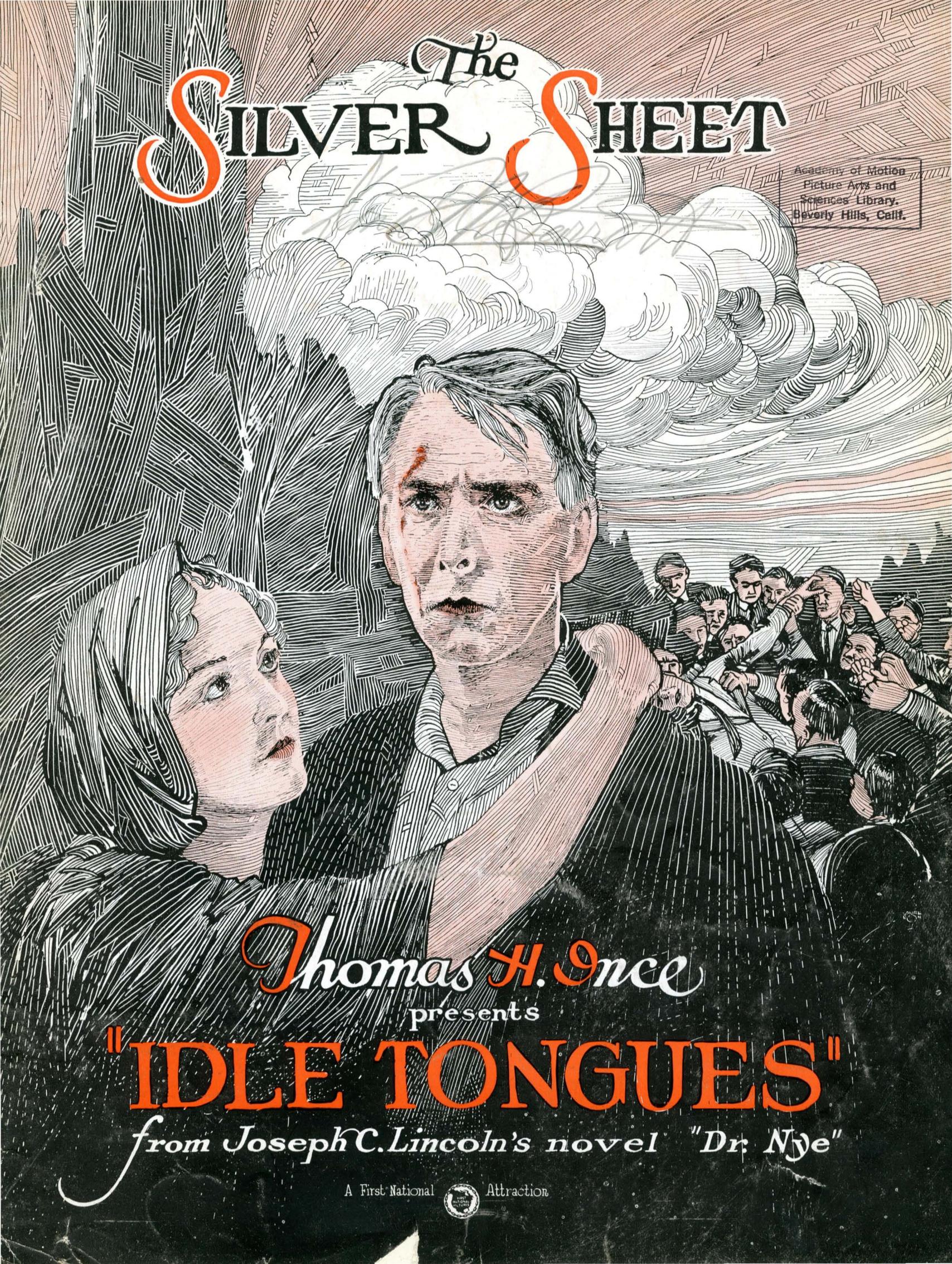


The SILVER SHEET

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



Thomas H. Ince
presents

"IDLE TONGUES"

from Joseph C. Lincoln's novel "Dr. Nye"

A First National  Attraction

Thomas H. Ince
offers

"IDLE TONGUES"

from the novel "Dr. Nye" by Joseph C. Lincoln

with **PERCY MARMONT**
and **DORIS KENYON**

(Courtesy First National Productions, Inc.)

Claude Gillingwater Lucille Rickson
Malcolm McGregor David Torrence

Scenario by
C. Gardner Sullivan
Directed by
Lambert Hillier
under the personal supervision of
Thomas H. Ince



A Drama of Life and Love and a Heart Courageous

A First National  Attraction



THE SILVER SHEET

Pictures that Reflect Life

THE PROGRESS of the screen is judged more by what is seen upon it than by what is written on the subject. People are coming more and more to expect life itself reflected on the silver sheet rather than what happens to be one man's idea of life.

Exaggeration of sentiment and emotion; exaggeration of direction and acting—all this is gradually disappearing with hokum in all its phases. The screen and those who contribute to it are guided by honesty of intention and method.

This is the modern trend in motion picture affairs and I am whole-heartedly in accord with it.

As evidence of my sincerity I submit my latest production, "Idle Tongues," for the approval of exhibitors and the public.

If ever there was a picture that reflected life, as well as the honesty of its producer in facing realities, it is this picturization of Joseph C. Lincoln's novel, "Dr. Nye."

All the characters are everyday folk such as we have met at one time or another; each is a study of human nature with its familiar faults and virtues. Their problems are those of individuals in any similar community. The resulting drama is logical, convincing and absolutely true to life.

Because "Idle Tongues" has these qualities in generous good measure I firmly believe it will achieve a high place among the season's steadiest box-office mainstays.

Frank Lloyd



From Joseph C. Lincoln's "Dr. Nye"

Great Novel

SCREEN SPECTACLES come and elaborate costume dramas go, but the love of the great American audience for true, American photodrama goes on forever.

That great student of public taste, Lord Northcliffe, once wisely said that the thing which always interests all of us is "ourselves." This simple but mighty truth explains why picture audiences unfailingly are attracted to intimate, home-life pictures—pictures of "ourselves," while spectacular triumphs often are spectacular financial failures.

The two favorite backgrounds of American life which have made consistent successes season after season are Western drama and Yankee domestic life.

Now comes Thomas H. Ince offering "Idle Tongues," a fascinating motion picture built upon that epic novel

of New England—"Dr. Nye," by Joseph C. Lincoln—as not only a certain box-office success, but a great picture that faithfully and artistically depicts a significant phase of American contemporary life.

"Idle Tongues" is a living pageant of the picturesque Cape Cod folk of today, into whose everyday lives is woven a compelling tale of love, renouncement and heroic sacrifice. The author is one of the leading novelists of the century. C. Gardner Sullivan, who wrote the screen version, is America's master scenarist. Lambert Hillyer, the director, is a recognized artist in translating subtle human interest into pictures.

This superlative array of talent, given expression through a notable cast of players, and all united under the usual painstaking Thomas H. Ince supervision, bring now one of the most appealing "ourselves" photodramas ever offered by any producer.

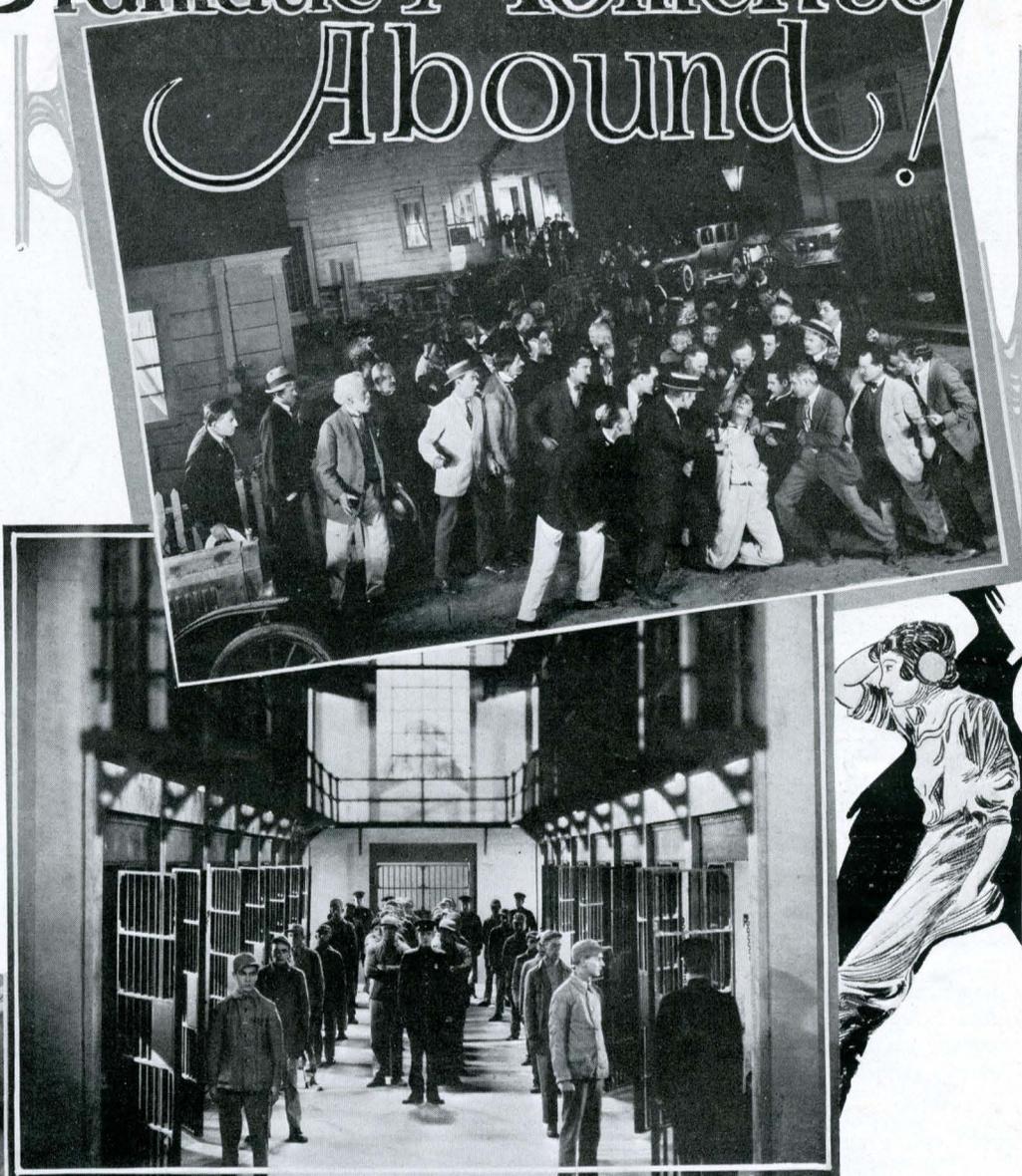
Thrilling Dramatic Moments Abound!

