

The Silver Sheet



Thomas H. Once
Presents
"The MARRIAGE CHEAT"

with LEATRICE JOY,
PERCY MARMONT, ADOLPHE MENJOU

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



A First National
Attraction

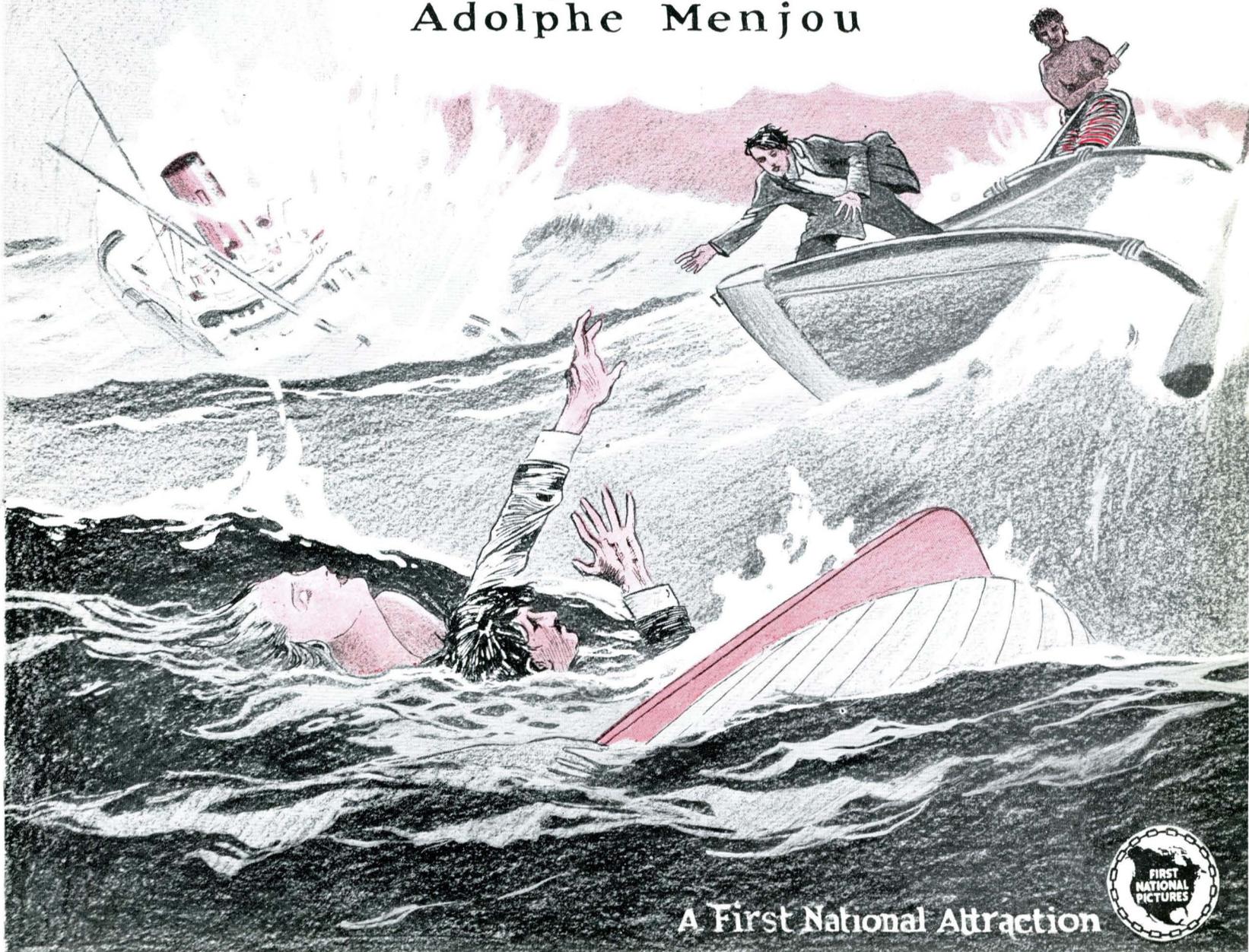
Thomas H. Ince offers

"THE MARRIAGE CHEAT"

*A Dramatic Conflict Between
Love and Duty*

with

Leatrice Joy
Percy Marmont
Adolphe Menjou



A First National Attraction





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The Ideal Cast:

*I*T is rare that the opportunity comes to effect the ideal combination of cast names and truthful characterization for a motion picture feature. It so happens in "The Marriage Cheat," and I am proud of the results of the combination.

Leatrice Joy, Percy Marmont and Adolphe Menjou are indeed a rare combination.

Their histrionic ability and their personalities carry them to greatness in "The Marriage Cheat." The story might well have been written around them, so natural and truthful are the resultant characterizations.

In "The Marriage Cheat" I offer Leatrice Joy, Percy Marmont and Adolphe Menjou as the ideal cast.

Thos. H. Ince

Thomas H. Ince Presents 'The MARRIAGE CHEAT'

Mighty Drama in Exotic Setting
is Coming First National Feature



THE most colorful production of the season has been filmed by Thomas H. Ince in "The Marriage Cheat," a flaming emotional drama of the South Seas. Against the shifting lights and shadows of an exotic isle of the distant south, where primal passions rule and the white man's thin veneer of civilization meets the acid test, he has told a love story as powerful as it is appealing.

van, adapting this story for the screen, wrote in a powerful new ending for the unusual situations which are evolved on a "love island" when an unhappy young bride, trying to commit suicide from her husband's yacht, is washed up on distant

Adolphe Menjou, Leatrice Joy and Percy Marmont offer masterly characterizations in "The Marriage Cheat."



"Anna Christie" proved him a master in the presentation of stark realism. "The Marriage Cheat" brings him to the fore in a new realm. With the delicate touch of true artistry he has dealt with situations that might easily have proved dynamite in less sensitive hands. As it is, this big story of "Helen Canfield" and "Paul Mayne" and that third man who stands between their happiness, has been screened with a dramatic intensity that is almost fierceness . . . that records the romance in letters of fire on the memory.

The twentieth century school has stripped life of its trappings and exposed its most primitive emotions to thoughtful analysis. Frank R. Adams borrowed from this school when he wrote "Against the Rules," his magazine story which offered the story foundation for the new Ince production. C. Gardner Sulli-

shores where a white-souled young missionary, earnestly preaching the Mosaic law instead of the rule of love, has reached the greatest moral crisis of his life.

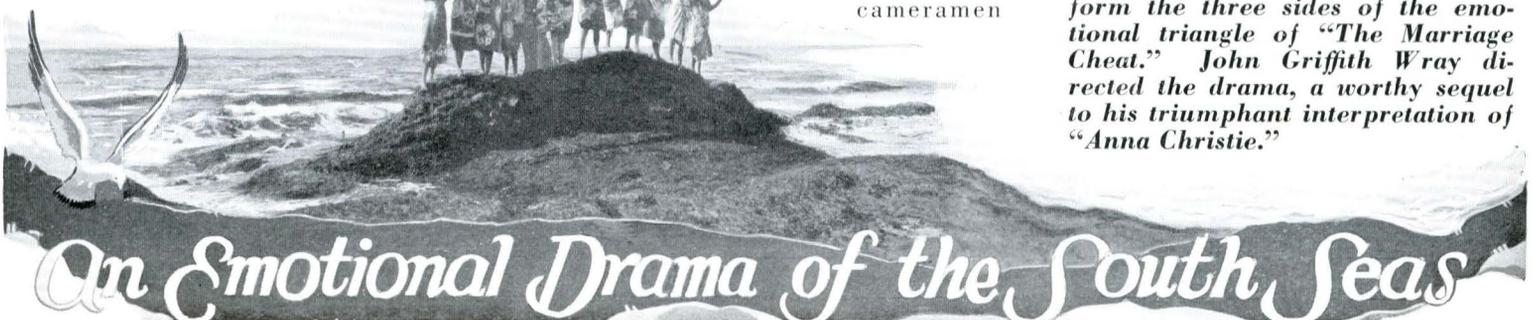
Searching the two hemispheres for the most picturesque backgrounds he could find as a setting for this love story, Mr. Ince chose the Island of Tahiti as the most alluring of the South Pacific group. Regardless of the almost prohibitive cost, a troupe of actors, cameramen

and technicians was sent to the distant island, where magnificent natural backgrounds and beautiful native types were available. Every facility of the island was afforded the Ince troupe by governmental authorities and some remarkable scenes, including a barbaric native festival never before recorded on celluloid, were shot. The location work on the distant island merely laid the groundwork for the dramatic action of the story and at the Ince studio and on California beaches and at the edge of the great desert, "sets" were built and "locations" discovered to complete the production.

Meticulous care was necessary in matching up backgrounds and costumes, and even more difficulty was encountered in finding native types on American shores to blend in with the "atmosphere" of Tahiti.

Only a cast of first water could handle the characterizations of this exacting drama. Mr. Ince brought together three principals, each of whom scored distinctive hits.

Leatrice Joy, advanced to stardom through her work in "Manslaughter" and "The Ten Commandments;" Percy Marmont, who leaped into fame with his characterization of "Mark Sabre" in "If Winter Comes," and Adolphe Menjou, who scored in "A Woman of Paris," form the three sides of the emotional triangle of "The Marriage Cheat." John Griffith Wray directed the drama, a worthy sequel to his triumphant interpretation of "Anna Christie."



An Emotional Drama of the South Seas

Making the Desert Bloom

Camouflage Artists Achieve Miracles in Magnificent Backgrounds

THERE probably will be a rush of real estate sharks to the great American desert after "The Marriage Cheat" reaches the world for Thomas H. Ince has demonstrated conclusively in this picture that a desert can be made to bloom. And on that theory there is a lot of waste garden space that some sub-divider could sell for a pleasant profit.

To match up the magnificent tropical backgrounds of the scenes for "The Marriage Cheat" which were filmed in Tahiti proved one of the most difficult tasks presented during the screening of the production. Because of the prohibitive expense it was impossible to send all the

tion. Here a crew of workmen dug shal-

Leatrice Joy in the palm forest specially planted for "The Marriage Cheat."



technical crew was only half completed. The next big job was the building of a ship's hulk against one of the great rocks. New timbers were aged with a process known to the trade and when the hulk was finally completed, it bore the resemblance of a water-battered, weather-beaten thing at the mercy of the elements for many moons.

When the natives of the South Sea islands who had been gathered up from all ends of the Pacific Coast to lend local color were transported to the scene, the effect was realistic enough to have convinced anyone that these scenes, too, had been filmed in Tahiti instead of on the coast of Southern California in the midst of a man-made palm forest.

Another location of unusual interest was used in the heart of the giant palms which grow at the edge of the California desert. Here a quaint little chapel with thatched roof and sides of palm leaves was erected for the scenes between Helen and Paul, the missionary, whose love for a woman brings him his first great understanding of life.

principals of the production to the South Seas and close shots of the action were made on studio sets and on nearby locations.

The search for the proper background for the filming of the beach scenes went on for a month before a spot was discovered in Southern California which was ideal except for the fact that the stately palms of the tropics were missing. A camouflage artist and a group of technicians went to work promptly to remedy this defect.

At the Ince studios the trunks of five hundred giant palms were constructed and transported in great trucks to the loca-

low pits and planted "cradles" in which the palm trunks were set in cement. When the stark forest had taken firm route, another crew of camouflage artists ascended tall ladders and dressed the barren trees with fresh cut palm leaves.

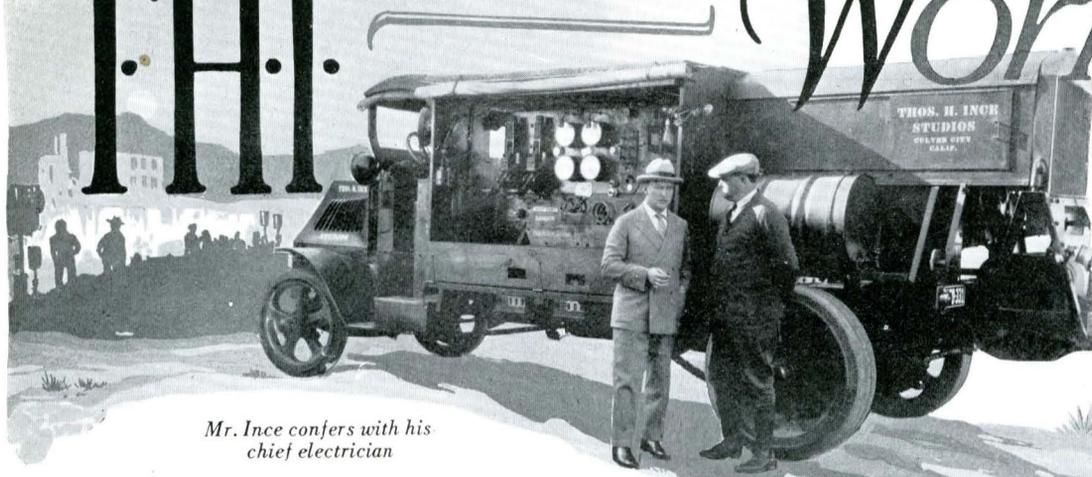
The result was little short of miraculous in effect. Where once sands and rocks had stretched in barren beauty, graceful palms now gave grateful shade. Flocks of sea birds flew in to investigate this amazing growth that offered pleasant resting and nesting places.

With the planting of the palm forest, the work of the



A Climax of Shuddering Thrills

"T.H.I." Workman



Mr. Ince confers with his chief electrician

isn't a cutter in the business who won't acknowledge that "T. H." is the master cutter of them all, with a facility for new tricks, new turns and methods that keep his productions from bearing any stamp of sameness.

