

The Silver Sheet



Thomas H. Ince
offers

"Galloping Fish"

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



A First National Attraction

Thomas H. Ince's
SUPER-COMEDY SPECIAL

"Galloping Fish"

THE CAST

SYD CHAPLIN
LOUISE FAZENDA
FORD STERLING
CHESTER CONKLIN
LUCILLE RICKSEN



Seven Reels of Uproarious Mirth

The Biggest Comedy Cast Ever Assembled

A First National Attraction



The Silver Sheet

"My Creed"

I HAVE no time nor sympathy for the attempt today on the part of a minority that seeks to regulate the lives and wholesome pleasures of the majority.

To me, there is a certain hardness about narrowness—something forbidding; yes, and something that I do not fully understand.

The Motion Picture screen, the most powerful of all forms of expression, has almost slipped away from this attempted reign of hysteria during the last year, but, is the screen yet safe from this hysterical suppression?

I am hoping so, for it is an institution too great and wonderful to be throttled.

For my life's work, I make motion pictures for the entertainment, enlightenment and amusement of the majority. If I can continue to do this, I will remain unafraid and unashamed.

I made "Anna Christie," for the entertainment and the truthful portrayal of life it carried for the majority. "Anna Christie" carries a great moral truth and makes people think.

I have made "Galloping Fish"—it will make the entire world laugh.

If each year I can give an "Anna Christie" and a "Galloping Fish" to the majority, I will not be worried about my score in Life's Contest.

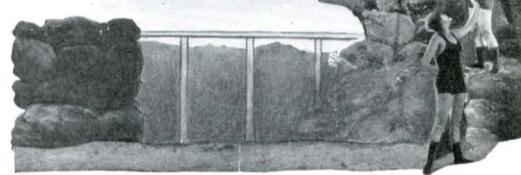
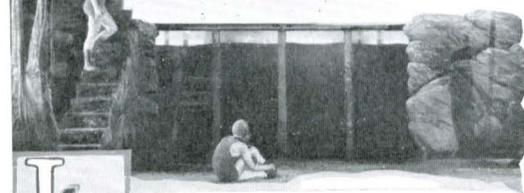
Sincerely,

Thos. St. Ince

Get in the Swim with "Galloping Fish"

Thomas H. Ince presents "Gallop-ing Fish"

Biggest Comedy Ever Screened Is First Offering For The New Year



IT IS the most difficult trick in the picture producer's repertoire—a super-comedy that is uproariously, hilariously, hysterically funny—that has been turned by Thomas H. Ince in his new offering, "Gallop-ing Fish."

On the heels of "Anna Christie," already pronounced by the picture-going public the greatest drama of the screen, Mr. Ince has brought out the biggest comedy ever made. The production of a sure-fire laugh hit is conceded a feat superior even to the filming of his master drama. For the technique of drama-building can be learned with earnest application. The filming of a comedy success like "Gallop-ing Fish" comes in the class of inspirational creation.

This fish tale—not a fish story but a whale of a picture—is built on a heaven-sent original idea. Fabricated of humorous turns and unexpected twists in novel situations it brings the laughter bubbling from unsuspected wells in the inner man until it overflows in a geyser of merriment.

The brilliant cast alone would insure success for the production. Louise Fazenda, Syd Chaplin, Ford Sterling and Chester Conklin are known in the dimmest quarters of the globe as "the matchless comedy quartette." Aside from their success on the silversheet both Chaplin and Sterling have many years of successful comedy direction to their credit so that they are thoroughly familiar with camera angles and the delicate business of "comedy gags" which keep an audience in a mirthful uproar.

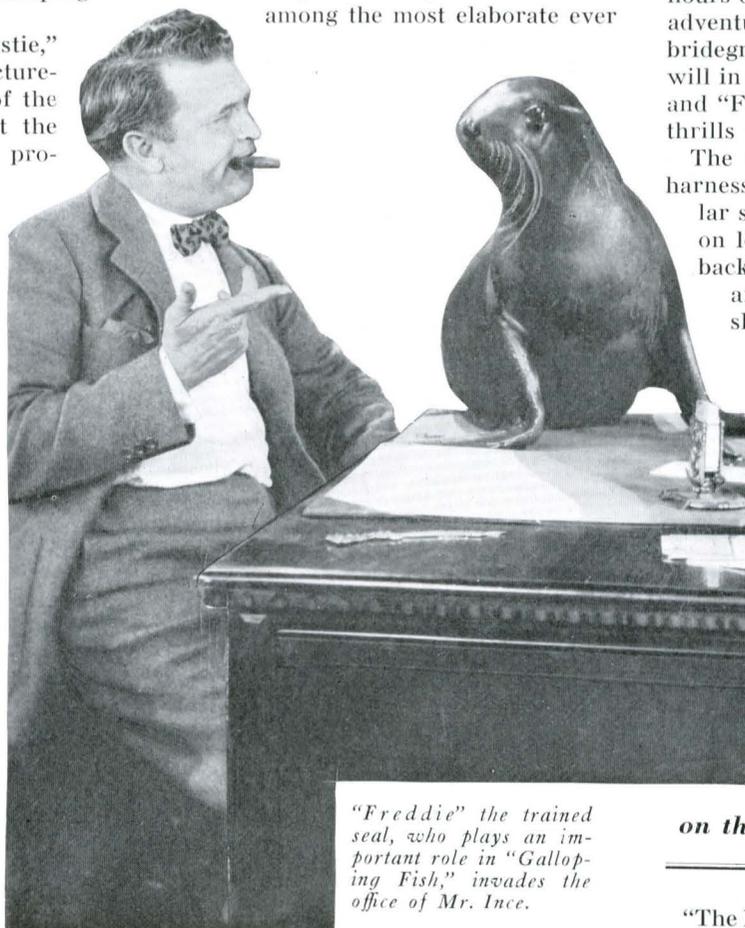
In the hands of these skilled fun-makers, the scintillating story, based on Frank R. Adams' magazine yarn, "Friend Wife,"

offered unparalleled opportunity for clever work. The script was compounded after months of joint effort, which included an adaptation by Will Lambert, a continuity by Del Andrews, who also directed the production; and the contribution of rare bits of humor from Hollywood's cleverest "gag" men, including Lloyd Ingraham, Tom McNamara, Ray Enright and C. R. Wallace.

The signing of a trained seal for the headline role assured the "something different" which the producer always weaves into his offerings, while settings for the production were among the most elaborate ever

cially designed theater where "Venus," impersonated by Louise Fazenda, flashes on the screen in a setting of breath-taking beauty, would do credit to a Follies act of a Parisian revue. And the flood scenes which carry the climax of twenty-four hours of unbelievably trying and hilarious adventures in which a nervous little bridegroom becomes entangled against his will in the fortunes of the "Diving Undine" and "Freddie," her trained "fish," furnish thrills with the roars of laughter.

The Colorado river literally had to be harnessed for the filming of these spectacular scenes, the Ince troupe spent a month on location at Yuma, Arizona, bringing back hair-raising tales of the difficulties and dangers they underwent to get shots of floating housetops, runaway motor-boats and terrified humans that would convulse a mummy.



"Freddie" the trained seal, who plays an important role in "Gallop-ing Fish," invades the office of Mr. Ince.

Del Andrews, who directed the spectacular steeplechase scenes of "The Hottentot" and put twenty-two men in the hospital before he was satisfied that his shots were "thrilling" enough, was the ring master for the new Ince comedy. To the finish, he has hit a breathless pace that pulls a rising crescendo of laughter until only "The End" flashing on the screen prevents exhaustion.

screened. A sumptuous little theater; a spacious tank, glass encased, lighted by a specially devised system to reveal the underwater work of "The Diving Venus," her trained seal and her beautiful mermaids; a complete circus, including a rhinoceros, a giraffe, a lion, monkeys and an alligator; and an entire floating settlement which was turned loose on the Colorado river were a few of the "props" required for the filming of the production. The opening scenes filmed in the spe-

"The Hottentot" was voted the screen's cleverest comedy last season but beyond question Mr. Ince has outdistanced the speed of his own prize winner with "Gallop-ing Fish," the greatest comedy ever offered on the silversheet.



"Freddie" the trained seal who sets new standards for animal performance in "Gallop-ing Fish"

The Screen's Greatest Comedy

Fun-Making is Hard Work

Hardships and Hazards Undertaken To Give Screen "Fans" New Thrill



Thomas H. Ince, who occasionally turns to a Super-Comedy feature

Director Del Andrews and Syd Chaplin on "location"

SOME day some one will erect a statue to every successful comedy producer and director of movie-dom in a special hall of "benefactors of humanity." Many a clown has died of a broken heart after devoting his life to the effort of making a bored world laugh. And many a comedy producer has sighed for a peaceful ribbon counter job as he has toiled in the sweat of his brow to film the elusive laugh.

For a full-sized he-man's job the filming of "Galloping Fish" presented more mountain high difficulties than any production ever undertaken on the lot of the Thomas H. Ince studios. The "impossible" had to be achieved not once but many times by Mr. Ince before all the sparkling "gags" and ridiculously funny scenes that bring out the mirth roars from audiences were safely imprisoned on celluloid.

Director Del Andrews, after screening the spectacular steeplechase scenes of "The Hottentot," the Ince blue ribbon comedy of the past season, thought he knew all about hard luck. But before "Galloping Fish" was barely under way he knew that he had made only a bowing acquaintance with old man trouble when he was putting thoroughbreds over cross country barriers—and carting off too-audacious riders to the hospital.

Syd Chaplin and Ford Sterling, both with a long directorial experience in the comedy to their line, lent every possible assistance to Andrews with their wisdom as well as their screen talent. And with Mr. Ince supervising every move and the taking of all the big scenes, the combination of brains conquered the countless difficulties that presented themselves.

The casting of a trained seal in a leading role made endless difficulties. The seal proved himself a remarkable trouper, but in spite of that it took many hours of infinite patience to persuade him to do just the right trick at the right time to contribute the biggest laugh. Flashes on the screen that are tremendously effective were frequently hours and days in the making.

The location trip to Yuma, Arizona,

where the exciting flood scenes were filmed, outdistanced any of the studio troubles by several hundred miles. It was only by keeping alive an all appreciative sense of humor that the comedy troupe came back intact—incidentally bringing enough funny stories to build up another brilliant comedy.

Ethel, the alligator, which plays a novel bit, caused far more trouble than the seal. The first day on location she was scheduled for a scene, but promptly escaped from her keeper and disappeared. The company went on strike and refused to work anywhere near the bank where she had disappeared, for the news was common property that alligators only eat a few times a year and Ethel hadn't had a meal or shown signs of appetite for six months. She finally re-appeared after twelve hours, in almost the same spot where she had "faded out," and work continued after she was safely corralled.

"Freddie" played hookey countless

times and, tearing out into mid-stream, he would stick his nose in the deep currents and hold himself stationary with rapid fin movements while the entire company dashed up and down the bank shouting, "Here, Freddie," as they waved tempting fish morsels at him.

Also the monkeys escaped not once, but frequently, into the jungle growth and gave exciting pursuit to the harried members of the troupe. Just to keep things lively, the motor boat which was used in several of Syd Chaplin's shots, broke loose one afternoon and Syd was headed for the dangerous rapids of the river and death until the engine of the boat gave a sudden sputter and went dead. Likewise, the floating housetops on which the comedians staged some of their funniest sequences, broke away several times, and once submerged logs sank one of the roofs . . . and Louise Fazenda, Ford Sterling and Chaplin who were on it. The crew of life-savers from the Pacific beaches who accompanied the troupe had full opportunity to earn their salaries, and managed to prevent the comedy from ending in tragedy.

But the troubles of comedy-making are of small concern to the man who sits in the theatre easy-chair, daring the celluloid heroes and heroines to amuse him. "Galloping Fish" is an answer to that dare with enough laughs to justify all the risks the Ince troupe took and all the hard work required of Mr. Ince and his director.

However, the remarkable feature of the making of "Galloping Fish" is that through thousands of feet of water hazard no serious mishap resulted.

Thomas H. Ince's Merriest Masterpiece

"T.H.I.—Sportsman"

Sports of Land and Sea Add Zest
Of Living To Joy Of Hard Work

THE crack of a gun in the murky light of early morning . . .
The swish of a tennis racquet on a swift under-cut return . . .

A vigorous swing and the sharp report of a golf ball as it sails on its way over the velvet green of a close clipped turf . . .

The boom of breakers as a trim yacht dances its way over merry white caps. . . . These are major chords in the sportsman's symphony of delight.

They sing the zest of the outdoor world that

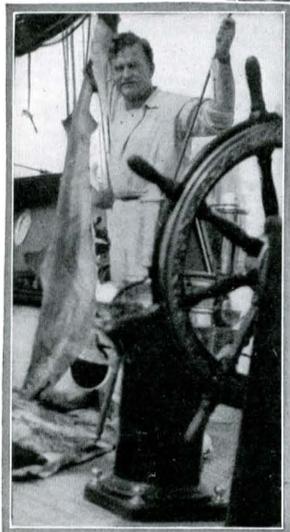
There is a swimming pool and a hard-rolled tennis court on the beautiful new ranch estate of the Ince family—"Dias Dorados"—which translates itself into "Golden Hours"—where the head of the family and his trio of "best friends" keep themselves in the pink of condition.

Smiling acres invite long cross-country hikes.

Nearby there is a spreading golf course where an hour's trial of skill against the wiles of the elusive white ball teaches a man to "keep his head down" when there is trouble ahead.

When a bite in the air brings a dropping thermometer and the ducks fly high overhead in orderly formation, it's time to get out the shotgun and train an eye along the shining barrel.

Summer time spells yachting time with the "Edris," slim and trim, clip-



Mr. Ince and a big catch on his yacht "Edris"



Tennis and golf draw equal enthusiasm



Bicycling as a "conditioner"

attunes in close harmony with the joy of hard indoor work—and round out clean living.

Thomas H. Ince, independent producer of motion pictures, creator of the early "westerns"; innovator of art titles and a dozen and one other big forward steps that have pushed forward the industry, is a familiar figure in the world of big business.

But "T. H. I.—Sportsman" is known best by his friends.

