

THE
SILVER

SHEET



Thomas H. Ince
presents

"Christine of the Hungry Heart"

From the famous novel by
KATHLEEN NORRIS

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

A First National  Attraction

Photo by Harry Waxman.

The Drama of a Restless Woman and Three Men
Thomas H. Ince
offers
"Christine of the Hungry Heart"
with

*Florence Vidor
Clive Brook
Ian Keith
Warner Baxter
Walter Hiers*



*from the famous novel by
Kathleen Norris*

*Scenario by
Bradley King*

*Directed by
George Archainbaud*

*Under the personal
supervision of*

Thomas H. Ince



The SILVER SHEET

THE NEW SEASON

THERE have been many new seasons, in the annals of motion pictures, each ushered in with many promises to exhibitors. Unfortunately, some of these promises have not been fulfilled. Pictures from which a great deal was expected, in some instances have failed when put to the box-office test.

Nevertheless, the screen has steadily advanced. No season has passed without having left behind pictures that have added to the growth of the industry and raised the status of the art. Nor has any season been without profit to those making and exhibiting pictures.

What I wish especially to emphasize is that the screen, through all its varied seasons, has never remained at a standstill.

Another period of production and delivery begins for me with the initial offering this year on my First National schedule—"Christine of The Hungry Heart."

I open the season with this picture because it is strong—in theme, in cast, in production values. Whatever the season may later yield in powerful pictures, it will take its place among them.

"Christine of The Hungry Heart" will never leave any season—or box-office—at a standstill.

Geo. H. Free



Thomas H. Ince presents "Christine of the Hungry Heart"

A Drama of the Woman of Today

IN common with all persons watchful of the trend of the times, Thomas H. Ince recognizes the importance of the modern woman—the place she occupies in business, social and home life. Never before in the history of the world have women been invested with power that is theirs today.



A Lovely Embodiment of Modern Womanhood—
Florence Vidor as "Christine"

And with this power have come new problems. Life has become more full and complex. Because of their freedom and power, women now meet phases of life they never before have had to face. It is not strange that with this new life there comes a certain restlessness of spirit.

Men have come to think of women, in a measure, as their equals, and therefore able to take care of themselves. No matter what a woman's power, prestige or position, these in themselves are not sufficient to make her happy.

Every woman has an inherent longing for romance. She may be a business, literary or political success, but none of these

wholly satisfy her. Always she dreams of romance. Independence does not satisfy the emotional side of her nature.

To be loved, to be looked after—and most of all, to be needed by those she loves, are the things that spell happiness to a woman. She may be sufficient unto herself in that she can take care of herself financially; she may hold her own in her chosen field of endeavor. But if her emotional life is empty, no matter how intelligent she may be, she is apt to wander into strange avenues, far off the beaten track, in search of that elusive something that keeps her from being at peace with herself and the world.

Conscious of this state of affairs in the realm of woman, Thomas H. Ince determined to produce a photoplay that should show something of

tion, is dedicated to the hungry-hearted, romance-starved women of today.

He chose Florence Vidor, that embodiment of glorious, high-minded womanhood, to portray the title role. Into her sensitive hands he placed "Christine" to present to the world a heroine who is rich, beautiful, intelligent, of innate purity of mind, with everything she wants—except the companionship of those she loves. And driven by loneliness, she goes in search of romance, only to find it, in the end, "just around the corner."

In filming this story of a woman's heart, George Archainbaud, directing under the supervision of Mr. Ince, has transferred to the screen such a story as might find its parallel in the lives of countless hundreds of unsung "Christines."

Someone has said that "Christine of The Hungry Heart" is another "East Lynne," meaning, of course, that while the new picture is the drama of an ultra-modern woman and her heartaches, the emotional quality of the story invites comparison with the famous old novel which inspired great actresses throughout the world, and which has been done in pictures with tremendous success. There is, of course, no similarity in the two plots. The suggestion is found in the irresistible sympathy and appeal aroused by the storm-tossed heroine of Kathleen Norris' novel. And in transferring this story to the silver sheet, it is little short of miraculous that Thomas H. Ince retains precisely the same insistent emotional pull of the book.



Dorothy Brock
Florence Vidor
and Clive Brook

the modern woman's unrest and what came of it in the case of the exquisite heroine of Kathleen Norris' powerful novel, "Christine of the Hungry Heart," and the story, as told in the Thomas H. Ince produc-



Little does "Christine" Dream What Part "Dr. Monteagle" Will Play in Her Stormy Life

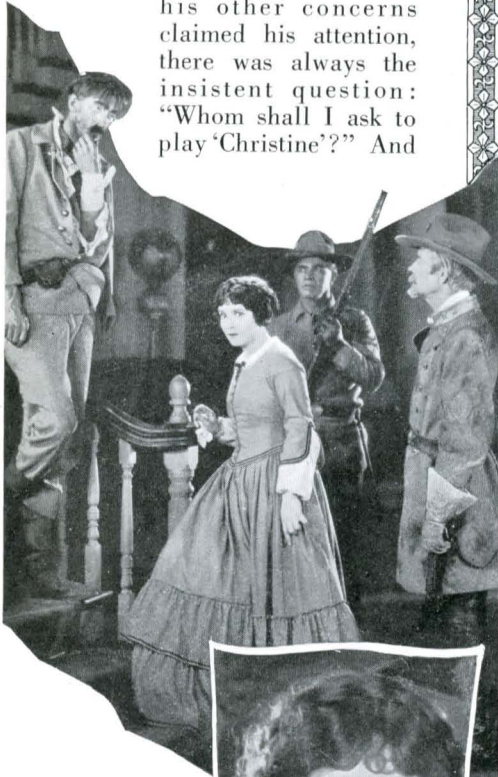
Why Florence Vidor Was Chosen

For "Christine of the Hungry Heart"

FHE play's the thing," Thomas H. Ince concedes—in fact, he has made it his favorite axiom—but after the play comes the player. There is no question in the mind of the public as to just how much the player means to the distinguished producer. He has discovered, developed and raised to stellar heights too many for his judgment ever to be questioned.

Following his purchase of Kathleen Norris' celebrated novel of a restless woman, "Christine of The Hungry Heart," he found the matter of selecting an actress to play the title role a problem of many difficulties. For months, and while all his other concerns claimed his attention, there was always the insistent question: "Whom shall I ask to play 'Christine'?" And

"Frietchie" at his studios that Mr. Ince decided all at once that he had discovered beyond all question one player who could and would bring to the screen the complex and difficult characterization of Mrs. Norris' heroine. Some might differ with him, some might emphasize the dissimi-



Tense Moments Abound in "Barbara Frietchie"

all the while he had under consideration every actress whose qualifications even slightly approached his ideal of what "Christine" on the screen should be, and all were in turn eliminated.

It was not until Florence Vidor played her most appealing scenes in "Barbara



Lovely Embodiment of American Womanhood—
Florence Vidor

larity of "Barbara" and "Christine," but Mr. Ince was adamant. His vision stretched beyond film and book into the realms of his imagination. And Florence Vidor was the "Christine" he saw.



Thomas H. Ince predicts that Florence Vidor will be most popular feminine star

He explained that this lonely, unhappy woman, as he saw her, was more than a creature of beauty and charm. True, these were requisite, as also was command of screen technique, but there must be more. There must be keen intelligence; there must be the power not only to embody a woman of utmost refinement of feeling . . . the actress must inherently be one.

She must be of innate purity of mind, argued Mr. Ince at the time—the sort of woman who could understand how a hungry heart might sweep its possessor into emotional crises of the most intense kind. He found Florence Vidor in sympathy with his ideal of "Christine" and between them they determined to make one of the most compelling and irresistible pictures of the season—a picture in which women particularly would be keenly interested.

It is scarcely necessary to add that to "Christine of The Hungry Heart" Florence Vidor has given the full strength of her own beautiful character and womanly understanding. The combination is perfection.

Mrs. WALLACE REID *Has Another Big Winner*

President Coolidge's Message on Law Observance Is Star's Inspiration for Great Drama



Jane Wray and Pat Moore in an amusing scene from "Broken Laws"

By MRS. WALLACE REID



O that there may be no confusion of opinion, let me say first of all that "Broken Laws" is not another anti-narcotic or drug film. It does not deal with, or in any way mention, the subject around which "Human Wreckage" was woven. The latter has accomplished what I hoped it would. It aroused world interest in a terrible danger. The solution of that danger must be left to wiser heads than mine.

But the results of "Human Wreckage" proved to me that the people of America are interested in anything that will make for the good of this country of ours. Everywhere I went on my personal appearance tour, I found men and women interested in the screen's possibilities for education, and I came home awakened to the fact that any big, vital subject—providing it contains any element of drama at all—can be put over through the medium of the screen.

I do not mean preachments. They are dry and uninteresting. But there are many big possibilities in the things that go to

"I sometimes wish that people would put a little more emphasis upon the observance of law than they do upon its enforcement. It is a maxim of our institutions that the Government does not make the people, but the people make the Government."

HON. CALVIN COOLIDGE, *President of the United States.*

make up the daily lives of people—situations that are full of drama—that are entirely overlooked because of their very nearness and simplicity to us all.

ask myself—WHY? For months I have endeavored to fathom why so many of our young people with good backgrounds, should wind up in the jails, and I have reached the conclusion that it is because we parents do not take our job seriously enough.

We bring our children into the world, clothe, feed and educate them and endeavor to give them the benefit of our advice and experience and then proceed deliberately to tear down the foundation we have laid, by neglecting to instill in them a respect for law and order. We are apt to be careless of these things ourselves and do not stop to think that words dropped carelessly in the hearing of a child are apt to find root and grow.

Youngsters think it smart to "get away" with things and they keep on and on until the day comes when they *don't* "get away" with it and land behind the prison bars. Who is to blame? Isn't it just another case of "the sins of the fathers"—and mothers? I wonder!

Anyway I am going to make a picture on this subject. It isn't going to be a preachment or an arraignment of present day "jazz." It is going to be a story of a big dramatic theme that is oh, so vital—for surely our babies and our babies' babies are the vital thing in the lives of us mothers and fathers.

I have asked for suggestions and cooperation among the thousands of splendid men and women throughout the country who so generously sustained me in my former screen production. Their response has been greater than I even dared dream of. They have echoed our President's words—"Law Observance; if there were more of that there would be far less need for enforcement."



Mrs. Wallace Reid and her children.

On my trip I learned things that I never dreamed existed. I visited reformatories, asylums, hospitals and prisons—and a side of life of which I had no actual knowledge was unfolded to me.

In my talks with the occupants of these institutions—the majority of whom were, oh, so young—I learned that most of them came from good homes. That their family ties and surroundings were the general average of American people. I began to

in "BROKEN LAWS"

The Woman Whose Name is in the Minds of Millions is Producing Another Tremendous Picture

Because their opinions ran parallel with those things which I saw with my own eyes, I decided to combine the two biggest factors in the building of our Democracy—Mother Love and Law; the law of the home, the school and our country.

Law in itself is dull, perhaps, and yet it is the dull things that make brighter by comparison those things with which they contact. Law may be dull but it is dramatic. Mother love is never dull—it is the brightest, ever shining thing in the world. What sacrifices have been made on the altar of Mother Love! and alas, what mistakes! Mother love may so easily become a "smother" love and it is to prevent this thing happening to mothers that I am making "Broken Laws." I am going to show them just what a dangerous thing Mother Love can be.