Whenever he walks down on the lot stopping for a quick question here; a sharp criticism there; a smile of appreciation elsewhere,

Producer, Human Dynamo, Emanating Energy That Keeps Studios Humming



AFTER ten minutes on the Ince lot there's never any doubt in the visitor's mind as to who is the boss workman of the plant. The farthest corner of the humming studio is not too far to be in close touch with the man in the central office.

The most technical process of the laboratories; the most abstruse detail in the art department; the most delicate operation in the cutting department or the most difficult problem in direction on a set is within the quick comprehension of his keen mind.

The major problems of every department are settled with rapid dispatch once they reach headquarters. With the ability of a born general and the mental agility of the self-made man, he disposes with equal ease of the purchase of a new story; the selection of a director and a cast; the budget amount for a given department; a vexatious laboratory problem or a bothersome "cut" needed to build up a new picture.

Department heads may argue several days over a question of policy but when it reaches the "big chief" a decision is forthcoming in short order.

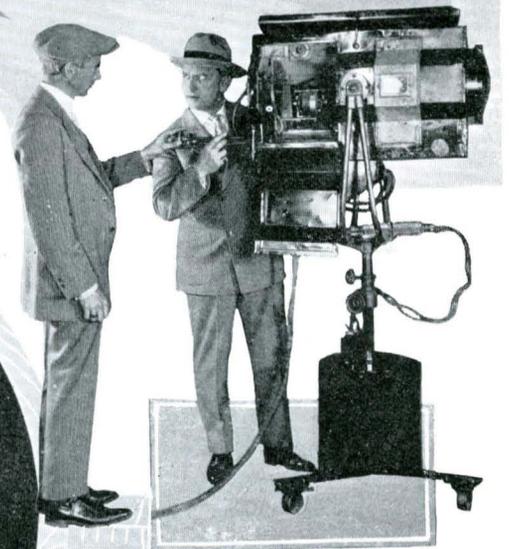
Every story which has been made since the Thomas H. Ince studios opened their doors in 1918 was in final analysis the selection of Mr. Ince.

The scripts for the "shooting" have gone into the hands of the scores of directors who have worked under his command only after thoughtful analysis showed them to carry the dramatic action and up-building that the exhibitor calls "Ince punch."

Under his watchful eye that never fails to follow every detail of the day's work by keeping careful tab of the day's "rushes"



In search of a new story



Inspecting new studio apparatus with Reeve Houch, Studio Superintendent

he leaves an electric tingle in the air. His chiefs answer a summons to his office with alacrity. Even when he has fault to find he does it with a constructive energy that lends new zest for the next day's work.

Contact with that never failing enthusiasm and driving force they feel to be a privilege and inspiration. He is a human dynamo emanating success.

the scores of productions bearing his signature have gone out to the "fan" world, each one bearing the stamp of a definite "picture sense" which is his own special gift.

And when the final big task of assembling and cutting the film into a finished drama comes, he takes complete charge. There



Just a usual morning mail



The MARRIAGE CHEAT

The Story



Of a Great Unselfish Love Which Transforms a Zealot Into a Man

TRYING to win the frightened natives on the distant isle of Hiti-Huti with his preachments of hell fire instead of teaching the doctrine of love, Paul Mayne (Percy Marmont) a zealous young missionary, through his eagerness to make converts, makes a vital mistake.

After three lonely years Paul is forced to the realization that he has accomplished practically nothing for he discovers that the natives are secretly preaching idolatry. In his loneliness and despair, Rosie, a beautiful young half caste girl who is passionately in love with Paul, comes to him and tries to win his love. The seductive music of a flute and the down beating of a raging tropical rain storm added to the pleadings of the girl almost work his undoing but he finally sends her away with a severe scolding just as natives come running from the beach with the word that the body of a beautiful young white woman has been washed ashore.

The woman, Helen Canfield (Leatrice Joy), is brought to his house, Paul moving into an adjoining hut. When she is revived she tells him that she has tried to commit suicide from the deck of her husband's pleasure yacht.

The bride of a few months she has found the dissipated life which her husband (Adolphe Menjou) and his equally dissipated friends lead unbearable, and marriage a cheat. She tells Paul she is soon to be a mother and he arranges for her comfort until her child is born and a trading ship comes to take her back to civilization.

Without realizing it, Paul and Helen fall in love with one another and the coming of the baby completes a psychological transformation in the stern young missionary. With Helen's assistance he begins to win the natives through kindly deeds and



A wife finds herself cheated in marriage (Adolphe Menjou and Leatrice Joy.)

teachings. Love has transformed him from an unapproachable zealot into a human, understanding man.

In the meantime Canfield, while cruising among the islands, hears that there is a strange white woman at Hiti-Huti and believing it may be his wife, he goes there. Helen is terrified when she hears of his coming and declares she never will return to him and persuades Paul to hide her in a

cave. Paul, when he meets Bob, lies about Helen and says she is not there but Rosie, passionately jealous, betrays her hiding place and leads Canfield there.

The husband with ugly words accuses Paul of an intrigue with his wife and the young missionary almost kills him in a terrific hand to hand fight. He realizes before it is too late that he is breaking a cardinal commandment and spares Bob's life. And Helen, for the sake of her son, heart-brokenly agrees to return to America with her husband.

"The Wayfarer," Canfield's yacht, is caught in a hurricane just as it leaves the island. Paul, paddling out into the storm with natives in a fragile little out-rigger, rescues Helen, her baby and Bob, who has been injured by a piece of floating wreckage and gets them to a big rock before their boat is dashed to pieces. As they wait for the dawn, the rock begins to submerge with the rising tide. Paul swims back to shore and persuades the natives to go out after Helen and Bob. Exhausted as he is by his terrible battle with the waves, he tries to return to the rock with them but the natives hold him back, knowing that he has reached the limit of human endurance.

As the boats come in sight of the rock, Bob, who is nearly dead from exhaustion, sacrifices his life in a final atonement to Helen. She and her baby are taken back to Paul Mayne who awaits them on the shore.



A Wastrel Proves Himself a Hero

Leatrice Joy "Arrives"

Leatrice Joy, Percy Marmont and Adolphe Menjou



THE wise old Greeks building up a definition of a dramatic formula that could not fail to hold audience interest declared that there must be a triangle—a hero, a great prize and, between the two, apparently insuperable obstacles.

That definition is a succinct summary of the dramatic struggle pictured in "The Marriage Cheat" and also of the career of Leatrice Joy whose name has just gone up in the white lights as one of the most recently "arrived" stars of the picture world. Just a few years ago Miss Joy, wearing a woe-begone countenance that didn't go with her name, alleged mournfully that it just didn't seem possible she ever would "get there." But success sneaked up behind her one day and this season the "fans" will have a chance to applaud one of their hand-picked favorites in some unusual characterizations.

It was her fine work in De-Mille's "Manslaughter" which brought the Joy lady to the front ranks of the "comers." When she followed it with a clever characterization in "Java Head," she was chosen for a big role in "The Ten Commandments." And it was there that Thomas H. Ince found just the right type needed for the leading feminine role in "The Marriage Cheat."

When he added the names of Percy Marmont and Adolphe Menjou, he gave Director John Griffith Wray a cast that enabled the building of remarkable characterizations in the new drama.

Social circles of New Orleans lost a favorite belle when Leatrice Joy, her head admittedly turned by success in "finishing school" dramatics, announced to her family that she pro-

posed to find a career behind the foot-lights. In spite of protests, she began work in a stock company and then was chosen to play some bits with a local New Orleans stock company. The company floundered but when Miss Joy's family decided to come to California by one of fate's unexpected moves, her first training stood her in

Leatrice Joy as Helen Canfield reaches new dramatic heights in "The Marriage Cheat"



good stead when she joined Hollywood's film colony.

"Bits" were all that came her way however until she secured a fairly important part with John Griffith Wray's stock company. Just prior to Wray's entry into the movie world, Mr. Ince hearing of his remarkable work in training actresses for picture work, sent for him to direct Ince specials.

Six months of work under the Wray method and Wray discipline brought a new sense of dramatic values to Miss Joy and on her return to Hollywood she was promptly marked out for bigger work and soon given leading roles. It was just one more step to the stardom that is the goal of every Kleig light actress.

"The Marriage Cheat" has given her the biggest opportunity yet thrown her way. By a coincidence it is under the direction of John Griffith Wray, who taught her many of the tricks of the trade in stock days, that she has perfected this role. The Wray megaphone has proved as effective as the Wray managerial roar was behind the foot-lights and Miss Joy is declared by competent critics to have reached unsuspected heights in the role of "Helen Canfield."

C. Gardner Sullivan who wrote the continuity for "The Marriage Cheat," building with the dexterity which has won for him the title of "Dean of Screen Writers," gave to the woman who holds the center of the stage some situations which demand the utmost skill and delicacy in portrayal. The love story of the young missionary and an unhappy wife whose body has been washed ashore on a lonely tropical island after she has tried to commit suicide from the deck of her husband's pleasure yacht might well prove dynamite in unskilled hands.

Miss Joy has displayed consummate art in the delineation of this young bride who finds marriage a cheat and her husband a wastrel and to whom approaching motherhood brings such revolt that life seems unbearable. When at last she finds an ideal love on the forgotten island of the Pacific to which her body is washed, intensely dramatic situations develop that offer unlimited scope for emotional work, which Miss Joy has realized to the fullest extent.

A Brilliant Cast Superbly Directed

A Cast with Picturesque Color

Leatrice Joy, Percy Marmont and Adolphe Menjou Make Appealing Combination

Laska Winter

Mathilde Comont



GREASE paint and make-up will accomplish marvels but the greatest artist has not yet discovered how to transform the face that bears the stamp of "flesh" into one of spiritual yearning. Nor how to change the countenance of the west into realistic oriental semblance.

A story of the South Sea isles carries a ring of romance that instantly attracts attention but the casting of a drama in this locale offers novel problems as Thomas H. Ince discovered when he was picking the cast for "The Marriage Cheat." In this instance the principals of the production were easy to select but the "extras," who were to supply the picturesque color of tropical lands proved an elusive quantity that required the utmost patience and ingenuity to track down.

Before the story of "The Marriage Cheat" had been written into finished continuity by C. Gardner Sullivan, Mr. Ince had in mind the three screen players whom he considered ideal for the leading roles. Leatrice Joy, with a big role in "The Ten Commandments" to her credit; with a rare combination of emotional power and mental poise demanded for the character of "Helen," was his first and only choice for that part. And Miss Joy, playing the role of this girl, who is gay and brave, sweet and fine in spite of the stamp of worldliness which bad company has put upon her face until she softens under love and the association with an

Leatrice Joy

Adolphe Menjou



Percy Marmont

unselfish man, justified his choice even beyond his hopes.

Percy Marmont, born with the face of high breeding, which only generations of "family" can lend, and already in the spotlight of public favor with his heroic "Mark Sabre" of "If Winter Comes," proved an ideal choice for "Paul Mayne," the young missionary, who fights and conquers scarlet temptation on his lonely isle. And Adolphe Menjou, the finished roué of Chaplin's "A Woman of Paris" offered just the right note of contrast with his interpretation of Bob Canfield, the clever, devilishly cruel man of the world whose revellings drive his young bride to attempt suicide from the deck of his pleasure yacht.

Two more "bits" of unusual interest were disposed of with the choice of Laska Winter, once known as "Winter Blossom" for the part of Rosie, the half-caste girl whose passion for the minister puts temptation incarnate in his path; and of Madame Mathilde Comont for Rosie's portly mother. The "Winter Blossom" with the touch of Latin blood on her face and the long, carefully tended nails of the Orient to lend picturesque finish to her exotic appearance wore the "pereau" of the South Seas and the passionate moods of hot blood with equal charm and ability. And the portly French woman, who recently proved her versatility by playing a man's role in the "Thief of Bagdad," added a keen note of humor to the drama. Months were spent in locating enough South Sea Islanders who supply the "atmosphere" of the picturesque background against which the appealing romance is unfolded.

Dramatic Situations Daringly Told

Greatest of "Westerns" Coming

Favorite Heroes Included in Coming Classic of America's Romantic Days



J. E. Dalrymple, Vice-President of the Canadian National Railways and Thomas H. Ince

ASK any book publisher or magazine editor to name a "sure-seller" and the answer is immediately forthcoming—"a western tale"—a ringing yarn of red-blooded adventure with stirring action and romance.

Thomas H. Ince, when he first entered the field of motion picture production, built for himself a nation-wide screen following by heeding that formula and screening a series of glorious adventure "thrillers" woven about the hardy days when the west

In the past year Emerson Hough and Courtney Ryley Cooper, wielding vigorous pens, have given a spectacular spurt to the national interest in stories of western days and turned the attention of the picture makers back to a field of never-failing success.

Mr. Ince's decision to film Cooper's "The Last Frontier" with all the spectacular panoply of the bloody Indian fights; colorful pioneer settlements and huge construction scenes that accompanied the building of the first transcontinental railroad of America, assures a mighty screen monument to the pioneer men and women who endured countless hardships to build an empire.

