hookworm but the normal man only needs a few weeks of unlimited leisure to convince him that work, if its his kind, is more fun than play.

Of course there are all kinds of work—and play. Scrubbing, for instance. That's a favorite pastime with Bradley King. She's the girl who made the brilliant adaptation of Thomas H. Ince's "Anna Christie" from Eugene O'Neill's stage play.

Bradley pounds on her typewriter and scribbles with her pencil until the ideas just run out. Then she goes home and scrubs the kitchen floor. She chases dirt with the vigor of a Spotless Wife from Spotless Town—and pretty soon there comes flashing into her bobbed head a Great Idea for a Big Scene and she dashes for the typewriter before it escapes—leaving the soap and suds in the middle of the floor for the first hapless comer to stage a contortionist skating act.

John Griffith Wray goes about it in another way. He's the Thomas H. Ince director who megaphoned the O'Neill epic. He claims he does his hardest work as he dives into the foam of a roaring breaker or rides a surf board on the crest of a great wave. When he is puzzling out a photographic angle or planning each minute move and "registration" of an exhausting situation and gets stuck, he puts on a bathing suit. He's a powerful swimmer, is John, and when a big roller slaps up the blood and tousles his curls, ideas hit him with the stinging spray and he finds the solution of his problem.

Wray on a set, marshalling his actors like a general, cajoling them like a lover, chiding them like a Dutch uncle, is Wray at his moment of greatest happiness. Directing a big scene is meat and drink to his dramatic soul. He exhausts every ounce of mental and physical energy in him, but in return he knows the joy of big work. Give him a production like "Anna Christie," conceived in genius, tense with drama, offering a vital problem in every studied shot, and he attacks it with the ardor of a social climber ambitiously staging the most exclusive party of the social season.

William Russell, too, has unique ideas

of work and play. "Bill" maintains stoutly that his only hard work is keeping himself in the sleek physical trim that has helped to make him a favorite, screen hero. He punishes a punching bag with the same ardor that Bradley applies to a scrubbing brush. He "works out" for an hour each morning with the zeal of a religious fanatic.

Thomas H. Ince picked him for the role of "Mat Burke" in "Anna Christie" because his muscles are like steel under a skin ruddy with health . . . and that same fine physical trim plus acknowledged ability as an actor has led to his preference for other big roles. Russell on a "set," waiting



Director Wray and the three principals of the cast. Left—Miss Sweet tries "rick-shaw-ing" for exercise.



but mentally exhilarated for that pastime because big work means a mental content and vigor.

Blanche Sweet, carrying the title role of the great drama on her slender shoulders, exhausted after two years of leisure, has come back to the screen to taste again the happiness of work. Every scene she enacts carries more vigor, more dramatic power as she thrills again to the realization that the boredom of loafing is past and she once more is of the "big-workers."

Most important of all there is Thomas H. Ince, the inspirational center of every production on his "lot." His studio and his work there is a favorite pastime. He would rather be studying over some new production problem or putting "pep" with his own dynamic energy into sagging lieutenants than pursuing the unlimited leisure which could be his if he willed it. He prefers keen concentration on knotty "cutting" problems of transforming raw film into gripping drama or uproarious comedy to holiday-making. He is a slave of the joy of Big Work.

There is the real inside secret of the mighty emotional power and telling dramatic power of "Anna Christie"—an audience pull that will draw like a thousand horse-power magnet. It was fashioned, directed, enacted and inspired with the joy of Big Work that has been reflected in the "punch" of the production.



William Russell, Mr. Ince and George Marion

eagerly for a cue, swinging his fists in a bloody stage encounter, gathering himself for a plunge from the deck of a sinking ship—that is Russell at his happiest, for then he tingles with the joy of big work and knows the zest that makes work play.