And a mother has written the story. My lifelong friend, Adela Rogers St. Johns, has written a story that has in it every thing I had hoped for—love, drama, life. And once more my friend Thomas H. Ince has offered his studio and facilities. Once again he has placed his wonderful organization at my command. I could not have made "Human Wreckage" the picture it was had it not been for him. His advice, his time, given so generously after hours when other men claim respite from business cares, enabled me to deliver successfully the message I wanted to deliver. Without him it would have failed. His vision alone enabled me to finish successfully the task I had set for myself.

That "Broken Laws" will be produced under the same guidance is proof sufficient that it will be the kind of picture people will want to see. We have planned it so that it will appeal to children and grownups alike.

I hope you will like it—I hope it will make you all think. It will, I



An intense moment from "Broken Laws," played by Ramsey Wallace, Jacqueline Saunders, Percy Marmont and Mrs. Wallace Reid.



TELEGRAM FROM MRS. A. H. REEVE, NATIONAL PRESIDENT CONGRESS OF MOTHERS AND PARENT-TEACHERS ASS'NS.

MRS. WALLACE REID, Hollywood, Calif. Deeply impressed with immense interest and powerful presentation of theme of "Broken Laws." Subject treated in manner both dramatic and practical. The film should have universal appeal. Heartiest congratulations to you and Mrs. St. Johns for this truly great contribution to the screen.

MRS. WALLACE REID
IN
"BROKEN LAWS"

CAST:
Joan Allen.....Mrs. Wallace Reid
Richard Heath.....Percy Marmont
Ralph Allen.....Ramsey Wallace
Muriel Heath.....Jacqueline Saunders
Bobby Allen (aged 18).....Arthur Rankin
Patsy Heath (aged 16).....Virginia Lee Corbin
Bobby Allen (aged 10).....Pat Moore
Patsy Heath (aged 8).....Jane Wray
The Fat Boy.....Lincoln Stedman
Judge of the Criminal Court.....Henry Neil

Released through F. B. O.
Story by Adela Rogers St. Johns
Scenario by Marion Jackson and
Bradley King
Directed by R. William Neill

"God! Give me back my baby!"

know, if you could have seen what I have seen—those young boys and girls behind prison walls who haven't been able to "get away with it."

Behind every man's life stands a mother. She more than anyone or anything else moulds his destiny. Love is not enough. Mother love may so easily become a "smother" love that weakens with indulgence. Love must be wise and strong and law-abiding in our mad century—or its heart will break.

Judge Henry Neil
Endorses Film
"Broken Laws"

I am keenly interested in Mrs. Wallace Reid's forthcoming production, "BROKEN LAWS."

In making this splendid picture Mrs. Reid is continuing the good work she started with her exposure of the narcotic evil, and is undoubtedly carving for herself a peculiarly worthy niche in the motion picture world.

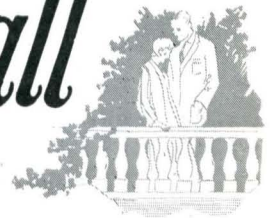
From my years of experience in campaigning for Mothers' Pensions and other similar humanitarian measures, I know the need of the message "BROKEN LAWS" contains.

Mrs. Reid should have the support and thanks of every man and woman in this United States of America.

HENRY NEIL.

Gorgeous Costume Ball

Spectacular Highlight of "Christine"



Christine (Florence Vidor) prepares for the fancy dress ball, donning a costume typical of Old Spain

both pleasing to the eye and in keeping with the story, as well as being in harmony with the costumes of the principals in the drama.

her hair, while a rare mantilla of Spanish lace from her own private collection, is thrown about her shoulders. Tiny silver slippers and a huge gauze fan completed the costume.

Never in Spain was there a fairer Senorita, and as the central figure in the gay scene, Miss Vidor is truly a vision of loveliness.

Ian Keith, cast as the poet with whom Christine elopes, was attired in a Beau Brummel costume formerly worn by John Barrymore. Walter Hiers wore a jester's garb, and other members of the cast were seen in appropriate costume.



Amid scenes of splendor seldom recorded by a camera, the drama is enacted, the principals move about and the unexpected ending to the gay party comes.

While historical and fictional characters pass in a maze of light and color, a woman's heart is heavy and beneath a smiling demeanor is sadness.

Thus, the fancy dress ball scenes add to the beauty and interest of an intense story of a woman's loves, and "Christine of The Hungry Heart" is enriched in life and color.

Some of Miss Vidor's most effective work is done in these episodes, which were directed with finesse and understanding. Surrounded by such talented players as Clive Brook, Ian Keith, Warner Baxter, Walter Hiers and others, Miss Vidor is truly at her best in "Christine of The Hungry Heart."

And the ballroom scenes will long be remembered by lovers of the artistic, as well as bearing out the showmanship of Thomas H.

Ince with his knack of knowing, almost instinctively, what patrons of picture theaters like and want.

Dash and verve are found in this sequence to a far greater extent than is usual in scenes involving crowds. Throughout the costume ball the spectator is never unaware of the drama each movement and every step is creating in the lives of the principals.



Christine is a lovely, though wistful figure, amid the splendor of the ballroom scenes. (Above) Christine descends the grand stairway ready for the ball

A VISION of dazzling lights, costumes magnificent beyond description, feminine loveliness and manly grace—this describes, as nearly as words can describe, the gorgeous fancy dress ball in "Christine of The Hungry Heart."

Seldom has such a colorful, animated scene been transferred to celluloid. All the grace and chivalry of feudal days live again in these scenes, which form interesting high lights in a strictly modern drama.

In planning production of "Christine of The Hungry Heart," Thomas H. Ince, shrewd producer that he is, took into account the possibilities of the big costume ball which is a feature of the story. He determined that it should be the utmost in beauty of setting and lavishness of costume in order to sustain the high character of the picture he set out to make. And because audiences demand and enjoy such scenes, every effort was made to create distinctive and colorful effects.

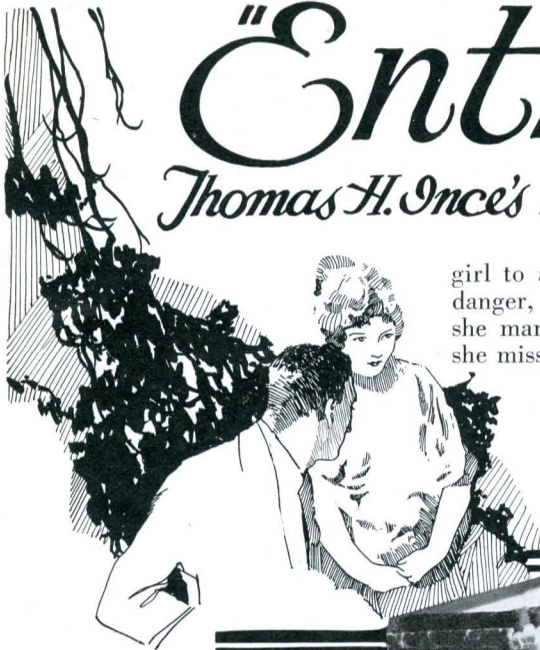
Every country in the world is represented by costume, and they were not chosen hit or miss, at random from the wardrobe. Rather, they were selected with great thought and care, after serious consideration on the part of Director George Archainbaud and his assistants. The result is

Florence Vidor, playing the title role, chose for these scenes a most becoming and appropriate costume. It is that of a Spanish Senorita—but not the usual black-lace-and-red-rose garb associated with Spain. Instead, it is an entirely white dress of lace, foamy, dainty and delicate, and setting off the star's dark beauty to perfection.

An ivory comb, an heirloom in Miss Vidor's family for generations, is worn in

"Enticement"

Thomas H. Ince's Next Big Picture for First National



girl to a true understanding, as well as the real danger, of their association, and they part. Later she marries a man whom she really loves. But she misses the friendship of "Val." When gossip spreads the story of her holiday with the singer, Leo's husband doubts her.

From this moment climax follows upon climax with terrific emotional result, ending in a dénouement such as only Clive

Arden can build—logical, satisfying, uplifting.

Of added importance to the exhibitor is the enormous exploitation campaign launched by Bobbs-Merrill, publishers of "Enticement." A score of novel devices are being employed to attract attention to the book, the volume itself carrying a notice to the effect that Thomas H. Ince is producing the story in motion pictures.

These alert and progressive publishers will make "Enticement" a word on the tip of everybody's tongue and the book one of the season's leaders. In addition, their campaign will afford many new avenues of exploitation and tie-ups that automatically will increase the demand to see the motion picture.

Conspicuous among the many angles of the exploitation campaign under way, is the manner in which the cast of "Enticement" is being chosen. Popular vote is, for the first time, deciding the choice of the entire cast of principals.

Ballots issued by the Bobbs-Merrill Company have been distributed among thousands of bookshops throughout the country, inviting readers of "Enticement" to recommend players to fit the characters and to mail the ballots to Thomas H. Ince.

In addition to this novel method of circularizing readers of the novel—and thereby stimulating interest in the forthcoming screen version of it—is the distribution of the ballots in theatres. This feature of the campaign directs the attention of the "fan" to the book which he must read in order to know the characters and to see if his favorite star fits one of them.

FVER watchful for stories that lend themselves to powerful screen adaptation, Thomas H. Ince has "landed" another winner, judged from every test formulated in his long and successful career as a producer.

He has obtained the rights to Clive Arden's latest sensational novel, "Enticement." It is now in production at his studios for First National release.

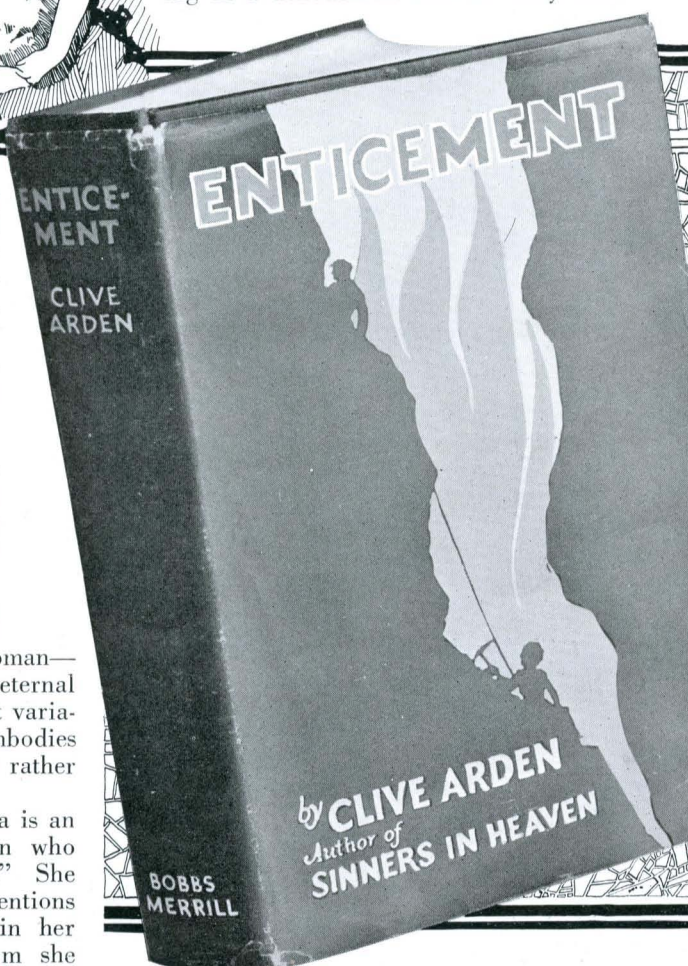
"Enticement" is an arresting, forceful and sympathetic story of an amazingly modern young woman—and two men. It is not at all the eternal triangle, played upon, with slight variation, from time immemorial. It embodies an absolutely new situation—or rather a series of new situations.