They have seen him at play and know the secret of the dynamic force which he brings to his work.

The exhilaration of a glowing body; of smooth muscles that ripple smoothly beneath healthy skin; of swelling lungs that store away tingling ozone—these are the secrets of the exuberant energy which he always brings to his work.

**He has no placards hanging over his desk, but he holds these cardinal tenets in the philosophy of sane living—
That flabby muscles breed a flabby mind. . . .
That sluggish blood makes a hump in the disposition and a reluctance in mental effort. . . .
That shoulders constantly slouched over a desk bring a slouch in the mental processes. Three sturdy sons help to keep these tenets live issues instead of shelved ideals.**

ping along the coast under full sail. It's an age-old secret, this knowledge that bodily well being is the foundation of mental strength and quietude of spirit.

The Greeks of centuries ago heeded it when they held up to their youth the ideal of a developed mind in a beautiful body.

America accedes to it with half-hearted encouragement for athletic prowess.

But it is the fathers who match muscle against muscle with eager sons who give most hope for the on-coming generations; who hold out promise of healthy bodies that will house healthy, alert minds.

A day's hard work; an hour's hard play; a week-end in the open—that is the creed of Thomas H. Ince, motion picture producer, and of his best friend, "T. H. I.—Sportsman."

Comics of Comedy Casting

Tactful Generalship Needed To Handle Array Of Talent Assembled In Big Cast



TOO much talent can be as fatal to a successful picture as none at all, so many a producer has discovered to his sorrow. Handling an "all-star" cast is as delicate a job as playing with dynamite, but in the hands of a general, professional jealousy can be used as a most effective spur to brilliant work.

Thomas H. Ince, casting the leading roles of "Galloping Fish," unhesitatingly picked the four cleverest comedians of the screen after careful study of the entire field. Syd Chaplin was elected without a rival for the role of the nervous little bridegroom, "Freddy," whose first quarrel with his wife, Hyla, ends in a night of disaster. Louise Fazenda was a foregone conclusion for the "Diving Venus," whose devotion to her trained seal precipitates some of the funniest situations of this Ince comedy special. With Ford Sterling and Chester Conklin to characterize the manager-fiance of the stage beauty and Jonah, the taxi-driver, Mr. Ince discovered that he had an embarrassing array of unusual talent on his hands.

He needed every one of them for those special roles. He wanted the benefit of Syd Chaplin's training as a director and producer of the "Syd Chaplin Productions" as well as his inimitable talent as a laugh-getter. Miss Fazenda with her remarkable "fan" following and her recent big hits in "Main Street" and "The Gold-Diggers" was sure to register a new high mark for herself and her producer as "Floradora Kelly." Ford Sterling and Conklin were equally necessary for their chosen roles.

So the producer played a winning card. He gave Freddie, the trained seal, an outstanding role and invited every member of his big quartette to figure out special "gags" and stunts which would make their special roles a little fatter! From every one of them he received suggestions for novel twists and original stunts that not only improved their roles



SYDNEY CHAPLIN

LOUISE FAZENDA



LUCILLE RICKSEN

JOHN STEPLING

CHESTER CONKLIN



FORD STERLING

but also the production. And everyone was satisfied because a trained seal was playing the "feature" role of the film.

Syd Chaplin and Ford Sterling put over some remarkably clever team work. Chaplin uses the telling pantomime work for which he was trained with long hard years on the stage to the best possible effect, while Sterling is at his best in the role of the busy business manager whose brilliant ideas get "Venus" and his friend Freddy into a frightfully difficult situation. When he assumes the disguise of a valet and tries to untangle the situation he has brought about he gets in his funniest work.

The other members of the cast were chosen with the same fine discrimination that marked the selection of the leading roles. Lucille Rickson, a fast coming "baby" star of the screen world, plays the role of Hyla, the timid little Freddy's jealous wife, with a charm and ability that overshadows many of her more mature sisters. Only a few short years ago Lucille was wearing knee-length dresses, but her recent fine work in Marshall Neilan's "The Rendezvous," in "Judgment of the Storm," and Mrs. Wallace Reid's "Human Wreckage," have fo-

cusused the attention of the critics on her and brought predictions that she is one of the screen's most promising ingenues. Thomas H. Ince foresaw that very promise last spring when he signed her up under long term contract. Her clever work in "Galloping Fish" as the green-eyed little bride fully justifies his faith in her ability.

John Stepling puts over an excellent characterization as the crotchety old uncle whose periodic attacks of "approaching death" precipitate some startling situations for the timid little Freddy and "Venus" and her fiance.

An Easy Winner as the Comedy Hit of the Year

"ANNA CHRISTIE" Sweeps the Boards

Press and Magazine Critics Laud Picture as Greatest of the Year

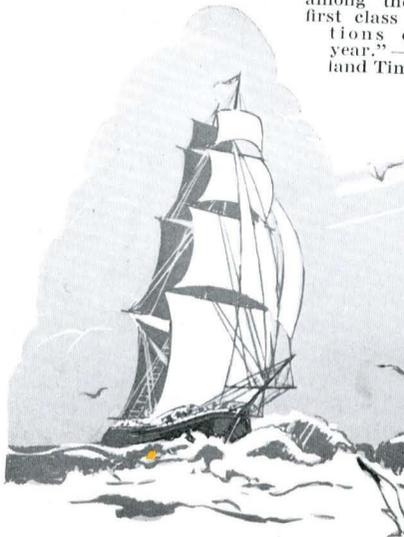


EVER has a motion picture offering received such unanimous and ringing praise as critics and reviewers have accorded "Anna Christie," Thomas H. Ince's powerful adaptation of Eugene O'Neill's Pulitzer prize play. Everywhere it has been lauded as one of the greatest achievements of the screen.

"A prize for the best photoplay of 1923 should be awarded to Thomas H. Ince's 'Anna Christie,' which sweeps you off your feet with its strength and dramatic power."—Chicago Evening Post.

"I was delighted to see 'Anna Christie' come at this particular time, because here is a wonderful lesson for the producing executives who are wondering what they are going to do about making better films, since they have discovered that a lot of money and funny costumes do not necessarily bring a success. . . . You owe it to yourself and your public to pay a good price for 'Anna Christie.' . . . The making of such films should be enthusiastically encouraged, and if you will sell it properly and play it for a long enough run to give word of mouth discussion a chance, you will find that it will do a real business."—Wid's Weekly.

"'Anna Christie' deserves to be ranked among the really first class productions of the year."—Cleveland Times.



"Thomas H. Ince's 'Anna Christie' is a singularly fine picture, a credit to Mr. Ince and to the movies."—Robert Sherwood in the N. Y. Herald.

"'Anna Christie' is an inspiring demonstration of the height to which the movie drama can attain."—Chicago Tribune.

"'Anna Christie' has the honor of being the first picture of the season of 1923-4 chosen for a special showing before the National Board of Review, which makes a specialty of picking the exceptional photoplays of the year for special performances for their membership. 'Anna Christie' proved itself worthy of the honor."—Variety.

"'Anna Christie' marks the greatest step forward which the movies have made since Griffith produced his epochal 'Birth of a Nation'; it will take the films five years to catch up with it."—Q. E. D. in the Baltimore Evening Sun.

"No finer film has been shown on Broadway this year than 'Anna Christie' and I am not sure that any better film ever was made."—Helen Klumph in the N. Y. Times.

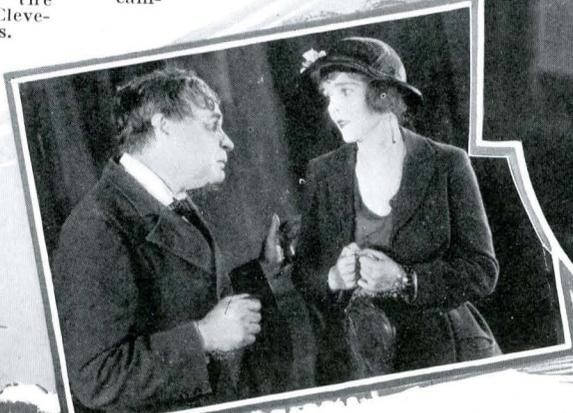
"'Anna Christie' is superbly acted, Miss Sweet's characterization of the title role being a valuable addition to screen triumphs."—N. Y. Evening Journal.

"Thomas H. Ince has approached O'Neill's prize winning play, 'Anna Christie,' with deep appreciation of its soul stirring story, its vigorous dramatic sweep, its very human attributes—and its vital characterization—and the result is a triumph for his skillful treatment. O'Neill, a daring playwright, does not conceive plays for the sensitive moralist. Being sincere with himself, he sketches life as he sees it. That life may be raw

"Tom Ince has done it. Made 'Anna Christie' exactly like the play, except for a trifling reel or so of introduction. Photographed the show. And it's a picture . . . Probably the strongest theme ever presented in a picture."—Film Daily.

—but it is vivid and moving and compelling.

"Ince has kept faith with the play—right down to the most unimportant detail. And if the vitality of the spoken line is missed, compensation is effected through the powers of the camera—



George Marion and Blanche Sweet

era to catch a genuine atmosphere. So we pay our respects to Mr. Ince for his accurate picturization of a life-like drama. He has been as daring as Mr. O'Neill. He has disregarded censorship in shaping the scenes and sticking to the plot—and those states ruled by the censor's iron hand will be the losers."—Motion Picture News.

"A great movie of a great play, as powerful and moving as the play which won Eugene O'Neill the Pulitzer prize."—Andrew Freeman in the N. Y. Evening Mail.

"An exceedingly fine motion picture, so far above the average that it is one of the outstanding screen productions of the year—'Anna Christie.'"—N. Y. Evening Post.

"This is a picture of exceptionally fine quality, all of Eugene O'Neill's dramatic values being fully realized."—N. Y. Sun and Globe.

"In 'Anna Christie' we have a great theme, a great tale, great acting and direction that is little short of magnificent. It offers, besides, popular values of sheer entertainment in great measure."—N. Y. Telegram.

"'Anna Christie' should bring Mr. Ince unbounded praise from those who want the screen to amount to something . . . Artistically, the picture deserves serious appraisal and commercially it makes a forward and courageous step."—Chicago News.

"'Anna Christie' has been picturized with exquisite craft; etched on the screen with sure, fine strokes."—Los Angeles Record.



Blanche Sweet as "Anna Christie," the outstanding role of the year

"Thomas H. Ince has done great work in 'Anna Christie' and so has the cast he selected."—Cleveland Plain Dealer.

"'Anna Christie' is a great piece of work which 'gets' you because of the ideas back of it."—Chicago Herald-Examiner.

"The finest dramatic screen of the year . . . I walked into the theater with some misgivings. I was inclined to the belief that 'Anna Christie,' robbed of the power and rough beauty of the O'Neill lines, would prove a sorry and unpleasant bit of celluloid. I, in short, anticipated filth. I should have known Tom Ince better. I do today."—Chester B. Bahn, in the Syracuse Evening Journal.

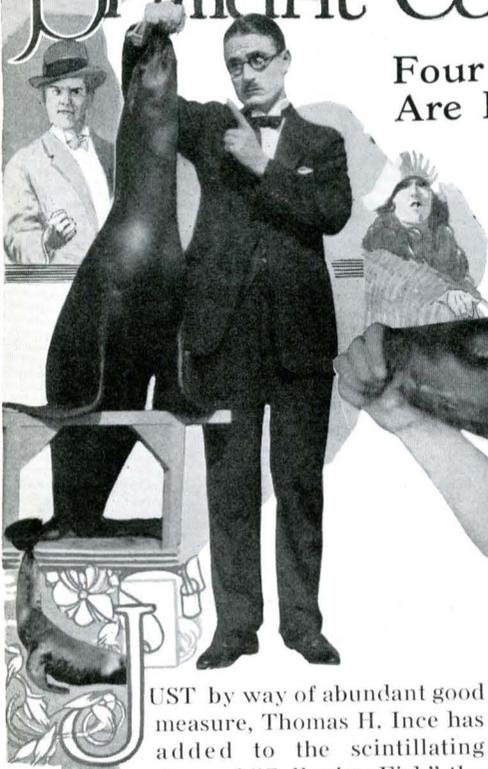
"'Anna Christie' has been beautifully and intelligently picturized and will do much to raise the prestige of motion pictures."—Cincinnati Times.

"A real gale of drama, straight from the open sea, has been brought to the screen in 'Anna Christie,' a picture of unusual appeal."—Edwin Schallert in the Los Angeles Times.

"'Anna Christie' stands forth boldly as the most unconventional heroine ever brought to the motion picture screen. It tells one of the most gripping stories conceived by genius and screened by a veteran master of showmanship. . . . Such dramatic intensity that its frank description of life is forgotten in the general fascination of the story unfolded."—Detroit Free Press.

Brilliant Cast *in* Uproarious Comedy

Four Master Comedians and Trained Seal
Are Headliners in Screen Masterpiece



JUST by way of abundant good measure, Thomas H. Ince has added to the scintillating story of "Gallop Fish" the most remarkable cast ever assembled for a screen comedy. A comedy queen whose "fan" mail comes from the four corners of the globe; two favorite comedians who are as skilled in comedy direction as they are in silver sheet pantomime and a trained seal—it would take a clever brain indeed to devise a more irresistible quartette of laugh-makers.

Everyone is familiar with the name of Louise Fazenda; of Syd Chaplin, Ford Sterling and Chester Conklin. The day that these four gathered on the Ince "lot" for work in the new comedy they did a waltz of joy. For the first time in many moons the "peerless quartette" of the comedies, as they are known, were reunited.

In the dim past when the public was just being introduced to the movies as a real source of entertainment, Chaplin, Sterling, Conklin and Fazenda were working in the "preparatory" school of screen artists. Ford Sterling was one of the first comedy favorites on record. He was a headliner in vaudeville before the pictures claimed him. Incidentally it was he who discovered that Louise Fazenda had a "funny face." When he was signed up by Mack Sennett to direct and also to act in comedy two-reelers, he took Louise with her pig-tails and her wistful eyes under his wing and helped her to climb the ladder to stardom.