**"Punch" Scenes Stir Emotions
in Fast-Moving Screen Drama
"Idle Tongues"**

"IDLE TONGUES," the new First National attraction produced by Thomas H. Ince is a picture with a series of smashing dramatic incidents. While not a melodrama it contains more "punch" scenes than the ordinary play of that type. Yet "Idle Tongues" is a story that is genuine and convincing, and one that will hold audiences spellbound.

There is a "jolt" at the very start. Joseph C. Lincoln, author of "Dr. Nye," from which "Idle Tongues" is adapted for the screen, did a daring thing in this story. It opens with his hero going to the penitentiary, a self-confessed thief!

Authors of less ability would hesitate to attempt a story beginning with this situation. Lincoln does it, and the events which follow are logical and sincere. There is sympathy for the convicted doctor, even though his secret is not revealed until almost the last scenes. And stepping from the penitentiary doors, "Dr. Nye" enters such a maelstrom of hu-



At top, the smashing mob scenes from "Idle Tongues"; below, the prison episode, an unusual beginning for an unusual story.



Above, the auto wreck; below, a gripping and tense moment in the play.

man conflict and emotion that there is no let-down in suspense until the final fade out.

One dramatic climax follows another with amazing rapidity. There is the automobile crash, in which a young woman narrowly escapes death. Then the turbulent scenes in the town meeting, culminating in the riot in which the angry mob shouts for blood.

The persecuted doctor is beaten and torn, carried from the hall in a mad frenzy and thrown over a cliff where he is left for dead.

Then the denouement, when "Dr. Nye" finally comes to terms with his enemy, the close call of the latter who is saved from death by the doctor's sweetheart, and the final unexpected ending—all rounding out a plot of unusual and compelling interest.

Why the Bookish Fans are Wrong!

The Answer to Criticism That
"The Film Differs from
the Book"

EVERY exhibitor is familiar with the complaint of literary fans—that pictures wrought from popular novels seldom bear full resemblance to the pages whence they spring. The fan usually blames the scenarist for cruel mutilation of all fiction that falls into his clutches.

Sharp as the showman is to learn the tastes of his audience, he has little time to investigate these complaints. Running a paying showhouse leaves few hours for any man to knit his careworn brows in studious contemplation of a best seller, to decide whether the fan is wrong or the scenario writer has a clumsy paw or the novel needed fixing anyhow.

The fact is, seriously, no good novel ever did make or ever will make a good picture, without *adaptation*. Reading is one process of making a mental contact and motion picture photography is another. It is inevitable that dramaturgy must take a different form on the screen than on the printed page.

Comparison of the dynamic Thos. H. Ince production of "Idle Tongues" with the charming novel it was taken from ("Dr. Nye" by Joseph C. Lincoln), offers an attractive lesson in the study of picture-making.

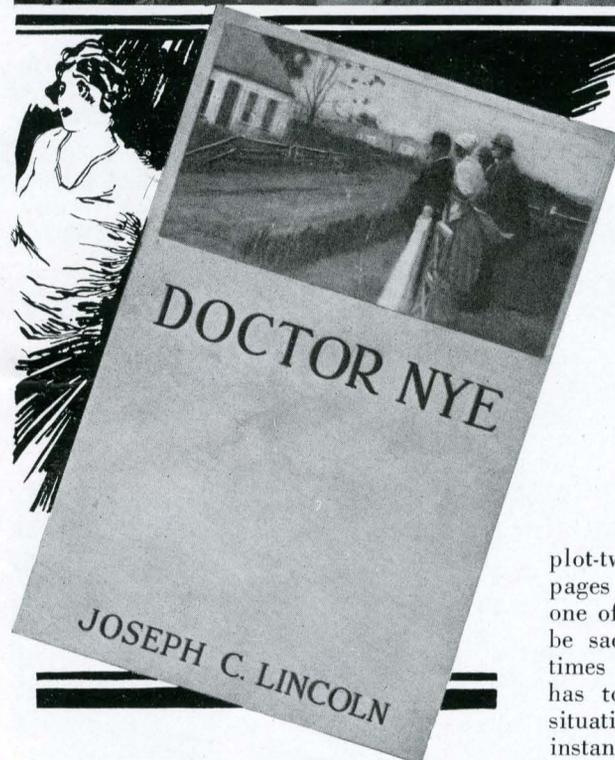
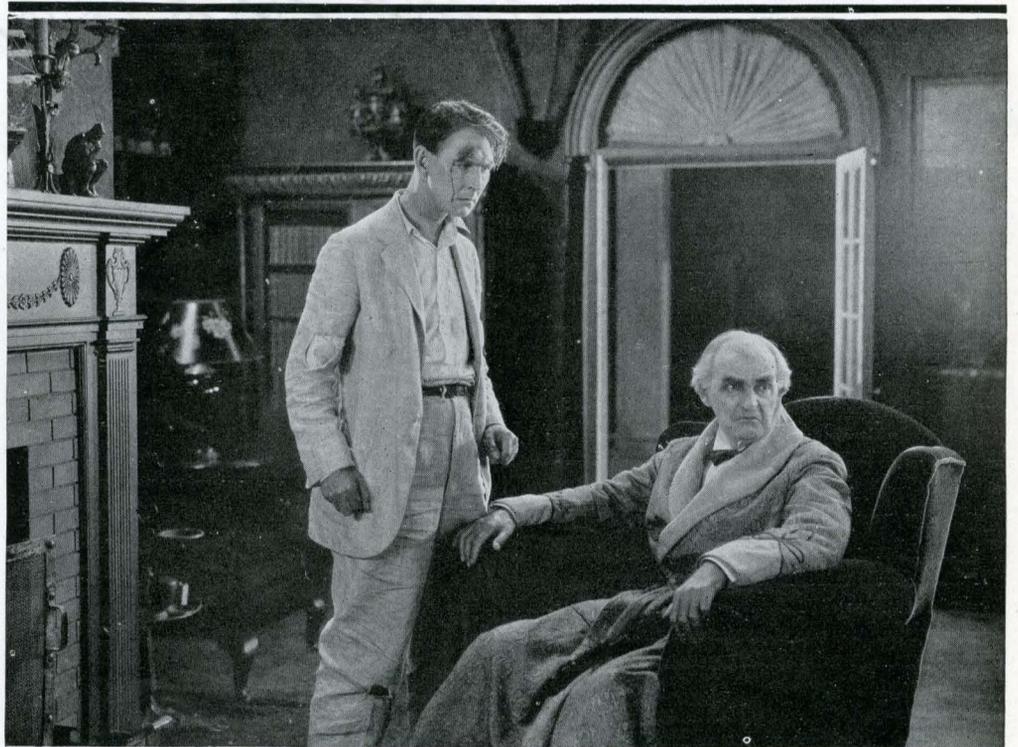
C. Gardner Sullivan's screen version opens with a smash—the hero in prison.

JOSEPH C. LINCOLN, author of "Dr. Nye," the novel from which "Idle Tongues" was adapted, was born in Cape Cod, the country of which he writes so well. His ancestors for generations have been fisherfolk. Most of his stories deal with the sea, and sea-going people. "Dr. Nye," while located in his beloved Cape Cod, is not a story of the sea, but of a village near the coast where simple folks dwell.

Lincoln's first work of interest was "Cape Cod Ballads." His most famous novel prior to the writing of "Dr. Nye" was "Cap'n Eri."

He has written a score of successful novels, and his admirers are legion.

His name on the silver screen is a great selling argument for a picture.



From between the covers of the book (below) must come action that "registers" meaning to the optic nerves, as the scene from "Idle Tongues" (above) indicates.

The novel opens tranquilly, gradually, preparing page by page the essential village "atmosphere" into which the author drops his characters one at a time, like doughnuts, letting each sizzle a while be-

fore the next one plunks into the plot.

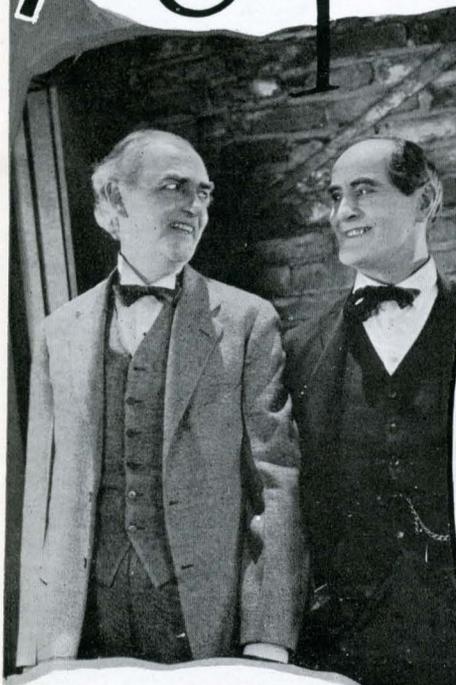
Now the complaining bookish fan will tell you that movies suffer for lack of this deliberate process. In his criticism, the fan seldom realizes that a story must be told differently to make one hour of screen entertainment than eight or ten hours of solid reading.

The scenarist discards psychology for the principal reason that thought, as yet, is unphotographable. It is plain that psychological stories, (meaning stories that depend on thoughts of the characters instead of action for the plot-twists) cannot be screened. So those pages in which the novelist explains why one of his characters does something must be sacrificed by the scenarist and sometimes action substituted. The scenarist has to establish the psychology of any situation by use of an action symbol. For instance, the trick of showing a flower under a boot heel is the recognized screen symbol of crushed love.

Another important point of difference between a novel and a motion picture, wherein criticism arises, is that the printed story may keep tab on what is happening at a half dozen dif-

(Continued on Page 20)

The Superb Cast of "Idle Tongues"



The old enemies smile at last! Claude Gillingwater (left) and David Torrence who do splendid character work in "Idle Tongues"



Malcolm McGregor and Lucille Rickson in a pretty scene from this First National Attraction

JOSEPH C. LINCOLN, author of "Dr. Nye," "Cap'n Eri," and other classic stories of New England, imparts to his novels a warmth of color and a touch of romance equalled by few modern authors.