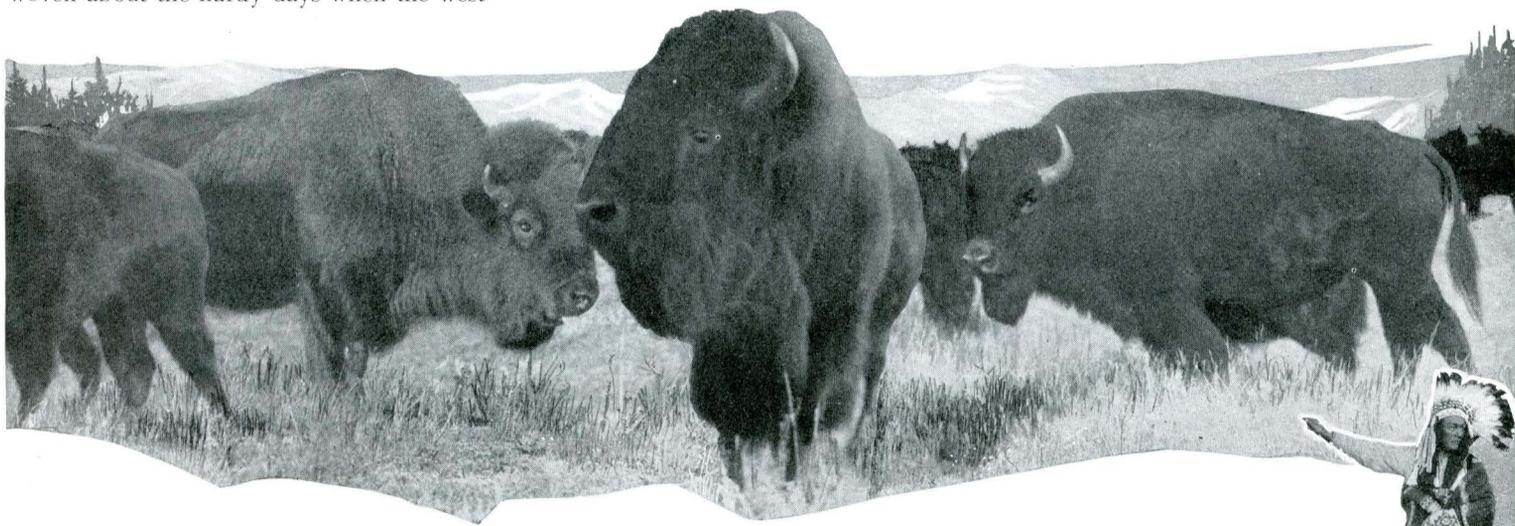
Aside from the tremendous entertainment which a production on the vast scale which is being used for this one assures, the producer has been insistent that this picture also shall be a great historical document. Even as the material from which the author built his novel was most of it first-hand information gleaned from such famous pioneers as Buffalo Bill, and Wild Bill Hickok, so Mr. Ince is checking on every incident to appear on the screen with the

and invaluable documents have been offered for research work and suggestions of value as to details of incidents.

The keen national interest with which every step of the production is being followed is proof positive—if any were needed—that Mr. Ince has struck a deeply responsive chord with his undertaking to put on the silversheet the story of the bitter fight waged by the western pioneers to conquer the red men on their last frontier—the great buffalo lands where the Indians for generations had found sustenance for their tribes.

Copious notes and suggestions from Courtney Ryley Cooper, who for years was closely associated with "Buffalo Bill" both as a personal friend and a "press agent," have enabled Mr. Ince to get costumes in every detail and also to secure a sheaf of photographs of the great scout and his friends which will insure equally authentic screen likenesses to the historical personages of the early sixties.

With the picture barely under way, it already is evident that the cost of the finished production will mount up to sensational figures which will be more than justified by the stupendous results already in sight.



was being conquered. He knew that the city child of today, sighing for the boon that the greatest metropolis can never give—open spaces, tingling ozone, prairie stretches and the romance of pioneering—turns eagerly to fiction of the out-door world for relaxation from the stale commonplaces of crowded streets.

assistance of old-timers who lived through America's most romantic days.

Letters from all sections of the country have been pouring in to the producer from pioneer and historical associations bringing voluntary offers of assistance ever since announcement was made that an epic of the early sixties was being filmed. Records

The picture will be unique, for it carries as many thrills for young America of today as for the pioneer of yesterday. It is an ageless epic of the red-blooded days of empire building.

"The LAST FRONTIER" Is Classic

Glorious Tale of Empire Building Offers Stirring Appeal in Every Big Sequence



A portion of the Thomas H. Ince Company that filmed the buffalo stampede for "The Last Frontier"



MIGHTIER than the roll of drums with their passion-arousing appeal is a story of romance and adventure interwoven with the historical incidents of the up-building of a great nation.

"The Birth of a Nation" a score of years ago brought a new era to the screen. With its dramatic unfolding of historically correct incidents that stamped the struggle of the North and the South during the Civil War, combined with an appealing story of two lovers, it lifted the "movies" from the realm of cheap entertainment to the plane of art.

"The Last Frontier," Thomas H. Ince's great "western" now in production at the Ince studios, promises to mark another milestone in the history of picture production. The glorious adventures of hardy pioneer-

ing; the apparently insuperable obstacles which the men and women who settled the west had to face and conquer that America might become the greatest nation of the globe, have been woven into a tale that carries a cheer and a thrill in every sequence.

In the hands of Mr. Ince, who is known to the industry as the "master maker of 'westerns,'" such a script offers opportunity for tremendous achievement and the producer is making the most of his good fortune by building slowly and surely a picture that, recording history, is destined to make history.

The laying of the first trans-continental railroad which riveted the eastern and western coasts of the American continent is the central theme against which the appealing love

through which their love is tried and that prove them worthy in the end dwarf any modern love story, no matter what its setting, into puny mediocrity.

In the filming of the vast construction scenes that accompany the laying of the railroad prior to the last great struggle with the Indians when the "iron horse" stretches into the heart of the sacred "buffalo lands," Mr. Ince pays tribute to the railroad workmen who in reality are empire-builders.

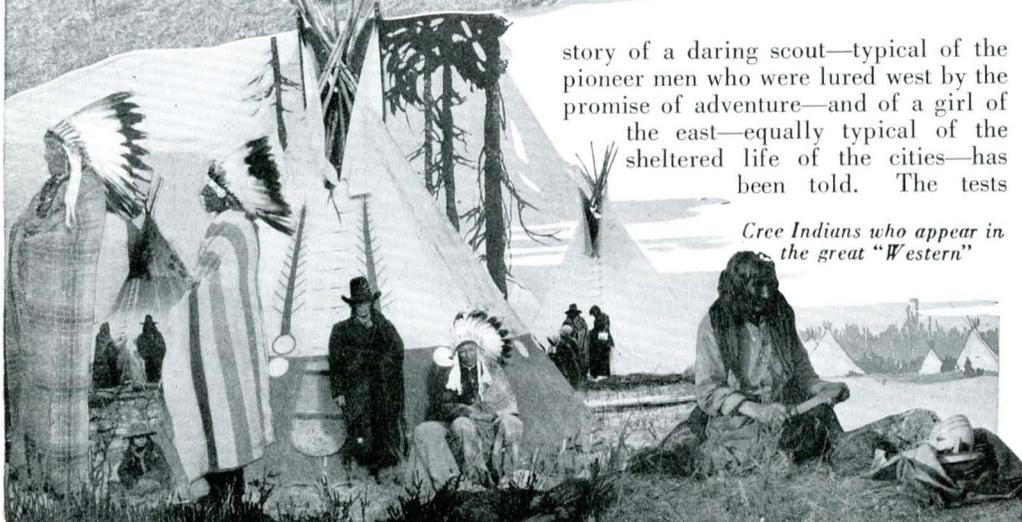
The hero of the story, Tom Kirby, is not a railroad magnate, a sitter in soft chairs, but a man who for all his qualifications as an intrepid scout, is not above dragging a chain, pegging out stakes, swinging a pick, a shovel or a mallet to drive rivets that hold the rails of the road that means progress and civilization.



Ten thousand buffalo thunder across the silversheet in a spectacular stampede

story of a daring scout—typical of the pioneer men who were lured west by the promise of adventure—and of a girl of the east—equally typical of the sheltered life of the cities—has been told. The tests

Cree Indians who appear in the great "Western"



Thousands of dollars are being spent by the producer in getting spectacular scenes which will drive home the hardships which labor "gangs" have endured to build a nation. Combined with the sequences already achieved of the great buffalo hunting scenes, and the mighty stampede in which ten thousand head of bison thunder across the screen, milling, roaring, snorting, stamping as they shake the ground and crush to splintery dust an entire western settlement, they assure a production of "super-thrills."

"The Last Frontier" promises to outstrip any previous screen effort.

The Art of Direction

By THOMAS H. INCE

**Producer Declares
Stage Experience
is Invaluable Aid to Director**



THE motion picture world is responsible for some of the most remarkable "freak" successes on record. Many a young actress who probably wouldn't be earning more than twenty-five or thirty dollars a week if she were thrown on her own resources in the business world is counting her year's salary with three or even four ciphers attached because, under the megaphone of a clever director, she has been able to go through the pantomime that registers on the screen as "emotional acting."

The ranks of the directors furnish even more food for interesting thought than those of the actors and actresses. They are culled from the nations of the earth. French, Austrian, German, Irish, English, Italian . . . not forgetting Uncle Sam's sturdy sons who stand well in the foreground . . . each of them has an indefinable gift which has chalked up their names among the famous figures of a famous industry.

It is the gift of "direction."

There is the case of an ex-property man who is now drawing a four figure salary for his clever work in putting various casts through their paces and emotions.

The newspaper world is well represented in the industry with successes holding down script desks and capably wielding the megaphone. Practically every industry has contributed its quota—proving that in the picture world, set rules are of little value to the workman. Originality of thought and ability to think in pictures of vigorous action or vivid emotion that build towards a definite dramatic climax are the prime requisites—and these are the gift of native genius rather than the result of schooling.

Training, of course, develops any talent and the stage world has contributed a large proportion of successful directors to the

industry. The careful study of the mechanics of drama building and catering to the public taste gained by a stage director or the invaluable experience of the actor who, with only a barrier of footlights, "feels" out his audience as he progresses from scene to scene until the final denouement arrives, are powerful allies for the man who must build a production without the criticism of the public until his work is completed.

Personally I count the years which I spent on the stage before I became first a

director and then a producer as the greatest single factor contributing towards whatever measure of success I may have achieved. No one except the public orator knows the glow that comes to the actor who is "pulling his house" with him. That taste of crowd psychology which taught me to recognize to a hair-breadth what shades of emotional acting most appealed to the people in the orchestra seats and those up top in the peanut gallery; that waned me just when to strike for a "big laugh" in a skit or when to tone down a "gag" which was dragging, established a standard for judging story values which has stood me in good stead. It established, too, a standard for judging the pantomime values of actors and actresses so that when I took up the megaphone I had definite ideals towards which to work.

Many directors instead of projecting characterizations upon the screen project their own egos. In my opinion they do not come within the list of successful workmen.

The ideal director is one who, having pictured a scene in his mind, having tested it by putting himself into the various roles and getting reactions natural to those characters, still allows his cast enough scope for enough freedom and originality of work to bring out any additional touches that will add spontaneity to the interpretation and dramatic upbuilding.

Picture direction deservedly is listed with the arts of today for the successful director must prove his ingenuity, originality and dramatic comprehension at every crank of the camera.

Primarily he must know life, but he must know, too, how to project life, not in narrative form but by selected dramatic moments every one of which builds towards a definite crisis or climax which will bring a burst of emotional response from every audience.

He must know people . . . people from every walk of life, from the highest to the lowest. He must have studied their reactions in all the great dramatic situations that arise from the complex emotions of the human animal.

He is the personification of every character in his drama as he directs each scene, carrying the story development so closely in his consciousness that he is a dozen persons at once . . . but a director above all else, coaxing, cajoling, spurring his actors on to the heights of artistry.



Thomas H. Ince illustrates a dramatic moment

When East Meets West

Settings of Exotic Beauty Heighten Appeal of Tensely Absorbing Drama



A BARBARIC, elemental beauty of the east or a high bred woman, the flower of civilization's fairest culture? The ideals of the spirit or the pleasures of the flesh?

A powerful portrayal of the conflict of soul fought out by a young missionary preaching the law of God on a forgotten island, "a white fleck in an immensity of green with the world too far away to be true," has been painted in "The Marriage Cheat."

East and west today meet and mingle and borrow from one another in customs and costumes—but at heart the child of the east is a savage, a lotus-eater—and the son of the west, lingering beside strange waters, living at the edge of the jungle where the fiercely luxuriant life is symbolic of the dark, savage passions that brood beneath a placid exterior, all too often is conquered instead of conquering.

hulk of an old ship, washed up on the rocks, has been crudely fitted out with a rough bar and tables and chairs. Dusky beauties in scantiest garments of grass and flowers dance the sensual steps of the south, inflaming the drunken sailors who loll at the tables until one, trying to force himself upon Rosie, the lovely little half caste daughter of the woman who owns the place, is

calabashes; the rough wooden dishes from which "poi" is served; the squat pieces of crude pottery which are the ear-mark of the South seas.

Into this setting with Rosie's fat mama presiding at the bar; with native musicians twanging love cadences from their whining instruments while native pearl divers quarrel over their day's "catch" and a shark-fighter recounts tales of his prowess, the coming of a white missionary brings a curious lull, a silencing of tongues.

Jealousy!



A lonely, pathetic figure is "Paul," seeking to enforce the law of Moses with preachments of fear instead of winning the natives with the doctrine of love . . . a figure set apart through the beliefs that he preaches and seeks to exemplify with his own life.

"The Marriage Cheat" tells a tensely human story, deeply moving, hauntingly sweet that every "fan" is sure to chalk up as "different" from any screen offering of the season.

Teaching the Law of Love.