There's George Marion, playing "Chris" in "Anna Christie," whose pastime is laboring over a great sheaf of notes, the result of a lifetime's study and thought, which he is whipping into shape for a remarkable volume on "Pantomime." Marion comes from a scene like the mighty climax of "Anna Christie" physically worn

Nation Acclaims Mrs. Wallace Reid

PICTURE WINS CROWDED HOUSES AND GLOWING TRIBUTES FROM PRESS AND MAGAZINE EDITORS

HUMAN WRECKAGE," Mrs. Wallace Reid's dramatic broadside against the narcotic evil, has been adopted by the American public as an institution—and Mrs. Reid herself, after one of the most remarkable "personal appearance" tours on record, has become the spokesman of a national organized effort to combat the narcotic evil to the finish.

No picture in years has brought forth the crowded houses or the fine tributes from the press which have been given this production. Since its world's premiere in San Francisco last June it has been shown in every big city of this country and of Canada. An idea of the picture's true greatness and the tremendous success which it has scored is indicated in some of the following quotations from "fan magazines" whose editors are admittedly among the most severe in the country.

Miss Susan Elizabeth Brady in the October Classic opened the magazine with the following tribute:

THE SECOND CRUSADE
An Explanation and An Apology

"A certain person whose opinion we respect has said that an editorial should be more impersonal than our last one was—the one about the movies as a field of incredible contrast. But we cannot be impersonal about Mrs. Wallace Reid and her heart-breaking picture, 'Human Wreckage.'

"We confess to being among those doubting ones who questioned the motive and criticised the taste of this unprecedented film. We went to the opening night in New York, frankly out of curiosity, legitimate perhaps, but with no idea of praise or even of respect.

"And we, like many others, remained to praise. No one could impugn the motives of Mrs. Reid if they had seen her standing up in a box, after the picture, while flowers in gracious tribute were laid at her feet; standing there white faced and weary-eyed, the tears rolling down her cheeks, very near to collapse, a tragic, pitiful, inarticulate figure.

"Here is a gallant crusader who was not deterred by an adverse public opinion; who bared her grief that others might see and be warned; who has sacrificed herself to the common good; who has consecrated her life, more than nobly, intelligently, to the elimination of a ghastly traffic.

"'Human Wreckage' is a profoundly moving picture handled with dignity and restraint. There is nothing cheap or sensational about it.

"Quite the contrary. A tremendous and unmistakable sincerity animates everyone who had anything to do with it. It is a grim, terrific, tragic indictment of stupidity and criminal indifference toward these 'living dead,' whose pitiable army is vaster than you or I ever dreamed of.

"Altho our motive be likewise misinterpreted, we say in all sincerity, that every man and woman in the United States should go to see this picture; not as a Christian duty, but for the sake of being intelligently informed on a subject that has been heretofore shrouded in darkness. We realize, of course, that the only effectual appeal is to the emotions first. . . . Well . . . go to see the picture. . . . That is all we ask."

The remarkable reception given Mrs. Reid in New York—a reception which has been duplicated in practically every big city of America where she has appeared with the picture brought forth the following comment from James Quirk in Photoplay Magazine:

"The New York first night audience at the Lyric Theatre gave Mrs. Wallace Reid and her picture 'Human Wreckage' an enthusiastic greeting. The picture is a powerful sermon for increased governmental activity in the suppression of the narcotic evil. 'Human Wreckage' is a great success, and is a picture worth seeing."

Adele Whitely Fletcher, the brilliant young managing editor of the Brewster publications, offers this in Motion Picture Magazine:

"And those who came to scoff, remained to praise. That paraphrase actually sums up all we have to say in consideration of

James Kirkwood appearing with Mrs. Wallace Reid



Mrs. Reid and Bessie Love in "Human Wreckage"

Mrs. Wallace Reid's 'Human Wreckage.' For it will be a long time before we will forget the conversion of the skeptical audience that filled the Lyric Theatre in New York for the premiere. We numbered among the skeptics. And with them we filed out after the performance, impressed; with praise for the widow of Wally Reid in her crusade against that thing which robbed her of her husband and the world of one of its idols. . . .

"First of all, 'Human Wreckage' cannot be considered simply as entertainment. It is infinitely more than that. It is a motion picture with a purpose. It succeeds in being entertainment in the bargain.