The pivotal figure in the drama is an intelligent, lovely young woman who bears the unusual name of "Leo." She sees the breaking down of conventions following the world war and in her impulsive, newly-found freedom she wholly disregards certain conventions. In the fullness of her desire to do as she pleases, she forms a strong friendship for an opera singer, Richard Valyran.

Their friendship is a thing of beauty, genuine, and wholly free from all but idealism and mental congeniality. In a moment of impulse Leo accompanies him to a mountain resort for a holiday.

All goes well till the girl is injured in a landslide. As "Val" carries her to safety he awakens to the enticement of her youth and beauty and allure.

Then follows a scene which arouses the



Can Such Friendships Endure?

WITH the changed conditions following the world war the more rigid social conventions have been overthrown. There have sprung up between men and women friendships that would have been frowned upon under old conditions.

Such was the friendship existing between Leo, heroine of "Enticement," and Richard Valyran, opera singer and married. Their friendship was unconventional and unchaperoned yet wholly without thought or suggestion of sex.

But—an accident on a lonely mountainside—and barriers were broken so far as the man was concerned.

Can such friendships ever endure? That is the problem propounded by the author of "Enticement." But must there ALWAYS be danger lurking in these frank and friendly associations?

Thomas H. Ince already challenges attention by the answer promised in his picturization of the great novel.

Every detail of the exploitation activities has been carefully planned and each one of them affords a definite tie-up with Thomas H. Ince's production for First National.

All having been put under way far in advance of the picture's release will enable the exhibitor to reap the full benefit by the time "Enticement" is shown at his theatre.

Four Leading Men Love

"CHRISTINE of the Hungry Heart"



The waster's
cruel love



The love of
the man who
does not
understand
"Christine"



The understanding love
of the poet



Most comforting and loyal of all
—a brother's love



ALL successful motion pictures contain the element of love. Many include more than a single love story. In "Christine of the Hungry Heart" we find the alluring heroine loved by no less than four leading men.

"Love is a changing lord," and in the absorbing drama of "Christine's" quest for ideal love we find this exemplified. Four distinct and conflicting types were required for the men in this new production bearing the imprint of Thomas H. Ince. And after the most careful consideration by Mr. Ince they were chosen not only from the ranks of American actors but from faraway England as well.

Each of the four gives to the heroine of Kathleen Norris' vibrant novel a different sort of love. Each is sincere and "Christine" loves them all.

First there is "Stuart Knight," whom "Christine" marries as the story first un-

folds. "Stuart" proves to be unfaithful, a drunkard and without appreciation of his lovely young wife. It is a difficult role, one requiring the most careful interpretation, for the actor must retain a semblance of sympathy despite the character's grievous shortcomings. Assigned to Warner Baxter, under contract to Mr. Ince by reason of his magnificent portrayal in "Those Who Dance," one is compelled to admit that no other player could have so adroitly combined authority, restraint and sympathy.

Next is "Dr. Alan Monteaule," a famous surgeon. He falls desperately in love with "Christine," brings her back to health after

she has been injured, and eventually marries her. And even as her first husband failed her, so does the surgeon fail "Christine." Clive Brook, brilliant star of English films, came all the way from London to play this complex role. He leaves nothing to be desired in his delineation of the masterful surgeon.

"Ivan Vianney" is the poet, the dreamer and the lover. He woos "Christine" with romance and by his strong appeal to her love of the beautiful, the result being that the unhappy woman yields to his persuasions to elope. Played by Ian Keith, brought by Mr. Ince from the stages of Broadway for this role, the poet-lover becomes a fine example of screen acting. It is a subtle characterization and in no sense does Ian Keith make him a villain.

The fourth masculine role is that of "Christine's" brother, who also is her guide, philosopher and friend. Walter Hiers, the well-known star comedian, doffs his usual jester's mantle to assume this part with the skill of long experience. He completes the cycle of "Christine's" love-life with his portrayal of brotherly love, loyal and steadfast.

Charles Ray Triumphs

"Dynamite Smith" Pacemaker for Series of Ince-Pathe Specials



Suspense—Charles Ray, Wallace Beery

What the Critics Say of "Dynamite Smith"

"The star has been handled by the producing artists who know how to handle him. The old Ray personality is dominant, and he has been surrounded by an excellent cast."

It is a pleasure to proclaim 'Dynamite Smith' a fine piece of entertainment."—The Morning Telegraph, New York.

"Charles Ray executes a brilliant comeback in this picture. 'Dynamite Smith' is great entertainment! With Ray as the star, and a cracking good story to boot . . . the picture is strong in the surprise element. You can never guess what is going to happen next. The action breezes along at a lively gait, and there isn't an inch of lost motion in the entire seven reels."—Exhibitors' Trade Review.

"There are surprises for you here—surprises in direction, surprises in the development of the plot."—Motion Picture News.

"He's back again as the bashful, awkward, almost cowardly boy who finally comes to himself after Mr. Villain knocks him about."—Film Daily.

"The pitiable craven is limned (by Ray) with tragic honesty, and without any cheap concession to photoplay convention requiring the heroic ending."—Jack Jungmeyer (N. E. A.).

"This story gives Ray abundant opportunities for the type of portrayals which not only suit him best, but in which he has no equal. There is the same wonderful Ray personality, the same old skill in delineation that fascinates you. . . . Ralph Ince, who directed this picture under his brother's supervision, has capably directed these scenes and expertly handled the story."—Moving Picture World.



Quaint Comedy—Charles Ray, Bessie Love

splendidly graphic feature, it may honestly be called a wished-for picture, for if ever a star was loved by his public Charles Ray is that star.

Every conceivable effort is being made by Thomas H. Ince to make the second of his Charles Ray series for release by Pathe even more compelling than the first. With this end in view he has selected a radically different story for the next offering. It is "The Desert Fiddler," from William Hamby's well-known novel.



HERE is no question about it. Charles Ray's return "home" to the studio and supervision of his discoverer and mentor, Thomas H. Ince, has met with that success which was a foregone conclusion from the first announcement of the reunion. But the optical—and critical—proof attending the first showing of "Dynamite Smith" makes great success an incontrovertible fact.

Produced by Thomas H. Ince, directed by Ralph Ince from a story by C. Gardner Sullivan, with a cast featuring Bessie Love, Jacqueline Logan and Wallace Beery, it is small wonder that "Dynamite Smith" is absolutely among the big box-office pictures of the year.

That Charles Ray's work is incomparable goes without saying. He was and is and always will be unique and inimitable in his

portrayal of American Youth.

"Dynamite Smith" affords the quaint, whimsical Ray we all know the happiest opportunities for delightful comedy and demands, further, a full revelation of the new Ray strength and courage and vision. In addition to being a



Drama—Bessie Love, Charles Ray, Wallace Beery

Sentiment—Charles Ray, Jacqueline Logan



The new story has for its background the romantic experiment of reclaiming and irrigating the Imperial Valley of Southern California. It was the first big undertaking of the kind and was watched by every country in the world.

From Piccadilly to Culver City

Thomas H. Ince summons Clive Brook for "Christine"



Clive Brook arrives with his wife and daughter

IN assembling the cast of "Christine of The Hungry Heart" Thomas H. Ince was beset by difficulties. But they were difficulties that fascinated him. He enjoys nothing more than to apply his meticulous judgment to the selection of the proper player for each role in all the pictures he produces. And his judgment invariably combines artistic values with box-office satisfaction. In this respect his decisions are unique, as the public and exhibitors will testify.

More than all other roles in "Christine," that of "Dr. Alan Monteagle" caused Mr. Ince to pause longest.

Here was a man who must have the poise and authority of a great surgeon, recognized by all the world, and at the same time must possess youthful maturity and charm of manner sufficient to sustain the element of enduring love in the picture.

In short, the actor playing "Dr. Monteagle" must embody a man whose intelligence and personality are powerful enough to dominate the life of "Christine," as visualized by Florence Vidor.

These requirements were more difficult

to fill than might be thought at first glance. Every actor who was believed to possess any slightest qualification for the role was considered by Thomas H. Ince and his manager of production, John Griffith Wray. Not one was found who came up to the expectations of what "Dr. Monteagle" should be. The situation was becoming desperate. Then, as always happens in the affairs of the producer, there came an inspiration. Clive Brook!

ing on his unerring sense of what possibilities a player holds, he cabled for Clive Brook to come at once from London—to span post-haste the six thousand miles or so lying between Piccadilly and Culver City—and step into "Christine of The Hungry Heart," which even at that moment was under way, with scenes requiring the presence of "Dr. Monteagle" daily coming nearer and nearer!

Needless to say, Clive Brook, keenly alive to the great opportunities at hand, cabled that he was sailing next day on the Majestic. A fortnight later he alighted from the California Limited, and within an hour "Dr. Monteagle" was a magnetic figure at the fashionable dinner party given by "Christine."

In the picture it is his first meeting with the heroine. In real life it was his first introduction to Florence Vidor. Mr. Ince was right! Clive Brook is



Clive Brook, England's most popular star, now ranks with the best of our own favorites

Mr. Ince had seen him in "This Freedom," a picture made in England, and he determined to see more of his work in other pictures filmed over there. Quickly he pursued the matter and soon had a list of Clive Brook's films, all of which were projected for the producer.

From every standpoint the actor was studied. Mr. Ince applied all the tests born of his long experience—except, of course, the test of a personal interview. And, act-



Ready for his first scene in "Christine"

He is the typical English gentleman

"Dr. Monteagle" as no one else could be. He gives a magnificent portrayal, finely shaded yet of compelling authority and fully realizes Mr. Ince's high expectations.

"Those Who Dance" Scores Everywhere

Smashing Story of Liquor Sure-Fire Entertainment

WITHOUT one adverse criticism Thomas H. Ince's "Those Who Dance" continues to pile up one successful play-date after another. Seldom, if ever, have a picture's exploitation angles and the value of them, been more quickly and generally recognized and played up. The result shows itself in box-office activity everywhere.

In spite of the summer season, with the slump that is supposed to accompany it as a matter of course, this powerful melodrama has proved itself an attraction stronger than hot weather.

With a cast such as Mr. Ince provides—an aggregation featuring Blanche Sweet, Warner Baxter, Bessie Love, Mathew Betz, Lucille Rickson, Robert Agnew, John Sainpolis—it is small wonder that these players, interpreting a timely, swiftly-moving melodrama, should have broken records everywhere.

Of the volume of letters that have come to Mr. Ince the following from Tom H. Boland of the Empress Theatre, Oklahoma City, crystallizes exhibitor opinion. Mr. Boland says in part:

gettable way the awful results.