Syd Chaplin proved himself equally ver-



Louise Fazenda and Syd Chaplin think "Freddie" ideal for title role

satile on the screen as on the stage about the time that Sterling and Miss Fazenda were leaping into popular favor and with Conklin, whose walrus mustache is credited with countless laughs as a fourth, this quartette put over some of the biggest laugh hits on record.

In the hands of this brilliant foursome, the original roles of the "fish" tale reach perfection. Each of the four was kept on tip-toe to do his best work. The producer, like the wise general that he is, kept them all in a spirit of friendly rivalry. As a result their characterizations undoubtedly will go on record as the funniest in their fun-making careers.

"Freddie," the trained seal which furnishes many of the most unusual situations of the story, is a novel member of the cast. He does countless remarkable stunts that prove him a real actor. And he has other claims to distinction—a priceless coat which he always wears with careless prodigality and a distinct sense of humor.

The first day "Freddie" appeared on the "set" he proved himself a gentleman of tact. Someone had whispered in his ear that he had edged into a big league cast of one hundred per cent professionals.

With coldly professional eye he watched the "Diving Undine" and her mermaids in the tank. Nonchalantly he humped himself about as they tried various trick dives. Finally Miss Fazenda climbed up on the spring board and made a beautiful swan dive. "Freddie," climbing hastily up on his little stool, began to applaud frantically, flapping his flippers with an insistence that brought down the house. Forthwith the seal was allowed to hobble up the steps to the spring board and sliding off into the tank with matchless grace he proceeded to show everyone what a real artist can do—when there is plenty of fish in the offing as a reward.

The combination of the "peerless quartette" heading an unusually strong supporting cast, has brought results even beyond the high hopes of the producer when he signed them on a pay-roll that would have staggered anyone with less foresight. They have put over characterizations that are due to go down in screen history as the funniest in their "funny" careers.

Louise Fazenda, Syd Chaplin, Ford Sterling, Chester Conklin

Mastering "Movie" Pantomime

Gestures And Bodily Movements Must Replace Emotional Power of Voice and Human Presence

By Thomas H. Ince

DO any but those who are intimately familiar with the stage world and its art realize the tremendous loss of power which confronts the actor of the silent drama from the fact that his voice is stilled?

When a great artist speaks, the modulations and vibrations of a beautiful voice, playing upon an audience, bring the same emotional response that comes from the thunderous tones of a mighty organ or the symphonic harmonies of a perfectly trained orchestra.

The musical settings of great motion pictures are designed to compensate somewhat for this great loss, but it is only when the screen actor has become a past master of the art of pantomime that the audience is lulled into the oblivion of illusion.

After all, is there any ability more remarkable than that of the gifted actor who, without aid of the emotion-arousing voice, the power of flesh and blood presence, can so project himself into a characterization that the figment children of some author's brain come to life for audiences numbering millions and gathered from every walk of life? Thought becomes reality—that is the world's greatest marvel.

The faces and figures which move across the winding silversheet are legion, but only to the chosen few has the gift been granted of creating characterizations so all-compelling that the actor's personality is submerged and forgotten as the "character" holds the stage. Those who possess the gift have either consciously or unconsciously mastered the art of "movie" pantomime.

To act a part one must feel it, deeply, intimately. The actor carries it in his consciousness until, when he be-

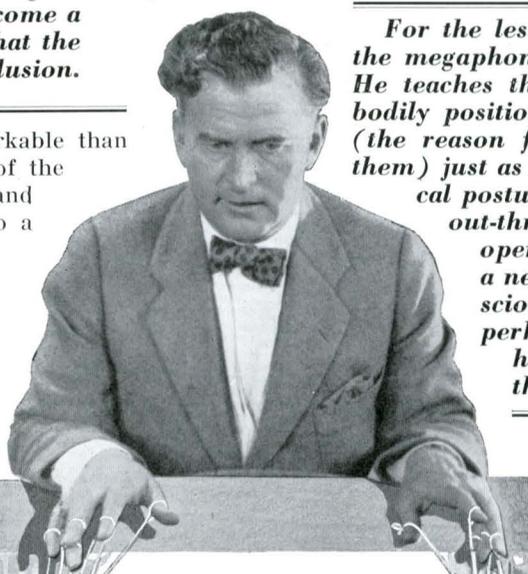
gins to play a scene his reactions become instinctive. The pantomime of eyes, mouth, hands and bodily movement becomes unconscious because he is thinking and feeling the part.

Every director has his own tricks for bringing these instinctive reactions from his actors and actresses. Director John Griffith Wray, for instance, during the filming of "Anna Christie," discovered that time was well spent in "walking" parts mechanically before any effort was made to "act" the roles. The mere fact that their bodies were performing the conscious mechanics of a situation helped the members of the cast to "mood" themselves so that when they began to think and feel their parts their "action" was spontaneous and telling.

For the less gifted material which comes under the megaphone of a director, he formulates rules. He teaches them the A, B, C of movement: that bodily positions bring definite emotional reactions (the reason for "walking" parts before thinking them) just as emotions and thought result in physical postures. Exhilaration of spirit brings the out-thrown chest, the outspread arms and open, welcoming hands. The reception of a new or unwelcome thought is an unconscious backward movement or recession, perhaps a fending-off gesture with the hands that seek to shelter the mind and the body from what may be unwelcome.

The study of facial movements becomes particularly necessary because of the free use of the "close-up." Facial studies at close range are relied upon largely to put over emotional struggle and thought psychology of the characters whose drama or comedy is being told.

People, their faces and their actions are the text books from which the student of silversheet pantomime learns his lessons.



Thomas H. Ince and his hand-picked cast for "Galloping Fish"—Left to right: John Stepping, Sydney Chaplin, Lucille Rickson, Louise Fazenda, Chester Conklin and Ford Sterling.



World Applause Greet Ince Triumph

Producer Accomplishes the "Impossible"
In Screening O'Neill's Inspiring Drama



When the adaptation of the play was under way, the same chorus of protest and advice came to the producer. If he was going to film the play, it must certainly be modified. It could not stand as it was.

Once more Mr. Ince listened and weighed—but when all was said and done it was to a script that followed the script of the great O'Neill play in all its details that he gave his sanction. Little wonder that the author, invited to the pre-view of the film—and going with the reluctant certainty that he surely would witness the murder of his best-beloved brain child—said that it was not only good; it was "damn" good.

For the first time in the history of motion pictures a screen producer of a famous play received unqualified praise for his adaptation when O'Neill sent out

Thomas H. Ince
at his desk



William Russell and
Blanche Sweet in
"Anna Christie"

F

ROM the four corners of the globe they come ringing—telegrams, letters, reviews, telephone calls:

"'Anna Christie' is the finest dramatic screen of the year"; "an inspiring demonstration of the height to which the movie drama can attain"; "a great movie of a great play"; "a credit to Mr. Ince and to the movies"

No phrase has been considered too glowing, no praise too tall to express the world's appreciation of the unprecedented triumph which has been achieved by Mr. Ince in his production of "Anna Christie."

In the first week of its release, with an unprecedented booking of thirty-five first run picture houses showing it simultaneously, "Anna Christie" was seen by approximately 1,470,000 persons. That means that the thunderous applause which made it an over-night sensation was no idle "puff" work of press agents but the heartfelt audience response.

The superb screening of "Anna Christie" and the remarkable reception accorded it is certain to prove an inspiration to every motion picture producer in the field. For "Anna Christie" is proof that "the impossible" can be achieved—and that the public is ready and eager for offerings which are artistic entertainment.

No word of discouragement that could be spoken was left unsaid when Mr. Ince first considered the screening of Eugene O'Neill's stage success. The play had been recommended for screening by Director John Griffith Wray who saw in it opportunity for a really great silversheet achievement. Mr. Ince reading and study-

ing the play was equally impressed. Bradley King, chief of the Ince staff of editors, was enthusiastic and eager for a chance to make the adaptation which built itself in her mind.

But when the producer discussed the question with his advisors a chorus of protest went up. "The play would lose most of its value on the screen, for censors never would permit the filming of its crucial situations." "The public was not ready for such a production; it was years ahead of its time." "The story of a girl's struggle upwards from the gutter to self-respect and a great love would prove too sordid for popular fancy."

These and countless other considerations were raised against it. Mr. Ince listened to them all, weighed them all—and shortly the announcement went out that he had purchased film rights to "Anna Christie" at the staggering sum of \$100,000. It was the biggest gamble of his career—and has brought him the biggest return in prestige.

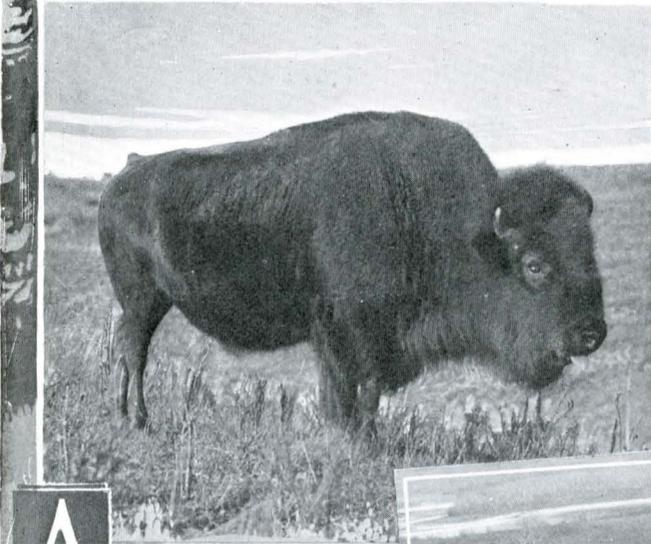
the following telegram to Mr. Ince: "Your motion picture of 'Anna Christie' is a fine, true representation, faithful to the spirit and intent of the drama. My congratulations to you, the producer, and everyone concerned in it."

Pauline Lord, who carved a big niche for herself in the theatrical world with her fine stage interpretation of "Anna Christie," added her praise, declaring it a "remarkably interesting and stirring screen drama."

"Anna Christie" not only is a success, so the people who know—the audiences—declare. It is the greatest picture of the year and perhaps the greatest picture ever screened.

"The Last Frontier" in Production

Conquest Of Great Buffalo Lands
Theme Of "The Last Frontier"



A PICTURE that will set all America agog; that will be remembered by every boy and girl as the event of a life-time and by every "fan" as the biggest entertainment combined with historical verity ever offered on the screen, is slowly building under the megaphone and the all-critical eye of Thomas H. Ince.

Audiences frankly yawn today at the announcement of just another picture. They want a great theme, a "soul" in the celluloid offering, combined with big action. In answer to that demand Mr. Ince has planned "The Last Frontier," a romance of empire building crowded with adventure and the mighty onrush of a great civilization.

The laying of the first great trans-continental railroad which riveted the eastern and western coasts of this country, and the fight made by the pioneer men and women of the sixties as they pushed that road through the heart of the vast buffalo lands is the central theme of the new production.

"Buffalo Bill," in the days while he was earning the title by which every modern school child knows him; "Custer," the famous Indian chiefs and the infamous "Indian" ring of Washington—these and many other historical characters of equal interest hold the center of the boards with a romance that rings on the heart

strings to furnish heart interest.

The climax of the story—a colossal buffalo stampede—already is an accomplished fact. Under conditions that never again can be repeated, ten thousand American bison participated in a series of the mightiest film sequences on record.

The story of the screening of this buffalo stampede is as big a thriller as Courtney

plains" have found sanctuary there and have prospered so exceedingly that the Dominion government this fall was forced to slaughter two thousand bulls in view of the threatened shortage of forage should the herd increase further in numbers. The round-up afforded ideal conditions for the filming of the great scenes upon which the drama of "The Last Frontier" hinges—the destruction of an entire western settlement by the trampling hoofs of buffalo driven down on the plainsmen by hostile Indians.

Eye witnesses declare that the buffalo stampede, in which eight thousand bison were used, was the most awe-inspiring spectacle of a life-time. Buffalo, though seemingly cumbersome in their movements, are swifter than race-horses in action. The roar of the oncoming thousands; the rumble and pounding of their hoofs could be heard more than a mile away. . . . And many a cameraman, crouching in specially built underground pits or hidden behind stout barricades camouflaged with brush, had time to wonder, before the trampling, mill-

ing horde was literally upon them, if they would live to tell the tale of that great sight.

The celluloid record of those stampedes—for not one but several were run that there might be no slip-up, since it was known that permission never again would be granted a movie company for such work—is declared to be the greatest action ever screened.

When the picture is finally completed Mr. Ince predicts confidently that "The Last Frontier" will set a new high mark not only in "westerns," but also in colossal screen productions.