"The cast is perhaps one of the finest ever assembled for a single production . . . the finest, we mean, not because of the glitter of the names but because of the sincerity of the portrayals.

"'Human Wreckage,' seems to us, might easily have been theatrical and in execrable taste. It was as these things that we stamped it prematurely; before we saw it. Instead, the sincerity of purpose behind it and the splendid way in which it has been produced have raised it to a high place and we believe the more people see 'Human Wreckage' the less menacing drugs will be."

Newspaper editorial comment on Mrs. Reid's picture has been even more glowing in praise. Without question the tour of the country which Mrs. Reid has made in connection with the showing of her production is the most remarkable on record. Everywhere she has been greeted by sym-

pathetic throngs eager to hear her message; eager to assist in the crusade which she has launched to fight the "dope" evil.

Hardened reporters and editors who had read with skeptical eyes the reports that here was a sincere effort to accomplish a great good have joined the chorus of acclaim voiced by the "fan" editors. Columns of space have been given to the discussion of the picture. The editor of the Boston Telegram declared after hearing Mrs. Reid speak at a public gathering:

"No one fortunate enough to hear Mrs. Reid's address yesterday afternoon could question for a moment her earnestness and the genuineness of her crusade against the drug evil. The hardest boiled editor in the crowd, who may have seen in the venture an attempt to capitalize a great grief, felt that illusion slipping from him as Mrs. Reid told of the work of herself and association against the terrible scourge that penetrates into the best of society, wrecking lives."

When Mrs. Reid reached New Haven, the Union editor in a long article on the picture declared that:

"Of all the figures in the moving picture industry today in this country I venture to state that none has our sympathetic interest as has Mrs. Wallace Reid. Her brave fight to stamp out the drug evil has made her a figure of national, if not international interest. The picture makes a gripping appeal, and after seeing it and realizing what it must have meant to her to appear in it, I said to her, 'Mrs. Reid you are the bravest woman I have ever known.'"

In the west as in the east, the picture has brought out crowds, eager to see this remarkable production, more eager to see the woman who has given it to the world as her contribution in the fight against "dope." "Human Wreckage" has won unquestioned place for itself in the front ranks of the finest productions of the screen.

What Is 'Comedy Relief'?

CLEVER FLASHES OF HUMOR LIGHTEN EMOTIONAL SCENES OF TENSE DRAMA



WHEN the tears are rolling down like rain and throats ache with stifled sobs, the moment is ripe for a touch of "comedy relief." The twist of the tongue that brings a laugh while the eyes still cry; the turn of the crank that changes a sob to a chuckle of merriment; the emotional transition that brings a welcome smile when the tension of tragedy has become almost unbearable—that's "comedy relief." It's the touch of genius that endears alike the silver-tongued orator or the silver sheet artist who can accomplish it.

That quick cut from grim tragedy to laughter is a favorite trick of D. W. Griffith. He uses it in every big production . . . like the scene from the "Orphans of the Storm" when a man stands in the shadow of the guillotine and every emotion is taut, every eye wet. Suddenly a clown stumbles and tumbles over the hideous death-dealing contraption and his fall snaps the tension and brings a burst of laughter.

Charlie Chaplin is a past-master at it. When he turned from comedy to drama with "A Woman of Paris" he brought to his production the deft ease that he had learned in the farce school where laughter was turned to tears and dissolved back into roars. And so in his "drama of fate" he turns drama into smiles.

Two scenes that lend "comedy relief"



Eugenie Besserer and George Marion



Thomas H. Ince never forgets it. In the handling of "Anna Christie" there are some of the most delicate touches of flashing humor that have been given to the screen. He has done it not with farce or broad comedy that would destroy the atmosphere and change the tempo of his production but with a twist of a title, a deft shift of incident that lends telling effect.

