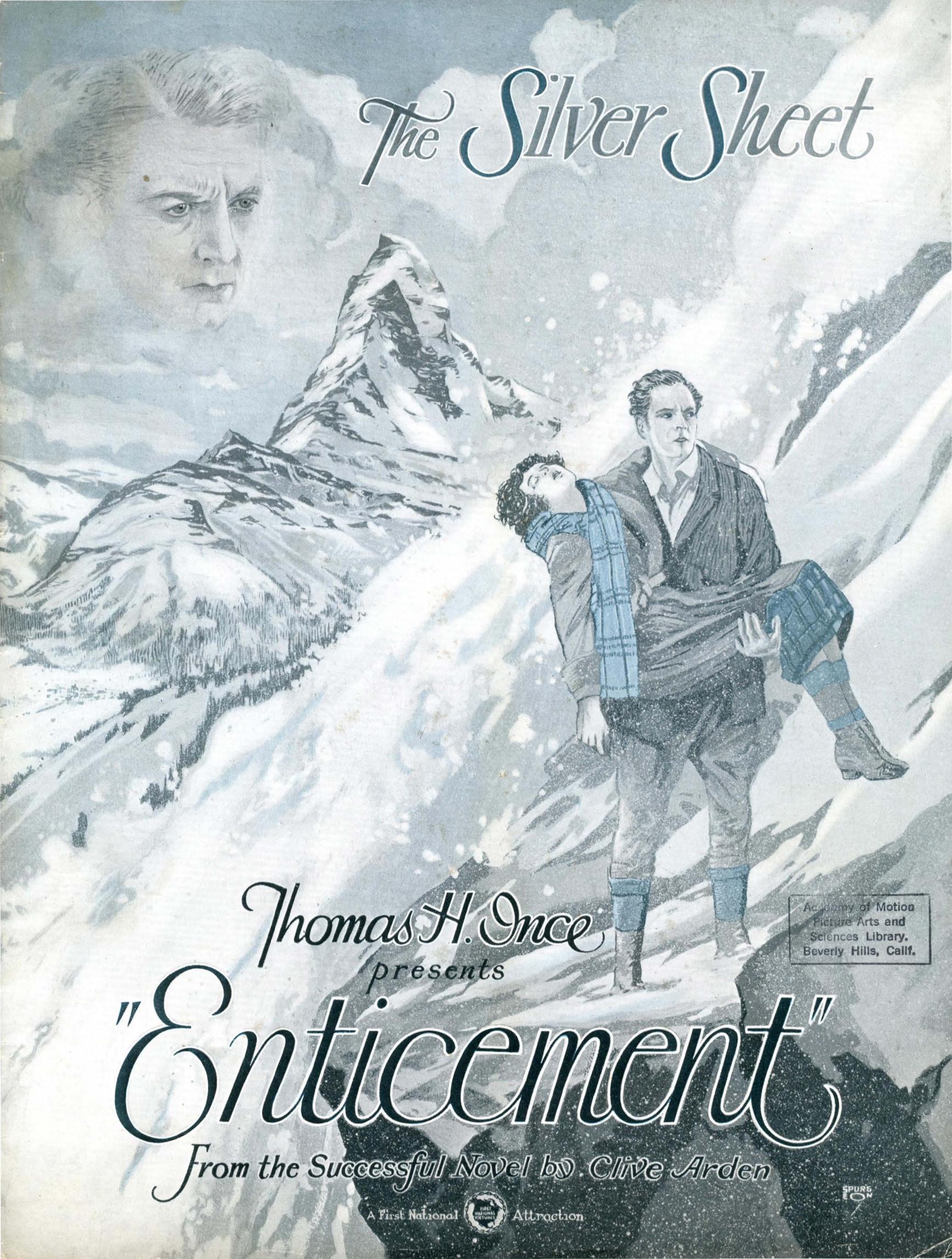


The Silver Sheet



Thomas H. Ince
presents

"Enticement"

From the Successful Novel by Clive Arden

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

A First National



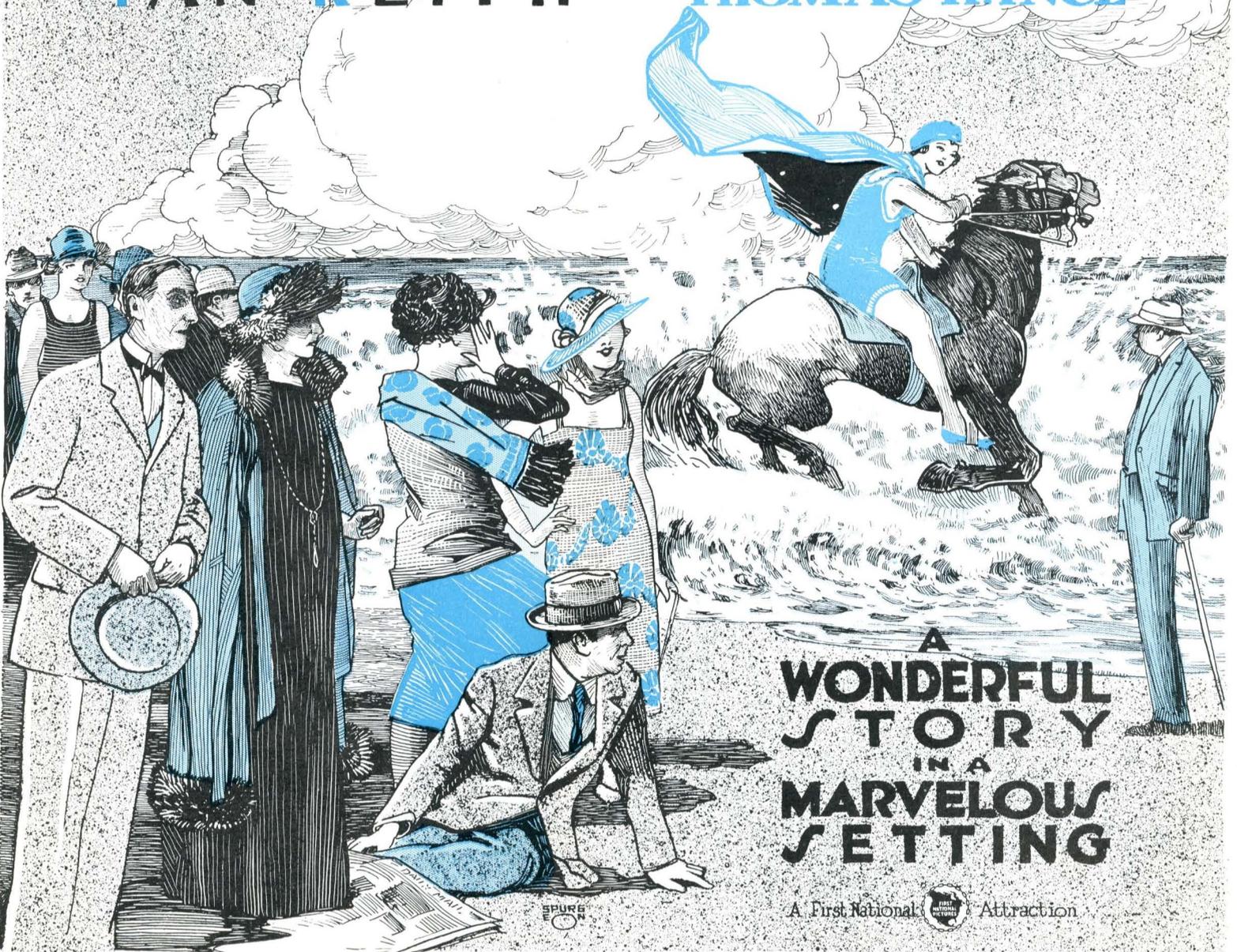
Attraction

SPURSON

Thomas H. Ince
presents
"Enticement"
From the Successful Novel by Clive Arden

WITH
MARY ASTOR
CLIVE BROOK
IAN KEITH

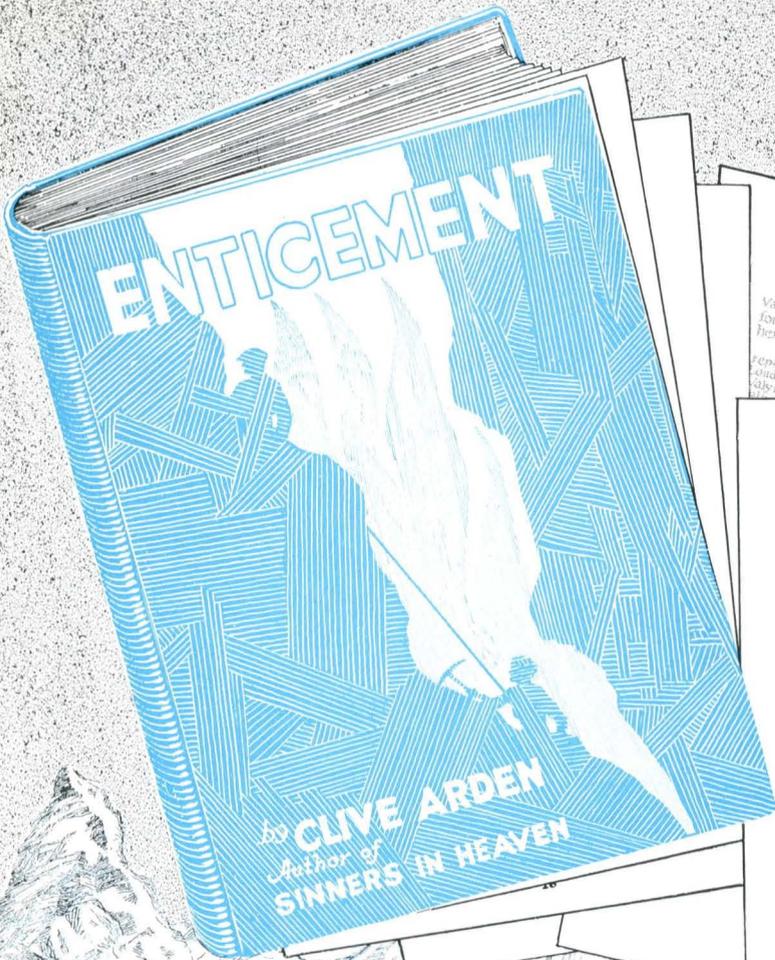
SCENARIO BY
BRADLEY KING
DIRECTED BY
GEORGE ARCHAINBAUD
under the personal supervision of
THOMAS H. INCE



A
**WONDERFUL
STORY
IN A
MARVELOUS
SETTING**

A First National  Attraction

The Silver Sheet



ENTICEMENT

Vol who had returned for the girl and the realization of this fact rendered her desperate. There was no way out. She must get away and at once. Knowing that the Blake, who had abandoned her secretly to her father, was

A TIMELY PICTURE

THERE has never been a time in the history of motion pictures when the scramble for screen stories has been so frantic as at present. Every producer is eagerly searching through the fiction field and into the realm of drama for photoplay material—and this search is not confined to the boundaries of the United States, by any means.