Wild buffalo used in "The Last Frontier" in their native haunts, in Northwestern Canada

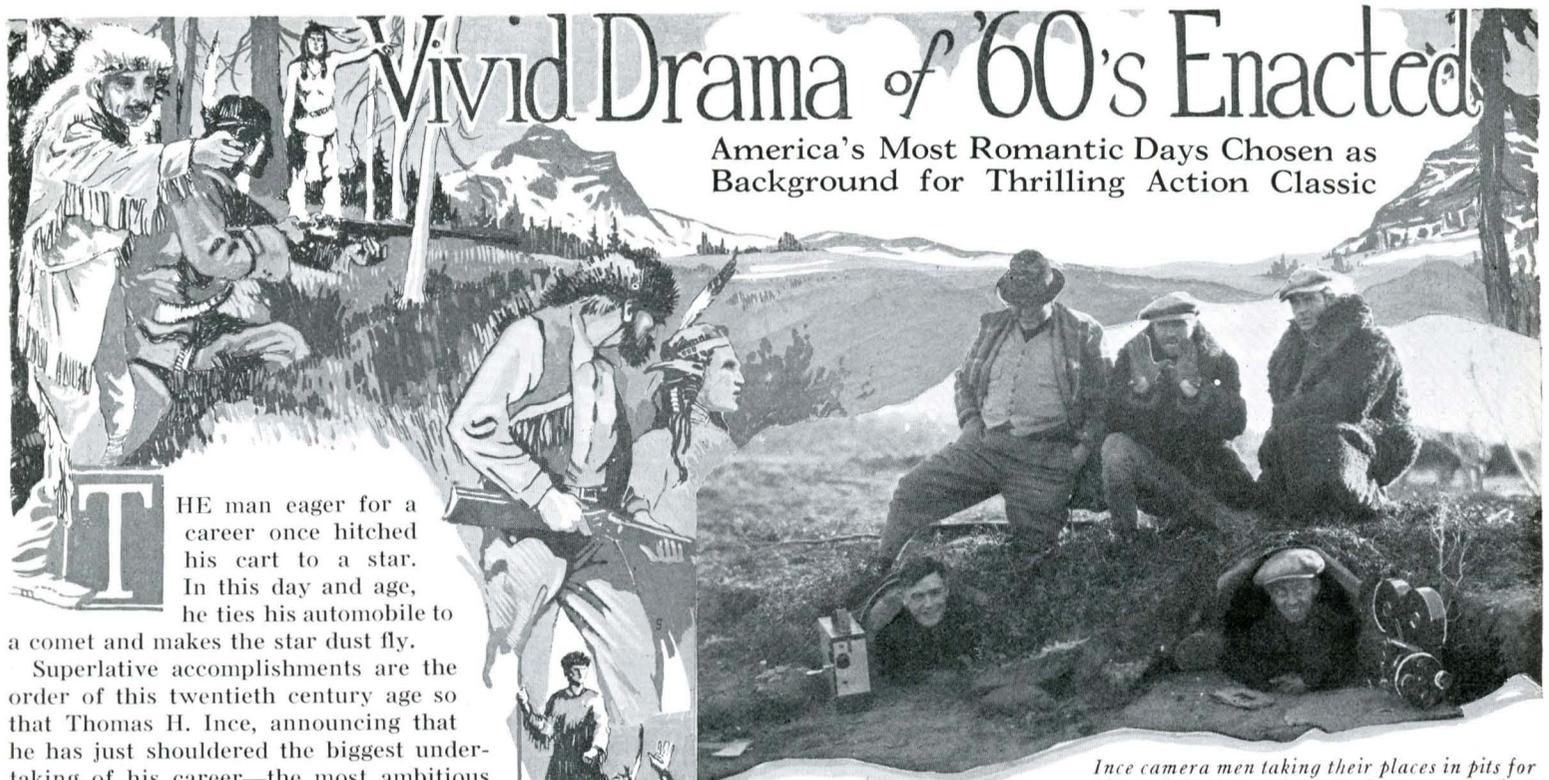
Ryley Cooper's novel from which "The Last Frontier" has been adapted.

The scenes were filmed in the Wainwright National Park at Alberta, Canada, through special permission obtained from the Canadian government. The negotiations to secure that permission covered seven months, which was time well spent, for only in the Wainwright Park can American Buffalo in any number or in their natural habitat be found today.

Ten thousand "monarchs of the



A portion of the herd of ten thousand buffalo during stampede scenes in "The Last Frontier"



THE man eager for a career once hitched his cart to a star. In this day and age, he ties his automobile to a comet and makes the star dust fly.

Superlative accomplishments are the order of this twentieth century age so that Thomas H. Ince, announcing that he has just shouldered the biggest undertaking of his career—the most ambitious motion picture of the early west yet conceived—merely aligns himself with the spirit of the times.

“The Last Frontier,” an adaptation of Courtney Ryley Cooper’s popular historical novel of the early sixties, is the story inspiration for the new Ince production. Published in the fall by Little, Brown and Company, this book already has endeared Cooper to countless hearts and won from the critics the prediction that he will prove himself the logical successor to Emerson Hough, whose novels of the winning of the west reached a high tide of popularity just a few months before the author’s sudden death.



Canadian Northwestern Mounted Police and Cree Indian Chiefs on the Ince location in Northern Canada

Ince camera men taking their places in pits for big buffalo stampede in “The Last Frontier”

the new railroad, protecting themselves with forts and guns; the red-blooded adventures which overtook them as they slowly and surely forged the iron link that binds together the Atlantic and the Pacific have been woven into a mighty dramatic “thriller.”

Against a great romance of empire building, Mr. Ince has silhouetted an enthralling love story of a man of the new west and a woman from the east whose understanding of empire building is bought at the cost of bitter tears and suffering. The fortunes of Tom Kirby and his sweetheart offer the foundation for a romance, hauntingly sweet, tremendously appealing.

The title alone assures a box office response. Man since the dawn of time has been hurling himself against frontiers with a childish eagerness for adventure, a childish faith in his own powers to conquer any obstacle. The frontier which Mr. Ince is now engaged in conquering on celluloid is the one behind which the Indians entrenched themselves for their last great stand.

enough meat for an entire year. When the plainsmen, ever pushing forward, began laying the “iron horse,” as the Indians called the first transcontinental railroad, they necessarily undertook a systematic extermination of these animals.

The Indians, faced with starvation, made one last great stand against this destruction of their great food source—and against the laying of the railroad through the heart of these buffalo lands.

The dangers and hardships endured by the pioneer men and women seeking new lands and new heritage for their children; the grim courage with which they built and rebuilt settlements, in the wake of

To screen this story in manner befitting an action classic of America’s most romantic days that it may be a real contribution to the screen’s permanent educational library as well as the biggest entertainment ever offered picture audiences is Mr. Ince’s purpose. He already has spent a year in preparation and a small fortune in the filming of a few major sequences which come at the climax of the story when the thunderous hoofs of ten thousand buffalo wipe out an entire settlement of the new west and almost destroy the life of Tom Kirby with his fortune.

For generations, the western tribes of redmen relied upon the great herds of buffalo that roamed the plains of Kansas and Nebraska for sustenance. The yearly buffalo hunt was the greatest event of the tribal year and supplied the Indians with

Charlie's Brother "Syd"

Clever Brother of a Clever Brother Plays Brilliant Role In Big Comedy



IT'S a severe test of character—being related to the great. Any man struggling under the handicap of a famous wife admits it with a growl.

Syd Chaplin admits it with a grin. Probably it's because he helped to make Charles Spencer famous that he can smile when called "Charlie's brother." Or the more tactful introduce him as "the clever brother of a clever brother."

As a matter of record Syd Chaplin had an established public following long before Charles Spencer leaped into "fan" favor. Both the brothers were London music hall favorites before America discovered them. But Syd had the bigger hold there and the skits that he wrote and put over in the metropolis, Charlie used to play out in "the provinces."

Then one memorable day Charles crossed the Atlantic with "A Night in an English Music Hall," a one act number with which Syd had delighted Londoners for some six years previously. The skit was successful but more important, Mack Sennett saw movie material from across the footlights and signed up Charlie at the unbelievable salary of one hundred and seventy-five dollars a week.

After Chaplin comedies began packing them in, the producers remembered there was a brother across the way and cabled for him. And Syd, once arrived, started making record comedies—his "Submarine Pirate" being voted one of the two biggest pictures of the year when it came out—until he began worrying because Charlie wasn't making enough money in proportion to the success his comedies were enjoying. Comedies were being sold to exhibitors like ribbon at that time—at so

much per yard. Brother Syd did some tall thinking and figuring, took over the management of Brother Charlie's affairs and one day America was discussing the fact that Charles Spencer was the highest salaried artist in the world.

"But managing business affairs or even directing comedies doesn't offer me the chance to do the creative work which I love best," explains Syd.

"And so I've decided that in this age of specialists my specialty will be acting. And each role

still a different field."

Chaplin, in the role of a nervous little newlywed who accidentally becomes entangled in the affairs of a stage beauty and her diving seal, has a part in "Galloping Fish" that takes him a long step from being just the brother of a famous comedian. The role has been characterized with minute deft touches that are a constant delight.

The nervous little chap quarrelling with his bride "Hyla" . . . shut up in an ambulance with a "body" that comes to life as a trained seal . . . loping through streets busy with traffic after the seal as it pursues a fish wagon . . . coaxing it in trembling fright into his bathtub . . . travelling in a taxi with it to the bedside of his dying Uncle while 'Venus' poses as his bride . . . clinging to its tail while the said 'fish' escapes from 'Venus' in an untimely flood. . . .

Certainly anyone who can put over scenes like those with laughs and roars and guffaws so uproarious that they are a menace to health deserves a better fate than being known as "Charlie's brother."

Yet it is natural, being so close to the famous one of the Chaplin family, and in spite of his own brilliant screen performances, that he should continue to be regarded in the light of his relationship. It would seem, at times, that he might have to struggle for years to overcome being known only as "Charlie's brother."

But Syd takes it with smiling calm. He's sure of himself, which is half the battle. Give him a little more time and he is certain he will stand forth in the limelight without any shadow of another's fame on his name.



Syd Chaplin's versatility assures a bright career

that I undertake I hope to make a distinctive characterization.

"Mr. Ince has given me my biggest opportunity yet in 'Galloping Fish.' I liked the role more than any I ever before have played, for it offered unlimited opportunity for distinctive work. In 'The Rendezvous' and 'Her Temporary Husband,' my last two pictures, I also had a chance for real character studies and my next picture for which I am now planning takes me into



Syd enjoys work

Syd Chaplin in a Masterly, Mirthful Role

On the Tropical Isle of Hiti-Huti

Drama of South Sea Isles, "The Marriage Cheat," Coming Ince Production



WITH a forgotten isle of the romantic south Pacific as a background, Thomas H. Ince's production "The Marriage Cheat," a powerful emotional drama, is rapidly nearing completion. In every sense a "big" story, picturized under



To Leatrice Joy the role of Octavia Canfield brings the most brilliant role she has had since she scored in "Manslaughter." The story is of an earnest young missionary, played by Percy Marmont, who is preaching hell fire to the nonchalant natives of a sleepy little isle. They listen with awe to the ringing hell threats of the white man but continue to practice their

Leatrice Joy shines brilliantly



Director Wray and his Native Dancing Girls

direction of John Griffith Wray, this feature will be an early First National release.

"Anna Christie" has built a difficult high standard for any producer to reach but Mr. Ince predicts confidently that this new tale, with Leatrice Joy, Percy Marmont and Adolphe Menjou in the leading roles will measure favorably beside the brilliant O'Neill drama when it reaches the "fans."

From Frank R. Adams' popular magazine story which is the foundation for the new drama, C. Gardner Sullivan, master penman of the screen world, has built up an adaptation that gives the fine cast fullest opportunity for brilliant emotional acting.

Lavish settings of rare beauty provide some of the most artistic and colorful backgrounds offered in any recent production. Sanded beaches where great palm trees are

silhouetted against the sunset sky; dusky youths in breech cloths and maidens wearing leis of fragrant flowers and the grass skirts of the tropics; a silent grotto in the heart of the tropic woods where barbaric rituals are celebrated by the natives; huts of palm leaves and a palatial yacht where the "culture" of another hemisphere holds its revels offer stirring contrast.

Director John Griffith Wray with congratulations and tributes from the press and the great public of the entire country for his fine work on "Anna Christie" ringing loudly in his ears undertook the filming of his new production with a zest for work that only a great success can bring. During his years of stage direction, a tour included the island of Tahiti so that a story of the South Seas takes him back to familiar territory. Locations and stunning sets that would deceive even an island dweller have been achieved under his watchful eye and his cast, infected with his enthusiasm, willingly worked for high achievement.



Adolphe Menjou, Leatrice Joy, Percy Marmont

own rites in secret. Only Rosie, a beautiful little half caste girl, loves the young zealot who is fighting a losing battle for his convictions.

On the shores of this island the body of Octavia Canfield is washed up. The woman, wearied of the revelling aboard her husband's yacht, resentful of a coming child of an unworthy father, has tried to commit suicide by jumping overboard. The natives who save her and take her to the hut of Paul Mayne precipitate dramatic situations which come to one of the most unusual climaxes ever filmed.

Percy Marmont, the heroic Mark Sabre of "If Winter Comes," outdistances his fine characterization in his last picture, while Adolphe Menjou as the profligate husband of Octavia finds full sway for the powers which Charlie Chaplin discovered to the world when he gave Menjou a leading role in "A Woman of Paris."

Another Thomas H. Ince Triumph — The Screaming

"Galloping Fish" Marks New Goal of Success for Film Producer

Mighty River to



Director Del. Andrews thought he had an almost impossible task before him when he began filming "The Hottentot" with its now-famous steeplechase. Now he is on location getting away with the biggest job so far in his directorial career—the flood sequence of "Galloping Fish."

THE name of Thomas H. Ince, with those of D. W. Griffith, Cecil DeMille, Rex Ingram, Eric von Stroheim and Ernst Lubitsch, has been listed in a recent number of a popular fan magazine in commenting on "The Directors Who Bring 'Em In":

"Of them all, Ince is the director the exhibitors swear by. He is the master workman of them all. One critic has called him the Rodin of the screen. His plays always have a rugged strength, a clearly defined plot told with big, whacking, bold strokes. There is nothing erratic or uncertain in his make-up. He has force, strength, vitality. The exhibitors always think of him as the good old reliable Bibel."

The flood gave a real thrill to "Undine," "Jonah," and "Freddy"



If Ince productions have established themselves as to-be-relied-upon entertainment, it is due to the resolution which is always before the producer

when he is planning another picture. The success of past productions spells obligation to him of making the next picture bigger and better. The ease with which "The Hottentot" established a reputation last year as the screen's cleverest comedy, forbade the making of another comedy special until a story vehicle, a cast and production facilities were assured that would put a shadow on the stellar name of the racing comedy.

No comedy of the silver sheet ever was so carefully prepared as "Galloping Fish." The cast assembled for the making of the picture is unparalleled. Every possible production facility was made available, with the result that, in spite of the most careful expenditure of funds, the final production costs mounted to a staggering figure.

But every dollar expended was made to bring double its value in screen effects. Lavish "sets" were built, but every one of them carried a new audience idea, a new "kick." A month's hair-raisingly hard work and many thousands of dollars went into location work at Yuma, Arizona, on the banks of the Colorado river, but the comedy troupe brought back from that month in the wilds some of the most remarkable sequences that have been caught on celluloid.



"Hyla," "Freddy," and "Uncle Cato" encounter a lion

The weekly payroll for the cast during the filming of the production would have staggered anyone who didn't have a record in the past and an ideal in the future to lend courage. In addition to the four comedians who have the leading roles of the story and who are drawing sums that are due to establish reputations for successful comedy work, the trained seal which lends an unusual feature to the production was to be had only at a weekly sum that would look like a half year's salary to many wage-earners. "Freddie" was once a vaudeville headliner and can go back on "big time" any time he tires of silver sheet performances. As such he signs only exclusive contracts through his owner.