"Marthy" whose title indicates that she is "a bit of human wreckage haunting the water front" is one of the characters of "Anna Christie" who brings a touch of "comedy relief" intermingled with pathos. From wonderful flashes of an isolated little Swedish fishing village and grim tragedy as the sea takes a toll of human lives, there is a contrasting cut to a New York water front. "Marthy," a blowsy old hag, laden with miscellaneous bundles and boxes comes in search of "Chris" who has promised her that when she has no place else to lay her head he will find shelter for her. With her staggering efforts at dignity

in spite of her perpetual drink-sodden state, she offers a target for the jibes of the sailors on the coal barge that brings involuntary laughter.

A master touch in the picture occurs in the scene between "Chris" and "Anna" when they meet for the first time in many years. The girl has become a woman with a past but to her father she is the lovely little child he had left many years before in Sweden. The scene of their meeting is one of the most dramatic ever conceived but just as the emotions are at highest pitch, the playwright has interpolated a line that brings needed relief from the tension.

"Anna" has been sick and has come from a long journey. As she starts away from the saloon with her father whom she has met there she exclaims involuntarily:

"Gee, I'd like a drink!"

Her father after one startled look, smiles and answers:

"Dis place ain't got much drink for young gel, Anna—Ginger ale, sas' prilla, maybe!"

And the girl, biting her lip, first to check a laugh and then tears as she realizes the faith of her father in her, hurries away with him. . . .

Out of the fog in which a great ocean liner has met a derelict barge and been sunk there comes the Irishman "Mat Burke" gasping from exhaustion, the blood trickling down his forehead. He is pulled up on a coal barge after helping to hoist up the men he has saved from the wreck. "Chris," the captain, glowers at him menacingly because "Anna" has turned to look at this giant sailor whose muscles stand out in knots. And the Irishman glowering back cries:

"They may be done up, but I'm not! I can lick the whole three of ye, one by one, tired as I am."

Even as he utters his last words of braggadocio he sways and sags suddenly at the feet of the girl.

And later when "Mat," rising from a sick bunk to make love to the girl, is repulsed by her and thrown by the swaying of the boat to the floor with violence, he comes up with a roar of laughter, shouting:

"Sure, there's not a man in the world can say the same as you—that he saw Mat Burke lyin' at his feet."

"Comedy relief"—laughter after tears—with a few deft touches, the producer has lightened the shadows of "Anna's" drama and given relief from the tears that are the tribute of her moving story. It is the touch that never fails to win audiences.

One Hundred Per Cent *Selling Value*

MAMMOTH NATIONAL EXPLOITATION CAMPAIGN
ASSURES RECORD HOUSES FOR "ANNA CHRISTIE"



WITH the support of an unprecedented campaign of national advertising added to the tremendously successful runs of the play in New York, London, Berlin, Hungary, and Czecho-Slovakia, Thomas H. Ince's screen adaptation of "Anna Christie" goes to the exhibitor with an assured public following.

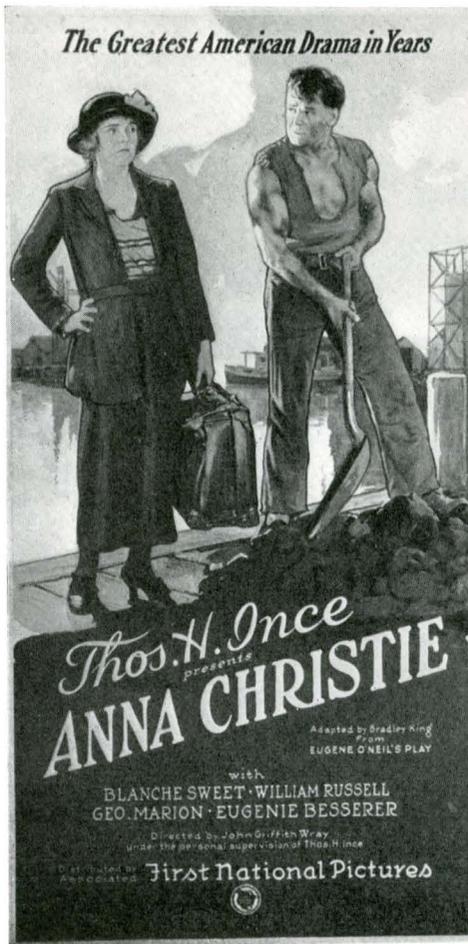
The filming of this remarkable play by Eugene O'Neill has been followed by an international audience. Half and full-page advertisements in "The Saturday Evening Post," columns of space devoted to production stories in the press of this country and abroad, and countless articles printed in "fan," theatrical and trade magazines have focused the attention of two continents on the forthcoming production.