"Our police chief suggested in the newspapers yesterday that people arrested for drinking should be sentenced to see this picture instead of being fined!

"Another reason is: The picture contains every entertainment element with NO triangle or immoral suggestion. I believe sincerely that greater PUNCH was given

"This photodrama is certainly worthy of anyone's time. . . . Miss Love and Miss Sweet play their parts with ability and understanding."—*New York Times*.

"It will be a long time before exhibitors forget 'Skin Deep' as a box-office stimulant as well as for sheer entertainment, yet here is another Ince crook melodrama that leaves 'Skin Deep' in the shade."—*Weekly Film Review*.

"This is a story that is decidedly up-to-date and everybody is going to find interest in it, in fact the tense melodramatic situations in the action-packed plot are going to compel you to keep your eyes glued to the screen."—*Motion Picture News*.



(Above) Thomas H. Ince and Rosalind Williamson, winner of the silver cup, and (below) Mr. Ince and the winning group of classic dancers.



THOMAS H. INCE staged a big dance contest in advance of the opening of "Those Who Dance" at Loew's State Theatre, Los Angeles. Three prizes were offered—a gold cup for the finest example of group dancing; a silver cup for the best solo dance, and a platinum wrist watch as second prize. Judging the contest with Mr. Ince were Lucille Cavanaugh, Orpheum headliner; Julia Wendt, sculptress, and Bessie Love.

"Your picture, 'Those Who Dance,' now playing my theatre, is creating more gratifying comment than any in a long while. Allow me to congratulate you upon it—for several reasons. Chief among them is that it conveys in indelibly impressive fashion a general message of national import. It indicts defiance and violation of law—no matter what some people may think of the law—and smashes home in an unfor-

it by the absence of those things for which our screens are being assailed; and I hope you—one of our greatest directors and producers—will continue to make CLEAN pictures with CLEAN themes and action.

"The direction, acting and settings are flawless . . ."

"I have no hesitancy in advising anyone with the price of a ticket in his pocket to go to the Strand this week. It is well worth the money."—*Louella O. Parsons, New York American*.

"With an up-to-the-minute and decidedly thrilling and interesting story which has been admirably directed and acted by an exceptionally capable cast, 'Those Who Dance' should thoroughly satisfy the demand for exciting entertainment and prove a very successful box-office attraction, as it is the type of picture the majority of patrons like."—*Moving Picture World*.

Tributes such as the above justify Mr. Ince's belief that he is keeping faith with the exhibitor equally as he aims to satisfy the public.

Kathleen Norris' Greatest Novel

Produced by Thomas H. Ince for First National



After many years fate brings husband and wife together

to the larger journals with the greatest circulation, who are most able to pay well for the value of Kathleen Norris' name. When this field is exhausted the lesser newspapers, in the smaller cities, bid for the rights to the story.

All these elements entered into Thomas H. Ince's determination to produce "Christine of The Hungry Heart" in motion pictures for First National. Apart from the content of a story there is also the important element of what the author's name means to the public and the success of the book in question.

It is hardly necessary to say that Mr. Ince's advisors submitted facts and figures to him which left no doubt in his mind of the tremendous

advertising value attached to the title, "Christine of The Hungry Heart," by Kathleen Norris.

His own unerring sense of dramatic values, the limitations as well as the enormous scope of the screen, had natu-

rally already caused him to look upon "Christine" as a story on which he could expend a great deal of time and money with keen satisfaction to himself. It was the more practical aspect of the situation that caused Mr. Ince to set his experts at work compiling circulation figures, conferring with editors and publishers and in general applying a highly specialized viewpoint to the task of determining the value of the book title and the author's name to the exhibitor.

With this safeguard, the producer threw himself with zest into the task of offering in return a picture that should do credit not only to the reputation of a great author but to himself as an interpreter in a different medium, with his own great reputation to uphold and enhance.

And Thomas H. Ince has done all this and more. He offers a picture of marvelous depth and sweep and power in return for the right to film Kathleen Norris' greatest novel.

He upholds and enhances his own reputation without the shadow of a doubt. He does, too, what few if any producers have accomplished for an author. Such is his interpretation of "Christine of The Hungry Heart" that the fame of Kathleen Norris will be greater than before, her place in the hearts of the public higher and brighter.



THE novels of Kathleen Norris are among the most important contributions to American literature. And because she is one of the most popular writers of today her books have almost untold circulation. They are too valuable, however, and the market for anything written by Mrs. Norris is too assured for her stories to appear first as books.

Her works go through various stages of publication, each one of them reaching a vast public. The sum total of her readers is therefore far greater than if they were confined to purchasers of bound volumes.

First a magazine with tremendous reader-interest purchases the first serial rights to a Kathleen Norris novel, as was the case with "Christine of The Hungry Heart," brought out in *Hearst's International*.

Then comes the eagerly awaited book, published by *Doubleday, Page & Company*. After that the novel is syndicated in newspapers throughout the country, the serialization being confined



The year's most beautiful bride; and (below) Florence Vidor and Warner Baxter



Superlative Cast in "Christine"

LT is the dream of every producer to present a great picture, in which every role is played by an artist who causes you to think that in all the field of screen personalities no one else could have done so well.

Precisely this has been achieved by Thomas H. Ince in "Christine of the Hungry Heart," his great picture produced for First National release.

He offers a cast of brilliant personalities and the total effect of the ensemble is without a flaw.

Florence Vidor, Clive Brook, Ian Keith, Warner Baxter, Walter Hiers, Dorothy Brock and Lillian Lawrence comprise names that, separately, mean a great deal. Collectively they become a group of extraordinary power and appeal. Their "team work" is nothing short of inspired.

Miss Vidor, more beautiful than ever and more sensitive in her delineation of the complex emotions of Kathleen Norris' baffling heroine, does the most notable work of her entire career—stronger, more emotional, even, than her "Barbara Frietchie," in itself a superb example of screen art.

Clive Brook, the European screen star brought by Mr. Ince from London for this picture, will not return to his native shores for a long time, it is predicted, the reason being that in this picture, his first in America, he proves himself a most valuable addition to the ranks of leading men. He stands alone, in fact, for there is no one to compare with his singular combination of restraint, dignity and high-pitched emotion.

Equally interesting as an actor is Ian Keith, a prominent figure on the stages of Broadway, whose ability has long been under consideration by Thomas H. Ince. The producer has been waiting patiently and with foresight

for exactly the right part in which to present the young actor. It was not until "Christine" became a fact that he felt Ian Keith would appear most auspiciously, and in offering him the role of the poet-lover Mr. Ince has chosen wisely and well.

Again Warner Baxter achieves success.

In the ungrateful role of "Christine's" first husband he adds a hard, bright characterization, technically perfect, to his consistently fine list of roles. Warner Baxter is magnetic. He rivets attention no matter what he plays. And such is the actor's charm that no matter what characteristics label the man he plays, he contrives to make that man not altogether unlovable.

To lighten the high emotional tension of "Christine" Walter Hiers is a welcome addition to the cast of dramatic artists. He is his usual jolly self and the role he plays—that of "Christine's" brother who is also her guide, philosopher and friend—is calculated to win for him many new friends, among those who have seen him only as a star comedian with other comics.

Nothing short of marvelous is little Dorothy Brock. She plays one of the most important roles ever given a

child, and plays it gloriously. But four years of age, she reaches that perfection of art which conceals the fact that she is acting. The child, in some uncanny way, lives through the heart-breaking moments which occur in the picture, and gives no evidence that it is not her own life that the camera is recording.

Altogether the cast of "Christine of The Hungry Heart" is among the most powerful ever assembled by Mr. Ince. It combines box-office values with a degree of artistic merit seldom found in any picture. Apart from the superb acting on the part of each player, there is also "team work" of an extraordinary nature.



"CHRISTINE" of the HUNGRY HEART

Thomas H. Ince's First Big Audience



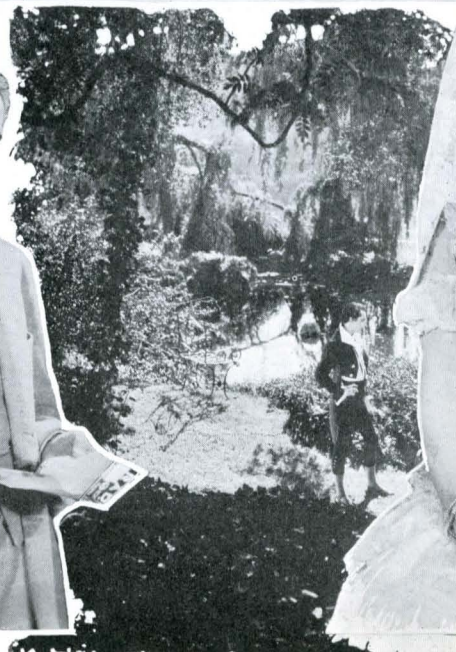
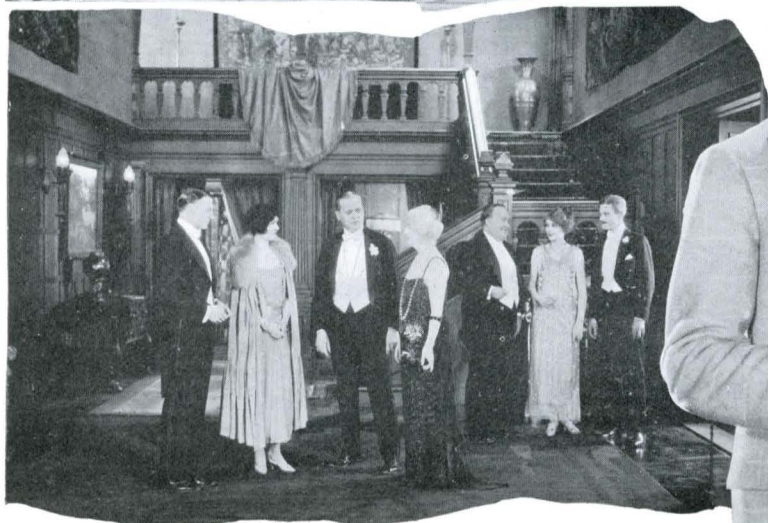
F certain appeal to all audiences is "Christine of The Hungry Heart," produced by Thomas H. Ince from Kathleen Norris' great novel for First National. It combines all the elements found in the big pictures that have made screen history—spectacular values, richness of mounting, marvellously real and true acting, beauty and unfailing good taste. More than these, however, is the emotional pull of this wonderful picture.

From the moment the first scene is unfolded the spectator is caught in the subtle undercurrent of emotion he feels is stirring the characters. Gradually it becomes more powerful, more compelling and irresistible. And when the great scene of "Christine's" supreme anguish comes, the onlooker's response is complete.



He—or she—has become part of the problem "Christine" is facing, and feels the urge to console or counsel the unhappy woman who is learning life's lesson with tears and heartbreak.

Never before has such a heroine as "Christine" been shown on the silver sheet. Never before have woman's secrets of the soul been so completely



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"RT", Kathleen Norris' Amazing Novel Once Picture for Greater Season

—yet so delicately—bared for the world to see, that the world may better understand—and sympathize—with its women. For "Christine's" history is the story of many a woman whose secrets are hidden forever.

"Christine" is the eternal heroine, yet her story is that of a woman of today and tomorrow. Her throbbing drama could not have been portrayed yesterday because her desires, and the mistakes she made in yielding to her desires, would have been misunderstood.