One of the most vivid interpretations of this ancient antagonism of ideals and the havoc it so frequently works in men's souls has been contributed by Mr. Ince in some remarkably compelling sequences in his new drama. The setting of every crucial scene was wrought out to lend additional power to the force of the drama enacted.

knocked to the floor by the missionary who comes just in time to save the girl.

To get these scenes, two big ship's hulks were built by Ince technicians, one on the edge of the ocean and one on the lot at the Ince studios. Intertwined reeds filled out the sides of the battered hulks and were covered over with palm leaves. And then weeks had to be spent in a search for the hollow



The story opens in a typical cafe of the South Seas where natives, beach combers and the dregs of humanity, sailing tramp steamers in distant waters, meet and carouse in drunken revelry. The abandoned

Spirit or Flesh; Soul or Body?

'Those Who Dance' Filming.

Boot-legger and Hi-Jacker Featured in Ince Drama "Shot" Behind Closed Doors



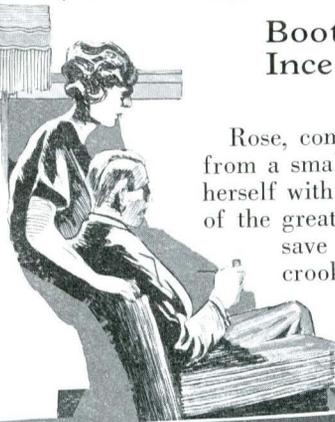
A STORY of liquor in which the lawless bootlegger and the hi-jacker, the snarling jackal who preys unmolested on the outlaw rum runner, has been built into one of the most effective dramas of recent months by Thomas H. Ince under the title of "Those Who Dance." The production, taken from George Kibbe Turner's story of the same name, is scheduled for early release by First National.

Prohibition in all its phases is being so widely discussed at the present time that it shares the bulk of newspaper space with the Teapot Dome scandal and national politics. The bootlegger, pro and con, never fails to break into daily print and with him the even more daring hi-jacker who raids the stocks of the bootlegger and laughs at his squeals, knowing him for the outlaw he is. The hi-jacker is a strictly post-Volstead development who has introduced amazingly dramatic situations in real life that have been utilized to their full value in the new Ince picture.

With a tightly knit plot, laid in New York's underworld for the most part but including spectacular shots of a rum-runner's fight with a crew of hi-jackers; of the filthy holes where liquor is manufactured from wood-alcohol and bottled as fine imported brews, the timely theme has offered foundation for one of the most original and dramatic productions of recent months.

The old-fashioned "crook" story is definitely shelved with this production, which is a telling illustration of the original treatment that can be given an action story.

The cast of the picture is as big as its theme. Blanche Sweet, fresh from her triumphant characterization of "Anna Christie," has found opportunity in the role of "Rose Carney" for equally subtle work. The part demands a dual characterization that is powerfully portrayed.



Rose, coming into New York City from a small town, seemingly aligns herself with the life of the underworld of the great metropolis in a fight to save her brother from the crooks with whom he has fallen in. The climax staged in a great dance hall where all the

Warner Baxter, also playing a dual characterization in the part of Bob Kane, the prohibition officer who impersonates a crook to get evidence; Mathew Betz, a discovery of Mr. Ince's, who put over a "bit" so cleverly in "Anna Christie" that he was given the role of the master bootlegger in the new Ince drama; Robert Agnew as "Matt Carney"; John Sainpolis as "Chief Monohan" and Lydia Knott as "Mrs. Carney" complete the all-star aggregation.

The production is being directed by Lambert Hillyer, who is known in the picture world as the man who "makes things move" in every picture he megaphones.

He has struck an effective



Bessie Love and Blanche Sweet, "underworld queens" in "Those Who Dance"

crooks of the underworld have gathered for their annual celebration is one of the biggest "thrillers" on record, with Miss Sweet holding the spotlight in some magnificently dramatic scenes.

Bessie Love, as Veda, the pathetic little wife of the bootleg king, plays her first "flapper" role in this production and puts it over with a smash that promises to make other "flappers" look like half-cent pieces. Always convincing in her work, the part is the biggest she has yet essayed. The daring frocks, the close boyish bob and the saucy air she wears throughout the picture will keep audiences constantly on the alert for what is going to happen next.



The spectacular ball which carries the big smash of the drama

tempo in "Those Who Dance" that only slows down long enough for telling contrasts and builds to a tremendous crescendo in the spectacular dance hall scene.

Due to the spectacular nature of the story, the production has been filmed behind closed doors so that every "fan" is on the look-out for the coming of this unusual drama.

A Drama of These Jazzy Times

Tells Story of Liquor

Timely Drama—Not Propaganda—Deals With Bootlegger and Daring Hi-Jackers



THE story of liquor with the bootlegger and the enemy of the bootlegger, the hi-jacker, fighting a war to the death is the theme of Thomas H. Ince's new drama "Those Who Dance."

When Bob Kane's (Warner Baxter) young sister, Ruth (Lucille Ricksen), is killed in an accident that results when her escort to a "jazz" party is blinded by the wood alcohol he has been drinking under the guise of a "fine imported brand," Bob swears a fight to the death against the Bootlegger and is sworn into the prohibition force.

Since he is unknown to the liquor peddlers, Chief Monohan (John Sainpolis) immediately details him to shadow "Slip" Blainey, an enforcement officer whom the chief suspects of playing hand in glove with the liquor ring. Kane soon establishes to his own satisfaction that "Slip" is working with Joe Anargas (Mathew Betz), one of

the "master bootleggers" who daily smuggles gallons of liquor into New York City under the guise of conducting a trucking and garage business.

Matt Carney (Robert Agnew), a well-meaning but weak youth, has fallen in with Joe and is driving a truck for him. Matt's



cargo of liquor stolen from a rum ship by hi-jackers, has Blainey phone in a false tip to Chief Monohan to have officers watch the south fork of a certain road. The Chief, suspecting a "plant" puts Kane and his men on the north fork of the road prepared for action. Joe and Matt, who is driving the truck, fall into the trap and Joe, in escaping, shoots and kills one of the officers. "Slip" manages to plant Joe's gun on Matt and the boy is convicted and sentenced to death. The two double-crossers, to prevent Matt from "squealing," tell him that they are putting through an eleventh hour pardon for him while in reality they intend to let him hang.

Rose learns from a chance remark dropped by Veda that Matt has been "framed." Veda, angered by Joe's constant brutalities, blurts out the whole story and Rose hurries to Monohan with it.

The Chief recognizes its plausibility and, assigning Kane to work with her, cooks up a scheme by which the officer can get the truth at first hand from Joe. Kane puts on a make-up as "Scar" Henry, a crook from Chicago, and Rose takes him into Joe's apartment as her new "sweetheart."

By means of a dictaphone, Kane overhears enough conversation between Joe and Veda to convince him that Rose has told the truth. Joe, however, traps him with Rose at a ball, the annual celebration of all the crooks of the world. Rose, by a clever ruse saves him, "Slip" shooting Joe whom he thinks has gotten rid of Kane and "Slip" is nabbed, Matt is freed and Rose and Kane decide they will work on together under the firm name of Kane and Kane.

Blanche Sweet in a remarkable dual characterization

Bessie Love puts over her first "flapper" role

Mathew Betz as "Joe" the Bootleg King

mother (Lydia Knott), reading between the evasive lines of her boy's letter, senses that something is wrong and sends her daughter, Rose (Blanche Sweet), to the city to visit the boy. Rose finds Matt living with Joe and his wife, Veda (Bessie Love), of whom she is immediately suspicious. From Matt she worms the truth.

The boy declaring that "everybody breaks the liquor laws" and boasting that "some of the best people are on our books," refuses to listen to his sister's pleas to break with the gang; and Rose, realizing she must fight fire with fire, pretends to fall in with the gay life of the underworld.

Joe, planning to smuggle in a big

Blanche Sweet, Bessie Love and Warner Baxter

Thomas H. Ince Films a Superb



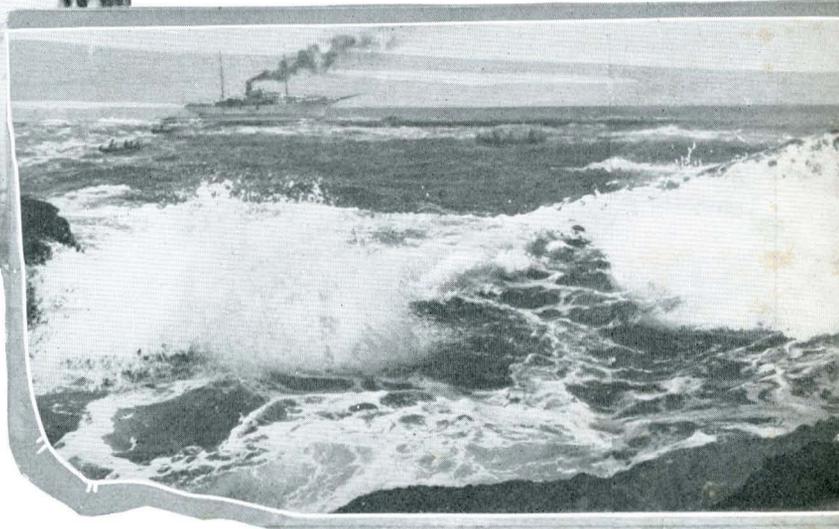
Adolphe Menjou and Percy Marmont stage a bloody fight in "The Marriage Cheat"

Extraordinary Risks Taken by Troupe to Get One Hundred Per Cent Realism

under Director John Griffith Wray, the first "rushes" of the production were evidence of the wisdom of this story choice for they carried tangible proof that here were "the makings" of a picture as colorful as it was dramatic—as different as it was powerful.

To the unthinking, the character of an earnest missionary might seem lacking in heroic qualities that make for hero-worship which is the secret of "fan" appeal.

The "Paul Mayne" of "The Marriage Cheat," however, stands forth vividly against the magnificent tropical backgrounds of the South Sea island which is the locale of the story as one of the most effective of modern screen idols. As Percy



IN answer to a demand which has come to Thomas H. Ince with growing insistence from every section of the "fan" world, "The Marriage Cheat" is given to the public.

"Give us another story of real life . . . a story that will touch the heights of dramatic expression like 'Anna Christie' . . . that will present an intimate, fearless study of life like 'Rain,'" is the substance of letters and telegrams which have poured in from the four corners of the globe. "Establish a new school of screen offerings with a drama that will combine popular appeal and dramatic artistry."

Not a few of the interested critics, hailing "Anna Christie" as the forerunner of the most remarkable development in the screen world since "The Birth of a Nation" lifted the silver sheet from the "ten, twenty, thirty" class to the dignity of art, suggested that "Rain" was the legitimate successor to "Anna Christie."

Mr. Ince, studying that drama which has had such a remarkable run for the past three seasons on Broadway, reluctantly ruled against it, as unfitted for such screen presentation as he had in mind. It was his careful following of the play that had won such praise for his picturization of Anna's story and "Rain," in his opinion, offered no opportunity for a similar success without a material altering of the play.

Frank R. Adams, one of the most popular short story writers in the country, and C. Gardner Sullivan, dean of scenarists, solved his dilemma for him. Adams' story "Against the Rules" under Sullivan's fine touch became an ideal screen drama, a tale of flaming passion and absorbing situations with three remarkable characters brought into compellingly interesting conflict.

When the brilliant "leads" of the cast—Leatrice Joy, Percy Marmont and Adolphe Menjou—had been assembled and work started

Marmont has interpreted him, with very human emotions, two hard-hitting fists and an ascetic face combined with a willingness to sacrifice himself for the sake of the right, he wins instant sympathy even when he falls in love with another man's wife and almost commits murder for her sake.

The "Helen" portrayed by Leatrice Joy has been handled with equal skill, and when the devilishly cruel "Bob" drawn by Menjou is added for black contrast to these two white souls, the story of their love and the final smashing climax which comes in a great storm at sea becomes a vital human document of moving appeal.

The choice of the island of Tahiti as a "location" for this production proved a stroke of genius. The expense of sending the Ince troupe, which worked on the island for a month, on the long voyage was amply repaid with the magnificent "atmosphere" afforded in the scenes shot in the South. To the love story of "Paul" and "Helen" it has added the fire and beauty of flaming sunsets; the radiance of a full moon on warm, scented nights; the barbaric charm of the native beauties and their scant costumes.

The production stands out as the most colorful yet filmed.

A Powerful Screen Romance ~ With

Drama—*The* MARRIAGE CHEAT

Stirring Romance of Distant Tropics
Most Colorful Production of Season



MAKE-BELIEVE" scenes are "out" with the film "fan" of today. Thomas H. Ince, filming a drama of flaming passion in "The Marriage Cheat," handling tense situations in which two men and a woman are brought face to face with the primal desires that smoulder beneath the thin veneer of civilization, all too ready to burst into white-heat once the cloak of convention has been thrown away, insisted on a realism that demanded actual physical danger as well as emotional suffering from the members of the troupe.

A fist fight, one of the most exciting hand-to-hand struggles that has been put on the silver sheet carries one of the big "punches" of the story. "Bob Canfield" whose dissipations have driven his bride of a year to attempt suicide, finding his wife on the lonely island of Hiti-Huti where a young missionary has given her shelter, breaks into violent abuse and slandering innuendoes when he finds his wife

great flashes of light from a "lightning" machine illuminating the faces of the antagonists.

In the midst of the pouring rain, with the ery lights playing upon them, Marmont and Menjou fought with a desperation that registered with hair-raising effect. Both men knew that a mis-step in the dark or a sudden slip meant death for them both but both were game enough to go through with it for the sake of realism.