"Anna Christie" sprang into prominence in 1922 when it was awarded the Pulitzer prize as the best American drama of the year after a tremendously successful run in New York. When the American company went abroad, London went mad over the play and arrangements immediately were made for showing it in Germany, France, Hungary and Czecho-Slovakia.

Accordingly, the announcement that Thomas H. Ince had purchased the film rights for the play at a cost of \$100,000, turned the eyes of the world on the Ince studios.

The selection of the cast for the picture was another step that was followed nationally. Telegrams and letters were sent to exhibitors and dramatic critics and "fan" and trade magazine editors before

Blanche Sweet finally was chosen for the title role. Her choice was by popular vote.



Three-Sheet

A very unusual tie-up has been afforded by the interest of the National Drama League in the forthcoming production. As Eugene O'Neill is a "Little Theater" discovery, the first film production of his finest play is being awaited with keenest interest by every Drama League center in the country, while in Los Angeles Director John Griffith Wray, who megaphoned the production, was the guest of honor of the first formal meeting of the Drama League and was invited to address a packed meeting on the filming of the production.

"Anna Christie" will draw crowds on its own merits. With proper presentation it is certain to break countless house records. The campaign and special exploitation stunts outlined in the complete press book which will be put in every exhibitor's hands, added to the unshakeable foundation already laid, means a ten-strike for every exhibitor showing the production.

The posters for "Anna Christie" warrant double the usual space for the ordinary "special" because of their unusual artistry and box-office pull. They herald an unprecedented combination of names: those of Thomas H. Ince, master producer, and Eugene O'Neill, America's genius playwright.

The picture also warrants several kinds of publicity as it has an appeal for every group in your city. Play for the general public through newspaper stories and tie-ups. Interest the "intellectuals," the students of the drama as well and "Anna Christie" is certain to draw record houses.



Eastern notables visit Ince studios: (Left to right) B. M. Printz, Youngstown, O.; Dr. Katz, Chicago; Albert Heller, St. Paul; Mrs. C. Shoninger, Chicago; Mrs. A. Heller, Sr., St. Paul; M. L. Finkelstein, Mrs. M. J. Freiler and Mrs. E. Hart, Chicago; Mrs. A. Heller, Mrs. L. Selig, W. L. Goodkind, St. Paul