In transferring to the screen the story "Dr. Nye" under the title "Idle Tongues," Thomas H. Ince determined to retain all the picturesque local color and subtle characterizations of the novel.

To accomplish this an ideal cast was necessary. It would have been impossible to have depended upon one or two artists, no matter how capable, to properly "put over" the screen version of "Dr. Nye." Every principal part, and there are many of them, demanded the most careful handling by players of talent and understanding and in addition, painstaking direction and supervision.

All this was provided, and the result is a picture that is sure to prove a box office magnet.

Percy Marmont, one of the most genuine and sincere players, was cast in the difficult role of "Dr. Nye." This sterling actor really "won his spurs" in the role of "Mark Sabre" in "If Winter Comes." His performance as the persecuted, patient village doctor is said to be finer than his "Mark Sabre."



Percy Marmont (above) who does the finest work of his career as "Dr. Nye" in "Idle Tongues." Below, Doris Kenyon, loaned by First National Productions, who is sweet and appealing as "Katherine Minot," his sweetheart.

Playing opposite Marmont is Doris Kenyon, loaned for this production by First National Productions. Miss Kenyon is sweet and winsome as the faithful, trusting sweetheart of the harassed physician and her characterization of "Katherine Minot" is true to the traditions of the author.

Two strong character actors were needed

to play the bitter rivals of Ostable, "Judge Daniel Webster Copeland" and "Cyrenus Stone." Claude Gillingwater, an actor of the old school, ably portrays the former and David Torrence, talented brother of Ernest Torrence, of "Covered Wagon" fame, plays the latter.

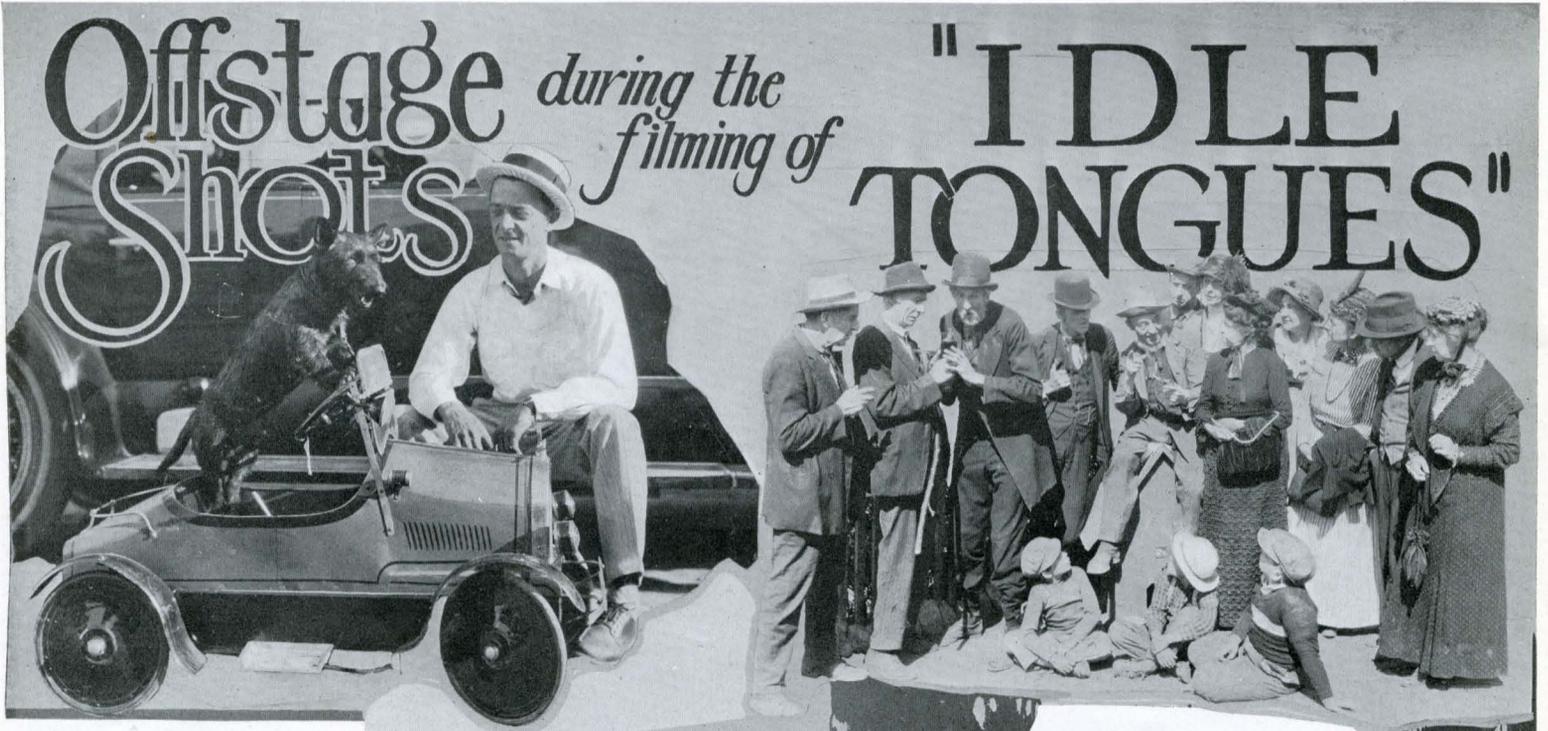
The ever-popular Malcolm McGregor is cast as "Tom Stone," and Lucille Rickson is his pretty sweetheart, "Faith Copeland." The romance of these young lovers is a big factor in the swift-moving plot.

Vivia Ogden makes an ideal "Althea Bemis," the village gossip, and Ruby LaFayette, the oldest woman in pictures, is the aged aunt, "Miss Pepper."

Dan Mason and his wooden leg provide much of the comedy relief, while Mark Hamilton is cast as the elongated bootlegger. Marguerite Clayton, an old favorite of the films, is "Fanny Copeland," the doctor's wife.

With this cast of capable players the plot is unfolded in a highly dramatic manner, and Lincoln's story loses none of its appeal. Several hundred extra players, carefully chosen as to type, form a colorful background.

And so in the casting of this splendid First National attraction, as well as in the production itself, Thomas H. Ince again demonstrates his showmanship—that art of knowing what people want when they seek relaxation and entertainment.



Offstage Shots

during the
filming of

"IDLE TONGUES"

Director Hillyer shows his dog "Rusty" the art of chauffeuring.

Dan Mason entertains the natives of Ostable, Mass., with fish stories while Mark Hamilton tries to peddle a little "fish oil" on the side.



Doris Kenyon, David Torrence, Percy Marmont, Director Hillyer, and Claude Gillingwater get some double-barrelled direction.



No, it wasn't a traveling man's story. But the joke David Torrence told Lucille Rickson had Percy Marmont and Claude Gillingwater eavesdropping, just the same.



'Mid the shady groves of rock-ribbed Massachusetts (in Sunny California.) "Shooting" Cape Cod in the wilds of Hollywood.

The gals talk it over (at left.) Some flappers of gay Ostable waiting for someone to set 'em up to a sarsaparilla.

Love Interest Features *the* Story



Two Striking Romances are Linked in the Stirring Plot of Joseph C. Lincoln's Novel, "Dr. Nye," Screened as "Idle Tongues."

FEW successful film dramas are lacking in that elusive something commonly termed "love interest." Whether historic or modern, costume or western, drama or comedy, the photoplays that draw the crowds are those with a pretty love story entwined in some way into the plot.

In this regard "Idle Tongues" is particularly well supplied for there are two beautiful love stories in this Thomas H. Ince production.

One concerns "Dr. Nye," who has loved and suffered, and his loyal sweetheart, "Katherine Minot." It is a story of sacrifice and devotion; of waiting long years for the deserved happiness of a worthy couple.

The other is the love of ardent, inexperienced youth that comes to "Tom Stone" and his pretty little sweetheart, "Faith Copeland." The fact that their fathers are bitter enemies does not deter them in their youthful courtship. And it is the threat of a wrecked romance with these young people that serves as a lever to force down the barrier that separates "Dr. Nye" and "Katherine."

Thus the two romances are linked in a story of intense interest, and featured by emotional and highly dramatic moments.

PERCY MARMONT, Doris Kenyon, Lucille Ricksen and Malcolm McGregor, cast in the roles of the four lovers in "Idle Tongues" are all college trained, and each one of the quartet had a careful schooling for the stage and screen before reaching their present eminence in the films.

Marmont was educated at St. Anne's, a fashionable school in Surrey, England, and got his stage training with such stars as Sir Herbert Tree and Cyril Maude.

Miss Kenyon attended Columbia University and later appeared in a number of Broadway successes.

McGregor is a Yale man who has had extensive dramatic experience, and Miss Ricksen was educated at Chicago and has appeared in many successful roles.

*"The words of love are like the wind,
And none knows whence or why they rise."*

Percy Marmont and Doris Kenyon (left) and Malcolm McGregor and Lucille Ricksen (right) in two pretty scenes from "Idle Tongues."

The clever artistry of Percy Marmont, as "Dr. Nye," and Doris Kenyon as "Katherine" serves to add interest to the one romance. And the dashing youthfulness of Malcolm McGregor, together with the petite daintiness of Lucille Ricksen, gives zest to the other.

There is an appeal to the heart strings in "Idle Tongues" and the romantic scenes in which these four popular players appear are largely responsible for this.

Yet this is but one of the features that make "Idle Tongues" a great audience picture. There are many dramatic moments from the opening scene, where "Dr. Nye" enters the penitentiary a self-confessed thief, to the unexpected ending which follows a veritable whirlwind of emotional climaxes.

Drama, comedy, surprise developments, tragedy and suspense follow in rapid order until the final scenes are reached, bringing the unexpected ending.

"Idle Tongues" is a great story of American life today, and one that is certain to prove an artistic and financial success.

And the pretty love stories that it contains will long be remembered as screen classics.

The Virile Story of "Idle Tongues"

DR. EPHRIAM NYE, kindly, genial and lovable, is sentenced to five years in jail for the theft of church funds. His term is spent in trying to lift the loads from his fellow prisoners and it is characteristic of him that he returns to Ostable to begin life again rather than seek existence in a strange place where his story is unknown.

The villagers of Ostable have gathered at Hallett's Pond to consider installing a municipal water system. Judge Daniel Copeland, "big" man of the village and brother of Doctor Nye's dead wife, Fanny, is a staunch supporter of the move, while against him and it, is Cyrenus Stone, arch enemy of Daniel's, who loses no opportunity to antagonize him.