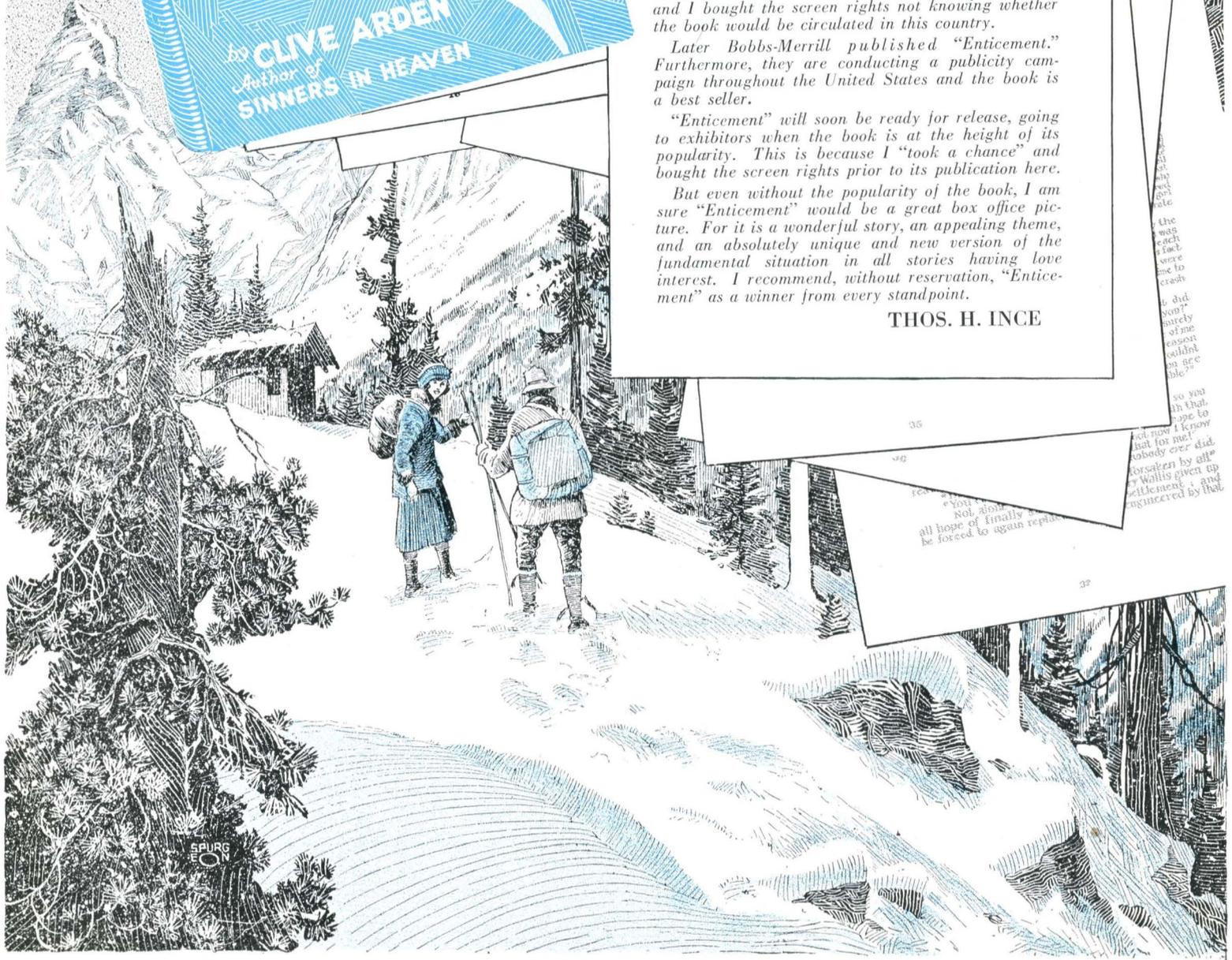
It was in far-off England that I found "Enticement," Clive Arden's greatest novel. It was just attaining popularity there, and had not been submitted to American publishers. While the story was unknown here, I saw at once that it was ideal screen material, and I bought the screen rights not knowing whether the book would be circulated in this country.

Later Bobbs-Merrill published "Enticement." Furthermore, they are conducting a publicity campaign throughout the United States and the book is a best seller.

"Enticement" will soon be ready for release, going to exhibitors when the book is at the height of its popularity. This is because I "took a chance" and bought the screen rights prior to its publication here.

But even without the popularity of the book, I am sure "Enticement" would be a great box office picture. For it is a wonderful story, an appealing theme, and an absolutely unique and new version of the fundamental situation in all stories having love interest. I recommend, without reservation, "Enticement" as a winner from every standpoint.

THOS. H. INCE



SPURGEON

Thomas H. Ince presents



When a Man Looks Into a Woman's Eyes—

—and finds there the truth he seeks, pictures like “Enticement” will no longer be possible.

For man has conquered the air, the sea and the earth; yet the mind of woman is still unexplored.

He can harness electricity; but he has not yet learned where ideas—woman's ideas—come from.

Principles of color motion photography are plain; but the moral effect of a screen kiss is debatable—and censorable.

Projecting music through space is commonplace; but projecting love messages is held to be a superstition.

Man marks his progress by high buildings, long

bridges, mighty ships and intricate mechanisms—concrete things made possible by abstract sentiment, which he does not understand.

So, when a man searches a woman's eyes and sees the truth he longs for, dramas like “Enticement” will no longer be made. Because they cannot really happen.

When man becomes as expert at mystic occultism as he is at brick-laying, drama, which is the conflict of human passions, will disappear.

Until then, pictures like “Enticement” will draw men and women into theatres, just as surely as love, the incomprehensible, draws them together.

Close-Ups from "Enticement"

A Daring Drama of Double Love

"ACTION," shouts the director, and the romantic figures in Clive Arden's drama of perplexed love fairly spring from the printed pages of her novel, to disport themselves upon the Silver Sheet.

We see pretty Mary Astor as the distracted Leonore. We visualize Clive Brook in the role of the emotion-tossed husband. We watch Ian Keith in the singer's great moments.

Thus the Cinema brings to life the characters of the book, and permits us to watch them in action. We need not depend upon the printed word for mere descriptions of the characters, their problems and their tribulations. We can actually see them, in a background of romantic splendor. We are carried to the high Alps, and back again to gay Paris in a moment's time. A never-ending succession of beautiful scenes passes before the eye, as the dramatic story of Leonore Bewlay is told with its compelling situations and emotional climaxes.

"Enticement" is a wonder-photo-play, just as it was a wonder-novel.

REASONS why "Enticement" will be in demand at motion picture theaters everywhere:

1—It is from a highly successful novel, written by Clive Arden, author of "Sinners in Heaven," and it is a best seller from the Atlantic to the Pacific.

2—It is a Thomas H. Ince First National photoplay, which means the ultimate in grandeur of settings and background.

3—It is a remarkable screen story, with audience appeal and a convincing sincerity that will make it talked about.

4—It is played by a remarkable cast, headed by pretty Mary Astor, Clive Brook and Ian Keith—all of them favorites with picture fans.

5—It is ably directed by George Archainbaud, who directed "Christine of The Hungry Heart."

6—It is photographed by Henry Sharp, the genius of the camera.



OFF STAGE SHOTS from "Enticement"



(1) Mary Astor ready for a frolic in the snow. It's at Lake Louise, Canada. That's why she smiles. (2) Bed-time stories de luxe. Director George Archainbaud reads 'em to Miss Astor and Clive Brook. (3) A Perfect 63! Russ Powell and Mathilde Comont talk over their reducing exercises. (4) Left to right, Director Archainbaud, Mr. Brook, Miss Astor, Mr. Bobbs, of the Bobbs-Merrill Company, publishers of "Enticement;" Bradley King, who wrote the scenario, and J. J. Curtis, vice-president of Bobbs-Merrill.

(5) No, not Whiteman's jazz band, but a troupe of real Russian players used in "Enticement." (6) Ian Keith looks very military, and the automobile very spiffy. (7) "An Apple is the Emblem of Enticement." Mary Astor tells Director Archainbaud all about it, but he didn't bite. It was a prop apple. (8) Mary Astor with her usual book. Mary reads all the time she is not working, and a book is her constant companion on set or on location. Her mother is also her constant companion at the studio, as well as her book.