For "Christine" loved three men—and was loved by them. Withal she was innately pure of heart, driven always by her quest of ideal love into those startling adventures that make memorable Thomas H. Ince's latest picture. In achieving the extraordinary emotional quality found in the picture, the producer left nothing to chance. Mr. Ince sought the finest minds and the proved talents of all who have contributed to the perfect picture that is "Christine of The Hungry Heart."

Bradley King captured the spirit and the drama of the novel in her flawless scenario. George Archainbaud, noted for his finesse as well as his skill in evoking the maximum of dramatic response from players, directed with delicacy and virile authority, while Henry Sharp's superb command of the camera brought beauty and expressiveness to every scene played by Florence Vidor, Clive Brook, Ian Keith, Warner Baxter, Walter Hiers, Dorothy Brock, Lillian Lawrence and the scores of others that comprise the cast.



A Woman's Hunger for Happiness

Story of "Christine of the Hungry Heart"



CHRISTINE Madison (played by Florence Vidor), young, beautiful and idealistic, marries Stuart Knight (Warner Baxter), likable when he is sober but rarely ever sober. He arrives at the last moment, fortifies himself with a drink and goes through the wedding ceremony with Christine.

In a short time Christine comes to know how little a woman can mean in the life of the man she calls husband. Stuart spends most of his time carousing. Dr. Alan Monteagle (Clive Brook), whom Dan (Walter Hiers), Christine's adoring brother, has brought to dinner, gathers that Christine is very unhappy. Christine talks with him and finds herself feeling strangely at peace.

When Alan goes he invites Christine and her husband to visit the clinic at his hospital sometime. Christine grows more and more lonely until one day, with a relative she visits Alan's clinic. This is the beginning of a strong friendship and several months later comes the realization to both that they are in love. Horrified, Christine leaves Alan, declaring that she will not see him again.

At the intersection of two busy streets Stuart, drunk as usual, and with a woman at his side, runs into Christine's car. She is badly injured. Alan fights for her life and aids in her recovery. When she is well, Christine obtains a divorce and marries Alan.

They are very happy at first, and then Alan's work absorbs more and more of his time. Christine craves companionship. When Alan is called away on an important case Christine wishes to go with him, but he thinks she will be in the way. Besides, there is little Jeffy (Dorothy Brock) to care for now.

Left alone, Christine looks about for something to ease the hunger in her heart. She finds that Ivan Vianney (Ian Keith), poet and playwright, makes her



him away. But Alan's absence is protracted and finally Ivan so influences Christine that he induces her to go away with him. She takes Jeffy with her.

They reach Rio de Janeiro. There a court summons awaits Christine. Alan demands that his son be returned to him. Christine endures her greatest heartbreak when she gives the boy over to the nurse. She realizes all at once that she has given up what is most dear to her, and that her quest for romantic love has ended in sordid futility. She refuses to go on with Ivan.

Another year of loneliness for Christine. She has sold her last jewel; she is broken in spirit and health. She goes to the garden of what used to be her home, hoping for a last look at her boy and at Alan, whom she still loves with all her heart. She sees them both, and Dan too. She does not know, but they are grieving for her. Christine goes to a nearby church to pray. As she kneels, a man hobbles in, pursued by a policeman. He beseeches Christine not to give him up. Christine recognizes the fugitive as Stuart.

He has escaped from prison. The officials are willing to release him so that he need not die in prison but there is no one who will be responsible. Touched, Christine assumes the care of Stuart, who is consumptive. She takes him to an out-of-way mountain town and opens a tiny store. Through poverty and suffering she has come to know that heart hunger is best appeased by giving.

Dan, the brother, knowing that Alan and Jeffy long for Christine's return, succeeds in tracing her. When Dan comes Stuart is having a terrible coughing spell. Christine knows the end is near. She greets Dan tearfully and begs him to get someone—a doctor.

Dan returns with Alan who, with Jeffy, has been waiting in the car. Alan approaches and Christine grows faint with amazement. Stuart dies, and Alan turns to Christine to beg her to come home. She goes with him, the oldtime heart-hunger vanished forever.



"Christine" is ordered to give up her child to its father and (above) Florence Vidor in one of "Christine's" most appealing moments.

forget her troubles. She sees much of him, and when Ivan declares his love she sees where they have been drifting and sends

The Perfect Studio

*Important Additions to THOMAS H. INCE STUDIOS
Demanded by Tremendous Schedule for Year*

FROM an humble beginning, with studios located in stables and abandoned buildings, the motion picture industry has grown to gigantic proportions with Aladdin-like changes.

The Thomas H. Ince Studios, at Culver City, Calif., have been no exception to the general rule. Already a magnificent and complete plant, containing every facility for picture making, this beehive of activity is constantly being enlarged to meet the demands of increasing production.

During the past summer a fourth huge stage, 72 feet by 180, and giving 12,709 square feet of additional space, was completed at a cost of \$115,000.

Ten bungalow dressing rooms were added to those already in use. These new rooms are handsomely equipped with built-in make-up



Thomas H. Ince and (at right) two groups of new bungalow dressing rooms recently constructed at the Ince Studios to care for the large number of actors and actresses now at work there. These dressing rooms have all modern conveniences, including shower baths, rich draperies and the latest in make-up furniture.

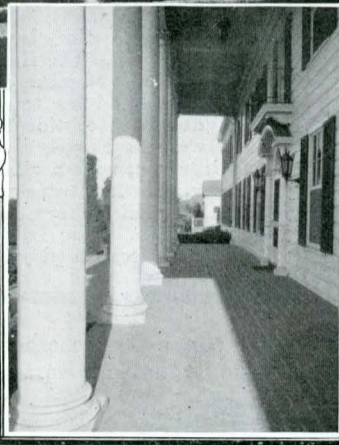
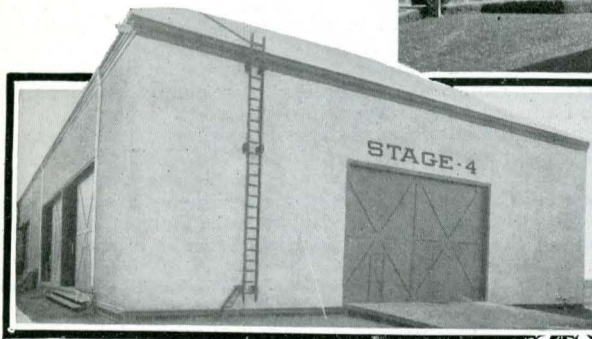


ing all the necessary electrical and other equipment; ample dressing rooms for stars and extras, and special quarters for directors, their assistants, technical and business staffs, the Thomas H. Ince Studios are now prepared to care for as many as ten or more companies working on the "lot" simultaneously.

These studios are, in brief, the "last word" in motion picture production plants. Here everything that is necessary is provided for the best artists and workmen in the profession, and the result can be but one thing—the Best in Pictures.

And now as never before are the resources of the Thomas H. Ince Studios being put to the test. Every wheel on the "lot" is turning, every office is a center of activity, every dressing room is occupied, every camera grinding. While far into the night Mr. Ince himself works in his projecting room as the editor of a great publication works—studying, analyzing, eliminating, building, and giving to every detail of pictures that bear his name that personal supervision which has come to correspond with the imprint of "sterling" on silver.

This symbol of quality marks not only Thomas H. Ince's pictures but every element that enters into the making of them—all is veritable perfection.

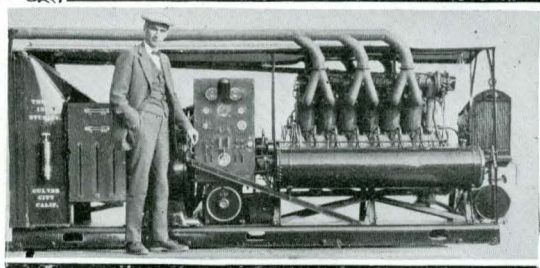


tables, baths and all the luxuries of a star's abode "on the lot."

The administration building has been remodeled to provide more room for various executive departments; new property and supply buildings were erected, a new casting office built, and various other enlargements were necessary in the transportation and other headquarters.

When the power shortage was felt in the West this past summer, the Ince Studios were the first to meet it. Huge generators, driven by gasoline engines, were manufactured and put to work, taking from the various power companies the burden of supplying "juice" for the lighting of the various stages.

With four large and modern stages hav-



Center views show the administration building at the Thomas H. Ince Studios and the veranda of this beautiful, stately edifice; at left is the newly completed Stage 4, and above one of the big new generators built to supply electrical energy for lighting these stages; at right, the new casting office.



STAMPEDE! Thomas H. Ince's Epic Picture of Empire Building in Production



Primitive Redmen Become Actors in Thomas H. Ince's "The Last Frontier." At right—Crees on Their Native Hunting Grounds in Canada

tory. The permission was soon obtained, and on the plains of Canada ten thousand great buffalo, the only big herd that remains, "performed" to provide episodes for the picture that is to record for all time the story of early Western civilization.

A gigantic stampede was organized, the maddened animals plunging at terrific pace over pits in which a dozen moving picture cameras were hidden. Twelve photographers risked their lives to get these scenes,



"The Last Frontier" Deals with Vital Era of American History

COURTNEY RYLEY COOPER, who wrote "The White Desert," "Under The Big Top," and "The Cross-Cut," chose one of the most interesting periods in American history for his Epic of the Early West, "The Last Frontier."

It is the story of the battle to conquer the Plains, to advance civilization beyond the bad towns of the Kansas frontiers. When the Civil War ended, hundreds of families who had become impoverished sought to recover their fortunes in the West.

They pushed on towards the setting sun, fighting hostile Indians, desert heat, drought and starvation to carry the banner of Civilization into the wilds.

Of this era Cooper wrote, putting an appealing love story into settings of romance and intrigue, with a vital historical background. The building of the Kansas-Pacific railway, the first trans-continental line, is one of the high spots of the story.

Buffalo Bill, whom Cooper knew well, Custer and other historic pioneers are actors in the play. "The Last Frontier" is a vital novel of a vital time in American History. As a screen play it will be one of the really great Historical films of all time.

THE mighty days of Gold are to live again! Those romantic times, immortalized by Mark Twain and Bret Harte, are to be revived on the silver screen by Thomas H. Ince.

Courtney Ryley Cooper's "The Last Frontier" is to be filmed by a master showman and the stirring, pulsing adventures of the hardy pioneers who crossed the plains and braved the mountain passes of the West will be brought before the eyes of their descendants.

For many years Mr. Ince, who built Inceville and screened the early Western stories with Bill Hart and others, has longed to do a really big picture based on Pioneer Days in the West. Courtney Ryley Cooper's epic, dealing with the building of the first trans-continental railway, was chosen as the vehicle.

Whereupon Mr. Ince began negotiations with the Canadian government for permission to film the last great buffalo stampede in American his-

and the result is even more than was hoped for. They provide the most sensational animal pictures ever made on any hemisphere. And they will furnish the high spot in a motion picture that will be filled with sensations.



"The LAST FRONTIER" COMING! SOON!