Interrupting the gathering comes Doctor Nye, returning from prison. Cyrenus Stone, who has rented him a house, installing Henry, the town character and possessor of a wooden leg, as "housekeeper," joins him, while the townspeople gaze panic stricken and horrified at the returned "jailbird" and Daniel Copeland and his daughter Faith refuse to recognize him despite their relationship.

To Althea Bemis, a vinegary old maid, the doctor's return and occupation of the house across the street furnishes food for gossip for some time to come. She loses no time in arousing the villagers against him, to the disgust of her Aunt, Miss Pepper, who is visiting her. To her Althea explains that the missing money was in the doctor's charge, and that he had pleaded guilty to stealing it, and that Daniel Copeland had insisted that full punishment must be given him, adding that Nye's wife who was ill, had "died of disgrace."

Katherine Minot, whom in the old days the Doctor had loved and wished to marry, comes to his home to welcome him. She has worshipped and believed in him throughout his disgrace. Her coming makes him very happy, but realizing that she must not compromise herself by being seen with him, he bids her go without telling her that Fanny Copeland had maliciously separated them years before, so that she herself might marry him, a fact which he had learned too late.

He takes up his practice in the Portuguese settlement where there is always need for a doctor and—charity. One day he meets Katherine in the settlement and they discuss the epidemic and he tells her of his suspicions. Cyrenus Stone, fishing nearby, overhears them. Triumphant be-

THE CAST

Dr. Nye.....Percy Marmont
 Katherine Minot...Doris Kenyon
 Judge Daniel Webster Copeland
 Claude Gillingwater
 Faith Copeland...Lucille Rickson
 Tom Stone...Malcolm McGregor
 Cyrenus Stone...David Torrence
 Althea Bemis.....Vivia Ogden
 Miss Pepper.....Ruby LaFayette
 Fanny Copeland
 Marguerite Clayton
 Henry Ward Beecher Payson
 Dan Mason
 Bluey Batchelder..Mark Hamilton

(NOTE: Miss Kenyon was loaned for this picture by First National Productions)

cause this will prove Dan Copeland in the wrong, Cyrenus carries the story to the townspeople, insisting that Dan is trying to poison them by forcing the vote for a water system, and placarding the town with posters warning the people against it.

Next day Faith and Tom Stone have their first quarrel. Tom walks into town alone while Faith drives her car in anger, recklessly up the road. In an effort to avoid killing a baby in the road, she upsets her machine in front of Dr. Nye's house. He carries her indoors while Henry, rushing up the road, meets Katherine and sends her to help. Copeland upon learning that Faith still lives, attempts to remove her from Nye's house, which the Doctor refuses to permit.

Tom, disconsolate, hangs about the place, although Copeland refuses to allow him to court Faith.

As the hot dog-days approach, new cases of typhoid break out and Doctor Nye is kept busy night and day, while Katherine nurses Faith back to health. Althea reports to Copeland Tom's daily visits and despite Dr. Nye's warning that he will do Faith harm, Copeland upbraids her and exacts from her a promise that she will not see Tom again.

Dr. Nye analyzes the pond water and learns that Hallett's Pond is impregnated with typhoid germs. When Copeland learns the truth he is shocked, but his natural conceit and ego come to his rescue, and he remains pompous and proud while his henchmen proceed to "whitewash" him of any responsibility.

However, there is a town meeting to discuss the situation. Dr. Nye appears and announces that the pond water is germ-infected. The mob spirit takes possession of the gathering. A spectator hurls a cane at Dr. Nye which cuts his forehead. At the sight of the blood the mob goes wild, drags the doctor from the hall, beating him unmercifully, and carrying him to a high cliff where he is thrown over and left for dead.

Regaining consciousness, Dr. Nye goes to the home of Copeland, where he determines to tell him the truth and thus save the life of Faith, who he fears will die if separated from her sweetheart, Tom. Copeland attempts to put Nye out of the house, but is forced to hear the truth. Dr. Nye tells him that Fanny, his dead wife, and Copeland's sister, was a kleptomaniac, and that he (the doctor) took the guilt upon himself and went to jail to protect her memory.

Copeland is crushed, and agrees to permit Faith to marry Tom. As Dr. Nye leaves the house, Cyrenus Stone enters with a shotgun determined to kill Copeland, as he believes Dr. Nye is dead at the hands of the mob incited by his ancient enemy. Katherine Minot appears in time to save Copeland and the two old enemies are reconciled.

Copeland tells Katherine the truth of the romance of the doctor and Fanny, and she goes to Dr. Nye's house where, in a pretty scene, the lovers are reunited and their coming wedding is proudly announced.

LAMBERT HILLYER, director of "Idle Tongues," "Those Who Dance," and other successful screen dramas is unusually successful in getting realism into his big dramatic scenes. Perhaps this is one reason for the box office success of pictures he directs.

During the filming of "Idle Tongues" Hillyer risked his life several times in making these test scenes. Before the auto wreck scenes were made the director drove a high-powered car into a building three times, to get the proper effect. On the last effort a huge beam fell on the lowered top of the car, missing Hillyer's head by inches. Had he been struck he might have sustained serious injuries.

Age and Beauty Walk Side by Side

Feminine Loveliness Is Appealing in the Screen Drama "Idle Tongues."

FOUR feminine figures of prominence balance the remarkable male cast assembled by Thomas H. Ince for "Idle Tongues."

Age and beauty walk side by side through scenes of dramatic force, romantic love and delicate comedy relief.

Doris Kenyon has never excelled her characterization of Katherine Minot. Tenderness and strength intermingle with an exquisite graciousness of manner which contradicts the word "actress" as interpreted by the multitudes. Doris Kenyon does not "act" Katherine Minot. She is Joseph Lincoln's heroine as he wrote her into the pages of his immortal story of "Dr. Nye."



May and December in "Idle Tongues." Above, Doris Kenyon, the glorious sweetheart, and Lucille Ricksen (inset) as the schoolgirl lover. Below Vivia Ogden, the gossip and Ruby LaFayette, the latter eighty years of age and the oldest woman in the movies today.

Fayette. Idol of a generation ago, she brings to the silver screen the same glory of her art that held enthralled audiences in the past.

Her characterization of "Miss Pepper," the simple New England spinster who rebukes in no gentle manner the "idle tongues" of the village that are working havoc in the lives of several people, is mute but irrefutable evidence that a great artist of the legitimate stage may bring the tried and true methods of the spoken drama directly to the screen with unquestioned success.

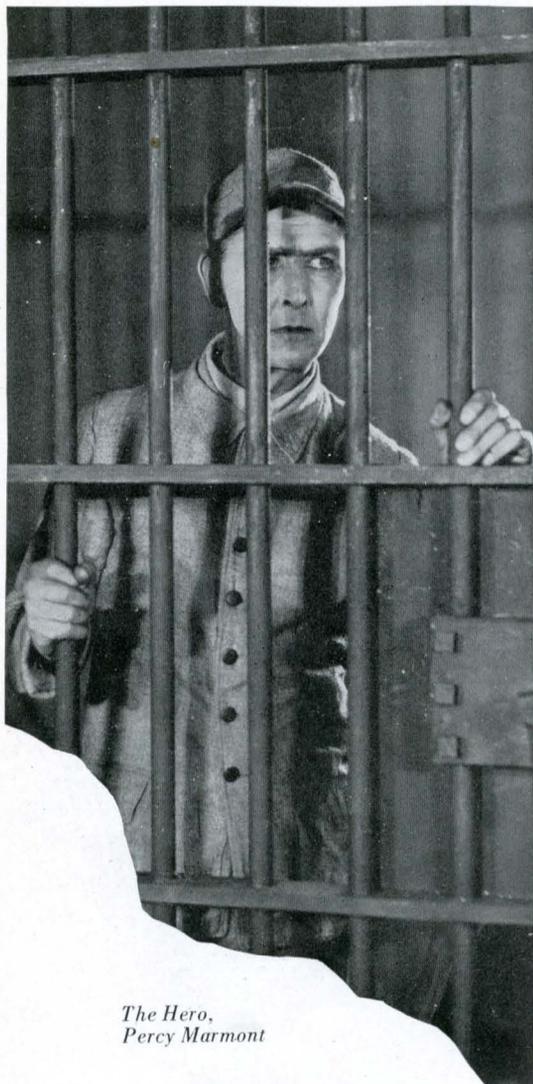
The fourth of this quartette of artistes is Vivia Ogden. It is she who sets wagging the idle tongues and though not a lovable character, her delicate touches of comedy bring relief in laughter, from the serious situations of the play.

Because no other woman fitted his ideal of this character, because he could visualize no other woman in the role, Thomas H. Ince delayed his production of "Idle Tongues" until Miss Kenyon was at liberty. Borrowed from First National Productions, Miss Kenyon raced across the continent to take the part.

That she has fulfilled Mr. Ince's prediction is proof sufficient that the delay in production was warranted.

Despite her air of pretty insolence, Lucille Ricksen presents a tragic little figure of vital importance in the outstanding scenes of the play.

Eighty years have not dimmed the attractiveness of Ruby La-

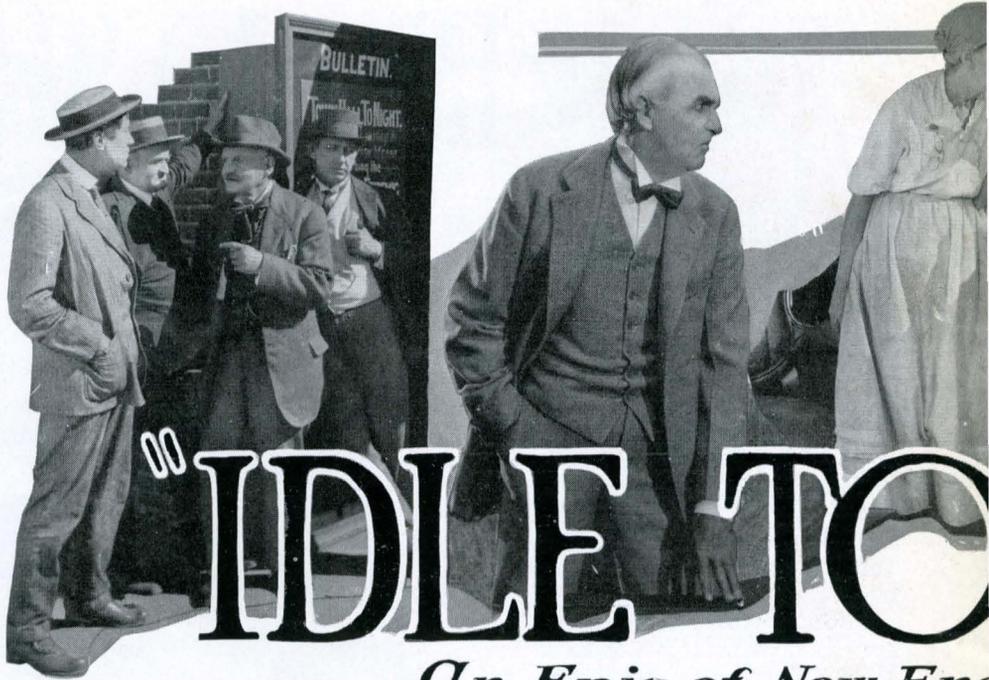


The Hero,
Percy Marmont

IN the rapid stream of city life the return of a released convict to his former haunts might cause not a ripple. But in North Ostable, Massachusetts, "idle tongues" have kept astir the five years of his imprisonment the scandal of Dr. Nye who confessed that he embezzled the church funds. So, on his return from prison, those idle tongues again lash the quiet backwaters of village life; tongues as sharp and cruel as the winter winds which lash Nantucket Sound.