Magnetic Cast in "Enticement"

Surpassing Acting by Screen Favorites



Clive Brook, who plays Henry Wallis, the husband in "Enticement"



Mary Astor as Leonore Bewlay, the Heroine in the Fascinating Play



Ian Keith as the romantic friend, the unhappily married opera star

SOME of the finest and most convincing work seen on the silver sheet in many months is done by the very capable cast in Thomas H. Ince's First National photodrama, "Enticement."

This cast, chosen with careful discrimination as to fitness and ability, more than justified the judgment of Mr. Ince, John Griffith Wray, his production manager, and Director George Archainbaud, who chose the players.

In the difficult role of Leonore Bewlay, the lovely heroine of Clive Arden's striking romance, Mary Astor proves ideal. She is the exemplification of innocent youth. She plays the part with sympathy and understanding, and shows a finesse and skill in the more emotional moments that few actresses of her age may boast. Miss Astor was truly a "find" for this character, and her work indicates that this young lady is well on the road to the success she so greatly deserves.

Clive Brook's finished and polished characterization of Henry Wallis, the husband who was slow to disbelieve his young wife, and then terrible in his wrath, is still more evidence that this popular actor is destined to rank with the best of the screen. Brook

MARY ASTOR—A petite and winsome miss who has won her laurels in screendom through ability and pluck. She appeared in "Beau Brummel," "The Bright Shawl," and many important photodramas, but the best role of her career is Leonore Bewlay in "Enticement."

CLIVE BROOK—A World War veteran who won stage honors in England, later appearing with success in many big films. His work in "Christine of The Hungry Heart" and in "Enticement" stamps him as a finished actor.

IAN KEITH—A Broadway stage star, he has been a "find" in the picture field. Keith is just the type to successfully enact the role of the singer, Val, in "Enticement."

works with an ease and sureness that is highly gratifying at all times. He is an artist to his fingertips.

A splendid performance is given by Ian Keith in the role of Richard Valyran, the singer. This is a part that could easily be ruined by over-acting. Keith handles it with skill, and as a result the character rings true.

Surrounding these three principals is an adequate cast of clever players. Louise Dresser is charming, as always, as Leo's aunt. Edgar Norton and Vera Lewis are ideal as the Blakes, who "tell." George Bunny is the bishop, Roland Bottomley is Bevington, and Lillian Langdon, Larrimore Johnston, Maxine Elliott Hicks, Fenwick Oliver, Florence Wix and Aileen Manning are in suitable roles.

Each contributes a share to the well acted story, and the result is a compelling story, told in a way that holds interest from beginning to end.

And so "Enticement" can claim all the necessary elements for a successful photodrama. It is an interesting story, lending itself easily to screen treatment. It was ably directed and supervised. A strong cast appears in scenic settings.

When Friendship Clashes with Love

Story of Thomas H. Ince's "Enticement"

LEONORE BEWLAY, an American war worker, and Richard Valyran, former American opera singer, meet during the war in Belgium. The war over, their friendship continues as they work together for the Belgium Relief. The story opens on the day that Val gets a letter from his wife, from whom he is estranged, saying that a contract for an American tour awaits his signature in Paris. His wife needs much money to keep her home on the Riviera, and as Val can make that money, she will not divorce him, though they have no love for each other. Val leaves Leo with reluctance, and Leo is very frank in telling Val that she hates to have him go. They part, and for two years each heart carries the memory of a beautiful platonic friendship.

Then Leo comes to a little town in Switzerland for her vacation. She has heard that Val is back in Paris and writes him a note asking if he cannot spend his vacation with her. Val is only too eager to do so, and comes to the hotel, prepared to spend a joyful two weeks with the little girl who had been such a wonderful pal back in the war days.

Leo is very beautiful, and the first evening after Val's arrival, he notes for the first time that she is more than a gay little girl. He sees in her now a beautiful, alluring woman. After dinner, as they sit on the veranda, listening to music that makes Val more conscious than ever of the new feeling for Leo arising within him, people pass and stare frankly at them, for Val is a celebrity. They know that Leo is not his wife and they wink knowingly, thinking they have stumbled upon an intimate affair. Leo resents this staring, and wanting Val to herself, after having been away from him for so long, she suggests that they go farther up the mountain. She learns from the clerk that there is an inn farther up, but only the caretaker and his wife are there now. She is glad to hear this and in spite of Val's reluctance, insists upon going where there won't be anyone to stare at them.

While Leo is asking the clerk about the inn farther up, a Mr. and Mrs. Blake, of London, who have just come to the hotel, hear and take note of the conversation. They know Val well . . . and they also know his wife.

They leave the hotel, Val ill at ease, Leo delighted to think they will be alone for the rest of the vacation. They climb toward the Inn, having a jolly time as they do so. They are very near their destination when a snow slide catches them. Leo is bruised and stunned. Val carries her to the little Inn. In the hurry and excitement, both Leo's and Val's luggage is taken to the same room. Leo is dazed. She doesn't want the landlord's wife near her. Val dresses the girl's bruises, and as he does so he comes to realize more and more what a dangerous thing it was for him to come here with Leo alone. He asks the keeper for another room. Leo is utterly unconscious of Val's feelings, until later when she calls him to help her remove her blouse. Then Val, unable to stem his strong desire for the girl, crushes her to his heart. Leo is overwhelmed with surprise and shock. She grows unconscious under his burning kisses. When she regains consciousness, Val has gone to his room, where he sits tasting the bitterness of remorse. He knows he has destroyed forever the rarely beautiful friendship that had been theirs.

Leo goes immediately to Paris to join her companion, Susan. Susan knows that Leo has been terribly frightened and hurt by someone. She wires Harry Wallis, who loves Leo. He comes to visit her. The gentleness of his love for her helps her to forget what happened in Switzerland. Before he goes, Harry tells Leo that he loves her and hopes some day to take her to England as his wife. Leo is a bit afraid. She doesn't offer Harry much encouragement. Her experience in the mountains has made her suspicious of love. But as Harry is leaving, she reads a wire received from Val. She grows terribly afraid. She calls to Harry. He comes back. She begs him not to leave her alone . . . so they are married and go back to London together.

Harry is wealthy. His relatives are not only relatives, they are persons of high social standing. He hopes that Leo will make a great impression on them . . . but she doesn't. They had hoped Harry would marry an English girl in the first place, and Leo, boyish and hoydenish, does not fit in with their sense of propriety.

Then Leo gives her first beach party. As she serves her guests out on the beach, her cape slips off, revealing her in a bath-

ing suit that is much more scant than those worn by others in the party. Harry's people are horrified. Leo looks real cute and Harry laughs indulgently, though he does tell her that she should have let him see her before she appeared in it. Leo is hurt . . . rather defiant. She wants to do something rash. She sees some saddle horses on the beach farther down. She runs in that direction, mounts one of the horses and rides him out in the spray. This somewhat calms her spirit and when she rejoins her party, wet and blown about, she feels better. But . . . Mr. and Mrs. Blake have joined the party. They remember seeing Leo and Val at the hotel in Switzerland together. They tell Harry, and when questioned Leo admits they were there, though not in the sense the Blakes intimate. Harry doubts the story. A stormy scene follows. Leo is crushed.

Val comes to call on Leo. He asks forgiveness for his actions in the mountains. Leo tells him that she was to blame as much as he; she just didn't understand then. Val tells Leo that his wife has started suit for divorce. He intends to fight it for Leo has been named in the case, and as much as he wants his freedom, he doesn't want it at the expense of Leo's good name.

Leo tells Harry of Val's visit. Harry grows more angry than ever.

Leo goes to Val. He is very happy at first, but as Leo keeps crying out "I've left Harry . . . I've left Harry," and fondles the little dog, which she explains was "Harry's first gift to her" . . . Val sees that she has come, not because she no longer loves Harry, but because she thinks Harry no longer loves her. He sends her back, promising to settle everything with Harry.

Harry comes just after Leo leaves. He is very angry, but after a long talk, Harry at last understands it all. He is sorry for Val then. He tells him to allow his wife's divorce case to go through and gain his freedom; that a case in court cannot hurt him and Leo now, but Val, smiling, tells him that there might be another way. Harry goes home to Leo.

Val wanders out into the thick of traffic and is run down. As Leo kneels at his bedside, she does not know that Val has made the supreme sacrifice for her, to protect her name . . . but Harry knows. So . . . Val dies, the divorce case is never tried, and Harry and Leo are happy ever after.

Clive Arden's Startling Novel

Produced by THOMAS H. INCE for First National

"ENTICEMENT," the novel by Clive Arden, celebrated English author who wrote "Sinners in Heaven," took Great Britain by storm. Before this, however, Thomas H. Ince had selected it as ideal photoplay material. With his usual discriminating care, he had chosen it from among scores of manuscripts as a great story and suitable as material for a great photoplay.

At that time the book had not been published in America and was, in fact, unknown here. Its vogue in England was just starting.

Scarcely had the film rights been purchased by Mr. Ince when the announcement came that "Enticement" was to be printed in the United States by Bobbs-Merrill. The novel proved a success overnight in this country. Its sales are mounting day by day.

Thus Thomas H. Ince, by his foresight, "cashed in" on a great success for the motion picture exhibitors even before it was a success.

He saw the screen values of this virile story of today, and anticipated that the



the volume of sales and popularity. "Enticement," the novel, is of great compelling interest and well worthy of the success it has met. "Enticement," the photoplay, should surpass the popularity of the book, for it brings to life, as it were, Clive Arden's interesting characters and even more interesting situations.

The screen adaptation is by Bradley King, who showed a keen sense of judgment in bringing the novel to photoplay form. She has retained the spirit of the book throughout the photodrama, and the screen story is remarkably true in its translation of the printed pages. Directed by George Archainbaud, and photographed by Henry Sharp, under the supervision of Thomas H. Ince, "Enticement" is a worthy screen adaptation, in every way, of a very worthy and successful novel.

Its box office pull should be even greater than the sales of the book, which have been phenomenal.