The rest of the troupe came in for an unexpected thrill the following day while a scene was being shot from "Coffin Ledge," a great rock shelf just below the sheer cliff where Marmont and Menjou had fought. Director John Griffith Wray had chosen the ledge as an ideal spot for shooting some spectacular angles of scenes on the cliff above and also of the sea. The fact that the director and his players had to be lowered over a twenty-foot drop by ropes didn't deter any one for a moment.

A hundred Kanakas and island natives, all expert swimmers and working out in the water in the noon in frail out-rigger canoes

late after-when ahuge



hiding there. In the fight that follows, "Paul" almost kills the husband until there flashes in scarlet letters upon his consciousness the law which he has been trying for three years to teach to the natives of the island: "Thou Shalt Not KILL."

Marmont's interpretation of "Paul" is one of the finest he has given the screen, but nowhere does he rise to greater achievement than in this scene, when he proves that he has been gifted with two hard-hitting fists as well as the face and soul of a saint. By way of adding an additional thrill to the sequence, Director John Griffith Wray staged it on a sixty-foot cliff overhanging the sea and both Marmont and Adolphe Menjou who plays the role of "Bob" were game enough to agree that there should be no doubles used.

A rain storm saved the Wray troupe the trouble of creating one but also soaked the ground to a degree of slipperiness that added to the risk the two actors were taking. The scene was shot at night with

wave swept the director and camera men from the ledge, nearly drowning them.

The risks taken by the troupe throughout the filming of the production proved more than worthwhile in the results obtained and "The Marriage Cheat" goes out to the "fan" with the producer's assurance that it is one hundred per cent realistic.

A woman pleads for her love (Leatrice Joy and Percy Marmont)

Laska Winter as Rosie, the half caste girl.



Leatrice Joy, Percy Marmont and Adolphe Menjou

CHARLES RAY Returns "Home"

Star-Producer Again Joins Forces
With Ince Who "Discovered" Him



ASK any picture "fan" to name the screen star who best typifies the wholesome American youth of today and the answer comes without an instant's hesitation—Charles Ray. To millions of "fans" Ray has endeared himself through his screen characterizations of a familiar youthful type who is as much a classic on the silver-sheet as the Booth Tarkington boys are in literature . . . So that the announcement recently made that Ray and Thomas H. Ince, producer, who "discovered" him to the screen world, have again joined forces is of outstanding importance to the industry.

As a result of contracts just closed, the gates of the Charles Ray studios in Los Angeles have been permanently closed and Ray has returned to his old home, the Thomas H. Ince studios in Culver City, to work under the guidance of his discoverer and early mentor.

Eleven years ago Charles Ray left the stage to join the stock company at Inceville as "one of the mob." He was advanced from "bits" to roles until in "The Coward" he was given a part that literally "made" him over night. There followed a long line of successes such as "The Clod Hopper," "The Pinch Hitter," "His Own Home Town," "The Family Skeleton," "The Hired Man," "String Beans," "The Village Sleuth" and "An Old Fashioned Boy," which won for him one of the biggest followings ever accorded a cinema star.

After eight spectacular years under the Ince banner, Ray decided to venture out "on his own." As a star-producer his rise was as meteoric as his success as a star, and among his own successful productions are numbered some of the artistic triumphs in screen history, including "The Courtship of Miles Standish," "The Girl I Loved" and "The Tailor Made Man."

The fact that Ray, tiring of the cares of production and distribution, has decided to



Charles Ray, who has again joined forces with Thomas H. Ince.

Mr. Ince and Charles Ray photographed in the old "Inceville" days.



return to the Ince fold, devoting his entire time to his screen work, is a tribute to the producer whose early pictures starring Ray are still remembered and discussed as a type of photoplay entertainment outstanding for its human appeal and endearing novelty. While the details of the features which will go into production immediately have not yet been decided upon, both Mr.

Ince and Ray declare that his pictures of the future will conform with the oft expressed preferences of American and other English speaking audiences. In other words,

Ray will return to the screen character of the happy, wholesome American youth, whose psychology he has been better able to portray than any other star of the day.

In discussing the new alliance which has brought Ray back to his old studio home, Mr. Ince declares: "It is a great satisfaction to see Charles Ray back at my studios for I feel, as I believe most everyone in America feels, that he is the most beloved and natural American youth of the screen."

"Since he has been making his own feature productions he has given the screen some of the most artistic productions we have known. His versatility in achieving these great features carries additional proof of the genius which has permitted him to portray his appealingly human characterizations of typical American youth."

No details have been announced as to releasing arrangements for the Ray features, but it is said that the distributing arrangements will permit the showing of the new popular type of pictures which will be developed, in the great majority of the American, Canadian, Australian and English theaters. Work on the first big feature will be started immediately.

Dramatic critics, commenting on Ray's return to the Ince banner, declare that big results from this renewed alliance may be confidently awaited. Of all the screen stars of today Ray is the American youth who best shows how to portray youth in all its charm and appeal.

His characterizations have won him an international following and the "fans" are watching eagerly for the first Ince-Ray production which will be announced shortly.

"Shooting" in Mid-Ocean

Thrilling Scenes for Climax of Drama
 Filmed in Raging Gale on Heavy Seas

In a raging hurricane a luxurious pleasure yacht is battered to pieces. As the boat goes down, leaving wreckage strewn over the foaming waters, a lone life boat drifts helplessly with a woman and a baby. From the distant shore a frail little out-rigger, paddled desperately by a white man and a native, puts out, breasting the great breakers by a miracle until, fighting through blinding spray, it reaches the side of the life boat and the white man climbs into the boat, turning its nose towards the shore and safety.

A stirring climax to a tense drama is this scene in which "Paul Mayne"



Ince studios. The result in spite of the fine work of the actors and the camouflage artists who had prepared the set was too theatrical to be satisfactory. A second attempt was made in the harbor of San Pedro where the aid of several naval boats was enlisted to create the huge swells in which daring Kanakas were to work. Again the result fell short of the thrill

Director John Griffith Wray and his camera crew.

which the director had chosen for the building of the stout pier from which the cameramen worked. A young life guard from one of the dozen life boats which had been mustered out to render what assistance they could, offered to take his place and was hastily outfitted with the proper "make-up" and set out with the Kanaka in the little out-rigger.

The scenes filmed that night are said to carry the biggest thrill of the kind ever caught on celluloid. A dozen times the little out-rigger was swamped before it reached the life-boat which had been launched farther out at sea.



rescues the woman he loves and her baby in "The Marriage Cheat."

The difficulties encountered by the Wray company which filmed this climax were equally stirring for the filming of this sequence alone cost over \$25,000 in money and required a display of courage from the actors that far outstripped the heroism of "Paul."

After trying three times to get the effect he wanted in sheltered waters where his people would not have to take such big risks, director Wray finally went out in the midst of a heavy gale raging down the Pacific and "shot" the scenes in mid-ocean.

His first humane attempt to get the sequence was made in a huge tank especially constructed on the "lot" of the Thomas H.

which the director was determined to get and when a third attempt in these same waters also proved valueless, caution was thrown aside and the decision was made to wait for a real storm and shoot the footage needed in full ocean.

Two Kanakas were found who were willing to take the risk and when an obliging gale blew in from the Pacific—noted on weather charts as the most severe of the year—the Ince troupe went out after the real thing. One of the Kanakas immediately resigned his job in spite of big money inducements when he saw the bit of beach

Once the Kanaka was washed overboard and badly bruised against rocks. Two life-boats were dashed to pieces in the rescue but he



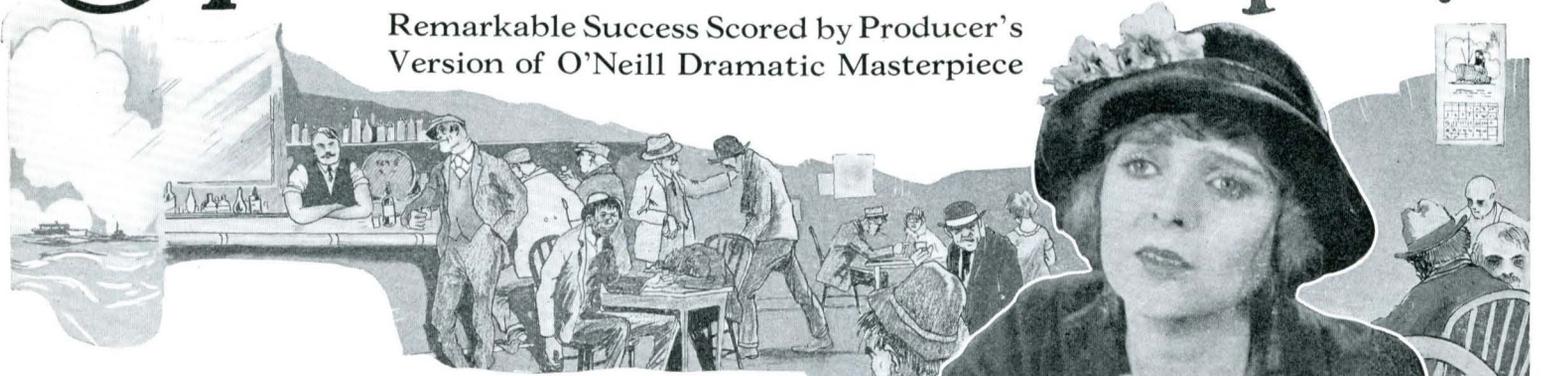
finally was brought in exhausted but none the worse for his experience except for several bad bruises.

The sequence was so startling in its realism that the other shots of the sinking of the yacht had to be made in a gale in mid-ocean. From the deck of a yacht in seas so heavy that the cameramen and their machines had to be lashed in place, additional scenes were made which Mr. Ince has built into one of the most startling "thrills" on record. The chances taken by the Ince troupe are typical of the risks which are every day affairs to the "regulars" of the picture game. "The fan be pleased," is the motto of the industry with no risk too big if it will bring audience response.

Leatrice Joy, Percy Marmont - Adolphe Menjou

"Anna Christie" Triumphs!

Remarkable Success Scored by Producer's
Version of O'Neill Dramatic Masterpiece



WHEN a big daily prints a three column editorial concluding with ringing praise; when editors throughout the country throw open their columns to discuss a photoplay instead of confining comment on it to the dramatic section of the press; when letters and telegrams from individuals confirm the enthusiasm that is reflected in capacity sales from the box-offices of every theater where the picture has been shown, then assurance becomes doubly sure that a real achievement has been encompassed in the picture world.

With the release date not yet four months old, "Anna Christie," Mr. Ince's remarkable screen adaptation of the great Eugene O'Neill drama, already has won a spectacular following that is reacting on the tone of current screen offerings. Mr. Ince has blazed a new way, even as he opened up new production fields for the more timid hearted with his stirring "westerns" that emanated from Inceville in 1911. His courageous venture in picturing life instead of romantic slap-dash and the loud acclaim it has won from the public has given other producers heart to cast aside many of the time-honored conventions and tricks of the trade and venture out after similar laurels.



George Marion, William Russell and Blanche Sweet during a dramatic moment in the climax of "Anna Christie"

Blanche Sweet in her greatest role, "Anna Christie"

glorified for the fine performances that mark that outstanding characterizations. Blanche Sweet, in the title role, has scored the most remarkable "come-back" on record and has focussed the attention of the dramatic critics on herself and especially on her new role in "Those Who Dance" in which Thomas H. Ince has given her opportunity for an equally big characterization.

"'Anna Christie' is Thomas H. Ince's tribute to the intelligence of the American people. . . It is a tribute to the intelligence of picture goers because it discards shallow hokum for basic artistry. . . It is a credit to the film industry. . ."—*Minneapolis Tribune.*

The fiction that has governed script writers and directors that even a successful play must be practically re-made for screen purposes has been entirely disproved by "Anna Christie." A great play has been screened with as few liberties as the different medium of expression would permit. The stark simplicity with which every scene has been built to contribute definitely to the final great dramatic "crash" when "Anna" tells a story that threatens to blast three lives is declared by the critics to dispose for all time of the worn excuse that "audiences

don't like" pictures unless they are crowded with spectacular sets, irrelevant "action" and a loud hurrah.

Even more important to the exhibitor than the unanimous chorus of praise from the critics are the box-office reports from every section of the country. Capacity houses that are the final test of audience approval have been the rule with the result that bookings for the picture have established a new record.

A personal triumph has been registered for everyone who had a hand in the making of this production which is being held up as a model for envious eyes. The lion's share goes to the producer whose watchful oversight at every step of the game gave the finished picture in its ripe perfection to the "fans." The cast, too, has been

Dear Miss Underhill—New York Tribune—If the "public" had any sense of dramatic intensity of a screen play in which is the element of a beauty that is haunting, "Anna Christie" would have run at some theater in the neighborhood of Times Square for at least three months. Definite, if you like. But that is my opinion, and I stick to it. Sincerely, Sidney Starr.

George Marion and William Russell in the roles of the father and the lover of the drama have gained equal praise while the knowing ones have not forgotten to give due credit to the fine direction of John Griffith Wray and the clever script built by Bradley King from the play.

The success of the picture has stimulated international interest in the O'Neill play, which is being performed and discussed in all the capitals of Europe and America.

**"It will take the movies five years to catch up with
"ANNA CHRISTIE" — Baltimore Sun**

Scenes Filmed in Distant Tahiti

Ince Troupe Journeys 8000 Miles For Novel Shots of Tropical Land



HERE the stars prick through the velvet of scented night; where the moon rides high over langorous waters and the minor cadences of a whining guitar woo the heart to throbbing emotion, love reigns supreme.