FEATS that would make technical experts shudder to contemplate, or which would at least demand months of preparation for commercial undertaking, have become every-day affairs in the motion picture world, where the demand of millions for "new thrills" keeps the production factory grinding at top speed.

Harnessing the Colorado River was one of the casual feats undertaken for the filming of Mr. Ince's super-comedy, "Galloping Fish." Learned engineers and their associates have devoted much time and columns of space to the discussion of this mighty river and plans for utilizing its power, but the Ince comedy troupe, after obtaining the proper governmental



Triumph ~ The Screen's Greatest Comedy

Mighty River Harnessed to Add Thrills to Roars of Laughter



" and "Uncle Cato"
after a lion

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permission, succeeded in getting the stream sufficiently under control for a month's time to permit the filming of several sequences which are as daring as they are funny.

A crew of Ince technicians and carpenters preceded the comedy troupe several weeks to complete preparations for their coming. When the location was selected near Yuma, Arizona, for the "flood" scenes which carry the spectacularly funny climax of the production, it was found that the first necessity would be a short railroad spur to transport the timber and materials for the floating settlement that had to be constructed as a background for film action.

The spur was promptly laid and material run out to the bank, where piers and platforms were constructed out into the river for the cameramen. The next job was the construction of an entire "floating settlement," including several roofs which would be sufficiently stable to insure the safety of the actors who were to work on them in mid-stream.

By the time that Director Del Andrews and his company had arrived, the "location" looked as if a boom town had sprung up on the banks of the river. Shelter tents were erected for the company and camera work was under way within a short time.

For a month the troupe ate beans with a camp cook and lived in bathing suits, dressing gowns and high boots. Director Andrews and the cameramen with their assistants used a bathing suit as insignia of their rank after finding that no day was complete until several of them had fallen into the water. The actors were less fortunate, for it was part of the game for them to get wet with their clothes on, and they spent their days tumbling in and out of the river and their nights huddled over great campfires trying to get thoroughly dried out.

With a series of pontoons and off-shore dams, the

technicians with the troupe were able to sufficiently curb the currents of the Colorado River to permit the filming of house-top sequences that are sure to bring gales of laughter from audiences.

The house top of the millionaire's home, in which the central characters of the comedy are swept away, was held in place by means of cables stretched from shore to shore of the river.

The first time that Louise Fazenda, Syd Chaplin and Ford Sterling were carried out to their roof by motor boat and abandoned there for "action," one of the cables broke. The actors registered "dismay" and "terror" beyond the wildest dreams of the director, and had it not been for a stout pontoon dam just below the course of the runaway roof which held when the house top crashed into it, the screen would have lost three of its most brilliant "funsters" and "Gallop Fish" would have perished forthwith in a watery grave.

Just to add complications to the "location" troubles, an entire circus was shipped to Yuma to appear in the flood sequences. A lion, a giraffe, a rhinoceros, a dozen monkeys and an alligator in addition to "Freddie," the seal, playing a leading role, had to be chaperoned by Director Andrews and worked on the river. Only the monkeys took to the water location, the floating houses and pontoon dams, while their attendants pursued them frantically in a temperamental motor boat.



Syd Chaplin in a tight place



Ford Sterling, unlucky "butler"



utation that "Gallop Fish" is the Biggest Comedy Ever Screened

A Comedy with Real Story Values

"Galloping Fish" Tells Story Of Twenty-Four Hilarious Hours

INDEED, the hilarious adventures which occur in twenty-four hours to a nervous little bridegroom, who cherishes an equal fear of water and of strange animals; to a stage beauty and her trained seal; her jealous manager-fiance; a crotchety old uncle and a weeping bride have been woven into the remarkable story vehicle with which Thomas H. Ince has put over the greatest screen comedy on record.

Freddy Wetherill (Syd Chaplin) and his bride (Lucille Ricksen) quarrel bitterly during a visit to mother-in-law's cottage at the beach, where Hyla accuses Freddy of misbehaving with a bevy of bathing girls. Hyla sends her distracted husband back to town without her, refusing even to kiss him good-bye.

The story opens in a vaudeville theater where Freddy has come seeking distraction from his woes. "Undine, the diving Venus" (Louise Fazenda), is doing a tank act with a bevy of diving beauties and Freddie, her trained seal. The sight of the bathing mermaids with her bring back recollections of the quarrel and Freddy hastily leaves the theater, meeting George Fitzgerald (Ford Sterling), who is Undine's manager and fiance, in the lobby, where they renew an old-time acquaintance.

At the stage entrance a process server tries to force an entrance into the theater to attach Undine's seal for an unpaid debt. When he is thrown out, he makes his way around front and, concealing the attachment in a bouquet of roses, sends it up to "Venus" by an usher. George is just in time to foil the ruse by having the curtain rung down hastily, to Undine's fury. When she realizes that her beloved pet is in danger, however, she enlists the aid of Freddy and they smuggle the seal out of the theater into an ambulance summoned hastily for a "dying patient."

Freddy's troubles then become those of the seal.



Freddy accidentally is locked up in the ambulance with the seal, Undine and George following in a taxi, which loses the ambulance in a traffic jam. When the seal "comes to life" with loud barkings as a fish wagon passes, the ambulance attendants realize they have been hoaxed



One of 200 hilarious scenes



Never a dull moment in "Galloping Fish"

and throw Freddy and the "fish" out. The seal gallops through streets crowded with traffic, into the lobby of a smart hotel, spreading havoc until the distracted Freddy sneaks him into a taxi driven by Jonah (Chester Conklin) and gets him up to his own apartment, where Undine and George finally locate him.

Uncle Cato Dodd, a crabbed old millionaire, who has disinherited Freddy for marrying a girl he never had seen, chooses this night to think that he is going to die. His fourth wife has just left him and Uncle Cato has a perennial dying attack. He phones Freddy that if he will bring his bride immediately to his bedside he will forgive him and leave him his millions. George, to return assistance for Freddy's help, suggests that Undine can pose as Freddy's "bride" for the night, and they hurry off to the uncle's taking the seal along at Undine's insistence. Hyla, returning in a forgiving mood, is furious when she hears Freddy has had another woman in his apartment, and follows them.

A bride of two months is not to be trifled with!

The uncle's home is on the edge of a great dam, reached after a long trip through a terrific rain storm. Uncle, however, falls hard for Freddy's bride—George having been introduced as a valet—and decides to postpone death. The seal is smuggled into the house with greatest difficulty and hidden in the bathtub of Undine's bed chamber, where Freddy also is sent for the night. Hyla arrives to further complicate things and is claimed by George as his wife, a fainting spell keeping her from disclosing the true state of affairs.

When the Dodd dam gives way in the night and flood waters carry off the millionaire's home with uncle and his guests clinging to the roof, Freddy proves himself a hero and rescues everyone, including the seal, which tries to escape. A traveling circus which is carried off in the same flood further complicates the adventures, but when the dawn reunites Uncle Dodd and his wife, who hauls him from an adjoining roof, Uncle is so pleased with the world that he forgives everyone and everything after hearing the true tale of the previous night's adventures. Hyla realizes the folly of her jealousy, and Undine and George, after their near adventure with death, decide to hasten their marriage, a decision roundly applauded by Freddie, the seal.

Seven Reels of the Funniest Footage Ever Offered

Thomas H. Ince Organizes New Staff

Reorganization Perfected To Handle Biggest Production Schedule in Career of Picture Pioneer

TWO big factors must be reckoned with in outlining a production schedule for the year 1924 in the opinion of Thomas H. Ince. Public taste, whetted by a few outstanding masterly productions of the past season, is demanding more distinctive screen offerings. At the same time the exhibitor is protesting that production costs must be lowered so that he as well as the producer can live.

To meet this double demand, Mr. Ince has just completed an entire new organization within his studios together with plans for putting underway immediately the biggest production schedule which he has yet shouldered. He has surrounded himself with a staff of executives so efficient and so thoroughly organized that he predicts confidently every picture finished under his supervision during the coming season will be a distinct advance over the previous offering.

The new staff is headed by the producer who expects to devote one hundred per cent of his time and ability in the coming months to planning his productions and building up each picture offering. His staff is so organized that he has entirely freed himself of routine matters so that he will be free to devote even more time than he has given in the past to his main task of supervising direction. The remarkable success he has scored during the past season with each of his productions registering more popular approval until "Anna Christie" has touched the peak of success, has spurred him to the determination to outstrip his own record in 1924.

As a chief aide and general production manager in his new plan of campaign, Mr. Ince has appointed John Griffith Wray, for the past three years director of Thomas H. Ince special productions. Wray's direction of "Lying Lips," "Hail the Woman," "Soul of the Beast," "Her Reputation" and Mrs. Wallace Reid's "Human Wreckage," followed by his remarkable handling of "Anna Christie," has identified him in the minds of the screen public as one of the foremost directors of the movie world. His new appointment will in nowise mean the loss of his identity as a leading director as Mr. Ince plans to have him megaphone two special Ince productions yearly. The rest of his time will be devoted to assisting the producer in considering and

selecting suitable screen material and in planning the detail work of new productions. Mr. Ince says that he will spend most of his time at the studios and the balance of the year in New York.

Colvin W. Brown of New York City is

Edwin deB. Newman will act as business manager; Reeve Houck, studio superintendent; Ingle Carpenter, general counsel; G. C. Burkhart, auditor, and Arthur MacLennan, manager of promotion.

With the exception of Newman, a former executive of the Cadillac Motor Company, and later an independent motion picture producer, every member of this staff as well as their department heads are Ince trained executives. A number of them have been with the producer since the old Inceville days on through the Triangle days and the period when Mr. Ince became an independent producer.

A new production schedule, calling for six Thomas H. Ince specials, will go underway April 1st following the completion of three remaining features for First National release under the 1923-24 schedule. The story material now under consideration assures the most pretentious output under the Ince signature since the present studios were built five years ago.

Three independent units which have signed to produce on the Ince lot in addition to the Ince companies assure a year of unprecedented activity although since the opening of the new Ince studios in 1918, they have never been idle with the sole exception of one four

months' period. The doors opened while Mr. Ince was producing under the Famous Players banner and the studios have operated continuously through, following his organization of the Associated Producers and its later amalgamation with First National.

"With the assistance of my new staff, I am looking forward to the biggest year on record for my studios," Mr. Ince says.

"But most important of all is the necessity for lowering production costs without lowering the standard for artistic merit, and at the same time keeping pace with the picture going public's tendency to discriminate. With my new organization I am going to make every effort to accomplish this.

"The Last Frontier,' a mammoth 'western' featuring a stampede of 10,000 buffalo in western Canada, filmed under conditions which never again will be available for picture production, will be the first offering of the new schedule and the other five specials will be built on the same big scale as this offering."



Thomas H. Ince with John Griffith Wray,
General Manager of Productions

THOMAS H. INCE
Supervising Director

JOHN GRIFFITH WRAY,
General Manager of
Productions

EDWIN DE B. NEWMAN,
Business Manager

INGLE CARPENTER,
General Counsel

COLVIN W. BROWN,
Manager of Distribution

REEVE E. HOUCK,
Studio Superintendent

G. C. BURKHART,
Auditor

ARTHUR MACLENNAN,
Manager of Promotion

manager of distribution of the new organization and will also act as Mr. Ince's personal representative. He will make his headquarters in New York.

The Tragedy of Being a Comedienne

Louise Fazenda at Her Cleverest in New Role
Sighs for Opportunity to Emulate Bernhardt



This comedy queen yearns to "emote" in tragic role

that someone decided her face was funny, and before she knew it she was wearing skimpy little gingham dresses and tight little pig-tails and was performing antics on the silver sheet that made the "fan" public roar for more.

Ford Sterling helped to "discover" the new comedienne, and when he went to Mack Sennett's fold both to act and to direct, he took Louise Fazenda with him. She waxed better and better. The public laughed more and more. Her pay check grew fatter and fatter.

But at heart she pined even as she grew famous. She was weary of comedy pies

of ambition. She has not been permitted to play the part of the tragedy queen, but at least she wears lovely gowns that charm the eye. She displays a figure—in a glove-fitting bathing suit—that would make Venus jealous, and her role is done in serious tempo all the way through the picture. That is the catch, of course. It's because she is serious that she is funny. Her critics say she never has been funnier. And Louise admits it herself with a gusty little sigh. Heigh-ho! What a life!

Syd Chaplin

Louise Fazenda and Ford Sterling



In a confidential mood almost any famous comedian of the stage or screen will admit darkly that it is a tragedy to be born with the gift of being funny. Just let the world suspect once that you have something to offer in the way of a laugh and it becomes like the creature with the insatiable maw.

Laugh! Laugh! Laugh!

One may wear out one's heart and soul with yearning for serious expression, but the more serious the effort at gravity the more the world laughs.

"Aha!" the public shrieks merrily. "A new gag to make us laugh." And the roars ring out while the comedian furiously shakes a fist at the high heavens and curses the day that laughter was invented.

There's Louise Fazenda, for instance. Louise has her moments when she believes that she resembles Sarah Bernhardt. Louise, in the depths of her soul, would rather emulate the world's great tragedy queen than to be known as the cleverest comedienne of the silver sheet. But the fates seem to have decided against her.

A few years ago when she had just stepped from the graduating platform of a Los Angeles high school, she drifted out to the Universal lot to watch with awe-struck eyes as the slap stick comedians cavorted about. She watched so solemnly



Louise Fazenda lays aside slapstick, make-up and blossoms into a stage beauty in "Galloping Fish"

and make-ups. She wanted to act. Producers looked askance at her request for serious parts. No one questioned her ability or her brains. No one doubted the verdict of a popular fan magazine writer who recently declared that the palm for "the most intelligent woman on the screen lies between Mary Pickford and Louise Fazenda." But so far no one has had the courage to give her a serious role.