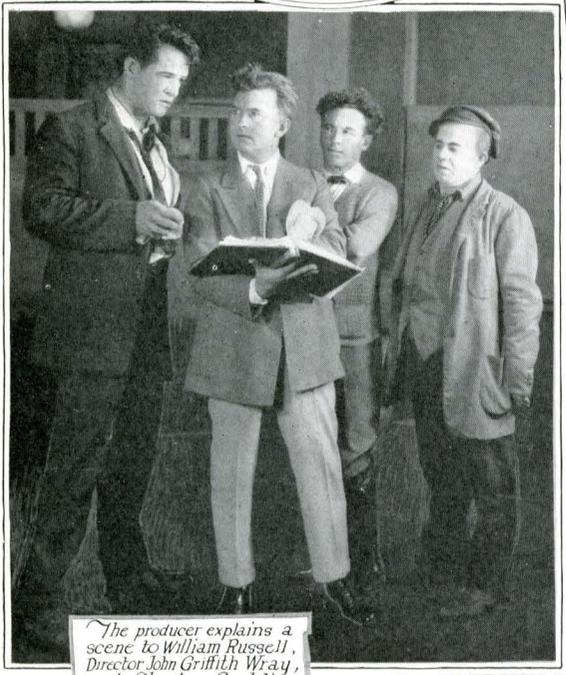
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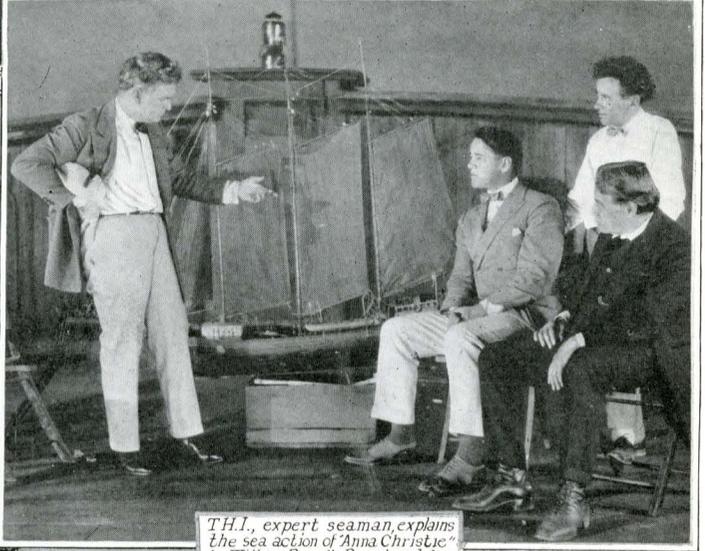
Mr Ince
and
George
Marion



BLANCHE
SWEET
signs
to play
"ANNA
CHRISTIE"



The producer explains a scene to William Russell, Director John Griffith Wray, and Chester Conklin.



T.H.I., expert seaman, explains the sea action of Anna Christie to William Russell, Director John Griffith Wray, and George Marion



Four Celebrities of the "ANNA CHRISTIE" production



General Gouraud of war fame, meets the "ANNA CHRISTIE" cast

An Editorial

FVERY fine screen production which wins popular audience approval is a mighty stimulus to the leaders of the industry to redouble their efforts to give the people true art.

To screen craftsmen, as to actors behind the footlights, the applause of the public is the breath of life. When the audience is "with" an artist, genius flows. Without that applause, dramatic art would wither and die.

Many vast productions are being launched this season which outstrip in scope and conception anything hitherto dreamed of by the film artists. Upon the outcome of these ventures which represent the utmost of screen craft in combination with the dramatic and literary ability of the outside world depend the offerings which will reach the public in later seasons.

Every exhibitor and picture-goer who applauds real achievement, boosting the BIG production rather than decrying the lesser one, lends inspiration for finer work and encourages the development of greater screen art.

In the motion picture we have a medium adequate to dramatic reproduction of any story or situation that can be conceived by the mind of man. Up to the present time only the surface of this marvelous story-telling medium has been scratched. The applause of the public will bring forth bigger, finer productions from year to year.

Boost the big productions which win your approval. Urge your friends and relatives to see them. Give the children an opportunity to know the best of the screen's offerings.

Producers can not fail to respond to such stimulus. The result will outstrip the most optimistic dreams for the future of the screen.

Thos. H. Ince

FOLLOW THE PICTURE GAME THROUGH

The SILVER SHEET

The Only Magazine Printed Revealing Production
Secrets—Six to Nine Editions Yearly

EDITOR OF THE SILVER SHEET,
Thomas H. Ince Studios,
Culver City, California.

Enclosed one dollar for year's subscription to THE SILVER SHEET.

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The Ince-Side of the Fence



JC. GARDNER SULLIVAN is at work on a big dramatic feature which will be Thomas H. Ince's next screen special. John Griffith Wray will direct the drama which has not yet been titled.

BRADLEY KING, Thomas H. Ince's brilliant young chief editor, has signed a new year's contract with Mr. Ince and gone off to Europe on a three months' vacation. Miss King is planning to "do" London, Paris, the Riviera, Rome, Naples, Athens and Constantinople, returning via the Mediterranean to Culver City and hard work.