Against such an exotic background, on the distant island of Tahiti, the love story of Paul Mayne and Helen Canfield was filmed in "The Marriage Cheat." All the marvels of California's natural beauties were deemed insufficient as a setting for this love drama of the tropics.

And so one day a Thomas H. Ince troupe of actors, directors, cameramen and technicians set sail on the steamship "Tahiti" from the port of San Francisco and journeyed for three weeks over southern waters.

On the edge of California's desert there are fair oases of luxurious tropical growth but the scenes which were screened on Tahiti are among the most glorious ever offered to charm an eye and lend realistic illusion to a gripping romance. Aside from the natural beauties of this little known island, the picturesque costumes of the natives, their queer customs and the exotic beauty of their women lend a charm and a thrill to this remarkable production.

The Ince company worked under the most favorable conditions ever offered a film company on a distant location. Arrangements were made through Commodore Warren Wood, cousin of Director John Griffith Wray, for free access to his copra plantation at Moorea. In addition, Max DuPont, the chief cameraman for the troupe, lived in Tahiti for eight years and was

dreds of the islanders participated. The ceremonies, reproducing the idol worship that prevailed before civilization reached the island, were staged in a great natural cave at the edge of the sea. Costumes of savage splendor, weird native dances performed to strange incantations accompanied by the notes of crude instruments offered one of the most unusual spectacles ever enacted.

The great cave which was used as a background for these ceremonies had to be reproduced in entirety on the lot of the Ince studios for "close-ups" of later action which occurs here. The feat made tremendous demands upon the ingenuity of the technical staff but when the "set" was completed the members of the troupe which had worked in Tahiti declared that even native islanders could not have told one from the other.

While the expense of sending the Ince troupe on the long sea voyage added tremendously to the total production cost, the exotic "atmosphere" has added both novelty appeal and the allure of a strange land to the drama.



Thomas H. Ince and a Belle of Tahiti.

able to get permission from the authorities of the island for the filming of locations hitherto unavailable to pictures.

One of the most remarkable scenes caught by the cameras in Tahiti was a barbaric native festival in which hun-

South Sea Islanders in a Scene with Leatrice Joy.



"Rosie," the lovely little half caste girl who doffs all her finery when a furious tropical storm springs up, and nonchalantly carries it under one arm on her way to call on the minister. Paul, the lonely aescetic to whom love for another man's wife brings a new understanding of the doctrines he is preaching; Helen who finds marriage a cheat; Bob Canfield whose one decent act in life is performed in the shadow of death—these are the characters which have been sharply silhouetted in tense and appealing drama against the langorous beauties of the island of Tahiti.

Told on a Love Island of the South

"Galloping Fish" is Knockout

Sensational Laugh-Buster Open to Record Houses Throughout Country



LEAVE it to the audiences to pick a comedy winner without fail!

With "Galloping Fish" just out of the hands of the producer and the first billboards announcing its coming just going up in the metropolitan centers, the comedy special already has scored a sensational hit, and justified the fortune which Mr. Ince spent in putting it on celluloid.

In Seattle and Cincinnati, the first two cities where the comedy was shown it proved a knockout as enthusiastic letters and telegrams from the theater managers and laudatory criticisms from the newspapers prove. "Flaming Youth," a record box office picture of the season found its first rival for "business" honors in the Ince laugh-buster. The picture opened to the biggest first three days since little Colleen Moore brought the crowds out and proved an absolute sensation.

Seattle, Wash.

Thomas H. Ince, Culver City, Cal.

"Galloping Fish" is doing the business of the town. Title is unusual and audiences well pleased. We arranged a tie-up in the advertising campaign for a FISH WEEK.—J. Von Herberg.

In Cincinnati, the opening of the comedy brought out similar jams. In spite of the fact that a rival theater was spending big money for exploitation on a feature that has attracted nation-wide attention, "Galloping Fish," without any extra exploitation opened to top-notch business and won

praise from the audiences—in roars of laughter—that brought back memories of the record success of "The Hottentot" last year.

Cincinnati, Ohio.

Thomas H. Ince, Culver City, Cal.

"Galloping Fish" opened to excellent business. Better than average in spite of strong opposition which spent 100 per cent more on exploitation than was spent on "Galloping Fish." Without extra exploitation manager expects big business. Audience comment wonderful. House roared with laughter from start to finish.—Harry L. Royster.

The first openings have been so exceptional that the production has been booked for record showings in all the first run houses throughout the country and promises to establish a new high water mark both in the laughs collected and the dollars that jingle into the cash register.

Without exception the cast which Mr. Ince picked for his laugh special is the most brilliant aggregation of fun specialists that could be found. Syd Chaplin, Louise Fazenda, Ford Sterling and Chester Conklin everyone of them has collected enough blue ribbons during their comedy careers to reach from the Atlantic to the Pacific separately. Every one of them has a big enough "fan following" to put over a comedy special. Combined they are irresistible—as the remarkable audience response to the production is proving.

Second only to the "big four" who have the principal roles of the comedy is "Freddie," the trained seal, who kept the

human comedians on their mettle throughout the production. Almost every other animal that came out of the ark has had his day on the screen but none has put over comedy with the uproarious response that greets every appearance of the solemn-looking seal. "Freddie" was born with the secret of comedy success. By playing his part with down-in-the-mouth seriousness, he brings hilarious shrieks with his every movement.

The unanimous approval of the critics is expressed in the words of the reviewer of the Cincinnati Post who declares enthusiastically:

"Galloping Fish," Thomas H. Ince's merry comedy at the Strand is our idea of what a fun film should be. With such distinguished comedy artists as Syd Chaplin, Louise Fazenda, Chester Conklin and Ford Sterling, a picture hardly could help being funny. Yet "Galloping Fish" needs no props, for its story is well able to sustain itself. "Freddie," a trained seal, is the galloping fish, and he is quite as funny as the human players. The picture is tip-top comedy."

"Galloping Fish," Thomas H. Ince's merry comedy at the Strand, is our idea of what a fun film should be. With such distinguished comedy artists as Syd Chaplin, Louise Fazenda, Chester Conklin and Ford Sterling, a picture could hardly help being funny.

—Cincinnati Post.

"Judging by the continual shrieks of hilarity greeting 'Galloping Fish' it is successfully fulfilling its mission of laughter. Several well known comedians keep the fun moving at a rapid pace in highly diverting manner."—Cincinnati Times Star.



Thomas H. Ince again proves his showmanship with a comedy winner.

Film Folk Achieve "The Impossible"

Producer and Director Disregard Risk to Get Spectacular Effects



WHEN the new dictionary comes out, carrying all the latest in Hollywood phraseology, coined for the benefit of the movie-makers, there's one word that will be conspicuous by its absence in the edition. It's the word "impossible."

A dozen times over in the course of every big production that is made, actors, directors, cameramen and technicians achieve not merely the difficult, which to a layman would look absurdly impractical, but also the "impossible." The picture people are well in the van of the twentieth century adventurers with their willingness to take any risk, undertake any hazard which promises a new thrill for the millions of "fans." In fact the chances are twenty to one that the first chap who tries to ride a rocket to the moon will be a news reel correspondent with his machine lashed to the rocket so that he can get a movie of milky way as he passes by.

It used to be that a producer limited the imagination of his scenario writers, ruling certain locales out and black-listing other "sets" as too stupendous for consideration. Nowadays Douglas Fairbanks builds a creditable reproduction of the ancient splendors of "Bagdad" with as little fuss as if he were a city builder instead of a picture-maker.

And Thomas H. Ince casually sending off a troupe to the distant isle of Tahiti to film magnificent scenes for "The Marriage Cheat," nonchalantly reproduces the tropical verdure of the far south by making a desert

bloom; has the full-sized hulks of two ships built by his carpenters crew without a tremor; takes his troupe out in a yacht in the midst of the heaviest gale of the year to get realistic storm scenes; erects a great pier out into the ocean to assure the right "angle" on scenes which he is shooting of the rescue of a drowning man and woman by natives breasting mountain-high breakers in tiny little "out-riggers" as fragile as egg-shells.

Frank Adams, popular short story writer who wrote the original story basis for "The Marriage Cheat," conceived settings as

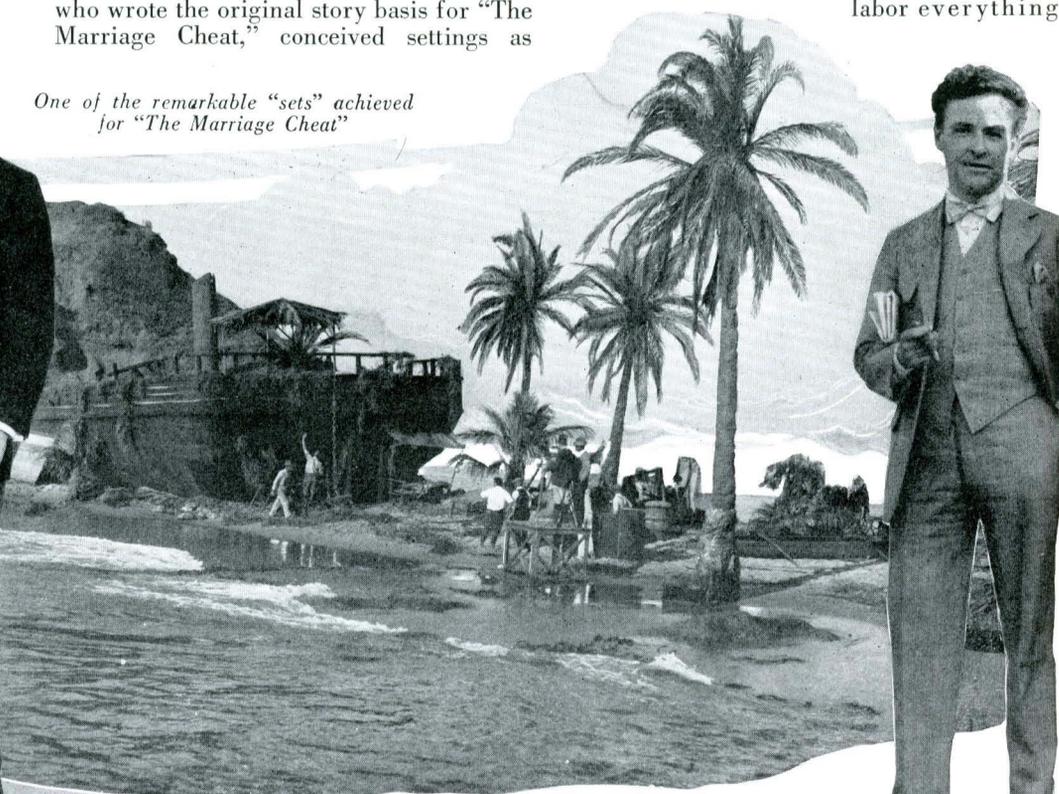
Whenever he is out after the "impossible," Mr. Ince sends for John Griffith Wray—so Wray it was who was chosen to put on celluloid the dramatic and extremely difficult scenes of the production. The filming of one of the big scenes which occurs at the mouth of a great cave in the midst of a beating rain storm is typical of the driving force with which Wray worked throughout the making of this drama.

The troupe was on location; after several hours of hard labor everything

One of the remarkable "sets" achieved for "The Marriage Cheat"



Thomas H. Ince
producer



John Griffith Wray
director

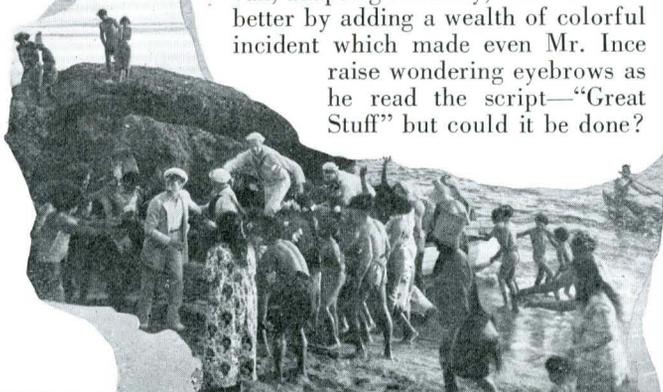
spectacular for his plot as the situations were original. C. Gardner Sullivan, adapting the story, went him one better by adding a wealth of colorful incident which made even Mr. Ince raise wondering eyebrows as he read the script—"Great Stuff" but could it be done?

was in readiness with wind, rain and lighting machines to blow up a spectacular down-pour in which Percy Marmont and Adolphe Menjou stage a fight to the death.

Wray had just shouted "camera" when nature took a hand in the game. The heavens opened and the rain began to pour down in sheets.

"Shall we call it off Mr. Wray?" shouted a dripping assistant.

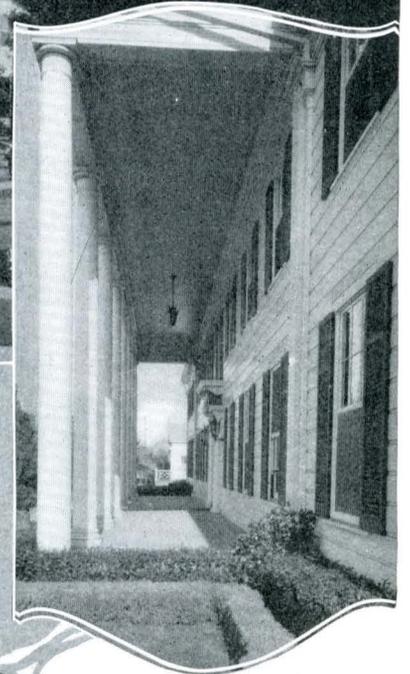
"Call it off! Certainly not. Get canvas over those cameras and work fast while the rain is at its best!"