"Enticement" is a "best bet" of the season.



"ENTICEMENT," the novel, is sweeping America like wild-fire.

This successful English novel by Clive Arden, author of "Sinners in Heaven," is proving one of the year's best sellers, and is in demand everywhere.

Bookstores are featuring it in window displays, and the publishers, Bobbs-Merrill of Indianapolis, are conducting a nationwide campaign in its behalf.

"Enticement," the screen play, will be released at a time when exhibitors may take fullest advantage of this wonderful campaign. This is made possible because Thomas H. Ince had the foresight to buy the screen rights before the novel was published in this country.

The name "Enticement" lends itself to clever exploitation, and this splendid photodrama with an all-star cast, coming at a time when the book is at the height of its popularity, means a box office winner in all parts of the country.

The screen version of "Enticement" faithfully follows the unusual and compelling story of Clive Arden. These are two dramatic scenes, in which Mary Astor and Ian Keith appear.

book would be published in America and gain great popularity.

His judgment has been fully vindicated

by subsequent happenings, and the picture went into production timed to be released when the book reaches its highest crest in

Fascination of European Life

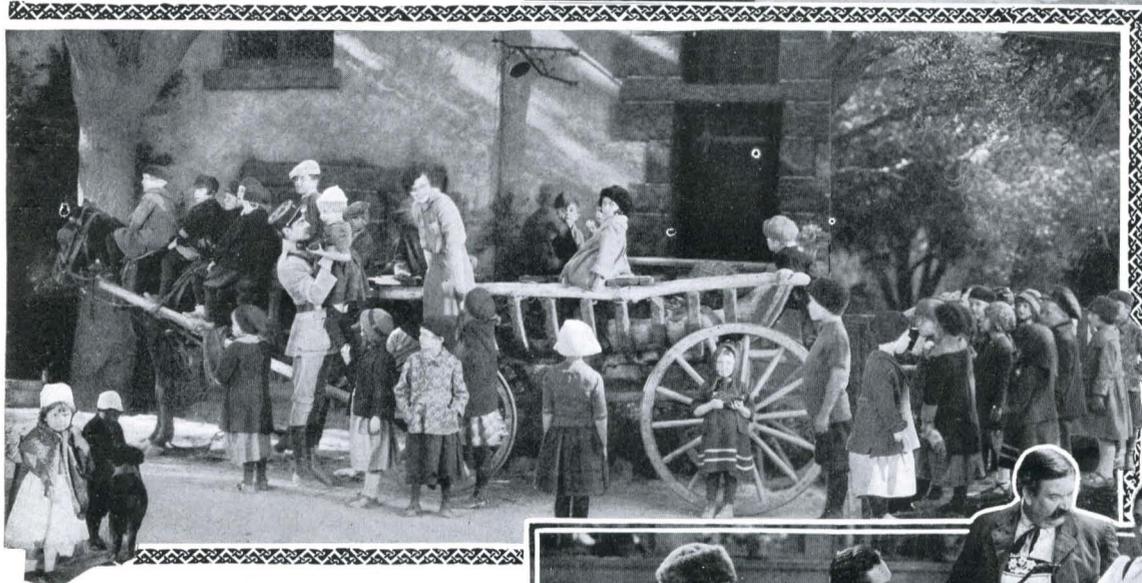
Dazzlingly Pictured in "Enticement"

THOUGH THOMAS H. INCE'S latest daring story of love, "Enticement," for First National release, is a story of American people, the scenes are laid in Europe, Switzerland, Paris and London.

In each of these settings, details are absolutely correct. A great deal of research work was done, and each set had to pass the final test of Director George Archainbaud's eagle eye.

Being a native of France, and having also spent much time in both Switzerland and England, Archainbaud was able to tell at a moment's glance if the set breathed the spirit of the country in which it was supposed to be located.

There are scenes in "Enticement" showing a delightful hotel in the little town of Gruenwald, Switzerland. Here the architecture and furnishings reflect a great deal



of Paris, for most of the guests who visit here are Parisian. The entrance hall with its rather low ceiling, its broad expanse, its heavy oak beams and leaded glass windows are all very quaint and lovely. The casino is most interesting—a miniature of the casino at Monte Carlo. Here coins, chips and bills, such as are actually used in Switzerland, are in evidence. The orchestra that plays in the foyer of the hotel is as quaint as the rest of the setting. The players are dressed as Russian Cossacks.

There are too, in "Enticement," rare scenes of French hotel life, and of life in the American colony of London. All these scenes are new to motion picture goers and do much to put the spectators in the mood

Just a few of the colorful scenes in "Enticement" in which gay Paris and quaint Switzerland are given faithful reproduction on the screen.

of the play. "Enticement" is, from every viewpoint, a beautiful, "different" photo-

play, and the artistic settings add much to its value.

Year's Most Remarkable Heroine

is Mary Astor in "Enticement"



MANY ATTRACTIVE and startling heroines have graced the silver screen in the past and will no doubt be emulated in the future, but seldom in the history of motion picture making has there been offered a leading woman such opportunities for characterization as in Clive Arden's heroine, Leonore.

Boyish vigor, youthful eagerness, naive grace and intangible charm all are embodied in this complex character. Add to these a rare and dazzling order of beauty and the complex is solved in—Mary Astor.

Miss Astor has naturally all the necessary characteristics of Leo, as well as possessing an acute sense of the dramatic. Where another actress might rave and weep, Mary Astor need only "look." A quiver of resistance is equivalent to another's highly dramatic gesture. She acts rather by suggestion than by actual physical movement.

Leonore Bewlay possesses a freedom of spirit engendered by a freedom of action fostered by the war. She awakens with a sort of stunned incredulity to the realization that Val, the soldier companion and "buddy," has become Val, the lover, buffeted by all the winds of passion.

The moment of her disillusionment is followed by a nightmare of horror and fear. Her mind, beaten to the ground by what is to her a catastrophe, is unable to grasp just how deep and lasting his love really is, and she flees in fear to the refuge of another heart.

Then comes love's true awakening. And with that awakening the appreciation of what love really is, and the knowledge of the pain as well as the joy that all love must bring.

Secure in a deep and reverent love for her husband, she is able to identify her affection for Val as that of a sister with a heart full of understanding for his own impassioned feeling for her.

Quickened and enriched by new contacts with life and truth, the flush of youth and gaiety is replaced by womanly compassion



MARY ASTOR

Only an actress with natural charm and exceptional ability could portray the role of "Leonore Bewlay" in "Enticement." Mary Astor is the possessor of both. She is not only a beautiful actress, but a talented and charming young lady as well. Her artistic portrayal of the love tossed heroine of Clive Arden's great romance is one long to be remembered. It stamps Miss Astor as one of the finest artists on the screen today.

and supreme happiness.

The gamut of all these emotions is expressed by Miss Astor as Leonore. But it is a vastly different expression than is usually rendered in screen dramas. Because

of her varied moods and the unusual and significant situations, there is no lack of opportunity for dramatic display, and she rises to all of them with a force of art that is instinctive.

Is Innocence a Perfect Shield?



Are Platonic Friendships Dangerous?

ENTICEMENT" is a tale about mountains and molehills. That is, the mountains of lovely Switzerland and the molehills of leaped-at conclusions.

It is a drama born in the mighty cloud-wreathed Alps, opening with a thunderous avalanche that descends rugged slopes to pour its flood of love-grief into the spiteful intrigues of London society.

But, as Thomas H. Ince said, "the screen is better judged by what is seen on it than what is written about it." So glimpse for yourself just one daring situation as it is crisply depicted in the scenario—Bradley King's flaming screen story of Clive Arden's sensational novel, "Enticement."

Scene 130
(Close shot by bed)

Leo piles Val's arms with her extra clothes. He drops a shoe onto the floor and laughing he sits on edge of bed to recover it. "For the love of Mike, have a heart!" he says to the girl. Leo giggles, saying she has no

room for all her things in her own luggage. He says, INSERT—

"WE'RE NOT GOING TO STAY A WHOLE YEAR UP AT THE TAVERN."

For an answer, she flings a lot of fluffy feminine things at him. He rises and catches hold of her playfully. Then, observing the open door, he sobers suddenly and stops. Leo follows his gaze. Mr. and Mrs. Blake are paused there, looking in. Over Val's arm there hangs a crumpled silk garment . . .

So this is the way the Blakes, whispering busybodies, happened to start that damning story about Leo—the beautiful Leo, who became the wife of Wallis, pet of London society!

Deadly fumes of Hate sometimes rise out of a too-hot crucible of Love. Perhaps that is why passionate romances seldom last. Likewise, "the other man" is too often damned unheard, just as Wallis impulsively planned to kill Val.

The ANSWER is

Enticement

THOS. H. INCE'S FASCINATING NEW
FIRST NATIONAL PRODUCTION



Should a Wife Tell?
Should a Husband Know?



Should a Wife Be Condemned Unheard?



Do All Plain Women Hate Beauties?



The things that happen in this heart-twisting man-and-woman drama come at some time or other into the lives of every husband and wife. They are everyday impulses, dressed up in fashionable finery; but recognizable, just the same, as that elemental urge which crowds marriage license bureaus and divorce courts and baby carriages—and theatres, too, when the story is told in a Thomas H. Ince production for First National Pictures.

“Enticement” is the kind of a picture that audiences would pick if they had the exhibitor’s choice.

Somewhere a philosopher wrote that “the life of any woman is but a history of the affections,” and again that “friendship may turn into love but love into friendship never.”

The heroine of “Enticement” contemplated this spiritual alchemy of transforming friendship into a more glittering affection; and thereunto the story hangs.

What woman breathes who has not sighed with the same emotions as stirred the lovely Leo when she hesitated between a misunder-

standing husband and a misunderstood friend?