Some of the villagers believe that Dr. Nye has returned to atone for his sin. Others, such as his old friend, Cyrenus Stone and the beautiful and devoted Katherine Minot never were convinced of his guilt. But Judge Copeland, the village nabob and Althea Bemis, a scandal monger, prefer to regard the man's return as a sign of a callous spirit bent on humiliating the townsfolk by again dwelling among them.

So Dr. Nye, back from prison, enters his weed-grown and neglected garden. On the weather-beaten panels of the door he is greeted by a chalk-scrawled "jail-bird." Then he pushes open the door and enters. The home is as he left it five years before, except



"IDLE TONGUES"

An Epic of New Eng

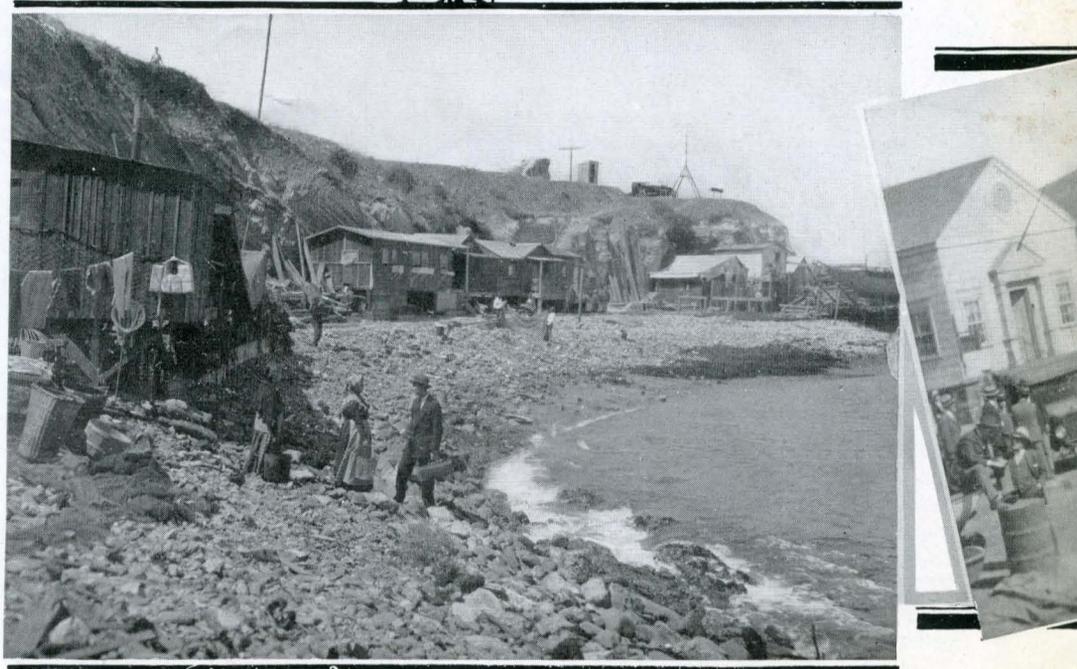
for the mantle of dust that settled through the undisturbed months. And cobwebs drape the walls. Then and there begin to unfold the odd caprices of an exciting melodrama, in this quaint Cape Cod village where "nothing ever happens."

immediate interest. It is the C. Gardner Sullivan way of leaping at once into the heart of a story—and audience.

Indeed, few leading men of the screen possess Marmont's vigor and power in sufficient degree to extricate themselves from what seems to be a hopelessly unsympathetic part. But long before the plot reveals Dr. Nye's motive for suffering undeserved punishment, every member of an audience is convinced that he has shouldered the crime of another. Marmont's success is a psychological achievement.

Few screen heroes would care to undertake the difficult feat of Percy Marmont in the titular role; the feat of opening a story in the role of a convict. This is one of the angles in "Idle Tongues" that commands

A Thomas H. Ince Production — from the me



Faithful Depiction of a Cape Cod Fishing Village



NGUES"

and Village Life

Two love stories are entwined in the plot. And crammed as the picture is with unceasing action, stirring and novel situations and faithful glimpses of provincial New England, Director Lambert Hillyer has sympathetically blended an undertone of human color that makes "Idle Tongues" a fascinating gallery of living portraits. The abundant and amusing village "types" offer in themselves sufficient appeal to win the universal praise of critics.

Critics, in the past, have agreed that the average movie fan prefers films depicting everyday American home life to imposing spectacles. And certainly melodrama is the favored vehicle for domestic drama. Thomas H. Ince treatment of domestic drama means the "real life touch"—that magic and elusive quality which cannot be expressed by lavish sets and the spending of fortunes in production.

The screen version of the Lincoln novel was made by C. Gardner Sullivan, America's surest



The Heroine,
Doris Kenyon

scenario writer, whose list of box-office successes has never been equalled. Sullivan is personally familiar with the scenes described in the story and Lambert Hillyer, the director, is an authority in picturedom on American home life.

Doris Kenyon, as Katherine Minot, creates a convincing glow as a loyal, devoted and beautiful woman, Nye's true love. Claude Gillingwater, who has played many unforgettable screen roles since his leap to screen fame in "Little Lord Fauntleroy" with Mary Pickford, is the pompous Judge Copeland. The loyal Cyrenus Stone is played by David Torrence. As Althea Bemis, Vivia Ogden builds the title of the picture—"Idle Tongues." For she is the village gossip. As her companion and confidant, Ruby LaFayette, the 80-year-old character actress, never appeared in a screen environment more in harmony with her type. Mark Hamilton, whose achievement in a character role in "Barbara Frietchie" was to make a new screen type, again contributes an artistic study as Bluey Batchelder, the bootlegger. Dan Mason, Marguerite Clayton, Malcolm McGregor and Lucille Rickson, complete a well-formed cast.

dramatic novel "Dr. Nye" for First National Pictures



Dramatic Scenes of Maddened Mobs Most Realistic

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 —



THOMAS H. INCE made a Fire Prevention film for the Fire Chiefs of America several years ago. It was shown throughout the country in connection with "Fire Prevention Week," and through its educational value much was accomplished toward fire control.

As a reward for his interest the Fire Chiefs presented Mr. Ince with an immense helmet and made him an honorary member of their association.

The helmet came in handy recently when forest fires swept the Beverly Hills, near Hollywood, where Mr. Ince's home is situated. The flames endangered scores of palatial country homes. Everyone in the vicinity, including movie stars, directors and cameramen turned out to fight the fire.

Mr. Ince's helmet emerged intact, and again occupies a place of honor in his den.

JOHN GRIFFITH WRAY, production manager for Thomas H. Ince, has discovered why Robert LaFollette became a candidate for the presidency this year.

It is because LaFollette is of short stature. That sounds like a puzzle, but Wray declares it is true.

It seems that LaFollette once aspired to be an actor. It was about the time Wray was a student in Wisconsin, LaFollette's home State. The fighting senator had an oration on Hamlet that he gave at the slightest hint. But when he approached managers they told him that he was too short to play the sort of parts he was otherwise temperamentally fitted for.

So he gave up the stage, and there was nothing left for him but politics.

MISS FLORENCE VIDOR, who has been signed for an additional two years on an exclusive contract by Thomas H. Ince, recently raided the fashionable shops on Fifth Avenue, New York, in search of new wardrobe for her next picture, yet to be announced.

It was the first vacation in some time for Miss Vidor, who recently completed her greatest role, that of "Christine" in "Christine of The Hungry Heart."

When Mr. Ince saw her remarkable portrayal as the storm-tossed heroine of Kathleen Norris' great novel, he lost no time in getting Miss Vidor's name on the dotted line.

While in New York Miss Vidor was a guest of honor at the new Piccadilly Theater, where "Barbara Frietchie" was playing. She also played the title role in this production.

JAKE, the veteran gateman at the Thomas H. Ince Studios, has been on the job for many years. He has seen stars burst across the firmament and fade away again. He has watched the styles in pictures veer from Western to Costume and from Low Comedy to High Art.

Jake has but one failing—he talks in his sleep. And listening intently the other evening as he rambled along in low speed, then suddenly shifted to high and was off, his wife heard him say:

"Christine of The Hungry Heart" knows now "What a Wife Learned" for she listened to "Idle Tongues" who said that the "Siren of Seville" gave "Dynamite Smith" "Cheap Kisses." She thought she saw "The Desert Fiddler" hitting the "Sunshine Trail" with "Lorna Doone," but "Her Reputation" was saved when it proved to be only "The Mirage."

Then "Those Who Dance" caused "Broken Laws" and "A Cafe in Cairo" became the scene of "Human Wreckage." "Bellboy 13" and "Anna Christie" gave "The Galloping Fish" "Scars of Jealousy" when "The Hottentot" proved he had "The Soul of a Beast."

"A Man of Action" found "The Marriage Cheat's" "Enticement" was only "Skin Deep" so Jake woke up with a start.

THE BRICK STEPS in front of the Thomas H. Ince Studio at Culver City, Calif., have been termed "the most photographed spot in America." Scores of celebrities have been photographed there, but the steps now have a rival. It is the Ince swimming pool just in the rear of the Administration building.

Scarcely a day passes that cameras are not trained on this pool. Carpenters are continually building all sorts of weird sets on its banks. The pool formed the "rapids" in "The Galloping Fish," and Rio Harbor in "Christine of The Hungry Heart."