Is Marriage a Cheat ?

Model Lab at Ince Studios

New Equipment Costing Over Quarter
Of Million Installed at Culver City



WITH artistic beauty Thomas H. Ince has combined a technical completeness, made possible by constant expenditures for new equipment which keeps the Ince studios in the front ranks of the motion picture industry. The most recent addition to the "lot" is the entire equipment of the Hollywood Laboratory Corporation which has been reassembled and is now being operated in conjunction with the big laboratory already on the grounds.

The assembly of the Hollywood Laboratory, which was built and completed just a year ago, included the most modern machinery and paraphernalia used in motion pictures. Through the amalgamation of the two laboratories, the Ince plant now has what is said to be the most complete motion picture manufacturing laboratories in the industry, secured at a cost of approximately a quarter of a million dollars.

Thomas H. Ince at work in his model laboratory



mean a considerable reduction in total costs.

One of the feature units of new equipment of the laboratory is a patented title printer. This machinery alone cost over fifty thousand dollars and was especially constructed in Waltham, Massachusetts and shipped out to Hollywood. It is the only machinery of its kind and includes several printing patents and paraphernalia for the use of the secret processes in the making of transparency titles and art backgrounds.

Many valuable patents and secret processes for the making of transparency titles, art backgrounds, life-size still photographs and other photographic art features such as have been a means for raising the standard of motion picture productions during the past few years have been acquired by this transaction and assure the finest finish known to the picture world for Thomas H. Ince productions.

was possible at the time. Since then improvements and innovations have been added as rapidly as they have been developed. Now it will not be necessary to have any step in the process of picture production carried on away from the studios.

An important feature of the new laboratories will be a serious attempt to materially cut down the cost of motion picture prints. With from ninety to one hundred and fifteen prints being made from the negative of each feature production, items of saving to the industry along this line

In the opinion of Mr. Ince, Los Angeles always will be the center of the producing and manufacturing features of the motion picture industry.

When the Ince studios were built in 1913, the laboratories were made as complete as

With the amalgamation of the Hollywood Laboratory Corporation with the existing laboratory on the lot he is ready for the future for many years to come.

Beneath Tropical Skies

Strange Native Customs Give Realism to Dramatic Thrills

THE artist seeking ideal beauty chooses from one lovely model a perfect nose; from another a gorgeous pair of wide-set eyes; from others a chin, a brow, flowing tresses, a glorious figure.

In such wise has Thomas H. Ince built up his drama of the South Sea Isles, "The Marriage Cheat." From every group of the islands that are scattered over the South Pacific, Mr. Ince has taken some unusually interesting custom and interwoven it in the dramatic story of his production.

The imaginary island of Hiti-Huti has been chosen as the locale for the story and the interesting incidents of the life of the natives who appear in the picture are a composite of those of the various groups of interesting islanders off to the south.

In a cafe built in the hulk of an abandoned ship, some of the most spectacular scenes of the production are enacted. Here the native life of the island gathers. Pearl divers, shark fighters, fishermen come to drink deep of the native wines; to eat "poi"; and applaud with drunken delight the contortions of beautiful hula dancers.

The dancing girls with their grass skirts and flower leis (and the screen performers were every one of them experts trained from childhood in Hawaii for the difficult steps) are not customary in the Tahitian group of islands but because Hiti-Huti is a fiction island the anachronism was permissible and adds a thrill as well as color to a novel sequence.

For a passionate love scene when Rosie, an elemental little native beauty, comes in the midst of a driving tropical storm to offer herself and her love to the white missionary whom she adores passionately, an exotic note, which in-

accomplice of the half caste girl's love story.

The flute is unknown to the natives of Tahiti. The ukelele, too, they call a "bastard instrument" because it was unknown to them until white missionaries introduced the guitar and native musicians evolved the now popular miniature guitar. But because Hiti-Huti is a "composite island," the use of the flute not only is permissible but adds a note of throbbing passion to the scene.

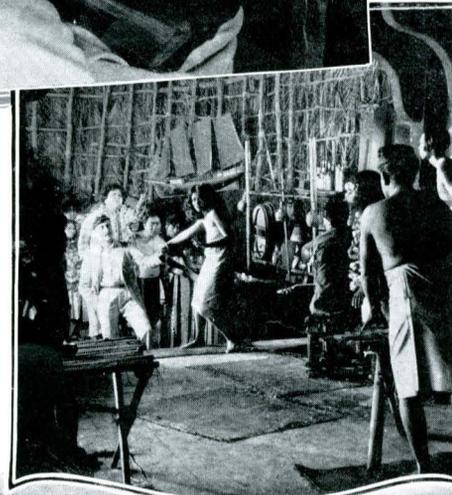
The costumes worn by the native in the picture, while of a simplicity that Eve would have found acceptable for her garden, are oddly enough among the most expensive ever used in a production.

The "pereau," a single piece of calico print usually of red with a bold design of white flowers, is the garment of style at Southern Pacific watering places. The real thing not being available, reproductions of the garments in silk with "batik" designs were used with telling effect. The picture is replete with picturesque touches and dramatic incident.

The Picturesque Native Cafe.

The Voice of the Temptress. (Laska Winter and Percy Marmont).

identally permits a stirring accompaniment during the showing of the production, was introduced with a native boy, a flute-player, whose music is the



Where Primal Passions Flame

Aboard the Yacht "Wayfarer"

Dazzling Gowns and "Jazz" Scenes in Strange Contrast With Tropics



IF it's something new, something different, with plenty of thrills thrown in for good measure, almost any twentieth century child is "for it" sight unseen. The insatiable demand of the "jazz generation" for thrills keeps the gray matter factories of the picture makers working twenty-six hours a day, and at that there are only a few producers—with Thomas H. Ince heading the list of notables—who always can be relied upon to put over that "different" note in his pictures that keeps audiences coming back for more.

A "wild" party, such as the younger generation delights in staging today in a mad effort to drain life of its every sensation, is one of the features of "The Marriage Cheat." The party has been staged with a spectacular lavishness, an abandon of spirit and magnificent display of gowns and jewels that would do credit to one of the great stage revues that draw spectators from many miles around.

The scenes are strikingly effective not merely because of the vast scale on which they were screened, but also on account of the startling contrast which they lend when the spotlight shifts to life on a tiny South Sea island where a grass skirt and a flower lei constitute "full dress" for the native beauties and a man considers himself a last word fashion plate if he wears a derby hat or carries a cane to complete his one-piece costume



A Rebellious Wife (Leatrice Joy and Adolphe Menjou).



The "Jazz" Party that Precedes an Attempted Suicide.

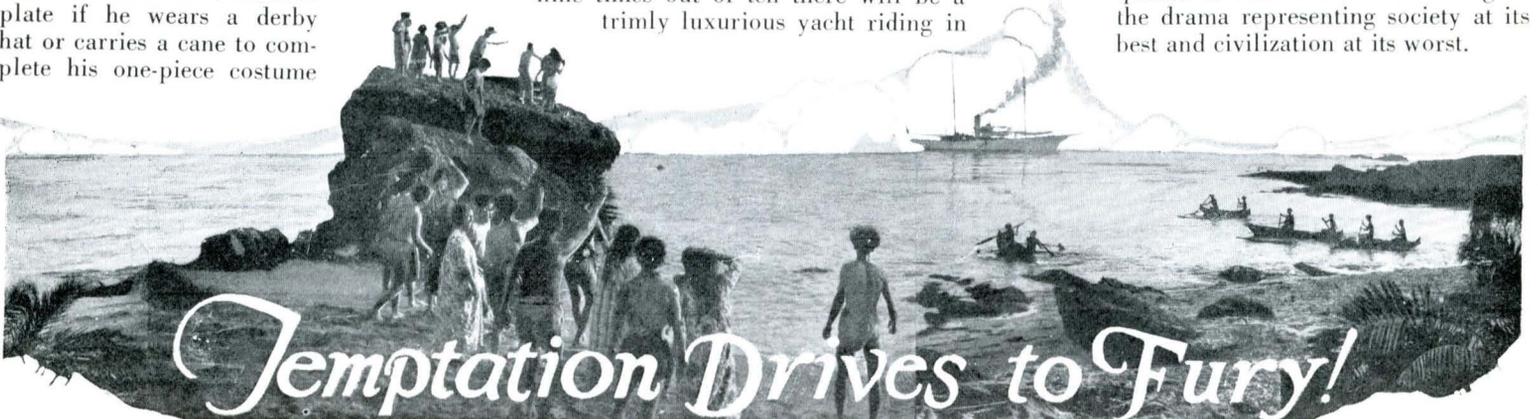
the offing, waiting to steam off to picturesque ports of far-away lands. Such a yacht is the "Wayfarer," sumptuous in its appointments, wild in its revelings, where the dramatic scenes that precede the unfoldment of the love story of Helen Canfield and Paul Mayne are staged.

When the yacht which was used for the filming of these scenes steamed out to mid-ocean, it carried a fortune in jewels and beautiful gowns as well as a stunning array of "extra talent."

consisting of a "pereau" caught with a dexterous twist about his waist.

Ask almost any dreamer of rosy air-castles to paint a favorite scene of anticipated luxury when fortune smiles, and nine times out of ten there will be a trimly luxurious yacht riding in

The yachting "party" invited as "Bob Canfield's" guests was picked with special care to insure realism and the sequence is one of the most telling of the drama representing society at its best and civilization at its worst.



Temptation Drives to Fury!

Percy Marmont Turns Missionary

Actor Gives Finest Characterization of Career in Latest Ince Production

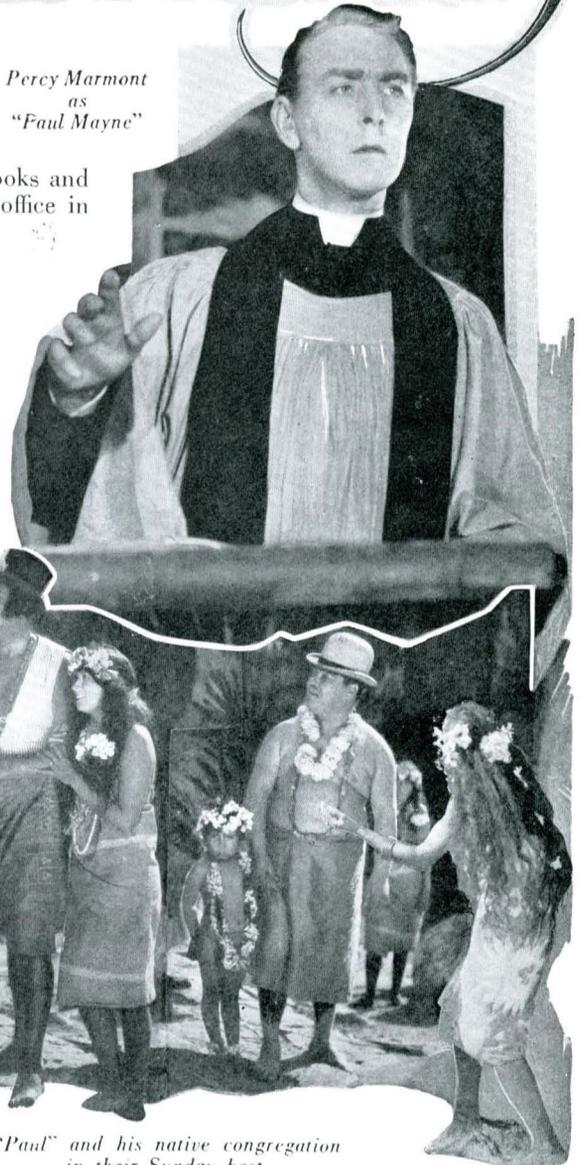
Percy Marmont as "Paul Mayne"

PERCY MARMONT, having suffered through the dramatic tortures of "Mark Sabre," the hero of "If Winter Comes," placing a firm foot on the ladder to stardom with that fine characterization, has now turned missionary.

Wearing the clerical black and the aesthetic face of a "soldier of the Cross on a far flung front," Marmont has found opportunity in "The Marriage Cheat" for emotional acting that runs the gamut of the human scale. His remarkable work promises to stamp the role of "Paul Mayne" on the minds of the "fans" as one of the favorite screen heroes of all time.

youngest son one day announced that he was weary of the fusty law books and fustier atmosphere of the barrister's office in which he was being trained for good citizenship. It was an even greater shock when he fired another broad-shot declaring that he meant to go on the stage.

There was the "usual family row," as Marmont phrases it, but family opposition merely heightened his determination for a taste of the "free life" and he soon made for himself a place in the theatrical world. It was while he was on a world tour with an



"Paul" and his native congregation in their Sunday best.

Anyone can don the garb of sanctity but it takes breeding, and a long course of training in life's high school to put the stamp of the aesthete upon a face and to teach the technique of the finished actor which Marmont has brought to this role. He is one of many who has served a long course in the ranks before finding the opportunity which brought him into the limelight of popular favor.

English stock company that chance pitched him into the movie world.

Arriving in San Francisco for a three weeks' visit, while en route to England, he was asked to stay over long enough to play opposite Elsie Ferguson in Maurice Tourneur's adaptation of "Rose of the World." He made a second picture with Miss Ferguson "The Lie."

A Young Missionary is Ordained.



By that time enough offers had come to him to determine him that America held out more opportunities than England and he has been "staying on" ever since.

And yet it was in England finally that Marmont played the role which has "made him" in the picture world.

He was cast for the role of "Mark Sabre" in "If Winter Comes" and the company sent abroad to film the picture. With the tremendous popularity of the book plus his undoubtedly fine interpretation of the hero of the tale, Marmont became a fan idol over night.