In "Galloping Fish," Thomas H. Ince has given her a big boost towards the goal

Supporting a trained seal . . . doing a trick diving act in an illuminated glass tank with a "fish" . . . floating about on house-tops in the midst of a roaring flood . . . just being so natural that the "fans" laugh at her first appearance and keep right on laughing until exhaustion and "the end" have been registered simultaneously!

"It's terrible," sighs the comedienne dolefully. "Why must people laugh? I wanted to play 'Anna Christie' and every one laughed. I would adore to do 'Sadie Thompson' in 'Rain'—and I know I could, what is more. But when I suggest it people just shriek."

"I suppose my funny face is against me," and a little twinkle lightens the shadows. "Somehow when I pose before the camera and try to look haughty I only manage to look as if I smelled something very bad! Probably I'll die being funny!"

Anyway, it's something to have created a role like that of the "Diving Undine" in the Ince comedy before the tragedy of being funny has become unsupportable. Anyone who sees the would-be Bernhardt in that role without roaring with mirth was born minus a funny bone.

Imagine Louise as "A Diving Venus"!

"Surprise" Picture of Year Being Filmed

New Sensation Promised "Fans" in Picture to Be Screened Behind Barricaded "Sets"

THE "surprise" picture of the year is promised by Thomas H. Ince in the production which he has just started under the title of "Those Who Dance." Without revealing the theme of his new film, beyond the fact that he promises to deal without gloves with one of the most discussed questions of the present day, Mr. Ince announces confidently that there is a new sensation in store for the picture audiences when this production is completed.

The names of the cast, one of the



is a "dope" addict in Mrs. Wallace Reid's "Human Wreckage," brought her international applause, which it is predicted will be outstripped with the release of "Those Who Dance." Miss Love plays her first "flapper" role in this production. As "Veda," a vivacious queen of the underworld, she gives the "fans" an entirely different type of characterization.

Incidentally, the signing up of Miss Love to work under his direction marks the realization of one of Lambert Hillyer's long-cherished ambitions. Hillyer, in the old Triangle days, directed Miss Love in a successful production, and at the time predicted a brilliant future for her.



"Those Who Dance"—Bessie Love, Blanche Sweet, Matthew Betz, Robert Agnew and Warner Baxter

most distinctive yet offered, are sufficient to center nation-wide attention on this latest undertaking. Blanche Sweet, fresh from her triumphant portrayal of the title role of "Anna Christie," which has been unanimously voted by critics and audiences alike as being the greatest dramatic production of the year, heads the all-star cast.

Lambert Hillyer, who made some of the biggest "westerns" in the old Inceville days, returns to the Ince banner after completing the "Spoilers" and "Temporary Marriage." To "fans" he is best known for his "Bill Hart" features and his fine direction of Thomas H. Ince's "Skin Deep" and "Scars of Jealousy."

The selection of the new story now in production was made especially difficult by the fact that Mr. Ince was searching for a vehicle which would give Blanche Sweet

full opportunity to duplicate her fine work in "Anna Christie." Stories of every description, in every locale, were considered and rejected before the big idea hit of combining an ultra-modern theme with George Kibbe Turner's story, "Those Who Dance." The result, when it had been worked into a shooting script, surpassed the biggest hopes of the producer.

Miss Sweet, playing the role of a small town girl who becomes enmeshed in underworld life when she tries to redeem a younger brother from bad influences, has a remarkable opportunity for contrasting characterizations. The situations are bold without being bald, and her proven emotional ability is taxed to the utmost before the dramatic climax is unfolded.

Bessie Love has been in the limelight for some time as one of the most brilliant actresses of the silversheet. Her splendid portrayal of the pathetic little mother who



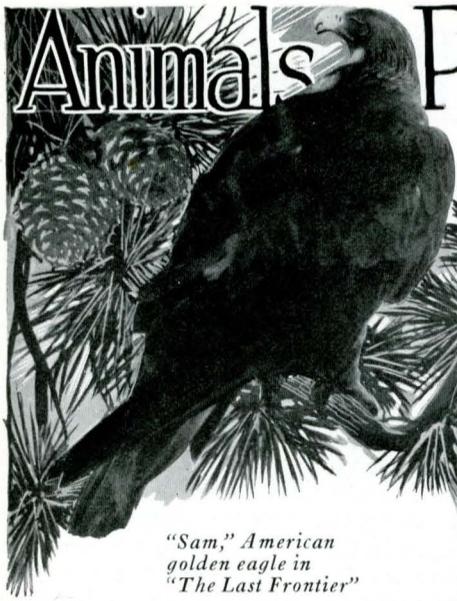
Bessie Love and Blanche Sweet

Since then he has tried countless times to sign her up for a role in one of his stories, but by some conflict in contract or working dates he never succeeded until the Ince picture went into production.

The story has ultra-modern settings throughout, and novel situations build with swift certainty to a breath-taking climax that offers a tremendous screen spectacle. Every day people taken from every day life and meeting situations that might overtake any audience, have been worked into a dramatic conflict of absorbing interest.

Animals Prove Clever Screen Actors

"Freddie," the Seal, Adds Name to List of Animals That Have Scored Big Film Hits



"Sam," American golden eagle in "The Last Frontier"

FEVERY animal in Noah's ark will probably have representation on the screen before the picture producers finish their work. "Freddie," the seal, is the latest to make his bow on the silver sheet. He appears in "Galloping Fish" under the banner of Thomas H. Ince.

Mr. Ince has introduced more "animal" stars to the screen than almost any other producer. He it was who "discovered" Oscar, the elephant, who did such spectacular work in "Soul of the Beast." He found the beautiful thoroughbred which carries the title role in "The Hottentot." Now that the seal has proved such a knockout in his latest comedy, he is planning to feature a magnificent golden eagle, "Sam," in his new "western," "The Last Frontier," in which ten thousand stampeding buffalo put over the spectacular climax of the story.

"Freddie," who gallops through the new laugh special, sets a faster pace than either the horse or the elephant that have scored previous hits in Ince productions.

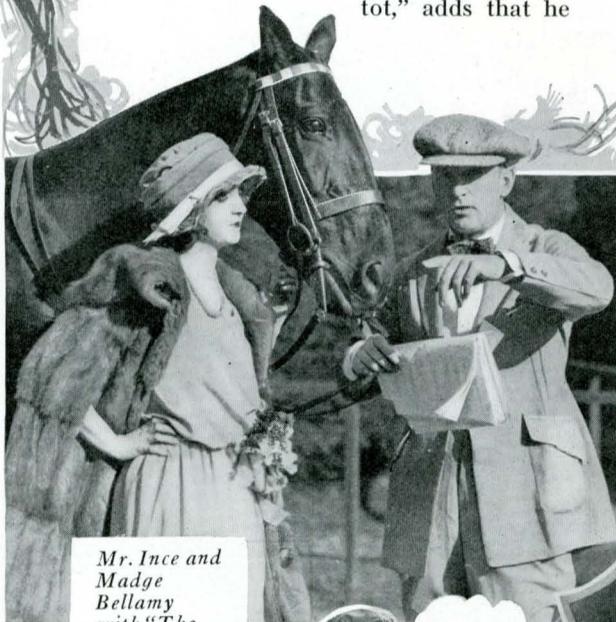
Louise Fazenda, Ford Sterling, Syd Chaplin or Chester Conklin, who assist "Freddie" in the picture, have all voted that "Freddie's" performance could not be improved upon. They further awarded him the palm as an ideal star because he was:

Dumb. (Therefore couldn't worry the director with complaints or suggestions.)

Easily pleased as to costumes. (Outside the handsome coat he supplied himself, he had only one change—a spangled collar in his first "act.")

Unaffected by flattery. (Perfectly willing to divide the closeups.)

Director Del Andrews, who also handled the megaphone during the filming of the spectacular steeplechase sequence in "The Hottentot," adds that he



Mr. Ince and Madge Bellamy with "The Hottentot"



Miss Bellamy and "Oscar" in "Soul of the Beast"



"Freddie," the seal, annoys Mr. Ince

found the direction of "Freddie" much less strenuous than handling nineteen fast horses over a sporty course. During the steeplechase shooting, twenty-two men were sent to the hospital. "Freddie" was not responsible for a single casualty. However he furnished many hearty

laughs that were not included in the original script. Several times he took a nip at the supposedly hostile

members of the troupe—a habit he promptly discontinued as he became acquainted.

While "Freddie" lacks the speed of a race horse, he is admittedly far funnier. When a seal gets away from his natural element and gets mixed up in city traffic or breaks into the well regulated life of a fashionable hotel, something is bound to happen. It does in "Galloping Fish." As someone on the lot remarked, it doesn't take a professional gag man to think up amusing things for a seal to do. Turn him loose in the right places and he'll make a film full of comedy stunts by himself.

"Galloping Fish," with the odds on "Freddie," was planned and created with the main idea of surpassing "The Hottentot," as a result of which Mr. Ince was unanimously handed the laurel for the best comedy feature of 1923. Now that the production is complete, there is not a shadow of a doubt that it will achieve its purpose.

It just happens, however, that for comedy purposes no animal could be funnier or offer more "gag" possibilities than a trained "fish." "Freddie," as the first of his family to make a screen appearance, made the most of his every opportunity. He promises to gallop away with the blue ribbon for the best individual comedy performance of the season. When "Galloping Fish" is released it will be found more refreshing in its spontaneous development than any picture Mr. Ince has ever produced.



Margaret Livingston and "Discretion I" in "Love's Whirlpool"

Once Productions for 1923 Score

Pictures Made on Ince Lot Named Among Finest Productions of Year

LRAMATIC critics picking the out-standing pictures of the year just closed paid remarkable tribute to Thos. H. Ince by listing three big productions made on the "lot" of the Ince studios among the out-standing half dozen or dozen films of the year.

"Anna Christie," "The Hottentot," "Human Wreckage."

Wherever the wise ones have culled the lists and put a cross after the notable screens of the past season, these three productions stand out in red letters. Even more notable than the major representation given Mr. Ince in the "big league" lists—the biggest given any single producer—is the fact that every one of the pictures named is of a distinctive type.

"Anna Christie" is hailed as the greatest dramatic picture of its day, promising a new epoch for the industry during the coming year. "The Hottentot" on the other hand stands out as the film that smashed all the exhibitors' records as the laughing hit of 1923. The racing comedy that Willie Collier made famous on the stage has become far more famous on the silversheet and the flood of "repeat" bookings throughout the country are proof of a public approval greater than has been voted any recent comedy offered.

Exhibitors commenting on the picture—and the spectacular box-office returns which kept the cash register jingling wherever the announcement of the showing of this comedy of the wild steed and his terrified rider went up—declare that audiences literally went wild over the picture, frequently causing them a serious loss of money by staying through for a second run of the special.

Mrs. Wallace Reid's production "Human Wreckage," made on the Ince lot under direction of John Griffith Wray who directed "Anna Christie" has won its place among the outstanding productions of the year, not only because it is a remarkably fine production but because it has launched a nation-wide crusade against the "dope" evil.

The tour made by Mrs. Reid who appeared personally during the showing of the picture throughout the country is said to be one of the most successful on record. The picture is said to be one of the mightiest in-

ance of Mrs. Reid on the screen and the fine supporting cast including James Kirkwood, Bessie Love and George Hackathorne proved a real event in filmdom.

Honorable mention has been won by numerous other productions conceived and visualized on the lot of the Thomas H. Ince studios. Outstanding is "Her Reputation," Bradley King's original story which the critics have termed the biggest newspaper drama ever screened. A special tribute was paid Mr. Ince when Sid Grauman booked "Her Reputation" for a run in his palatial Metropolitan theater in Los Angeles—this being the first "outside" picture ever shown in that house. Many other independent producers had sought an opening there and failed, but the Ince drama with its stirring romance succeeded where others failed.



Douglas MacLean on "The Hottentot"



May McAvoy, Lloyd Hughes and Winter Hall in "Her Reputation"

In other sections of the country "Her Reputation" has been received with equal enthusiasm. The simultaneous publication of the book of the same name, written by Miss King and Talbot Mundy, proved a big exploitation feature while the announcement that an "inside" story of the newspaper world had finally been screened brought out record audiences.

Another producer with such a record to his credit might be tempted to rest on his laurels. Mr. Ince, however, has found past achievement merely a greater spur to future attainment and purposes to smash all his "high-water" marks for 1923 with a master drama—"Against the Rules"—a comedy special that far outstrips "The Hottentot," "Galloping Fish"—and the biggest "western" ever attempted, "The Last Frontier."

Leatrice Joy, who plays an unusually interesting characterization in "The Marriage Cheat," a new Thomas H. Ince dramatic feature for early First National release, declares this is the first picture in which she has appeared wherein her hero lover never once kisses her!

Percy Marmont and Adolphe Menjou also appear in "The Marriage Cheat," under the direction of John Griffith Wray.

struments ever forged in behalf of an international crusade and has been the means of starting agitation for reform legislation that will have lasting results on the life of the nation.

Aside from this achievement, however, "Human Wreckage" has been voted singularly fine entertainment. The reappear-

Twice Around the Clock

Remarkable Situations Built Into Comedy Sparkler By "Gag" Experts



Louise Fazenda makes a pet of "Freddie"

TWENTY-FOUR hours can encompass some remarkable adventures. Before the hands move twice around the clock in "Galopping Fish" the course of four lives are changed and enough funny situations pyramid one upon the other to convulse any audience in hysterics of mirth.

Any one familiar with the movie world knows that a fast moving comedy story is the most difficult order that a producer can issue to his scenario department. To the eyes of the initiated, therefore, the smooth running action and "business" of the new Ince comedy sparkler is evidence of real genius back of the script.

For almost a year Mr. Ince searched the story market for an idea or central theme which would enable him to build up a comedy special to outstrip the success of "The Hottentot." Plays, novels, magazine stories were read until the printer's ink blurred before the weary eyes of the staff. Original manuscripts piled knee deep were scanned with equal vigor. The producer was ready to cross the "comedy special" off his production schedule when the "big idea" hit.