Pioneer Days of American History Live Again

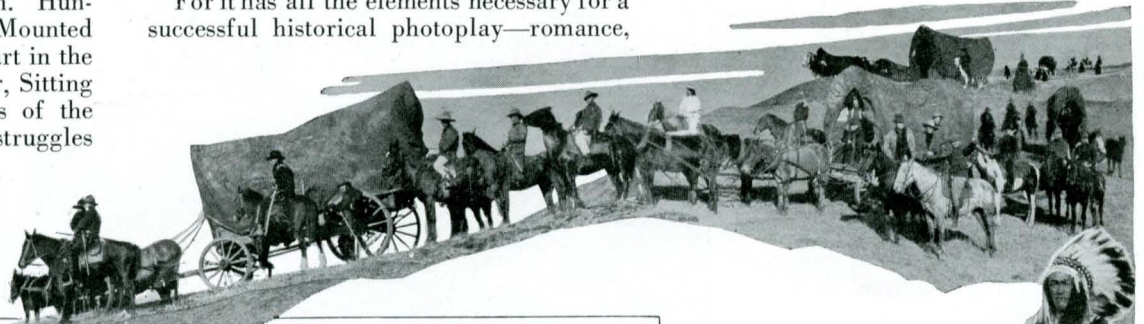
The buffalo were not the only animals used, however. Wild deer, bear, elk and other natives of the Canadian plains were photographed in their native haunts by cameramen secreted in dense brush. Hundreds of Cree Indians, rangers, Mounted Police, cowboys and others took part in the scenes as well. Buffalo Bill, Custer, Sitting Bull and other famous characters of the past will appear again, and the struggles and triumphs of those hardy adventurers who fought drought and heat, hostile Indians and starvation, to cross the Plains, will be told in dramatic manner.

The battle to span the con-

Those whose blood is stirred by the recounting of the exploits of pioneer days will be keenly interested in "The Last Frontier."

For it has all the elements necessary for a successful historical photoplay—romance,

The wagon train on the plains! The advance guard of civilization lives again on the silver sheet that Americans of today may see stirring scenes of old.



continent with the first locomotive will be recounted, too. In these scenes the original rolling stock of the old Central Pacific Railway will be used.

Having the mass scenes all completed, Thomas H. Ince is now ready to film the love story that runs through the stirring novel. It is unsurpassed for human interest and calls for a strong cast of featured players, and the most able direction.

The selection of the cast is now under way and work on the filming is to start soon. The entire picture is being made under the personal supervision of Mr. Ince, which insures the best in the way of motion picture product.

thrills, historic interest, love interest and drama.

This great Epic of the West should prove one of the many Thos. H. Ince masterpieces.

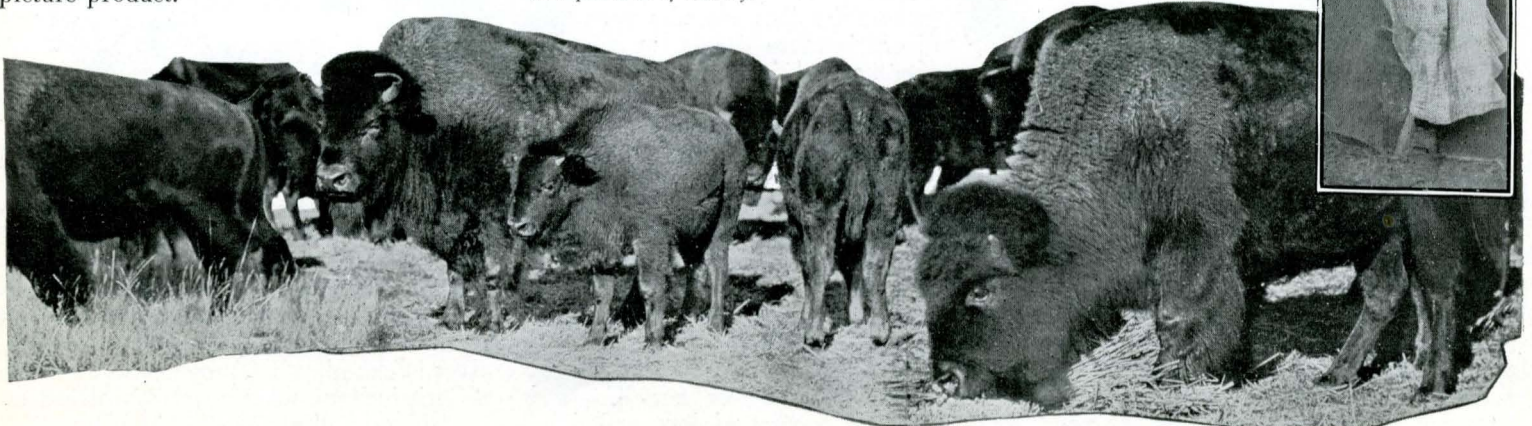
Preparing for the great stampede! Part of the last mighty herd of buffalo in America, snapped by the camera before they joined that maelstrom of lumbering animals which tore over the buried Ince cameramen to make one of the greatest motion pictures of history.

Under the Thundering Hoofs

Cameramen who photographed the great buffalo stampede in "The Last Frontier" had an experience that comes to few men. Buried in pits, they cranked their cameras as the mass of animal-flesh pounded a few inches from their heads.

"It was a never-to-be-forgotten moment," says Paul Perry, the chief cameraman. "With a terrific roar the animals approached us. It was the zero hour. Would the oil drums, our only protection from almost certain death, hold? Would the entire pit give away, the whole mass above us come tumbling down to crush us at our cameras?"

"But the pits held, we continued to turn our camera cranks, and after what seemed hours, but in reality was but a short time, we emerged safe and sound, covered with dust, but a happy bunch of men, indeed."



The Eternal Drama of Men and Women

Theme of "Christine of the Hungry Heart"

FROM the early dawn of civilization, down through the ages to the present day, this humdrum world of ours has been swayed and rocked by the eternal clash of

the sexes.

Men have fought and won wars for women; the early caveman conquered his weaker brother to win a favorite female of the cliffs; ye knight of old entered the lists to worst a rival for his lady's favor. And today, with all the refinements of civilization, together with the benefits of science and invention at our command, the eternal drama of men and women goes on as of yore.

Such is the theme of "Christine of The Hungry Heart," which Thomas H. Ince has produced for First National from the famous novel of Kathleen Norris. It is

beginning to the end of her strange story. Through all the vicissitudes of her love affairs, and her eternity of resolutions, doubts and indecisions, she remains a woman one longs to console and help.

heart-hunger and self-denial is waged. "Christine" yields to the lure of what seems to be true romance and only when it is too late does she realize how terrible the cost must be. The law demands that she part with her child. "Christine" has learned the lesson taught by remorse and repentance.

In selecting this great story as material big and impressive enough for his first picture of the new season, Thomas H. Ince was keenly aware of the great possibilities offered by the theme and the treatment he planned to make of it.

The drama of men and women is as old as time, of course, but it is capable of a thousand variations. "Christine of The Hungry Heart" transcends the bounds of the usual love story and becomes a pulsing document—a page from a woman's soul.



"Christine" and the surgeon are attracted to each other

At the start of this extraordinary story "Christine" is entangled in a paradox. She loves her first husband and is faithful to him even though disillusioned by his unprincipled conduct.

An automobile accident, for which he is to blame, fairly throws her into the arms of a great surgeon whom she likes and admires. Here is more drama, more conflict and more emotion as her eyes fill with wondering interest at this newly-awakened love.

Then it becomes indeed the eternal drama of the sexes.

When again disillusionment comes to "Christine" it brings the old heart-hunger too. Though she marries the surgeon, life still withholds the happiness she has sought through so many tribulations and agonies of spirit.

Next comes the poet, a vague and wistful melancholy flitting across her life, and once more the conflict of love and duty,



Often a flirtation begins the Drama of Man and Woman

The three men who influence "Christine's" life are personified by Clive Brook, Warner Baxter and Ian Keith—each projecting a different sort of appeal, each a brilliant facet in the gem-like cast polished with most painstaking care by Thomas H. Ince. Each plays a drama all his own with "Christine" as the pivotal figure around which surges the joy and pain of love.



"Christine" listens unwillingly to the poet's plea

the dramatic, picturesque and vigorous chronicle of a woman's loves, and of the three men who came into her life during her search for happiness and content.

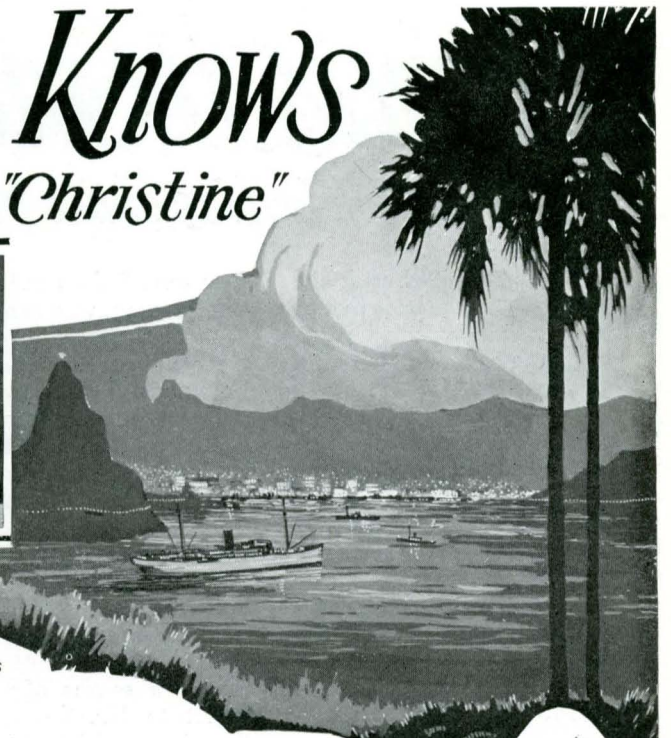
It is no ordinary story of a light woman. "Christine" as created by the author and played by Florence Vidor, is a heroine so unusual, charming, and intelligent that she arrests and holds sympathy from the be-

Every Woman Knows The Heart Hunger of "Christine"



What every woman knows—heart hunger; and (at right) Dorothy Brock as "Jeffy"

Rio de Janeiro beckons and lures Christine and the Poet



values with artistic merit—and all to that degree which has made him a never-failing factor in the world of motion pictures for many years.

That heart hunger which broods over "Christine" and sends her in search of the ideal love she craves, is an emotion every woman knows. Like the heroine of Kathleen Norris' great novel which inspired the picture, some women never learn life's lesson except at the expense of heartbreak and untold agony of spirit.

Heart hunger may not always be recognized when it is felt. It may even disguise itself as mere restlessness of spirit. But nevertheless it is the longing for that nameless something which sends many a woman into deep and dangerous waters in quest of happiness—romance—love—call it what she may.

This is the emotion that dominates "Christine" and threads its way through the entire story to the accompaniment of tears, wistful smiles and sudden flames of happiness.

It sends "Christine" in quest of the unknown, and her journey is marked by pitfalls, terrible mistakes and unbelievable sacrifice. All making, not only for drama of the most powerful sort, but for irresistible appeal as well. Precisely as every woman knows the heart hunger of "Christine" so every woman will see herself reflected, to some degree, on the screen. For

that reason alone the picture should find a place in the hearts of women.