It is on this, a woman’s choice, where have poised the fate of empires. It is woman’s alchemy of love that welds men and women into bonds from which races spring. “Enticement” is that crucible where glows the heated concentrate of Life’s impulses, and here is another glance into the molten mass:

Scene 428

(Closeup on Leo and Wallis)

Tears choke Leo and words fail her. She turns away from Wallis, who looks down at her. His face hardens as he says, INSERT—

“I WILL NOT BANDY WORDS, LEO. NEITHER WILL I SHARE YOU WITH SOMEONE ELSE.”

Leo turns in quick rebellion. His rigid glance holds hers for a moment and then the futility of trying to make him understand overwhelms her. She turns sharply and exits from the scene.

Richness of Modern Fashions and Settings

Spectacular Appeal of "Enticement"



ENTICEMENT" is a story of today. It is ultra-modern in tempo, settings, costumes and incidents. It is rich in its elaborate scenes and its scenic splendor.

This dramatic story of a girl's loves swings from Belgium to the Alps, from Paris to London, with the latest fashions in a background of salons, palaces and chateaus.

THE ACTION of "Enticement" carries the spectator from Belgium to Paris; from Paris to Switzerland, and from Switzerland to Merry England. Through the romantic regions of the continent, into the high Alps, then to the seashore it travels, giving a variety of scenic grandeur seen in few photodramas.

Every detail was carried out to insure each scene being true to the locale of the story, and the result is a screen narrative that is bright with local color and rich with the splendor of the Old World.



Leonore on her "Great Adventures" through the beauty spots of Europe in the fascinating photodrama "Enticement."

It is a liberal education to follow, through the camera's lens, the sequences of the play. We see the famous resorts of Europe, with their gay lights and laughter: we visit the high Alps with their eternal snows; we plunge into the heart of Continental Europe's society, then London's. There is a constant panorama of Life at its

gayest, with always the entrancing, vivid story of "Enticement" to lend interest to the excursion.

The picture is not a costume drama in any sense of the word, yet the European atmosphere which pervades it provides many gay and colorful scenes.

The story of Leonore, the girl whose loves were so "different," is a story that lends itself remarkably well to the rich settings of modern Europe.

The fullest advantage was taken of this by Director George Archainbaud and his technical staff. No detail was overlooked that might add to the local color of the regions portrayed.

As a result we have a picture that is not only an absorbing drama, with its tense moments and its unexpected turns, but a photoplay with a luxurious background, with the most modern settings and fashions to lend enchantment and interest.

"Enticement" is just as intriguing as the name implies, for it is a picture that will appeal to audiences everywhere.

And not the least of its many attractive features is its elaborate and beautiful background. Thomas H. Ince has "done himself proud" in this instance, even though he is famed for his prodigious productions.

Glorious Winter Sports

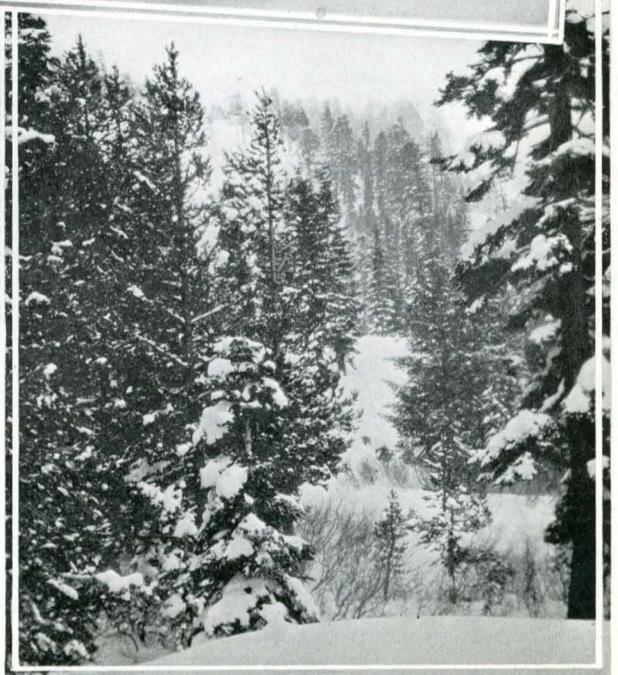
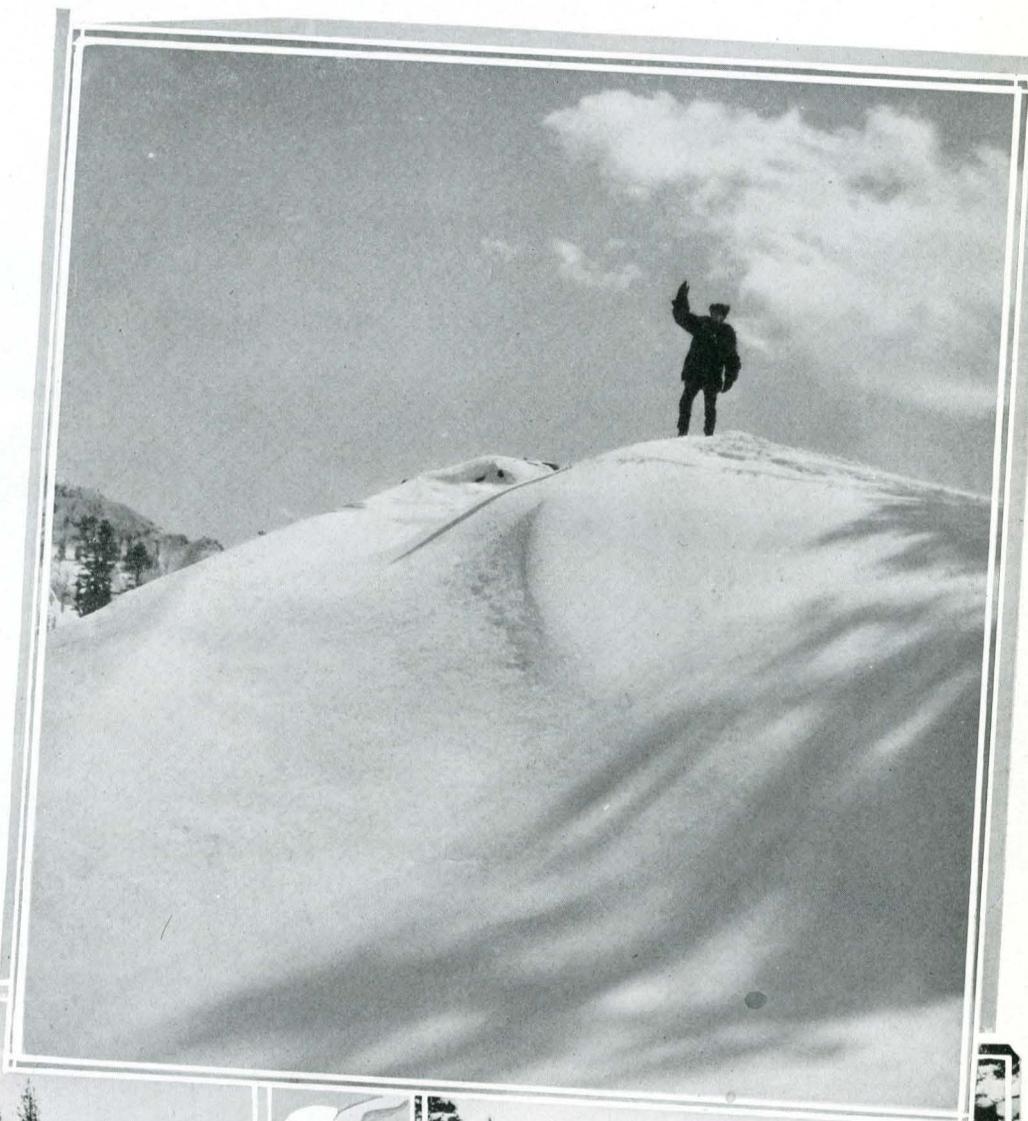
Feature of "Enticement"

AMONG the many unusual and interesting features of Thomas H. Ince's astonishing photoplay, "Enticement," for release through First National, are the winter sports as they are seen in Switzerland.

Switzerland is often called "The World's Winter Playground," and in turn, the Canadian scenes where these winter shots were filmed, at Lake Louise, is often called "The Switzerland of America."

Skiing is, of course, one of the most important of these sports, and one that is in Switzerland, enjoyed even by small children. No wonder that boys and girls brought up in this environment are absolutely fearless on skis! The long, swift rush down the mountainside, the jump, the regaining of one's balance and the "home run" glide, is sport of the most glorious kind to the initiated, to the uninitiated it might prove disastrous.

There is skating too, on the little mountain lakes, clear as glass and as smooth. Here graceful dips and fancy steps are done that might put a talented eccentric or classic dancer to shame. Another, less dangerous, but much enjoyed sport is tobogganing. Old and young alike partake in this sport—and a spill in the snow only adds to the hilarity of the scene. Often a race is staged in which a group on skis race with a sled drawn with horses. There are dog races, too, . . . to say nothing



Thrilling Snow Scenes Feature "Enticement"

of the old fashioned game of "Snowball." Then there are times when Nature herself takes a hand and precipitates an avalanche. This is sport, until the rush of snow becomes too great, then it can very easily become tragedy.

In "Enticement" all of these are shown

including an avalanche in the Alps, and with the avalanche there come a series of happenings that go to make a thrilling, throbbing story, fraught with intense interest, an unusual, daring story of love.

New Interpretation of Love

Daring Problem of "Enticement"



Clive Brook and Mary Astor in a tense moment in the play

girl, ignoring conventions and taking life as it comes with a laugh. She forms a friendship with a married man, unhappily married it is true, but married nevertheless. They go alone to the mountains, where the girl is injured in a mountain-slide. The man changes, almost instantly, from the friend to the lover. It is the awakening for the girl. She sees her ideal friendship shattered. She flees, trying to forget the man.