It was discovered in Frank R. Adams' magazine tale, "Friend Wife," which supplied the "hunch" for the new production. "The Hottentot," with a hero terrified of horses and a spectacular steeplechase, had won every audience. The new story, it was decided, should have a timid little hero man frightened of water as the central figure, with spectacular water scenes to replace the thrill of "The Hottentot." Mr. Ince had the brilliant inspiration of using a trained seal as a special feature and promptly developed the main situa-

tions of the story which was adapted by Will Lambert and put into continuity by Del Andrews.

When the script was sent up to Mr. Ince he studied it carefully, chuckling as he studied. It was first rate as it stood but he was out to score an even bigger hit than his racing comedy had made. So he sent for four of the cleverest "gag" men in Hollywood and for a month the quartette worked with the adaptor and the

stories—declared it was the only script on record which had made him laugh out loud as he went through it. When Ford Sterling and Chester Conklin gave it equally enthusiastic praise of chuckles and roars it was a foregone conclusion that a new masterpiece had been born.

And then came the producer's master stroke. To each member of the quartette who had the leading roles of the production he promised a willing ear to any suggestions they might offer that would make their individual roles "fatter." With each of these comedy experts pitted against each other in friendly rivalry, figuring out how they could make their own part stand out a little more distinctly, the result was nothing short of a mirthquake.

Each comedian "played up" so eagerly that there came a day towards the end of production work when Director Del Andrews went to Mr. Ince in

all seriousness and leaning over confidentially he demanded: "Don't you think we're getting too many laughs in this production? I'm afraid we'll wear out our audiences before the end of the seventh reel."

And when shooting was completed and editing started, the director and staff worked nights trying to decide what comedy bits to eliminate, in order to cut the feature down to the required footage. With the cast striving to outdo the gag men, they couldn't keep all of them in.

As a laugh provoker "Galopping Fish" stands unchallenged as the comedy classic of the screen, a masterpiece of hilarious merriment.



"Jonah," the taxi pirate, adds another laugh

scenarist plugging "action holes," supplying witty titles, building from one situation to another even funnier until the completed script literally had a laugh in every line and at least a half dozen in every sequence.

Not until then was the producer willing to O. K. the story for casting. And when his cast was selected—the biggest comedy material offered by the screen—he tried the story out once more on every member. Louise Fazenda began to laugh when she heard the title and when she finished she was rolling in her chair with mirth. Syd Chaplin—and Mr. Ince claims he should be a judge since for many years he had a finger in the selection of Charles Spencer's

Not a Fish Story but a Whale of a Picture

Behind The Scenes With Venus

"Diving Undine" And Her Bathing Beauties Stage Clever "Tank" Act that Brings Startled Gasps



One of the novelty sets that lays the laugh foundation in "Galloping Fish"

A NEW Venus has been added to the art wonders of the world. She arises from a glass tank—instead of the mythological seafoam—to add zest and a touch of Parisian naughtiness to the uproarious comedy of "Galloping Fish." In a glove fitting bathing suit revealing a figure that is an optical delight, she disports on the sands with a sea lion and a bevy of mermaids before plunging from a rocky crag into a glass tank, where she performs some remarkable aquatic feats with "Freddie," her trained seal.

The opening scenes of the new Ince comedy special are unusual and spectacular. "A Diving Undine," played by Louise Fazenda, holds the center of a vaudeville stage. (Members of the Ince comedy troupe irreverently nicknamed her the "Dying Undine," but Louise is good-natured and only laughed with them.) A nervous little newlywed who is seeking consolation for his first quarrel with his bride sits in a front box watching the stage entertainers with apathetic eye until the lovely Venus appears.

The curtain goes up to reveal a "set" by the sea side. In transparent bath tents, the mermaids of Venus are silhouetted in smart street suits and chic headgear. Be-

fore the eyes of a delighted audience they discard hats, coats and then their skirts. A gasp goes up as they pose gracefully—and then step out to relieve the gasps by displaying themselves discreetly garmented in beautiful bathing suits. "Venus" appears with her sea lion galloping along after her and the mermaids, climbing up a rocky crag, poise and dive into the illuminated glass tank far below them.

A jewel-like theater, complete to its minutest detail, was constructed on one of the big glass-enclosed stages of the Thomas H. Ince studios for the filming of these scenes in which Louise Fazenda and Freddie, the seal, hold the limelight. The building of the big glass tank so arranged that the figures of the diving beauties and of the seal would be transparent under water was one of the many technical feats required for the screening of the picture. A special system of lighting was worked out to silhouette the figures in the tank as they perform "log-rolls" and difficult under-water stunts with the seal.

Every one of the girls chosen to appear in the scene holds medals or ribbons from diving contests, as the act was a severe test of skill. The diving board from which they worked was placed twenty feet above the shallow glass tank and a mis-step or a miscalculated angle meant broken bones or smashed glass, which would have been even more disastrous.

When the act finally had been worked out in readiness for filming, after weeks

of rehearsal, it was declared so perfect that several vaudeville circuits offered to book it as a feature act. Only the fact that Miss Fazenda prizes her place on the screen more than a season on the "legitimate" prevented signing the act "in toto."

Privately, Miss Fazenda admitted there was another reason, too. She was really very shy about public appearances in that all-revealing bathing suit. On the "set" she wore a voluminous bathrobe except when the cameras were actually grinding.

When it was all over and the screen-wise-ones declared enthusiastically that the scenes as they had been filmed carried a bigger "kick" than a Follies act and were funny besides, the comedienne heaved a sigh of relief—and confessed that every time she had done some especially vigorous diving stunt in those skin-fitting tights she had lived through torments for fear the silk would suddenly crack and give way. In fact, there had been disquieting noises of ripping more than once and she had to flee to the wardrobe mistress for first aid while the rest of the mermaids shivered in the tank awaiting her.

The "Venus de Medici" and the "Venus de Milo" are due to be back numbers once the "Diving Venus" has made her bow to the public. With her sea lion and her beautiful hand-maidens she brings a spectacular new thrill to the screen.

Not a Fish Story but a Whale of a Picture

First National Plans Big Year

Why It Is Good Business To Book First National First

THE outsider who talks casually—and perhaps a little contemptuously—about the “studio bug”—speaks more truth than he realizes. There is a “studio bug” which bites every one who becomes a part of the industry. It leaves an infection like the taint of gambling.

Every producer and production unit in the industry knows that the “next” picture is a gamble. The fact the audiences have jammed in for the last attraction offered and have applauded it roundly carries no assurance that the next one will please . . . Which keeps everyone in the industry on tiptoe for a new idea, a new plan to “keep ‘em coming in.”

Associated First National, having concluded a thoroughly successful year, has now laid careful plans for another which promises to live up to the “bigger and better” slogan, the central idea of the plan being better stories, more finished direction, bigger stars and directors.

At the top of the list of its successes of the past year, First National places “Her Temporary Husband,” featuring Syd Chaplin who has come back to the screen with a promise of outshining his talented brother as a master of mirth. The “fans” from coast to coast have applauded him so hilariously that First National has seized upon this psychological moment to release Thomas H. Ince’s new comedy special “Gallop Fish” in which Chaplin has a totally different role but equal opportunity to display his knack for generating laughter.

“Painted People” with Colleen Moore will follow close on the heels of “Gallop Fish” from the First National shelves. Drama and pathos are blended with laughter in this tale which is as different from “Flaming Youth,” Miss Moore’s last big success as Patricia Fentriss is different from the tom-boy heroine of the new story.

Miss Moore appears as a pathetic little waif in the deadly humdrum of life in a drab little middle-western town. She delivers wash for her mother, “hooks” rides on automobiles, catches on the sandlot baseball team and—then—suddenly becomes the divinity who shapes the ends of

material. Clarence Badger was engaged to direct. Then the star was given a cast the like of which is not often assembled. Among the celebrities of the screen who will be seen in her support are Ben Lyon, Charlie Murray, Russell Simpson, Mary Carr, Mary Alden, Anna Q. Nilsson, Sam De Grasse, June Elvidge, Bull Montana, Charlotte Merriam and Joseph Striker.

Critics who have previewed “Painted People,” are generous in praise but there is always the comment that Colleen Moore must portray another flapper role. Perhaps the demand is based upon the success of “Flaming Youth” but First National has decided to let the petite star flap to her heart’s content in another elaborately produced comedy-drama of society.

The picture upon which Miss Moore will immediately begin work is appropriately called “The Perfect Flapper.” Jessie Henderson wrote it for Ainslee’s Magazine as “The Mouth of the Dragon” and John Francis Dillon, who filmed “Flaming Youth” will again direct. A cast is yet to be selected but it is understood that Milton Sills will be first in support of the star.

Corinne Griffith is another First National star whose success in the recently released “Black Oxen” has led to an eager search for a big story which would offer her equal opportunity for her next appearance—“Lilies of the Field” is the answer. This profoundly dramatic stage play is now being translated to the screen

with Miss Griffith and Conway Tearle co-featured under the direction of John Francis Dillon. Again a notable cast adds to the appeal of the production. Supporting the principals are such favorites as Myrtle Stedman, Sylvia Breamer, Charlie Murray, Craufurd Kent, Phyllis Haver, Charles Gerrard, Edith Ransom, Cissy Fitzgerald, Alma Bennett, Dorothy Brock. Miss Griffith will next be seen in “For Sale,” a drama of modern society by Earl J. Hudson.



those around her. With such dramatic speed is the transition accomplished, that it is difficult for a moment to realize that the hoydenish little girl of the early part of the story is the spectacularly beautiful stage star of the latter theme.

First National started “Painted People” with everything in its favor for success. Originally written as a magazine serial by Richard Connell under the title of “The Swamp Angel” it offered admirable screen

“Gallop Fish”—“Painted People”

Let's Everybody Laugh

Plausible Laugh-Provoking Situations Required
For Modern Comedy Special Instead of "Hokum"

Sydney
Chaplin,
Louise
Fazenda
and
John
Stepping



COMEDY producers—back in the days when the movies were young and people went to see them just as much out of curiosity as with the desire for entertainment, could take the merest shell of a story, string it together with one silly stunt after another and send it out to the world as a "comedy."

No such luck for the fun-makers of today. Even the two-reelers are obliged to have some novelty angle before they can start to work, and when a producer is ambitious enough to undertake a "comedy special" he knows he is in for a long, hard siege.

An ambitious chap in the golden days of Greece tabulated the known dramatic situations which were available for any rising young author and came to the conclusion which has been accepted by modern great minds also, that there are only thirty-six different premises upon which the scribe can proceed.

The "gag" men of Hollywood, drearily forced to be funny for a living and to earn their daily bread by grace of an inspiration that will make a reluctant audience laugh, declare solemnly that there aren't more than a dozen "sure-fire" laughs and those have been done so many times that when a Thomas H. Ince starts out to produce a masterpiece like "Galloping Fish" he avoids them like poison.

Probably because there is a perverseness in the human heart that makes a fellow gloat inwardly over another fellow's misfortune, the slap-stick-laugh-builders never



"Freddie,"
the
"galloping fish,"
with
Louise Fazenda

fail to use certain "gags" regardless of their hoary age. The hoarier the better they declare heartily, because the very fact of their age proves their universal appeal.

There is the inelegant "kick in the pants" that will bring a guffaw from the coarse minded and a hastily erased smile or modestly suppressed giggle from the more refined. There is the unexpected fall of dignity on an undignified obstacle like a banana peel; the blow received by an innocent bystander when the offender for whom it was intended dodges deftly; the pie that hurtles through space and squashes over a face; the favorite chase which has probably been used more times in pictures than the inoffensive "the" has been spoken in the English language.

The modern comedy producer, weighted with the responsibility of offering "something new" to his expectant audiences, is forced from sheer dignity to cast aside all these beloved "hokum" gags of the slap-stick world. He tosses away all the tried and true favorites and today's most successful laugh producers are built on "situations."

"The Hottentot," last year's favorite, got its laugh legitimately because it told the mis-adventures of a good scout who had one deadly fear—of horses—but who finds himself forced by chance into a place where he has to prove himself a coward in the eyes of the girl he loves or ride the most dangerous horse in the most difficult steeplechase that a horse-loving community can devise.

"Galloping Fish" builds itself into laughter and popularity by that same deft use of "situations." It starts with the premise of a timid little man, rather a high-brow and scholar, as indicated by his horn-rimmed glasses, and distinctly averse to animals of all sorts. His bride thrusts a quarrel upon him and fate steps in, and in twenty-four hours hands him so many troubles that he realizes the years past have been a golden glow of happiness and that the years to come can hold nothing worse, no matter what adversity overtakes him.

Because life has a way of handing out its wealth of happiness or of wallops in a bunch, the story is entirely credible, and for

that reason all the funnier. The chance that takes the timid little chap, so cleverly characterized by Syd Chaplin, into a theatre where a stage beauty is putting on a tank act with her trained seal, and the succession of mis-chances by which her manager proves to be an old-time friend and drags the nervous little chap back stage among the raucous chorus maids and forces him to become guardian of the trained seal when a loud-voiced sheriff gums up the scenery, have given the gag-makers a chance to build one funny situation into another.

The flood, which proves the little man the hero of the situation in spite of himself, is a fitting denouement for this comedy which relies for its laughs on "situations" instead of slap-stick hokum.

The Screen's Greatest Comedy

Selling A Box-office Winner

“Galloping Fish” Promises Sensational Returns
—Will Outdistance “The Hottentot”



IT'S the Thomas H. Ince comedy special of the year. It's faster and funnier than “The Hottentot.”

It carries the biggest comedy cast ever offered. . . . Meaning that Louise Fazenda, Syd Chaplin, Ford Sterling and Chester Conklin have the center of the stage for six hilarious, uproarious reels.

There's a trained seal besides to act a novelty “kick.”

The story was adapted from Frank R. Adams' popular magazine tale, “Friend Wife.”

Del Andrews, who put over the knock-out steeplechase scenes of “The Hottentot,” directed.

Four of Hollywood's cleverest “gag” men contributed snappy titles and witty “gags.”

With those “high lights” for talking points, it's a safe bet that “Galloping Fish” is going to pull box-office business like a high powered magnet. And that isn't all.

The “paper” for the new Ince production stands in a class by itself. The novel story has offered unlimited

opportunity for clever posters which warrant double the billboard space usually taken for any ordinary production.

In addition there are a dozen interesting tie-ups that can be put over locally.