But the heart hunger which seeks romance for its satisfaction is not the only yearning note struck in the picture. There is also mother love; the cry of the child separated from its mother, and the mother's longing for a sight of the child she has sacrificed through her own thoughtless folly. This, too, is an emotion felt with poignant pain by almost every woman. Beyond question every mother has felt it even when parted for a brief while from her child.

The greatest of the many emotional scenes in "Christine of The Hungry Heart" occurs when the heroine is forced, without warning, to give up forever the child she had tenderly loved and watched over all its life.

Close on the shock of this comes another phase of the heart hunger which has been "Christine's" fate all her life. It is that of remorseful longing instead of the restless hunt for happiness decked in the colors of romance and love.

Because of the theme, and because of the lesson it teaches, the picture might be said to be dedicated to those countless hundreds of restless, heart hungry women we know exist but never hear about—the "Christines" in real life whose heartaches they jealously guard from becoming public.

The picture has a curiously intimate—almost secret—quality such as is found in a woman's love letters.

THE universality of theme which runs through "Christine of The Hungry Heart" is proof positive that it is sure-fire material from the standpoint of the exhibitor; and its artistic values are such that will evoke highest praise from the most exacting critic. Once again Thomas H. Ince, as will be seen, has shrewdly assembled box-office



Thomas H. Ince Radio Night

Studio Celebrities Unite in Broadcasting Unique Program

IN LINE with the declaration that he intended to "keep right in step with radio," Thomas H. Ince recently brought together Radioland and Screenland by means of a novel and impressive idea.

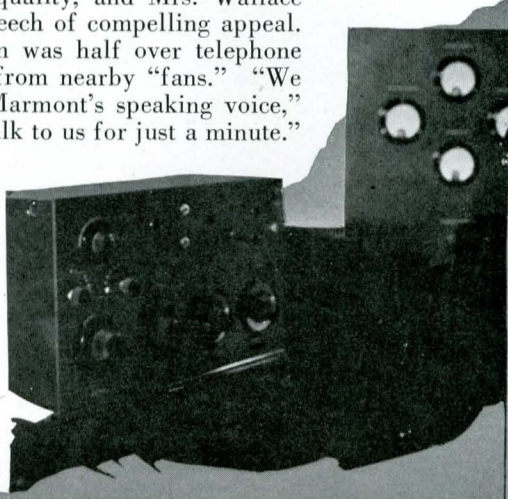
It was the staging of Thomas H. Ince Radio Night, when a great program was arranged and presented by stars, directors and others associated with Mr. Ince in pictures made at his studios.

The program was broadcast from KFI, the radio central sta-

Betz qualified as radio comedians, in sharp competition with Charles Ray, who sang a "rube" song of his own composition, "I'm Through With Wimmin." Percy Marmont disclosed a tenor voice of rare quality, and Mrs. Wallace Reid made a short speech of compelling appeal.

Before the program was half over telephone calls began to come from nearby "fans." "We want to hear Percy Marmont's speaking voice," said one. "Let him talk to us for just a minute."

"Tell us what Marguerite de la Motte is wearing," asked another. Similar requests came in thick and fast and it was a source of regret to Mr. Ince that time prohibited the continuation of



Some of the celebrities who made Thos. H. Ince Radio Night a success. Standing are: Charles Ray, Warner Baxter, George Hackathorne, Percy Marmont, Charles Delaney, Arthur Stuart Hull, Walter Hiers, Richard Travers Seated: John Bowers, Mrs. Wallace Reid, Marguerite de la Motte, Violet Palmer . . . In foreground: Lee Zahler, Lambert Hillyer, "Bill" Reid, Chester Conklin. Above is Thos. H. Ince.



tion owned and operated by Earle C. Anthony in Los Angeles. Not only was the program heard by thousands of radio fans in their homes throughout the country, but it was carried on the air into scores of theatres by means of receiving sets specially installed for the occasion.

Music, song and story relieved by a few serious talks, featured the program. Many stars had their first experience in broadcasting and all enjoyed it hugely.

Warner Baxter acted as master of ceremonies. Chester Conklin, Walter Hiers, Lambert Hillyer and Mathew

the entertainment beyond the period allotted to it.

As the closing number Mr. Ince himself talked impressively of censorship. The pith of his remarks on this important subject may be found in another column.

Judging from the many messages of thanks by letter, telephone and telegraph, it is more than likely that Thomas H. Ince Radio Night will become an event of frequent occurrence.

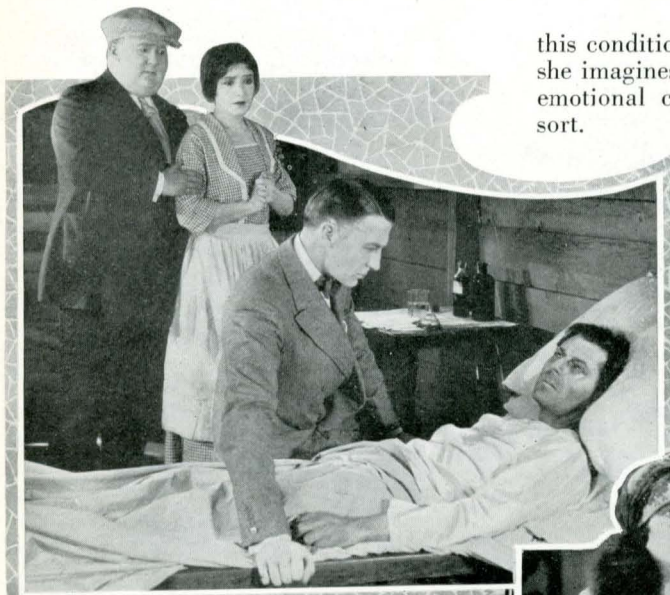
Response on the part of theatre managers in installing receiving sets and advertising the attraction, proves that radio is not generally regarded as a form of entertainment destructive to the health of the box-office.

Indeed, rather than a competing attraction Thomas H. Ince Radio Night was a form of advertising of genuine benefit to the exhibitor. It was not only a means of bringing the public and the player closer together, but it broadcast the titles of pictures in the making, familiarized the public by word of mouth advertising with studio activities, and on the whole sharpened interest in the affairs of the cinema world.

YOU would not permit your neighbor to tell you what books you may or may not read, what clothes to wear or how to bring up your children. Why then permit a group of politically appointed persons to dictate your taste in pictures?
There are, however, groups of fine men and women who view pictures, not for a salary but for their interest in public welfare. If these committees recommend a film, it is probably good, because they work from an impersonal standpoint. Why not let it go at that? Why let someone else force his judgment on you? I believe that censorship and a clear understanding of what it means is of utmost importance to every American citizen.
I suggest that you give thought to it if you care to have the screen advance as an uplifting force in national life.—THOMAS H. INCE.

Emotional Climaxes "Punch" of "Christine"

One After Another They Build an Amazing Finish



In a lonely cabin "Christine" watches a wasted life flicker out

this condition and to find happiness where she imagines it must be found, bring about emotional conflicts of the most powerful sort.

For example: "Christine is in her limousine. An awful crash . . . cries . . . a demolished car, and from out of the debris, a bruised and bleeding woman looks up at the man who has run his car into hers . . . "Christine" recognizes her husband, drunk, and with another woman at his side . . . complete disillusionment. Then the scene shifts to

his wife's appeal . . . the crash of the telephone on the floor . . . a defiant toss of the head and "Christine" descends the stairs.

. . . she meets the soft, languorous eyes of Ivan Vianney, a poet . . . she will go to the ball with him . . . a later moment in the moonlit garden . . . music . . . soft lights . . . whisperings of love . . . "Christine" listening for something to heal the hurt in her heart.

Another emotional climax occurs as a boat draws into Rio de Janeiro . . . an officer of the law comes aboard . . . he approaches "Christine," her baby and the poet, with an order for the return of the child to his father . . . a scene of poignant sorrow . . . "Christine" bids her child goodbye . . . then the realization



Again marriage brings heartache to "Christine"



HILE played in an environment of everyday realities, and enacted by a group of players who are, first of all, convincingly human in their acting, "Christine of The Hungry Heart," as presented by Thomas H. Ince, is one of the most emotional dramas ever screened. It is surcharged with emotion—pervasive at first, then arresting, and increasingly tense until finally the emotional quality becomes almost more than the responsive audience can endure. Such is the quality of Mr. Ince's version of Kathleen Norris' gripping novel.

In constructing the picture, scene by scene, Thomas H. Ince has employed his extraordinary sense of drama—of interest, suspense and climax, to a high degree of perfection.

Whereas, in some pictures physical thrills abound, such as fights, wrecks, conflagrations and disasters, it is "Christine's" emotional climaxes in which we find the genius of the producer most manifest.

"Christine of The Hungry Heart" is the story of a beautiful, intelligent, wholly charming woman who has everything but that which she wants most—the companionship and understanding of those she loves. Her endeavors to adjust herself to

All at once comes the knowledge that they love each other

a hospital room . . . returning consciousness . . . a soft voice, the touch of a hand strong yet gentle . . . "Christine" looks up into the face of "Doctor Monteagle" and reads therein a message of great love such as she thinks will appease the hunger in her heart.

Again the scene changes and "Christine's" second husband, "Doctor Monteagle," speaks. "I cannot go with you . . . I must go to the hospital . . . they telephoned."

"But, Alan, you promised to go to this costume ball . . . and it has been so long since you took me anywhere."

"But I must go to the hospital . . . they need me."

"I need you, too. I am your wife" . . . a slam of the door . . . Alan has not heard



of her mistake in seeking happiness in forbidden paths . . . out into the world alone, more than ever "Christine of The Hungry Heart."

Shifting scenes and passing time bring her to the church where she was married . . . from this moment the emotional punches come thick and fast.

"Idle Tongues" Ready for Release

Thomas H. Ince's First National Feature From the Novel "Dr. Nye" by Joseph C. Lincoln

JUST as readers have long awaited the "Great Novel of American Life," so have theater-goers looked forward to seeing a picture produced that would present, accurately and completely, a cross-section of America.

"Idle Tongues," Thomas H. Ince's First National Production from the Joseph C. Lincoln novel "Doctor Nye," might well be called the "Great Photoplay of American Life."

It is true that "Idle Tongues" deals with the residents of a small Massachusetts village, but it is a typical story of typical American people. It might have happened anywhere, from the Atlantic to the Pacific and from Canada to the Gulf.

"Doctor Nye," as written by the versatile Lincoln, is a virile, masterful novel. "Idle Tongues," the picturization of the novel, is a masterpiece of the screen, a vigorous, colorful human chapter from life in this day and age.

There is drama aplenty in "Idle Tongues." Emotion, human interest, two beautiful love stories, action, suspense and surprise elements feature this great screen play.

With a successful novel

Lucille Rickson and Malcolm McGregor



blame for a crime he did not commit. He serves a term in prison, returning to the old town to meet the almost universal condemnation of his fellow citizens.

How he suffers in silence, finally winning vindication and the woman he loves, is told in a highly dramatic manner.

Percy Marmont, one of the real artists of the screen today, finds an ideal role in that of "Doctor Nye." Mr. Marmont does some of the finest work of his career in this part. Playing opposite him is Doris Kenyon, loaned for the production by First National Productions, who is an appealing "Katherine Minot," his sweetheart.