CLIVE BROOK, the eminent English actor brought from London to appear in Thomas H. Ince productions has found the loneliest spot in the world. It is a summer resort in the fall.

Mr. Brook was recently advised by his physician to seek a change of climate. He left Hollywood, with Mrs. Brook, to enjoy a vacation on the top of a mountain in Southern California. When he arrived at the resort hotel he found the season was over, and that only the caretaker remained.

Seeking rest and quiet Mr. Brook found so much of it on that mountain that he cut his vacation in half to get back to the sounds of street cars and the rumble of automobiles in Hollywood.

E. deB. NEWMAN, business manager for Thomas H. Ince, has a blooded bulldog, given him by Don Meaney, of First National. The dog is to be entered in Pacific Coast dog shows and is also flirting with the movie cameras, giving Strongheart many sleepless nights.

EVEN AN AUTHOR must have a robust heart at times. Wm. H. Hamby, author of "The Desert Fiddler," which Charles Ray is now making, visited the Ince Studios recently. Enroute to Culver City he picked up a copy of a popular magazine which had recently accepted one of his stories.

Turning to the title page Hamby beheld his picture, with the announcement that his story had won first prize in a \$5000 story contest.

As he hadn't even heard of the contest he staggered up to the Studio gates considerably agitated, but he had figured out how he would spend the money before he was safely back in Los Angeles.

BARBARA BEDFORD has just signed a year's contract with Thomas H. Ince and will be seen in a series of interesting roles.

Miss Bedford's splendid performance in Reginald Barker's "Women Who Give" and other high-class productions, led Mr. Ince to offer her a contract.

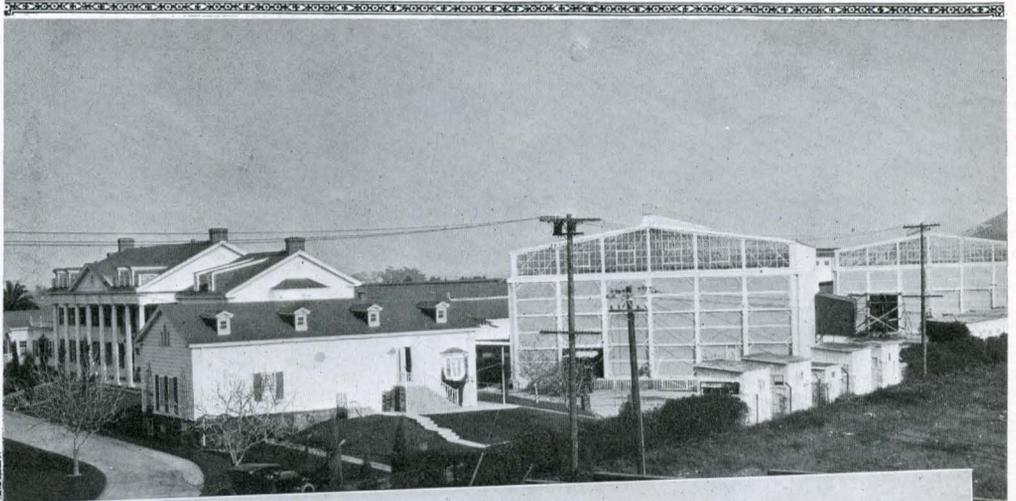
The pleasing personality and poise Miss Bedford possesses, combined with a natural talent for acting, give her promise of a most interesting career, according to the veteran producer.

How Thomas H. Ince Pictures *won* Leadership

Steady Progress Has Marked the Busy Career of Active Producer

THE FIRST humble motion picture studio in Hollywood, installed in a floorless barn, seems far off and incredibly remote in these days of million dollar plants and hundred-thousand dollar payrolls. Yet in this cycle of progress the Thomas H. Ince Corporation has more than kept in step with the industry.

Coming to the Pacific Coast when one-reel thrillers were the pièce de résistance of the nickelodeons, Thomas H. Ince started to make pictures in a little studio



in Los Angeles. Here he soon outgrew the limited facilities offered on a few city lots, and Inceville, in the Santa Monica mountains overlooking the broad Pacific, became one of the famed movie towns of the world.

On the rugged hills of this make-believe community many of the present stars of the pictures first faced a camera. Here Bill Hart rode forth on his white charger to slay the villain; here Charles Ray first donned his cow-hide boots, and other headliners of today got their start under the Ince banner.

Later Inceville died and the Triangle Studio at Culver City (now the Metro-

Goldwyn-Mayer) arose from the sagebrush under the guiding hand of Thomas H. Ince.

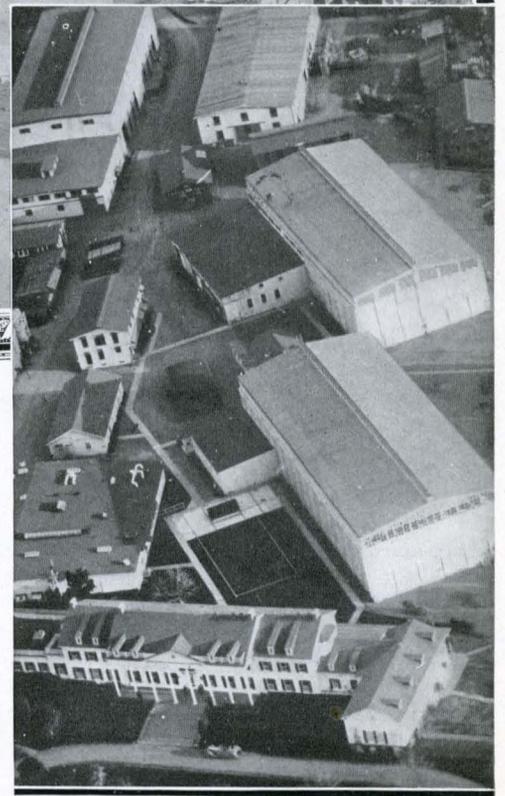
The next step was the construction of the present plant of the Thomas H. Ince Corporation, also at Culver City, one of the largest and finest in the world.

The main building, of Colonial design, faces upon a spacious lawn along Washington Boulevard, the main highway between Los Angeles and the sea. It houses the administration forces of the corporation.

There are four huge stages, up-to-date and modern in every way, equipped with the latest facilities for picture making.

Scores of dainty bungalow dressing rooms surround these stages, containing all the luxuries a star might desire.

(Continued on Page 20)



The old and new. Above, a view of the present plant of the Thomas H. Ince Corporation. Center, old Inceville in its palmy days. Below an airplane view of a portion of the Ince lot today.

Public Picks Cast for "Enticement"

Book Fans and Others Will Select Players For This New Production

AS A RESULT of world-wide search for new screen material, Thomas H. Ince secured the screen rights for "Enticement," from the pen of Clive Arden, an Englishwoman, long before the book was published in this country. He saw in this thrilling, throbbing love story, great possibilities for an unusual photoplay. After the purchase of the screen right by Mr. Ince, Bobbs-Merrill bought the story for publication in book form in the United States. It immediately became a "best seller."

Because of its still growing popularity, Mr. Ince has decided to let the public choose the actors they would like to see portray the principal roles. To this end, the Bobbs-Merrill Company has distributed ballots at the different bookstores handling "Enticement," and on these ballots those interested may designate the names of the artists whom they would like to see in the various roles. To those actors receiving the highest number of votes, will be given the various important parts in the story.

"Enticement" is the unusual story of Leo Bawley, a girl who is greatly loved by two men. One is Richard Valyran ("Val"), a singer whom she meets during the war. They are wonderful pals, until one day, while spending their vacation at a mountain resort in Switzerland, Val comes to realize what he now feels for Leo is not the old comradeship. There is a snowslide. Leo is hurt. Val takes her to a small Inn, and as he cares for her bruises, he forgets everything but the nearness of the girl. As he kisses her madly, Leo realizes for the first time that the old Val she knew is gone, and that she is terribly afraid of this Val. She faints. Val goes to his room, bitterly remorseful. Leo regains consciousness and with the help of the inn-keeper, makes her way back to the hotel and goes immediately to Paris.

Here Harry Wallis, who loves her, comes to visit her. He asks Leo to marry him. She hesitates at first . . . she has become suspicious of love, but upon receiving a message from Val, and feeling again the terror she felt



Above, George Archainbaud, chosen to direct "Enticement"
Below, One of the Ballots by Means of Which the Public Chooses the Cast

Successful Novel by English Author Soon to Be Seen on Silver Sheet

in the mountains, she consents to marry Harry and go back to London.

There follows a time of happiness, but ugly gossip enters upon the scene. There are heart aches, tragedies, doubts, fears. Val's wife sues him for divorce, naming Leo; Harry is found lacking in faith, and Val, in the great strength of his character, reads them all rightly, explains away the doubts and fear, then makes the supreme sacrifice.

"Enticement" is a strong story. It deals with people who are strong in personality. It is full of drama and reality and will be the next great First National picture produced by Thomas H. Ince.

George Archainbaud, who directed that stirring, dramatic picture, "Christine of The Hungry Heart," has been chosen to direct "Enticement."

Department in New Home

The casting department at the Thomas H. Ince studios is now housed in a neat California bungalow, apart from the Administration building, where the increased activities of this important department can be properly handled. The work of the casting department has more than doubled in the past few weeks.

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Richard Valyran _____
Henry Wallis _____
Mrs. Blake _____
Susan Murray _____
Mrs. Marten _____

Name _____
Address _____

"Christine of the Hungry Heart" a Winner!

Advance Promises are More Than Fulfilled in This Wonder Photoplay

EVERY ADVANCE promise has been fulfilled! This is the unanimous verdict of those who have seen previews of "Christine of The Hungry Heart," the new Thomas H. Ince First National production.

In fact this splendid picture, the story of a woman's search for love and happiness, has more than exceeded the most optimistic predictions. It is now looked upon as one of the greatest pictures of the year.

It's a story of universal appeal. "Christine" is played by a superlative cast and is a gem of beauty from a photographic standpoint. It has brought the highest praise from careful critics of the silent drama, who predict it will become one of the most popular photoplays of recent years.

All agree that Florence Vidor does the finest work of her career in the title role, while Clive Brook, the recent arrival from England; Ian Keith, a Broadway favorite of the spoken stage; Warner Baxter, the young Ince "find"; Walter Hiers, the ever-popular, and others of the cast come in for their full share of praise.

Thomas H. Ince paid a handsome sum for the film rights of "Christine," not alone because the name of the author, Kathleen Norris, is worth a fortune on a picture, but because he considered the story her best from a screen standpoint. His judgment is fully vindicated now that the story has been screened, for there is action and suspense, romance and color throughout the film drama.