The “Diving Venus” stages a remarkable “tank” act in the first reel of the picture with the assistance of her diving beauties and Freddie, the seal. The act offers a chance for exploitation that will interest every local admirer or possessor of a beautiful figure, and every local eye that likes to look at beautiful figures and pictures of those same figures.

If there are local bath houses and enough expert swimmers to warrant it, a diving contest to pick the beauty who has

the best right to the local title of “the Diving Venus” means interest from the people and from the newspapers. It means an opportunity, too, to interest a local department store in a big window display of bathing suits, one of which could be offered as a special prize in the diving contest.

Have the words “Galloping Fish” painted on tire covers, with or without a picture

The picture also suggests a number of novelty lobby displays. Have your local artist prepare figures of seals and leaping fish being ridden by likenesses of the principals in the production. Arrange them in your lobby against a painted background of waves and work in the striking posters prepared for the picture. If possible, a small aquarium of unusual fish will draw attention to the theater front. Various other sequences of the picture suggest as many different lobby schemes that will draw them in.

A good prologue can be put over as outlined in the press sheets for “Galloping Fish.” The fact that the picture opens in a theater where “Venus” is putting on her act offers an excellent chance to match up this sequence during the presentation.

Teaser postals can be used effectively because of the unusual title of the production, “Galloping Fish,” which is a big drawing card in itself. Teasers dwelling on the strange creatures, “Galloping Fish,” coming to the theater will help to arouse the curiosity of your patronage.

“The Hottentot” cleaned up for every exhibitor last season. “Galloping Fish” is a bigger production and a better audience puller from every angle. It spells crowded houses and sure box-office returns for every exhibitor. Louise Fazenda, Syd Chaplin, Ford Sterling and Chester Conklin are names known to comedy fans the world over. They assure the utmost in comedy and each one of them has a tremendous personal following. “Galloping Fish” is the first picture in which all these famous funmakers have appeared together.

By playing up the seal in the title role, the picture is given a novelty angle that really is a novelty. For of all the dumb creatures that have played in pictures “Freddie” undoubtedly is the most unusual and the funniest. He literally thrives on gags.



First National Chiefs visit the “Ince Lot”—Left to right—John E. McCormick, John Griffith Wray, Mr. Ince, Sam Katz, J. G. Von Herberg, Richard A. Rowland and Colvin W. Brown

of the fish. Owners of flivvers will jump at the chance to secure one.

Tie up with your local markets for a “fish day” stunt, using display cards to attract the attention of women shoppers on the Friday preceding the opening of the comedy special. “We have no Galloping Fish. You must go to the theater next week,” and similar slogans, will attract a wealth of attention.

Similarly, you can tie up with a marine cafe by arranging a window display of deep sea specimens, with a sign reading: “These are funny creatures, but for a real kick see ‘Galloping Fish’ at the theater.”

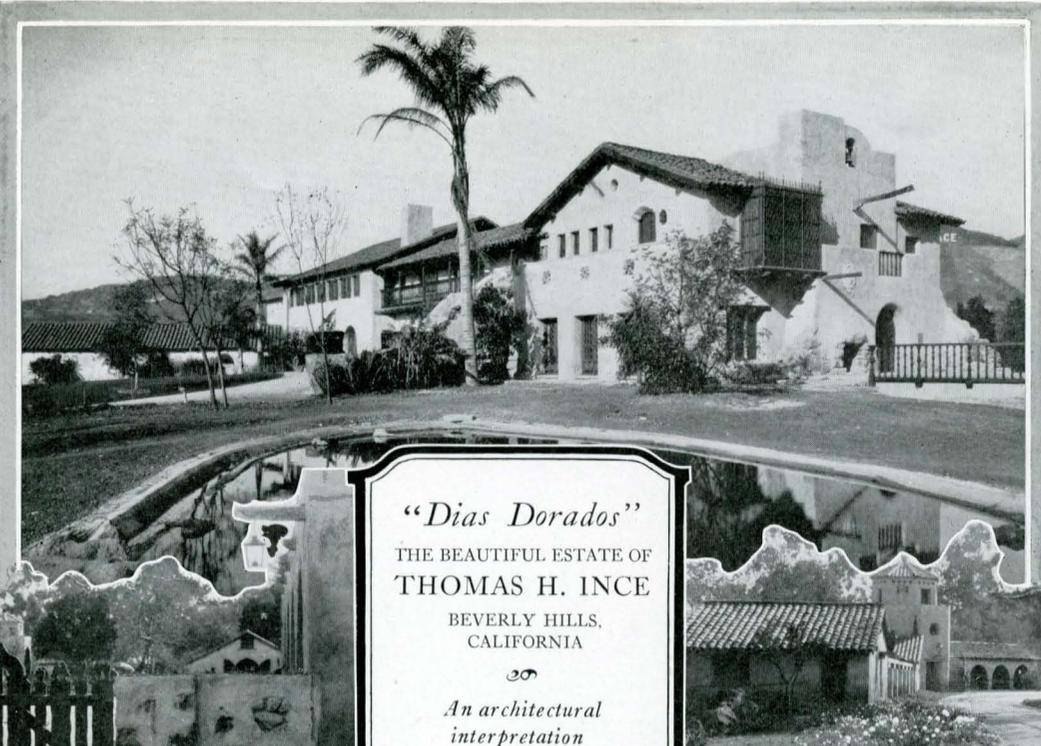
Exclusive furriers can be interested in a joint advertising stunt on high grade seal skin wraps, linking up with the marvelous “coat” of “Freddie” in the title role of “Galloping Fish.”

Not a Fish Story but a Whale of a Picture

Mrs. Thos. H. Ince



Thomas H. Ince



"Dias Dorados"
 THE BEAUTIFUL ESTATE OF
 THOMAS H. INCE
 BEVERLY HILLS,
 CALIFORNIA

—o—

*An architectural
 interpretation
 of the spirit of
 early California*

A graceful road winds past the barns and a tall pigeon tower

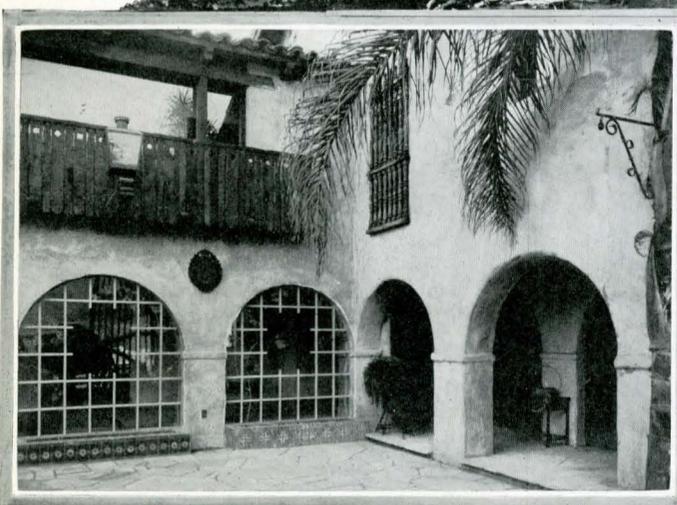
Through the garden gate



A corner of the library

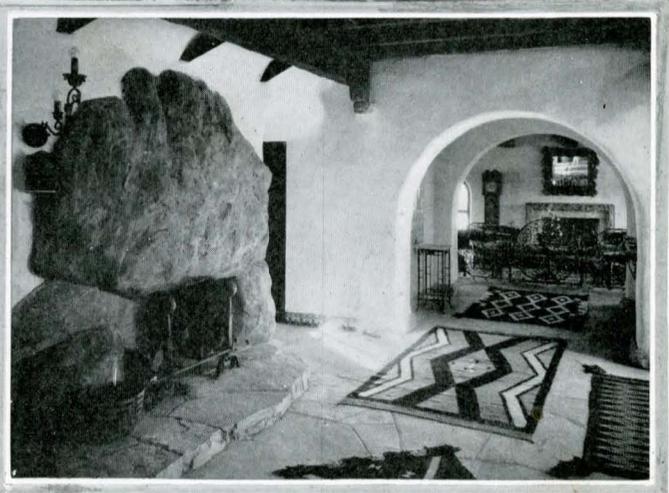


For the dining room a tile base was made in Mexico and a rug specially woven in Spain



In a pool beyond the smith, trout jump at twilight

[Left] A patio nook made for dreaming



[Right] A stately vista looking towards the morning room

"Dias Dorados"

Thomas H. Ince *Writes History* of Films

Pioneer Producer Tells Human Story of "Movies" for Newspaper Readers



LN response to many requests, Thomas H. Ince has written a newspaper feature story that will interest picture fans everywhere, the "History and Development of the Motion Picture Industry," in which he has reviewed entertainingly the many things that have combined to create a new and distinctive art in little more than a decade.

Mr. Ince's story, which totals ten installments of approximately eight hundred words each, is based on his own association with motion pictures for fourteen years. It goes back to the period of "trick" pictures that depended on the novelty of moving figures alone.

Step by step he has traced the growth of the industry, with its subsequent development of plots and continuities and countless other improvements, up to the present day of screen masterpieces.

Avoiding a cut and dried editorial style, the producer has woven in many interesting anecdotes and "inside" touches and thus developed an easy reading, chatty sort of story that will prove of real interest and value to millions of picturegoers.

In the course of the narrative he has touched the careers of such well known screen figures as Mary Pickford, Owen Moore, Charles Ray, Bessie Barriscale, Florence Lawrence, William S. Hart, Enid Bennett, Fred Niblo, Reginald Barker, Frank Keenan, H. B. Warner and many others.

Added interest will be found in a detailed description of the many processes entering into production, which are more or less vague in the mind of the average fan—an explanation of just what happens from the time a story is accepted until its picturization is flashed on the screen.

Much of the early history reviewed in the feature revolved around activities at Inceville, the "cradle of the movies" in California, which only last year was destroyed by fire. It was at Inceville, near picturesque Santa Monica canyon, that many of the most famous stars and directors of today received their initial schooling in the intricacies of picture production. And it was there, too, that "Civilization," a picture that marked a milestone in the advancement of the new art, was produced.

This graphic account of the primitive facilities and methods of producers only a few years ago, is one of the most impressive documents ever written, carrying graphic illustration of the great forward strides which have been made by the industry.

Frequent reference is made in stories and interviews

to the early days of photoplays, but nothing has been written so complete in its resume of the United States' fourth largest industry as this feature.

Embellishing the story is a group of pictures that are historically interesting in themselves. They date back to the first script, comprising only 50 scenes for a "feature," as compared with the 400 to 700 scenes in a modern picture.

Everyone even slightly interested in motion pictures should be given an opportunity to read Mr. Ince's absorbing story.

If it has not been secured by some newspaper or other publication in your territory, write for it immediately to the Thomas H. Ince Studios, Culver City, California. The complete feature will be sent out by return mail.

This newspaper feature, free for publication, makes no attempt to exploit any picture now on the market. It is merely a human and historical narrative.



The "Big Four" of the old days—Thomas H. Ince, Charles Chaplin, Mack Sennett and D. W. Griffith

"The Story's The Thing"

CRESO THEATRE
Cresco, Iowa
Jan. 12, 1924

Mr. Thos. H. Ince,
Ince Studios,
Culver City, Cal.

My Dear Mr. Ince:

I wish to pause long enough in today's schedule of regular activities, to pay tribute to your foresight in the selection of AUDIENCE PICTURES. During the now admittedly mad competition in the production of plays with spectacular settings and without a story to warrant such an extravagant outlay, which characterized the year just closed, you clung tenaciously to the rule that "the play's the thing."

Long before "Anna Christie," it was invariably with relief that I entered a Thos. H. Ince booking on my contract, because I knew I would get a STORY. For years, and in nearly every article published in trade magazines under my name, I have pleaded: "Give me a STORY and I will put it over," caring nothing at all about how much money was expended in making it and caring little more for the so-called "box-office stars."

"The play's the thing" are words which were first written a great many years ago; and I do not believe a better rule has been established since. You have consistently given us audience pictures which have pleased our people and which have made us money; while the spectacular pictures have wasted millions of dollars of exhibitors' money—not the public's money, because they would not come.

Thank you, Mr. Ince.

Yours very truly,
FREDERICK C. HINDS.

The SILVER SHEET

Published in the THOMAS H. INCE STUDIOS, CULVER CITY, CALIF.
By THE THOMAS H. INCE CORPORATION
ARTHUR MACLENNAN, Editor GERTRUDE ORR, Associate

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DIRECTION BY
Del Andrews
Under Personal Supervision
of
Thomas H. Ince



A First National Attraction

"Get in the Swim"
with

"GALLOPING FISH"

with

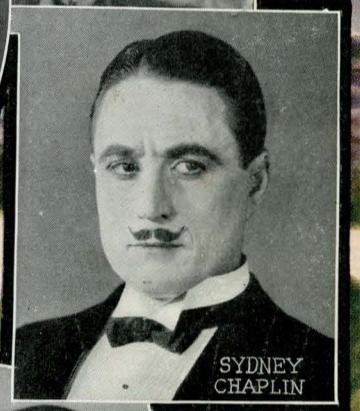
SYD CHAPLIN
LOUISE FAZENDA
FORD STERLING
CHESTER CONKLIN
LUCILLE RICKSEN



THOMAS H.
INCE



LOUISE FAZENDA



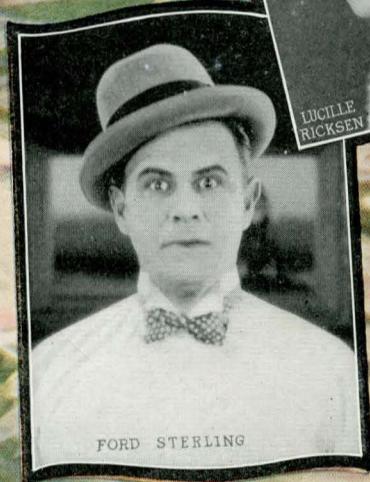
SYDNEY
CHAPLIN



LUCILLE
RICKSEN



CHESTER
CONKLIN



FORD STERLING

Thomas H. Ince Stakes His Producing Reputation That
"Galloping Fish" *is* the Greatest Comedy Ever Made