Later she marries, and her happy married life is rudely interrupted by the ghost of the mountain trip. Then come the highly dramatic and emotional scenes between the wife, her husband and her companion of the mountains.

With this as a basis, "Enticement" presents a novel and unusual plot. It has audience interest from the start, and there is no slackening of the tempo until the close of the story, when a great sacrifice is made, and two of the three central characters find the happiness they had long sought.

This new interpretation of love is the daring base of a masterful story, and a photoplay that will be universally popular.

LOVE IS as eternal as the ages. Yet occasionally is found a new interpretation of this all-inclusive term which "like a child around the world doth run."

Such an interpretation was inspired by Clive Arden, the noted English novelist, in her latest and most successful novel, "Enticement." And this exposition of the strange love of a girl for a man married to another, and the true love she bore her own husband makes a subtle, intriguing and compelling plot for the Thomas H. Ince First National photoplay.

There is none of the old "triangle" situation in "Enticement." The plight of "Leonore" is an unusual one, and one for which she is only partly to blame. The working out of her difficult situation makes an absorbing story, one that compels attention, not only because of the novelty and



Ian Keith and Mary Astor as the "friends" in "Enticement"



These three players interpret love in a brand new way

the daring of the complicated maze into which she has been thrown, but also because of the dramatic climaxes that ensue.

Here we have an impulsive, care-free

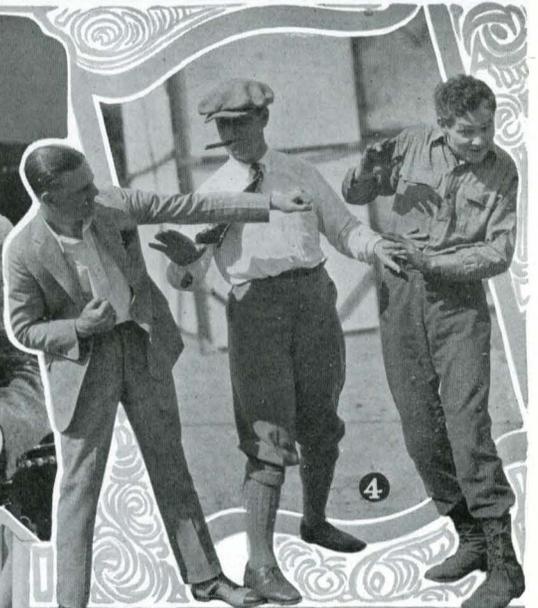
HIGH SPOTS in Etching "Enticement"



Glimpses of "Enticement" as seen on the screen—fascinating etchings that range from the chill of Alpine peaks to the flaming depths of human conflict. Ian Keith, with the fire of a John Barrymore. Clive Brook, with the repressed emotion endowed by his own British heritage. Mary Astor, a glowing coal in this crucible of love and hate. These vivid personalities are among the array of powerful elements which are skillfully congregated in this latest Thos. H. Ince production for First National Pictures. Since the

world began, philosophers have sought that joint thread which divides friendship and—love. In "Enticement" Director George Archainbaud depicts in the affairs of one woman with two men just where the heart takes command in the destinies that guide their lives. "Enticement" is a sure-fire attraction wherever womankind is called upon to decide in the vital choice of mates. And it is woman who decides—not alone in the selection of a life companion but of "a picture to see."

THESE ARE BUSY DAYS *on the* INCE LOT



(1) The National Association of Life Underwriters visit the Ince Studio and are greeted by Charles Ray and Florence Vidor, in the center foreground. (2) Santa Claus [Miss Margaret Livingston] visits the studio early—but how is (s)he going to get down that chimney? (3) Thomas H. Ince tackles his daily mail—some job. (4) Billy Wells, the pugilist, gives Ralph Ince and Charles Ray some pointers in the art of self-defense. (5) Admiral R. E.

Coontz and his staff of U. S. Naval officers on the studio steps. (6) Jacqueline Logan and Vernon Steele discuss the advantage of the new dressing rooms. (7) A fleet of new Cadillac cars is turned over to Mr. Ince, Business Manager Newman and Production Manager Wray. These are the cars that carry company members and equipment to location, and perform the thousand and one errands that arise during the day at a busy production plant.

Pleasing Particular People

"Christine of the Hungry Heart"

"Idle Tongues"—from the Novel "Dr. Nye"



DRAWING POWER—Sure-fire attraction for feminine audiences. Should prove suitable for high class patronage. Good for downtown and neighborhood houses.—Laurence Reid in *Motion Picture News*.

THIS IS the verdict of one prominent trade magazine on "Christine of The Hungry Heart," the fascinating story of a storm-tossed heroine whose heart was hungry for love.

"Christine," made for First National by Thomas H. Ince, is now showing in the principal cities of the United States, and has won universal approval. With the superlative cast headed by Florence Vidor, Clive Brook, Ian Keith, Warner Baxter and Walter Hiers, the work of each is bringing much praise. Little Dorothy Brock, the child actress, comes in for a share of commendation for her wonderful performance.

"A woman's picture full of heart throbs and a mighty clever kiddie," says *Film Daily* of Christine.

"Of certain appeal to all audiences," says the *Omaha Bee*.

The *Weekly Film Review* declared Christine "A powerful drama superbly done by a fine cast."

"The play will please Miss Vidor's admirers immensely," says the *Motion Picture World*.

Everywhere is the same verdict—a great picture with a great cast.

"HADES hath no fury like idle tongues, wagging about their neighbors. And so the kindly physician was brutally mobbed and beaten, tossed over a cliff and left for dead."

'IDLE TONGUES,' Thomas H. Ince's First National production from Joseph C. Lincoln's novel, "Dr. Nye," is to be released soon.

The final editing and cutting has been completed, and the picture will soon be in the hands of the distributors for release. It deals with a village doctor who becomes a martyr to shield the memory of his dead wife. Persecuted by his own townspeople, he comes into his rightful niche in the community through a series of startling events that are portrayed with amazing realism in the picture.

Directed by Lambert Hillyer, "Idle Tongues" boasts such well known players as Percy Marmont, Doris Kenyon, Claude Gillingwater, Lucille Ricksen, Malcolm McGregor, David Torrence, Dan Mason, Vivia Ogden, Ruby LaFayette and Mark Hamilton.

The color and romance that Lincoln gives to his famous New England stories have been faithfully reproduced in "Idle Tongues" and the story moves with rapid action, leading up to a sequence of startling scenes that hold interest to the final fade out.

Barbara's Bewitching Personality

Makes Miss Bedford a Screen Favorite

BARBARA BEDFORD is as pretty as her name, and as fascinating as the ancient Chinese curios that she is inordinately fond of.

This brown-eyed, brown-haired little miss has the same engaging personality off the screen as on. She is one screen favorite who has charm and intelligence, a distinct personality and her own ideas about things—for instance civilization!

Miss Bedford is glad she is in pictures, and glad that the success that has come to her has been earned in the school of hard knocks and experience.

But—she is sorry she did not live fifty years ago, long before the days of fade-outs, close-ups and flash-backs! And she told why.

She had just returned from a trip to the Imperial Valley, in the heart of the Great American Desert.

"I love the desert," she said. "It holds a peculiar fascination for me. And I love it most, far from the railroad, the new towns and the activity that irrigation has brought to the civilized parts of it.

"In other words, I love it where it has not been touched by civilization. I do not like many aspects of modern civilization, even if it has made life easier for some of us. I do not like the veneer it has put upon people. I do not think they are to blame, it is rather the highly competitive age in which we live.

"I would have liked to have lived fifty years ago. I believe people really enjoyed life much more then. At least, I believe they were more sincere, more open and less inclined to hide behind an armor of camouflage than at present."

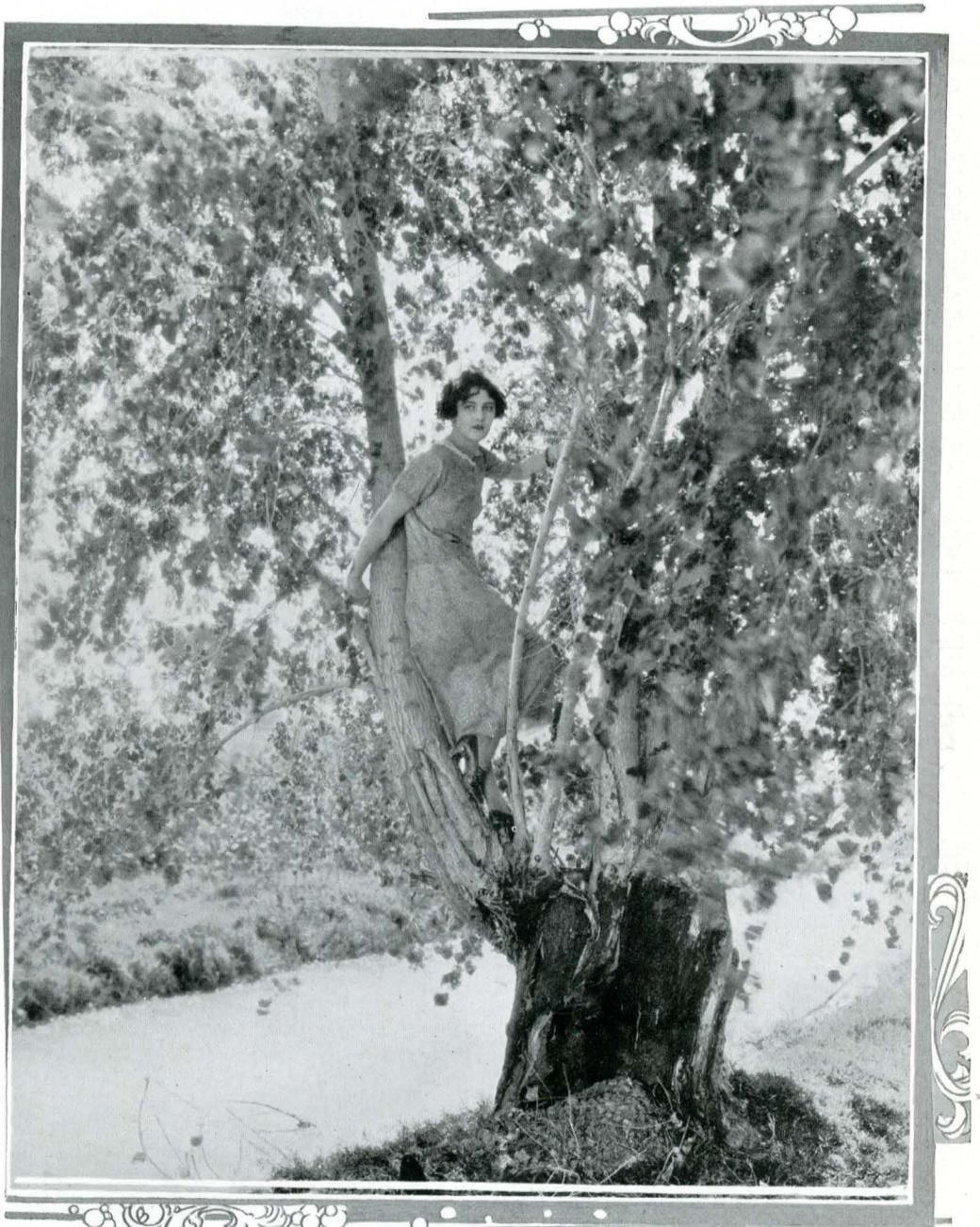
Miss Bedford was emphatic in her statements, and earnest in her manner. Certainly there was no armor of camouflage about her as she gave her opinions.