In London the family of Marmont has been known for good many generations as a conservative pillar of the empire.

It came as a shock to the heads of the family when the

"If audiences liked 'Mark Sabre' they will have far more sympathy and interest in 'Paul Mayne,'" declares Marmont. "The role is the biggest it has been my good fortune to play."

A White-Souled Zealot Breaks the Code

A Sure Bet!

Exhibitors Certain to Cash in "Big" on "The Marriage Cheat"



IVE us something to talk about," is the demand of the exhibitors when a new picture comes to them for exploitation. In "The Marriage Cheat," Thomas H. Ince offers one of the heftiest aggregations of "big names" afforded by any recent production.

Leatrice Joy, Percy Marmont, Adolphe Menjou—everyone of them newly promoted to stardom because of spectacular hits in recent productions—carry the leading roles of the production.

John Griffith Wray directed—and it was Wray who made "Anna Christie," accorded the most remarkable criticism of any picture of the season.

Frank Adams wrote the story—and Adams is reputed to be the highest paid author of popular fiction in the country, while C. Gardner Sullivan who adapted the screen version is known through the breadth of the land as the "dean of scenarists" whose scripts carry a never-failing "punch" and dramatic power.

The title itself is a tremendous drawing card.

Is Marriage a Cheat?

Marriage in all its phases is one of the most discussed questions of the twentieth century. The

title will lead thousands of curious feet to the box-office window and the production will send them away to "talk" advertise it to all their neighbors. In addition it gives opportunity for splendid newspaper tie-ups on modern-day conditions of matrimony; on the love problem offered in the drama and on "Temptation" which comes to the white-souled "Paul" when he falls in love with another man's wife.

The South Sea island setting of the story combines the romantic and the picturesque. The Ince troupe travelled 8800 miles to the island of Tahiti to get the correct "atmospheric" backgrounds which could not be reproduced outside the tropics.

The long trip more than repaid for itself in the magnificent "shots" which were obtained to build up the production, which stands out as the most colorful of the screen world.

The setting furnishes opportunities for novel exploitation and tie-ups. Atmospheric prologues have been suggested in attractive detail in the press sheets. Steel guitars and ukeleles can be used for solos, special orchestration, radio broadcasting and street ballyhoos. Lobby dis-

plays that can not fail to "nail" attention have been suggested in equal detail. Palm fronds can be used with great effect. The "salt" atmosphere of much of the picture can be reproduced in a dozen telling ways while novel house costumes modelled after the garments of the natives will add a snap to the performance.

The posters for the production are as unusual as the love theme of the drama and warrant double the space usually taken. In other words "The Marriage Cheat" aside from the fact that it is the first Thomas H. Ince drama to follow "Anna Christie" which has proved such a sensational success offers so many interesting and novel angles for exploitation that it is certain to "clean-up."

A little effort to tell your people that it is coming will be doubly repaid with capacity houses.

The SILVER SHEET

Published in the

THOMAS H. INCE STUDIOS

CULVER CITY, CALIF.

BY THE THOMAS H. INCE CORPORATION
ARTHUR MACLENNAN, *Editor*
GERTRUDE ORR, *Associate*

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Culver City, California

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W. E. Knotts (second from left, first row) manager of the Los Angeles First National Exchange, and his staff

The "Marriage Cheat" is Sure Fire!

First National's *Program* for 1924

Strong Line-Up for Year Assures "First National First"

F the executives of the big First National machine were not human, energetic and enthusiastic business men, they undoubtedly would be ordering their hats a few sizes larger this year, for success has crowned their every effort.

Instead of patting each other on the back, they are concentrating on a new program. From the red-headed office boy at the West Coast Studio to Richard A. Rowland, general manager, a wave of enthusiastic co-operation is driving them towards greater things.

Enthusiastic exhibitors all over the country tell the tale of First National's success. Dollars have been flowing into their box offices with such pictures as "Flaming Youth," "Black Oxen," "Anna Christie," "The Eternal City," "Ponjola," "Ashes of Vengeance," "Potash and Perlmutter," "Dulcy," "The Fighting Blade," "The Girl of the Golden West," "The Meanest Man in the World," "Trilby," "Boy of Mine,"—each and every one of them a financial and artistic success.

Directors of proven ability are now wielding their megaphones for new stories; artists of international reputations are interpreting the various roles; stories of vibrant appeal have been selected for the new productions.

The first films of the new First National program which have opened the season have been received enthusiastically. Colleen Moore's starring vehicle, "Painted People," took New York by storm. Harriet Underhill in the New York Tribune said: "All the time Colleen Moore keeps reminding us that she is as subtle and appealing as Mary Pickford and as funny as Mabel Normand. Can one ask for more?"

Frank Lloyd's picturization of Gertrude Atherton's novel, "Black Oxen," in which Corinne Griffith and Conway Tearle are co-featured, is establishing screen history in the theatres where it is being shown.

Samuel Goldwyn's romantic film version of Sir Hall Caine's novel, "The Eternal City," in which Barbara La Marr and Lionel Barrymore score personal triumphs, is being lauded by both press and public.

Norma Talmadge is adding thousands of new admirers with her colorful drama, "The Song of Love."

First National is proud of the showing that Booth Tarkington's story, "Boy of Mine," in which Ben Alexander has the prominent role, is making. Reports highly praise the film.

Sol Lesser succeeded in interweaving all the color of the west in Harold Bell

ing "For Sale." Critics who have previewed her recently completed picture are heaping praises on her. Richard A. Rowland, Sam Katz, John McCormick and Earl Hudson, members of First National's executive staff, have warmly congratulated the star for her work.

Production is more than half completed on Frank Lloyd's mammoth spectacle, "The Sea Hawk." Milton Sills, Enid Bennett, Lloyd Hughes, Wallace MacDonald and Wallace Beery enhance the production.

Harry O. Hoyt established his directorial right with "The Woman on the Jury," in which Sylvia Breamer is featured. The dramatic version of Mary Newcomb's famous stage success is replete with thrills and is a guarantee of perfect entertainment. Frank Mayo is included in the cast with Lew Cody, Hobart Bosworth, Mary Carr, Bessie Love, Henry B. Walthall, Jean Hersholt and others equally prominent.

Laurence Trimble is on the Mexican border filming "Sundown," a mighty epic of the old west. Roy Stewart, Hobart Bosworth, Mary Carr and Bessie Love are in leading roles, while on the other hemisphere Edwin Carewe is working on the African desert with Bert Lytell and Claire Windsor, filming "A Son of the Sahara."

Constance Talmadge has just completed "The Goldfish," the screaming stage success, with Jack Mulhall scoring heavily as her leading man. George Fitzmaurice is photographing the famous Hergesheimer novel, "Cytherea," with Alma Rubens, Lewis S. Stone, Mary Alden and Constance Bennett.

Richard Walton Tully's version of Rex Beach's novel, "Flowing Gold," in which Milton Sills and Anna Q. Nilsson are featured, promises to repeat the success of "The Spoilers."

J. K. McDonald, who produced "Boy of Mine," promises a screaming laugh-provoker, "Sulphur Springs," and to make sure of the film's success he has enrolled Ben Alexander, Lloyd Hamilton and the effervescent Edward Everett Horton.

First National's current productions assure that every exhibitor during the coming year will subscribe to the slogan: "First National First."



Frank Mayo and Sylvia Breamer in "The Woman on the Jury"

Wright's novel, "When a Man's a Man." John Bowers and Marguerite de la Motte give fine performances.

"Strongheart," the wonder dog of the screen, achieved wonders in "The Love Master." Exhibitors are pleading for advance bookings on the film.

In the meantime cameras are clicking. Colleen Moore, under the direction of John Francis Dillon, is filming "The Perfect Flapper," taken from the Ainslee Magazine story by Jesse Henderson. The success accorded the little star in Warner Fabian's "Flaming Youth" is an incentive. Sydney Chaplin is her comedy running-mate. Frank Mayo is appearing in the leading male role and Mary Carr and Phyllis Haver have important supporting parts. From early indications the picture will be a racing riot of romance.

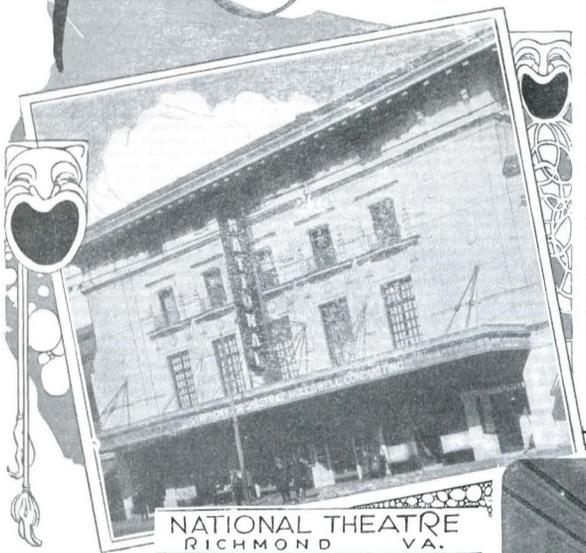
Corinne Griffith, under the directorial guidance of George Archainbaud, is starting on a new drama by Earl Hudson titled "For Sale." Teeming with drama, "For Sale" promises to be an outstanding success. Adolphe Menjou is cast in the film.

Miss Griffith, who is co-featured with Conway Tearle in "Lilies of the Field," has the finest inspiration possible in commencing

1924—First National's Biggest!

Magnificent Theatres Building

Colossal Construction Program Indicates Faith of Exhibitors in Screen Industry



NATIONAL THEATRE
RICHMOND VA.

the union. The estimated expenditure of \$35,000,000 or more does not cover houses already under construction at the first of the year.

Outstanding among the new houses is the Balaban and Katz theater to be built in Chicago at an estimated cost of \$5,000,000. It will be the largest picture theater in the world, it is said, with a seating capacity of 5500.

Boston will have a new \$3,000,000 theater at Tremont and Hollis streets,

utmost in modern decorative art and complete facilities.

Illustrative of the increasing tendency to equip legitimate theaters for motion picture presentation, is the new Biltmore theater of Los Angeles. Planned primarily for dramatic productions this beautiful structure, nevertheless, has been designed to afford perfect facilities for photoplays.

West Coast Theaters Inc., of Los Angeles, operating about 100 houses on the Pacific Coast, have appropriated \$5,000,000 for the building of new theaters this year. The new National theater at Richmond, Va., although by no means one of the largest or most expensive houses in the country, admittedly sets an example in decorative beauty. With a seating capacity of 2500, it is built on thoroughly luxurious lines with an up-to-date projection department, and in Washington, D. C., Crandall's Tivoli, with a seating capacity of 2500, planned to be the largest and finest theater of the city, is nearing completion.



NEW FILLMORE THEATRE
SAN FRANCISCO, CALIFORNIA



CABRILLO THEATRE
SAN PEDRO, CALIFORNIA

with a seating capacity of 4400. Construction on it is now under way. Marks Brothers plan to give Chicago another big house, with a capacity of 3400 or 4000, to be built at an estimated cost of \$2,300,000. In Long Beach, California, an eight story office and theater building will be erected by business men of the city and West Coast Theaters, Inc., at a cost of \$4,000,000. The theater will seat 3000. Only recently Philadelphians witnessed the opening of the \$2,000,000 Fox theater, and picturegoers of Rochester, New York, welcomed the beautiful Eastman theater. These theaters, only a few of the really big undertakings, represent the

Another thoroughly successful West Coast Theater enterprise has been the building of a half million dollar picture house at San Pedro, California. The "Cabrillo" with a seating capacity of more than fifteen hundred has attracted big business since its opening a short time ago and is referred to as the "Showplace of the City." A tri-weekly change of bill with vaudeville and photoplays being offered Friday, Saturday, Sunday and Monday and super de-luxe productions playing during the mid-week has built an appreciative patronage for the house.

Harry C. Arthur, general manager of the West Coast chain is in direct charge of the theater with Frank L. Browne, division manager of the Harbor district acting as his representative. Mr. Browne was formerly manager of the Liberty at Long Beach.

MOTION picture houses designed particularly to provide an atmospheric setting for their screen features have created a new era in building, marked by such radical departures from established theatrical architecture that the new houses are essentially a part of motion picture progress.

This development, an outstanding feature of the record-smashing construction program outlined for 1924, promises to exert a big influence over the production of screen masterpieces during the coming year.

The announcement that new theaters thus far planned for the year total more than \$35,000,000 in value, with a number of luxurious houses that will stand as artistic monuments to the industry, is a mighty stimulus to producers. Overshadowing even the huge expenditures planned, is the growing tendency to adopt architectural designs that depend on a single artistic motif for the entire decorative scheme.

By investing millions of dollars in truly artistic structures designed to exert certain psychological influences over audiences, theater owners are making possible the presentation of photoplays under conditions that near perfection.

In addition to the more elaborate houses contemplated, statistics and information now available indicate that theater building will be lively in almost every state of

"The Marriage Cheat"—a winner for any Theatre

Direction by
JOHN GRIFFITH WRAY

A Gripping Drama
COLORFUL-THRILLING

*Adapted by C. Gardner Sullivan
from Frank R. Adams' story,*

"AGAINST THE RULES"

AN
EMOTIONAL DRAMA OF
THE SOUTH SEA ISLES



***The* MARRIAGE CHEAT**



A First National Attraction

What Everyone Wonders Today:
IS MARRIAGE A CHEAT?



Thomas H. Ince's Drama of Pulsing Passion
"THE MARRIAGE CHEAT"

with Leatrice Joy, Percy Marmont, Adolphe Menjou



A First National Attraction