TWO THOMAS H. INCE productions of the past season have been listed among the best productions of the year. "A Man of Action," Mr. Ince's mystery-comedy, starring Douglas MacLean, was listed by the Chicago Tribune among the best photoplays of July, while the National Board of Review has starred "The Hottentot," picked by critics as the laughing hit of the year, in its eighth annual catalogue of Selected Pictures for the 1922-23 season.

A HORSE and an elephant as headliners in Thomas H. Ince's recent production of "The Hottentot" and "Soul of the Beast" won such popular favor that Mr. Ince has given the title role in his new comedy special, "The Galloping Fish," to a trained seal. "Freddie," the sea lion, promises to knock the record of his competitors as laugh makers into a cocked hat. He is eight years old and keen to make good in his first screen appearance.

LOUISE FAZENDA, Ford Sterling and Syd Chaplin are a trio of comedians who just can't help saying funny things as well as acting them. The stage "sets" where they are at work on "The Galloping Fish" are kept in such uproars of laughter that a title writer, too annoyed by the noise to work, strolled down to make complaint. Instead he sent hastily for a notebook and has camped near the comedy troupe as much as possible ever since. Why write laborious titles when they hop spontaneously out of some one's mouth and can be had for the mere work of recording them?

THE MOTION picture public will accord the same favor to short features that offer "snappy entertainment" that they give to longer pictures is the opinion of Thomas H. Ince, whose five-reel comedy, "Bell Boy 13," with Douglas MacLean, has won popularity throughout the country. At the Chicago Theater, where the picture enjoyed an exceptional run, its success drew such comment as the following from the Exhibitor's Herald: "Attendance during the engagement was at high tide and audi-

ence enthusiasm was marked. It is remembered as one of the most satisfactory in the high average of the house."

AFTER EXPERIMENTING several weeks, a new method of photographing under-water work has been devised for Thomas H. Ince's new comedy special, "The Galloping Fish." Some of the novel "punches" of the story come from shots made of "the fish," played by a trained seal, in a mammoth tank specially constructed for the picture. Louise Fazenda, Ford Sterling, Syd Chaplin and Chester Conklin all have a chance to display aquatic skill in the production. In order that none of their efforts should be wasted, a new method of light reflection has been devised based on the lighting of the "Blue Grotto" of the Italian island of Capri, where native boys, diving for pennies, resemble silver streaks as they cut through the water, due to the coloring and light in the grotto.

HISTORIC OLD Inceville, California's cradle of the motion picture industry is gone—destroyed by fire. An epidemic of flames during a hot dry spell which recently wiped out several million dollars worth of property in and around Los Angeles burned out this picturesque landmark at the mouth of the lower Santa Ynez Canyon.

Only a weather beaten church, its sides lightly scorched by fires that miraculously stopped short, remains to mark the spot that was the Hollywood of the industry in 1911. Inceville was founded by Thomas H. Ince in 1911. The famous old 101 Ranch was leased by the producer that he might have at hand the many varied backgrounds needed for the filming of his stories and "sets" ranging from western boom towns to English manor houses and Spanish villas were erected. Many of the industry's most famous stars were "made" here including Bill Hart, Dorothy Dalton, Bessie Barriscale, Frank Keenan, Charles Ray, Enid Bennett and William Desmond.

Mr. Ince looked a long way ahead as he has a habit of doing when he founded Inceville, the seed germ from which the studio "lot" of today with its varied sets has sprung. But Inceville always will be remembered as a landmark measuring the first big forward step of the "infant industry."

LOUISE FAZENDA has become a modern Pied Piper—but it is cats instead of rats that pursue her. Louise is appearing with a trained seal in Thomas H. Ince's new comedy special, "The Galloping Fish." To train "Freddie," her partner in a diving act to follow her about docilely, she keeps fish concealed in her pockets—and now whenever she goes home at night she says that all the felines of the neighborhood come on the run, looking for the bargain in fish.

The SILVER SHEET

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ARTHUR MACLENNAN, Editor GERTRUDE ORR, Associate

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