Nor was there any doubt that she meant every word of it.

Barbara spends her vacations in the wilds, as far away from civilization as she can get. She is at present planning a long trip into the interior of Old Mexico.

"I just want to see if I cannot find something new—something different from the ordinary things of every-day life. I want to find new types, new conditions of life and new incidents. It is these that help me in my work.

"And you cannot find them where the crowds are in busy cities. You have to get off the beaten trail."



Barbara Bedford in the heart of the desert she loves so well. This picture was taken while on location recently with Charles Ray. An Imperial Valley irrigation ditch is wandering through the picture, but why it didn't stop on the spot will always be a mystery to any Mere Man.

Miss Bedford has just completed a picture with Charles Ray, and is to be seen in a series of Thomas H. Ince pictures, having signed a contract with the producer recently.

She is a native of Wisconsin and was educated at Lake View High School, Chicago. She went into pictures immediately after graduating.

Perhaps her best work was done in "Women Who Give." She also appeared

in "The Tie That Binds," "Last of The Mohicans," "Another Man's Shoes," "The Spoilers," and many other successful screen dramas.

Miss Bedford is an inveterate reader, and always carries a book on the set with her, to read between scenes.

Barbara may wish that she had lived fifty years ago, but not one of her thousands of admirers will join her in her wish!

Jazz Orgies of Screen Doomed?

Old-Fashioned Girl Supplants Flapper

MISS HOLLYWOOD has abandoned her flapper orgies and is sedately treading a mincing step back along the Road to Yesterday.

The jazz orgies of the screen are doomed. With them go the sophistries of precocious youth—the cigarette smoking, gin-swigging, slang-banding hoyden with her bobbed tresses and reckless temperament.

In her place saunters the old fashioned girl, the sweet, prim miss with her bustles and basques, her quaint poke bonnet and dainty parasol.

Time is turning the calendar of filmdom back to thirty years ago!

The epoch of the period photoplay is at hand. Not the costume play, for that has had its day in the cycle of ever-changing public fancy—as far as dominating vogues go. Period plays are the plays of yesterday, the days in which the mothers and fathers of the maturing generation had their youthful fling.

Sponsoring the new era in filmdom are no less authoritative arbiters of cinematters than Colleen Moore, Corinne Griffith and Norma Talmadge. All three of them have

(Top) Norma Talmadge in "The Lady." (Below left) Colleen Moore in "So Big." (Right) Corinne Griffith in "Love's Wilderness."



selected and are now deep in the production of stories woven around American life in the eventful decade that preceded the 20th century.

Colleen Moore is picturizing Edna Ferber's current novel—one of the year's best-sellers—"So Big." The locale is Chicago when it was the market center for the Dutch farming population surrounding it, and who provided the fast growing town with its chief commercial pursuits.

Corinne Griffith is memorializing the South of the period in "Love's Wilderness," which adds to its picturesque qualities of setting glimpses of Canada and the South Seas. It presents Corinne, the hothouse flower, in the quaint fragrant charm of a southern rose garden.

Norma Talmadge furnishes a contrast in period setting, for her role in "The Lady" is set in the giddy luxuriance of London's gay life of the day. The splendor and prodigality of that day was a favorite source of material for the society novelist.

With these three pointing the way a new vogue in film settings is ordained, according to Earl Hudson, supervisor of First National productions, under whose guidance "So Big" is being made. The period picture is not a costume picture, says Hudson, for it is too closely related to the events and interests of the current day.



Women Specialists Excel

Intricate and Unusual Work Done by Gentle Sex at Ince Studios



“GOING INTO the movies” is a common expression these days, but there are more ways of getting there than one imagines at first thought.

The motion picture industry has undoubtedly opened up to women a wider and different field of endeavor than is generally considered by those contemplating an entrance into the world of big business.

Among the three hundred employes of “The White House of Silent Drama,” as the Thomas H. Ince studios have been so appropriately called, women play no small part—women whose deft minds and fingers share in the making of motion pictures containing the famous “Ince Punch.”

Almost every department of this vast plant has its quota of women, and many of the most important branches are in charge of women who have hewn their way through the various stages of motion picture making, until they have mastered the technique of their department and have earned the right by proof of ability, to be its Head.

Writing, reading, advertising, research, film cutting, wardrobe, film library, and a hundred other branches of motion picture production, are represented.

Most of these women have been trained in the Ince methods by “T. H. I.” himself. Under his careful guidance, ambitious



1—Bradley King, scenarist who adapted “Enticement.” 2—Rena White, chief telegrapher at the Ince Studios. 3—Mrs. Cordelia Houck, chief of the wardrobe. 4—Ella Strader, in charge of laboratory release room. 5—Miriam Meredith, manager of the story department. 6—Olive Skogerson, head of central filing system. 7—Ruth Hall, film librarian in charge of all “stock shots.”

women, searching for opportunity, have learned to think in terms of motion pictures. Just as a master takes untrained

musicians or singers and makes of them great artists, so Thomas H. Ince has trained his corps of women workers in their various crafts, until he has made of each an artist in her particular line of work.

The oldest woman in point of service in the studio is Mrs. Cordelia Houck, Wardrobe Head. An expert in the art of legitimate stage wardrobe, she began her study of clothes from a photographic standpoint

MORE than one hundred young women are regularly employed in connection with the activities of the Thomas H. Ince Studios.

They are found in every department of the studio except that of transportation—that being the one line of work that women are not considered useful in.

There are stenographers, clerks, telephone girls, secretaries, writers, publicists, scenarists, accountants and research workers. There are efficient women workers in almost every branch of studio work.

when Mr. Ince began his career as a Producer. From the old “Inceville” days, where she was the whole department, she has traveled a long way. Today she has a corps of workers under her supervision. From a maker of Charles Ray’s first overalls and Bill Hart’s first blue shirts, Mrs. Houck has become a designer that rivals the famous fashion creators of Paris.

It has been said that his employes do not work FOR Thomas H. Ince but WITH him. This undoubtedly accounts for the uniformity of production for which pictures bearing the Ince trademark are noted,

On The Ince-Side Of The Fence



All That is Interesting at the Thomas H. Ince Studios
is Not Seen by the Camera's Eye. For Example



ONE of the longest contracts ever signed by a young motion picture player was recorded recently at the Thomas H. Ince Studios when popular Jacqueline Logan affixed her name to a five-year contract to appear exclusively under the direction of Mr. Ince.

Miss Logan has rapidly come to the front in pictures and now occupies a position in the hearts of picture goers that few young women boast. She is extremely popular on the lot as well, not only among the players but with the "juice gang," as the workmen are known. They swear by her and she swears by them.

Miss Logan will next appear in "Playing With Souls," a Thomas H. Ince First National attraction.

IT wasn't an election bet that caused Charley Murray to wear a growth of whiskers about the Ince lot all fall. It was a part he was playing. However, he finished the part soon after election day and enjoyed a million dollar shave. With the "airdales" gone, Charley looks almost human again.

ONCE the lure of the Kleigs gets in your blood and you are gone. John Griffith Wray, production manager for Thomas H. Ince, can so affirm. Wray is cooped up in an office all day long and doesn't like it. He prefers to be out on location, directing a thrilling scene.

The other day a dark-haired swimmer was needed in the Ince tank. The only youth on the set who was an expert swimmer was a blonde. Wray was passing by. Calling for make-up material he soon was in the thick of things, darkening the boy's hair. When he had finished he was a mess, his work upstairs was forgotten and he was happy. He was back on the firing line again, if only for a minute.

FIRE CHIEF GEORGE MINNICK, at the Ince Studios, has a habit of chasing smokers off the stages, where smoking is absolutely prohibited. In fact he has often chased off T. H. himself, even though the "big boss" was not smoking, only carrying an unlighted cigar. Now the chief is charged with contributing to the delinquency of the male players on the sets. He is carrying a large plug of chewing tobacco which he offers to everyone holding a cigaret or cigar.