How many times can a woman love to satisfy a hungry heart? This is the powerful theme of "Christine,"—a theme that will interest women and intrigue men. It is told in a convincing, sincere manner, coming to a logical conclusion. The clamorous agitation of a woman's soul is graphically portrayed as "Christine" seeks love and attention—and seeks it in vain until she has made her great sacrifice.

"Christine of The Hungry Heart" boasts every element needed for a successful photodrama—a nationally-known and read story by a famous author, a marvelous cast of the best artists on the screen today, careful direction and supervision and a wealth of settings and colorful costumes.



"FLORENCE VIDOR is about to emerge from the beautiful-girl class and become a real actress. I happened to see a pre-view of 'Christine of The Hungry Heart.' Miss Vidor plays the lead. I shall have to admit that I was staggered with astonishment. She was wonderful. Florence Vidor's great handicap as a screen actress has been her constitutional inhibition; she couldn't let herself go. . . . But in 'Christine' she cuts loose for the first time. She had feeling and high emotion and charm; also she has never been so beautiful in other pictures. Altogether, the public is about to see another version of Florence Vidor that they never expected."—Harry Carr, authority on motion pictures, in a recent issue of a Los Angeles publication.

Its exploitation possibilities are legion and in addition to having appeared serially in Hearst's International Magazine, it is being syndicated by leading newspapers throughout the country.

The first showings of this picture have brought the highest praise from critics and photoplay patrons alike. There is

every indication that it will prove one of the most successful on this year's First National program.

It is a picture for every community, everywhere, for it is a story of vital interest to everyone. "Christine of The Hungry Heart" is a picture that will bring prosperity to any exhibitor.

Public Picks Cast for "Enticement"

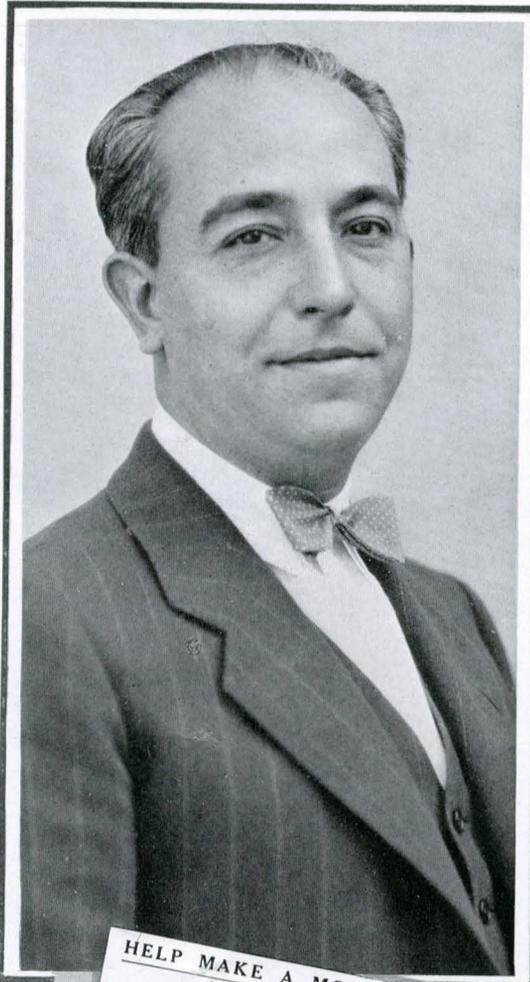
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"STILLS" *from the Studio that never is* STILL

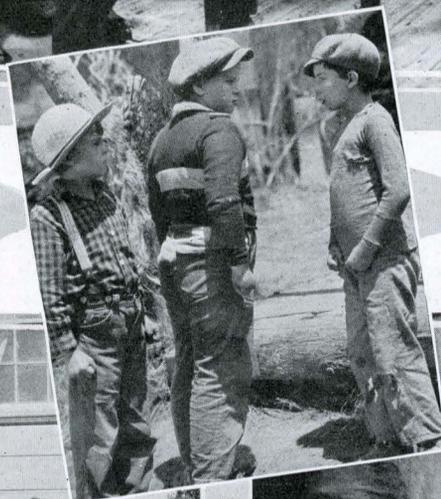


(1) Thomas H. Ince, who edits each story as well as each foot of film at his studios, reading the script of "Idle Tongues." (2) John Griffith Wray, manager of production at the Ince lot. (3) Reve Houck, studio superintendent (left) and E. deB. Newman, general business manager for Thomas H. Ince. (4) Two "aces" meet on the lot when Bill Tilden, of tennis fame, greets Florence Vidor. (5) Clubwomen visit Mr. Ince and Mrs. Wallace Reid at

the studio. Left to right, Mrs. A. H. Reeve, national president of the Congress of Mothers and Parent-Teachers Associations, Mr. Ince, Mrs. Reid and Mrs. Hugh Bradford, state president. (6) Charles Ray and Gladys Brockwell, who started their film careers at Inceville, meet on the Ince steps. (7) Margaret Livingston, film favorite, shakes hands with Erik Arnold who so closely resembles the Prince of Wales that he is unable to rent a riding horse.

*Drama
Comedy
Tragedy*

Vie for Honors "in IDLE TONGUES"



The test of a photodrama is its pantomimic force. When wordless pictures tell the story the ultimate in cinematography is reached. Seldom is a picture made in which the unbroken flow of scenes so graphically presents the plot trend as in "Idle Tongues." There is a definite emotional response to each scene—love, hate, intrigue, desire and revenge. The local color of Cape Cod and the romance of Joseph C. Lincoln's famous novels are seen without the

aid of written words. This result has been achieved first, through careful adaptation from the original novel, and second through accurate and painstaking direction and supervision. And so we have an epic of New England life in which drama, comedy, romance and at times tragedy play their part. Moving swiftly from the most unusual beginning, it culminates in a series of dramatic climaxes, and the story is briefly outlined in the pictures above.

A Picture *the* Public *will* Demand

"Idle Tongues" Is Real Prize for the Exhibitor in Every Locality

FROM the exhibitor's angle "Idle Tongues" comes close to being 100 per cent perfect. It has selling points galore but, most important of all, it will sell itself.

Motion picture patrons will DEMAND this picture. There are a number of reasons for this, the most important being:

1—"Idle Tongues" is adapted from Joseph C. Lincoln's novel, "Dr. Nye," which has sold high in the hundred thousands. And Lincoln is one of the most popular writers today.

2—It is a Thomas H. Ince-First National production, a guarantee of box office value.

3—It boasts a cast of famous players, including Percy Marmont, Doris Kenyon, Claude Gillingwater, Lucille Ricksen, Malcolm McGregor, David Torrence and many others.

4—It was adapted by the dean of scenario writers, C. Gardner Sullivan.

5—It was directed by Lambert Hillyer, who has a reputation as a director of action pictures.

6—It is a magnificent production from every standpoint, including settings and costumes.

There are unlimited opportunities for exploitation and publicity in "Idle Tongues." A carefully prepared campaign of advertising is mapped out in press sheets for the guidance of the exhibitor.

There is a compelling story in "Idle Tongues," a story of America and Americans today. This story has human interest and dramatic intensity. It will hold attention and it will make people talk about it.

People who have read the book will want to see "Idle Tongues." Others who are interested in the author will be anxious for the screen version of his greatest story. Still others will be attracted by the names of the players.

The showing of "Idle Tongues" will be an event in every city and town where it is booked. To prepare for this event you have a title that easily lends itself to clever teaser advertisements, contests, window displays and the like.

Then you have a picture to back this up that will surpass expectations aroused by an intensive advertising campaign.

Taken all in all, "Idle Tongues" is a "best bet" for the exhibitor, a picture that will make friends for his theater and prosperity in his box office.



Ince Leadership

(Continued from Page 15)

Immense property rooms house the art treasures of the movie world. Everything from antique furniture to trick safes, from ancient organs to mechanical toys, is stored here.

The laboratory, where film is developed, is a beehive of activity. A mill, where lumber is sawed and dressed, is another feature. A big garage houses and repairs the many studio cars.

There are quarters for directors and their assistants; for property men, electricians, carpenters, painters and paper-hangers; for technical and art staffs; for the casting staff; for the executive and scenario departments and for the "rent" companies coming in from the outside to make pictures in the studio.

Every facility for the taking and making of motion pictures is found here in a single plant, with system and order in every department and a corps of experts continually fighting that demon of all business organizations, Overhead—for this demon not only affects the producer who makes the pictures, but the exhibitor who sells them to the public as well.

Few, if any, finer plants have been built anywhere. In the comparatively few years that the motion picture has required to grow from a "shoestring" to become one of the world's greatest industries, changes have come over night and the producer must be ever alert to grasp each opportunity offered to better his product and meet constantly changing demands of a fickle public.

The unusual combination of showmanship and business sagacity possessed by Thomas H. Ince has enabled him to remain a leader, and not a follower, in that great and highly competitive business, the Motion Picture Industry.

How To Answer The Bookish Fan Who Is Usually All Wrong

Continued from Page 6

ferent places. But a movie simply cannot carry on with more than three sequences. And three sequences means scenes sandwiched together in a sort of "in the meantime" arrangement—"cutbacks" is the studio word for such scenes. And "cutbacks" are going out of use.

Again, nine to thirteen is as big a cast as the average movie can accommodate, with only an hour or hour and a half—two at the most—for the audience to get acquainted with them, while a novel writer can introduce an almost unlimited number of characters. This point explains to any fan who has read "Dr. Nye" why a lot of dandy characters in the book become nameless but important atmosphere in the play; also, it explains why Cyrenus Stone, played by David Torrence, is a composite of two of the book characters!

This is not by any means the end of the list of differences between novel and screen standards—a difference that the bookish fan will some day recognize. But it is a list of the familiar ones.

Every exhibitor is called on to explain to fans these problems of picture-making. After all, the exhibitor is the one mediator between the picture producer and the picture audience. He gets the kicks and hears the praise. He gets the honest expression of what people like and what they don't like. And he knows the kind of pictures that audiences react to.

So an exhibitor who can answer the querulous fan is not only helping the producer but he is justifying his own judgment for selecting the picture under discussion for his house.

After all, criticism means interest; and frank criticism helps to make good pictures, and the fan is getting to be the best of all critics. As the poet says:

*In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part,
For the (gallery) gods see everywhere.*

17-27-57-Colleen's Magic Change

**"Perfect Flapper" of the Films
Becomes an Old Lady
Overnight**

THERE is a little old woman growing older gracefully at First National studios.

The years, solemnly assembling, have set silver to shine in her hair. Destiny has encircled her brow with the diadem of serenity.

She sits with hands in lap, palms up, for the gift of the Gods. Into them has been poured Life's blended bounty of joy and sorrow and now, she lifts them, like a chalice, to the altar of experience.

"Land o' Goshen," she says, smiling, "but I'm a happy old woman. I look my age and I feel it; every glorious year of it; every singing day; every weeping hour.

"My boy closes his big fist over my tremulous hand when we sit here talking and, 'Mother,' he says, 'you're getting younger every day' . . . but I'm not, Thank God.

"I'm getting older, older; happier. See him now! He's built to carry a girl's hope chest, now isn't he? He'll come to



The metamorphosis of Colleen Moore "the perfect flapper," as Father Time lays on his relentless hands via the make-up box. Colleen, as herself, above and below as she appears "at 27," and "at 57."

to leather; that smothered the song in my heart. He was little then—just So Big."

The little old woman is Colleen Moore, The Perfect Flapper, save the mark, and she has accomplished the most amazing transfiguration that the screen will ever see.

She steps from the pages of "So Big" to the screen as Selina DeJong, Edna Ferber's heroine of her great novel.

The First National Production is now nearing completion. Charles Brabin has caught the delicate subtleties of the original and emphasized the emotional drama so that each scene builds toward a towering climax.

tell me that I shouldn't sit out here in the sun . . . sun . . .

"I could tell him about sun but he

doesn't like to hear it. A sun that sapped the moisture from the Illinois prairie; that killed growing things; that tanned my skin

Life *is just* One Success After Another

To the Exhibitor Who Books Thomas H. Ince-First Nationals

ONE SUCCESS after another! This is the remarkable record at the box office of the splendid series of productions Thomas H. Ince has made for First National during the past few months. No two pictures have been alike, yet every one has proved a superior photodrama, with the necessary audience appeal to make it a leader in every city and village and hamlet.

Still there is no indication of a halt in the march of progress. Following "The Marriage Cheat," "The Galloping Fish," and "Those Who Dance," come "Christine of The Hungry Heart," "Idle Tongues," and "Enticement." Every one gives promise of unusual box office success. A resumé of recent activities of three Thomas H. Ince First Nationals follows:

GALLOPING FISH

VARIETY is the spice of life, and it is also the spice of the Thomas H. Ince First National program. Following melodrama and romance comes this rollicking comedy picture, with a wonderful trained seal in the title role, and such comedy stars as Sidney Chaplin, Louise Fazenda and Chester Conklin, to say nothing of Ford Sterling, Lucille Ricksen and a host of others.

The result is that "The Galloping Fish" has been galloping from one end of the country to the other delighting capacity audiences, and is still going strong.

"Thomas H. Ince," says the St. Paul Pioneer Press, "chose an all-star comedy cast, picked a plot chuck-full of ridiculous situations, and tied it to the silliest title imaginable when he produced 'The Galloping Fish.' The result is excellent comedy."

"Comedy bordering on hysteria," says Florence Lawrence in the Los Angeles Examiner. "It is built for laughing purposes only, and caters with great success to the risibilities."

"It means an hour's good entertainment and enough laughs to help chase all the gloomy thoughts away," is the verdict of the New York American.

The picture was greeted by continuous shrieks of hilarity, according to the Cincinnati Times-Star, while the New York Telegraph warns everyone to leave their dignity at home when they go to see it.

"There are seven reels of fast and furious fun in this new laugh walloper," says the Patterson (N. J.) Call, and the Providence Tribune calls it "something entirely new in comedies."

This happy, hilarious comedy has done much to drive away the blues of a presidential year, and is still delighting audiences who "like their comedy strong."

MARRIAGE CHEAT

THE EXOTIC story of the South Seas, told in "The Marriage Cheat," combined with a stellar cast and capable direction, is one of the outstanding successes of the year.

With the names of Leatrice Joy, Percy Marmont and Adolphe Menjou heading the cast, the demand for this picture is undiminished.

"Thoroughly enjoyable," says the San Francisco Herald critic, while the Chicago American has high praise for the scenic shots and the local color.

"This is a production which will prove a gripping entertainment," says the New York Times. Variety reports it "is especially well done."

"We can cheerfully recommend 'The Marriage Cheat' as much better than the average entertainment," says the New York Evening Post. The real atmosphere of the picture brings praise from the Cleveland News, while the Cincinnati Post declares "South Sea settings are always alluring, and the acting in this picture is splendid."

This sterling production, directed by John Griffith Wray, is increasing in popularity and showing no signs of weakening in box office value.

THOSE WHO DANCE

THIS MELODRAMA of today, with its maze of plots and counterplots, its bootleggers, hijackers and underworld characters, is still rating A-1 at the box office.

Directed by Lambert Hillyer, who was the man behind the megaphone for "Idle Tongues," it is sweeping the country to the jingle of dollars.

Greeted with acclaim everywhere, "Those Who Dance" has drawn wonderful press notices and still better audiences.

"A new era of adventure melodrama is upon us," says the Tacoma Ledger of this picture. It pays especial tribute to the wonderful work of Blanche Sweet and Bessie Love.

"This photodrama is certainly worthy of anyone's time," is the verdict of the New York Times. "It is a workmanlike and honest production," adds the San Francisco Illustrated Herald.

"Bessie Love has been hiding her light under a bushel," says Louella O. Parsons in the New York American. "I have no hesitancy in advising anyone with the price of a ticket in his pocket to go to the Strand this week."

"'Those Who Dance' again evinces some of the courage Thomas H. Ince has displayed in several of his recent productions," writes Jack Jungmeyer for NEA service. "It is a picture to see."

The Manchester (N. H.) Mirror proclaims "Those Who Dance" as the most popular and appealing picture of the week there. "First," the critic says, "because of Blanche Sweet's success, and secondly because the theme is one which transcends all others for sheer novelty."

Similar notices from all parts of the country join in praise of this noteworthy picture, which is still in demand everywhere.

The SILVER SHEET

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"IDLE TONGUES"

*A Smashing
Dramatic Story
of
American Life*



A First National Attraction



"IDLE TONGUES"

from the novel "Dr. Nye"

with
and

PERCY MARMONT
DORIS KENYON

(Courtesy First National Productions, Inc.)

Claude Gillingwater
Lucille Ricksen
Malcolm McGregor
David Torrence

Scenario by

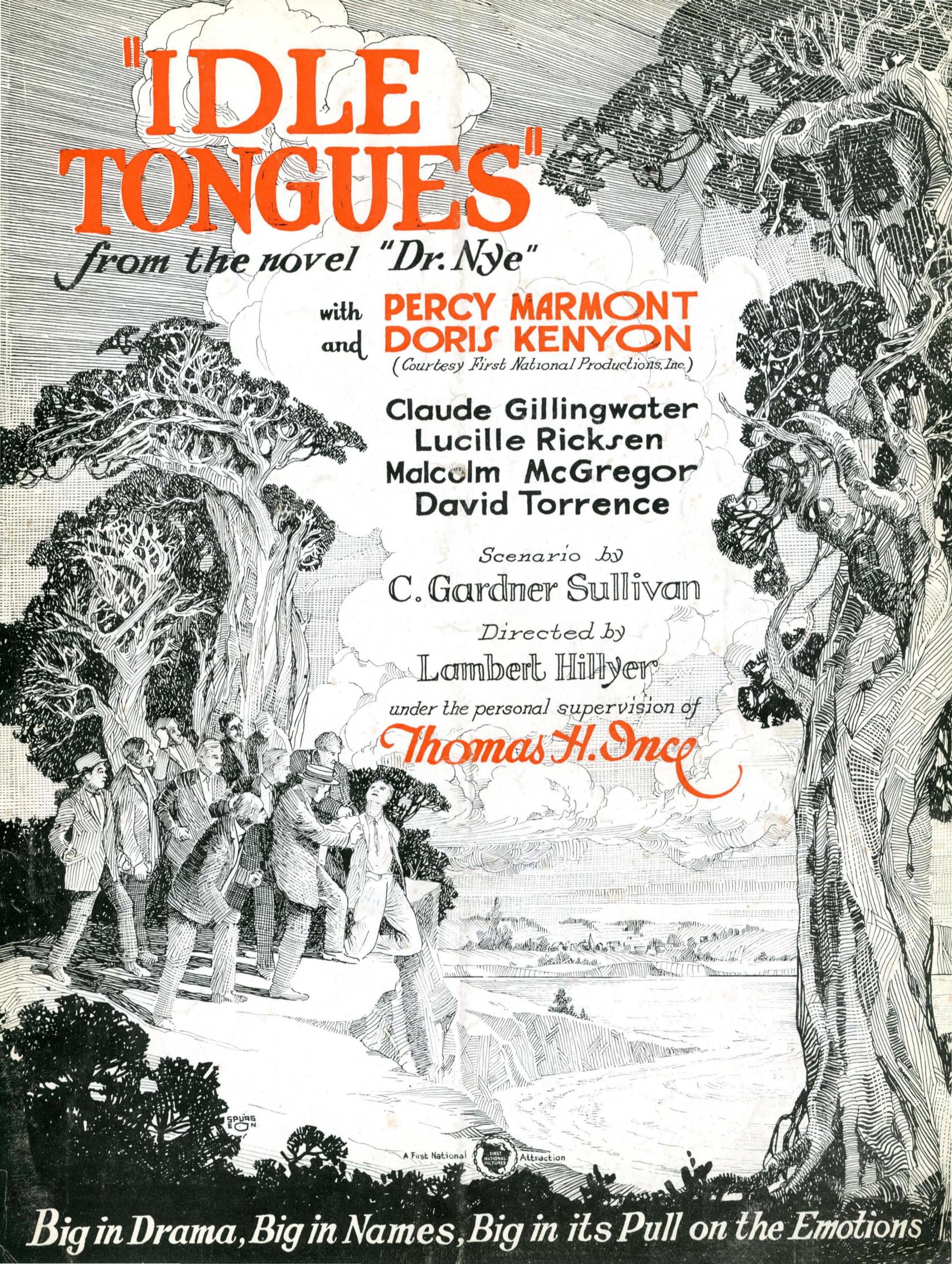
C. Gardner Sullivan

Directed by

Lambert Hillyer

under the personal supervision of

Thomas H. Ince



SPURS
EON

A First National



Attraction

Big in Drama, Big in Names, Big in its Pull on the Emotions