JAKE'S SPAGHETTI

JAKE, the gateman at the Thomas H. Ince Studios, went to a spaghetti supper the other night. Later in the evening, while in the arms of Morpheus the spaghetti got in its good work and Jake succeeded John Griffith Wray as production manager for Thomas H. Ince.

Here is the production schedule he laid out for the season of 1924-1925:

Florence Vidor as Little Eva in "Uncle Tom's Cabin."

Clive Brook as Huck Finn in "Tom Sawyer."

Jacqueline Logan as "Old Lady 31."

Mary Astor in "The Black Crook."

Charlie Murray in the title role in "Hamlet."

Barbara Bedford as "Little Robinson Crusoe."

Warner Baxter as Rainmaker Hatfield in "Rain."

Ian Keith as "Little Lord Fauntleroy."

Buster Collier as "King Lear."

Margaret Livingston in the title role of "Camille."

Jake's alarm clock exploded about the time he had made a contract with C. Gardner Sullivan to write a serial entitled "Jake the Demon Gateman," or "The Spaghetti Nightmare."

GEORGE ARCHAINBAUD, director of "Enticement," is a native of France. Like other natives of that land he is able to express ideas with his hands. He does so in his directing, and his players often do not need to be told what to do—they just watch the Archainbaud hands.

The SILVER SHEET

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

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MARY ASTOR has just signed a three-year contract with Thomas H. Ince, and has gone to Canada to make pictures. Her mother accompanied her. In fact her mother accompanies her everywhere. They are regular pals, not just pals for publicity purposes. If you doubt it, ask any one of Mary's many admirers in Hollywood.

IAN KEITH, who plays the romantic Val in "Enticement," was once paid a compliment that he will never forget if he lives to be a hundred. It was paid him by the immortal Sarah Bernhardt. She told Ian that he had the most expressive hands in the world. Perhaps she was right. But it is his expressive profile that has made him a favorite in the shadow world.

THOMAS H. INCE has one hobby. It is sweaters. The producer is reputed to own more sweaters than anyone in Hollywood, which means the world, for Hollywood boasts more multi-colored sweaters than any community on the globe.

FLORENCE VIDOR a blonde! Who would believe that the charming heroine of "Barbara Frietchie," and "Christine of The Hungry Heart" would change the color of her raven locks? She did it, however, but not via the peroxide route. Miss Vidor is wearing a blonde wig in her latest production, and she looks wonderful in it.

C. GARDNER SULLIVAN, veteran scenario writer and editor, lives at Playa del Rey, a beach near Los Angeles. The duck season recently opened there and hunters flocked into the lakes in quest of game. Mr. Sullivan contended that it was all wrong. The residents, he said, knew every bird there by its first name and he resented these old friends being shot down in his front yard. "I don't consider it ethical to say to a duck: 'Here, Joe, come and get shot!'"

Sullivan is thinking of heading a movement to prevent the killing of resident ducks.

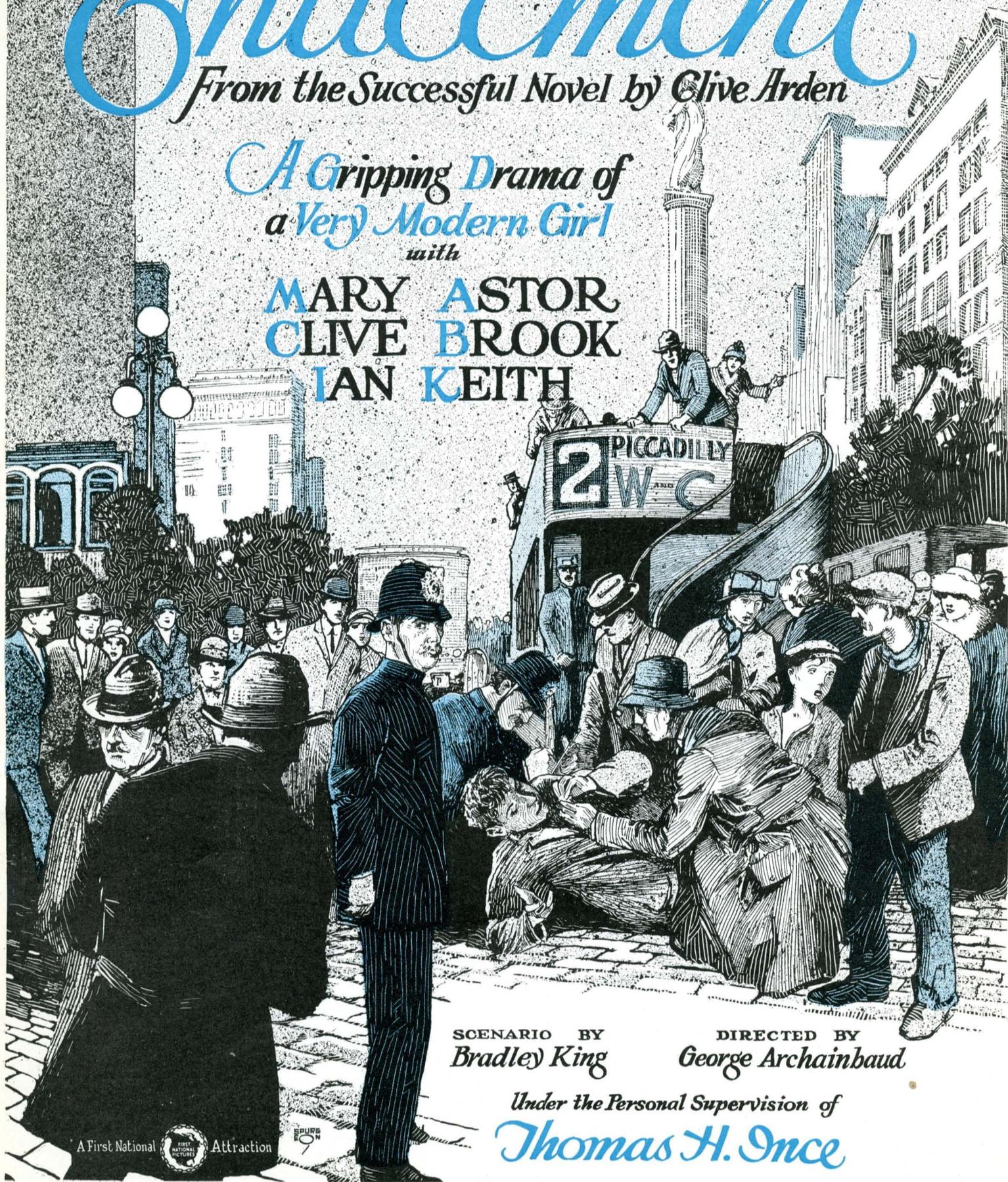
AN IMMENSE SPEEDWAY is to be built in Culver City just outside the Ince fence. Here the western speed classics of the automobile world will be staged, and the track may also be used in scenes of forthcoming Ince productions.

"Enticement"

From the Successful Novel by Clive Arden

*A Gripping Drama of
a Very Modern Girl*
with

MARY ASTOR
CLIVE BROOK
IAN KEITH



SCENARIO BY
Bradley King

DIRECTED BY
George Archainbaud

Under the Personal Supervision of
Thomas H. Ince

A First National Attraction

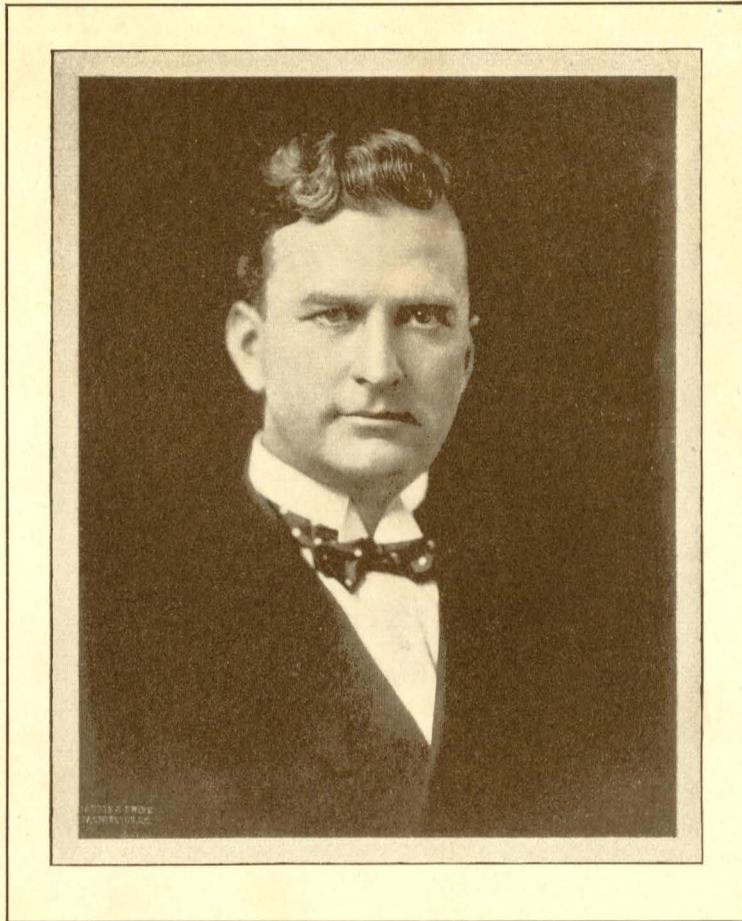


STARS ON

"Enticement"



*"An Apple Is
The Emblem"*



THOMAS HARPER INCE
1881 - 1924

AS this Silver Sheet came from the press our Beloved Chief was stricken while in the midst of his arduous labors. Words cannot express the loss his associates and employes feel in the passing of their friend and leader. With heavy hearts they "carry on" the work he so ably directed for many years.