Claude Gillingwater plays the town boss, who persecutes the doctor; David Torrence is his bitter enemy, Malcolm McGregor and Lucille Rickson are the young lovers and Vivia Ogden and Ruby Lafayette have appropriate character parts. There are many others in the large and capable cast, including Dan Mason and Mark Hamilton in comedy roles.

Lambert Hillyer directed "Idle Tongues" with his usual good judgment and careful attention to detail. Karl Struss was the photographer.

Doris Kenyon, courtesy of First National Productions, Inc., as "Katherine Minot"



Above, Percy Marmont as "Doctor Nye;" below, a dramatic scene from "Idle Tongues"



as a basis, Thomas H. Ince added a perfect script by C. Gardner Sullivan, a cast that reads like the Blue Book of Picturedom, competent direction and photography and settings rich in color and accurate in detail. The result is that happy combination so long awaited by picture fans—a screen story of worth ably played and sumptuously presented.

The story deals with the experiences of a country doctor who accepted the



A Kaleidoscope of Modern Life

Is Thomas H. Ince's Production of "Christine"



"Christine" reads a fateful letter



Ian Keith as the Romantic Poet

exotic blossoms are bathed in subdued candle light; and the guests are in keeping with the position in the world of "Christine" and her husband. But he is absent. His luxurious yacht and those questionable friends with whom he spends most of his time, crowd out all thoughts

of his wife.

At this point occurs the thrilling motor accident which, as though guided by the hand of Fate, brings "Christine" and "Doctor Monteagle" (Clive Brook) together. The performance of his duty in restoring her to health awakens his love for "Christine" and her own terrified realization of her love for him.

From the standpoint of spectacular surprises the great costume ball is a "punch" in itself. Scores of strikingly garbed men and women of society mingle in a gorgeous maze of color and movement while "Christine" is the loveliest figure of them all. This scene is the quintessence of modern luxury and adds generously to the "kaleidoscope of modern life."

Unusual is a scene that follows—the surgical clinic of a great metropolitan hospital. Tier upon tier of seats circle the "theater," in the center of which stands the table on which "Doctor Monteagle" demonstrates his skill in correcting the ills of crippled children.



Too late for explanation—"Christine" knows all

Lower: Walter Hiers has a ready answer and a laugh for everyone



SWIFTLY scenes come and go in "Christine of The Hungry Heart." They shift with astonishing rapidity, glowing like colored jewels in a kaleidoscope. Each scene has a value all its own; each reflects the pulsation of an emotion, and altogether they comprise a comprehensive and unforgettable picture of modern life in all its phases. The result is that the picture has a brilliant quality in keeping with the tempo and character of this drama of a modern woman—restless, idealistic, driven by impulses she can neither understand nor control.

Produced under the personal supervision of Thomas H. Ince, he, more than any other individual, is responsible for the panorama of modern life found in "Christine," as well as the tempo in which the separate scenes flash into view, and the swiftly cumulative emotional structure they build.

We see, first of all, a fashionable wedding procession making its way up the aisle of a vast and stately church. In the far distance is the altar, glowing with a thousand gem-like points of light. And society in all its array of silks and jewels, looks on while "Christine" (Florence Vidor) is united in marriage with "Stuart Knight" (Warner Baxter).

Next comes their home on the night of a dinner party. The table is exquisitely appointed. Crystal, silver and



On The Ince-Side Of The Fence



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



DOROTHY BROCK is just four years old, but half of her life has been spent before the picture camera. The little lady is a general favorite at the Thos. H. Ince studios, and would quickly be spoiled if her father and mother did not insist upon discipline.



Dorothy is a joy forever to her director, for she follows orders like a veteran. During the filming of "Christine of The Hungry Heart," she had a very serious scene with Florence Vidor in which both cried. Little Dorothy cried so readily that it surprised the whole company. When the scene was over the secret was revealed.

Her father had promised a bag of candy if she would "cry hard" for Director George Archainbaud.



VIRGINIA LEE CORBIN, formerly a child actress, is now a young "flapper" of the films. She is still of school age, however, and goes to her classes under difficulties that would completely baffle the ordinary pupil.

Miss Corbin's school room is on whichever stage she happens to be acting at the Thomas H. Ince studios. She may be seen working with her tutor, studying over some problem in mathematics or question in history, while the utmost confusion reigns on all sides.

Carpenters may be pounding, directors shouting, cameras grinding, property men whistling for order and bright lights shining in her eyes, but Virginia goes calmly about her school work amid a din that would drive another child to distraction.

SCREEN players sometimes acquire the reputation of being temperamental and unappreciative. The other side of the picture is seldom shown. For that reason the following letter, written recently to Thomas H. Ince, may be of interest:

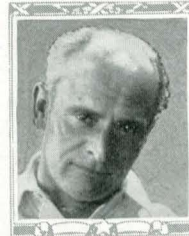


"Dear Mr. Ince: I have just looked over the issue of the 'Silver Sheet' on 'Those Who Dance.' I wish to hasten to express my very earnest and sincere appreciation of what you have done in my behalf.

"If in the future I can be of any service to you, please call upon me. In this way I hope in a small way to express in definite terms my great appreciation of your treatment.

Very sincerely,
MATHEW BETZ."

C. GARDNER SULLIVAN, who deserted the newspaper business to write scenarios for \$25 each, is now a full-fledged producer. Mr. Sullivan is the head of the newly-organized C. Gardner Sullivan Productions, and his first completed film, "Cheap Kisses," is soon to be released by F. B. O.



Back in the early days of films Mr. Sullivan read an advertisement in which the Lubin company offered \$25 for each film story accepted. It seemed too good to be true, so he tackled the game, wrote a scenario in one evening and promptly sold it. From that day the newspaper world lost a bright young man.

C. Gardner Sullivan has written more than two hundred stories which have been produced on the silver screen, chiefly by Thos. H. Ince. His brain children having provided many hours of amusement for millions, he is now going to produce his stories on his own responsibility.



RUBY LAFAYETTE is the oldest actress in pictures, and is proud of it. Miss Lafayette has been on the stage and screen for eighty years.

She celebrated her eightieth anniversary as an actress on the day that the picnic scenes for "Idle Tongues" were taken. Being a member of the cast, she was honored by the declaration of a holiday and a general good time was indulged in by the whole company.

Miss Lafayette was once the idol of young theater-goers from coast to coast. She loves to recall the days of her triumphs, and still retains many of the superstitions of the early "trouper."

For instance, on location, she insists on sitting at the same seat in the dining room at every meal.

"It would bring bad luck to change it," she says with a smile.

THE versatile WARNER BAXTER gave a real demonstration of the art of make-up during the filming of "Christine of The Hungry Heart."



It was necessary for him to be attired as a handsome young bridegroom in immaculate clothes, one morning. In the afternoon he appeared as a bewhiskered tramp, in rags, and suffering from long alcoholic sprees.

The transition was so remarkable that few on the lot could realize it was the same artist who played both parts.



THREE dog fanciers met at the Thomas H. Ince studios recently. And, by a strange coincidence, each owned Scotch Terriers, a rather unusual type of dog in California.

The three were Percy Marmont, David Torrence and Lambert Hillyer. They brought their pups to the studio to compare them, and talked "dog" until a late hour. And there wasn't even a near-fight staged.

FLORENCE VIDOR was compelled to work one Sunday during the making of "Christine." Through the goodness of her heart, she told her maid and chauffeur they might have the day off, as usual.



And that was the one day she worked in four different costumes, and had to tramp in the dust to location near the studio!



THERE is nothing "upstage" about MARGARET LIVINGSTON, the vivacious star of "The Chorus Lady."

Enroute to Culver City from Hollywood recently two tires blew out on her car. Rather than wait for a repair man she decided to flag the first vehicle that came along. It proved to be a big gravel truck, dirty and dusty, and containing a dozen overall-clad urchins.

She asked for a ride, however, and got it. A little later she rode up to the studio in style, climbed from the truck and brushed off her smart tailored suit, then walked into the office as her fellow passengers on the truck gave "de loidy" who rode with them a resounding cheer.

The SILVER SHEET
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NORBERT LUSK, Editor

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With Banners Flying—!

*First National Productions Assembled in
Powerful Array for Biggest Year*



EIGHT pictures to be released by First National are completed or in production on the West Coast. Six more are scheduled for immediate production; ten new stories have been decided upon, to be started on the Coast or in New York as rapidly as units can be organized.

In addition, two super-productions are scheduled. They are "The Lost World" and "The Life of Christ." "The Lost World" is being filmed under the direction of Harry O. Hoyt. Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes and other box-office names are in the cast. "The Life of Christ" will be filmed from Papini's biography, probably in the Holy Land.

The eight pictures now in production, to be released by First National, are: "The Silent Watcher," a Frank Lloyd production, adapted from Mary Roberts Rinehart's Saturday Evening Post story, "The Altar on the Hill." Glenn Hunter is featured and Bessie Love and Hobart Bosworth have important roles.

Nazimova and Milton Sills are co-featured in Edwin Carewe's "Madonna of the Streets." Norma Talmadge is supported by Eugene O'Brien in "The Sacrifice," an original story by C. Gardner Sullivan. Constance Talmadge heads the other Joseph M. Schenck production unit in "One Night," a comedy-drama, supported by Ronald Colman. It was written by Hans Kraeli.

M. C. Levee sponsors "In Every Woman's Life," an adaptation of the novel "Belonging," for which Maurice Tourneur directs Virginia Valli, Lloyd Hughes, George Fawcett, Ralph and Vera Lewis and others.

Prominent on First National's program is Thos. H. Ince's "Idle Tongues," from the novel "Doctor Nye," by Joseph C. Lincoln. Directed by Lambert Hillyer, the cast features Percy Marmont, Doris Kenyon, Claude Gillingwater, David



Torrence, Lucille Rickson and Malcolm MacGregor. Doris Kenyon, recently signed as a First National player, will also have a featured role in "If I Marry Again," which John Francis Dillon is directing.

Four productions already completed are "Tarnish," a George Fitzmaurice production, "Husbands and Lovers," a John M. Stahl contribution to the First National program, and "Born Rich," with Doris Kenyon, Bert Lytell, Claire Windsor and Cullen Landis.

Of particular significance to exhibitors will be Colleen Moore's "So Big," a First National production from Edna Ferber's vivid novel. In this the star is directed by Charles Brabin.

Also in production is "Wilderness," a starring vehicle for Corinne Griffith in which she is directed by Robert Z. Leonard. Sam E.

Rork has produced "Inez from Hollywood," an intimate glimpse behind the motion picture scenes.

"The Lady" has been decided on as a starring vehicle for Norma Talmadge, in which she will have the support of Wallace MacDonald, Marc MacDermott and George Hackathorne.

First National is proud of Thomas H. Ince's "Christine of the Hungry Heart." For drama, for striking characterizations, for richness of settings and for timeliness of theme it ranks with any picture the producer has offered.

UPPER PICTURE—Lewis Stone and Bessie Love in a scene from "The Lost World."

LOWER PICTURE—Charlotte Merriam and Colleen Moore offer a delectable moment from Edna Ferber's "So Big."

Responsibility for keeping "First National First" rests primarily with Richard A. Rowland, general manager of all production. He has invested responsibility for the success of First National's own West Coast producing units in Earl Hudson, while John McCormick serves First National Pictures, Inc., as Western Representative and conducts the parent company's affairs with affiliated producers.

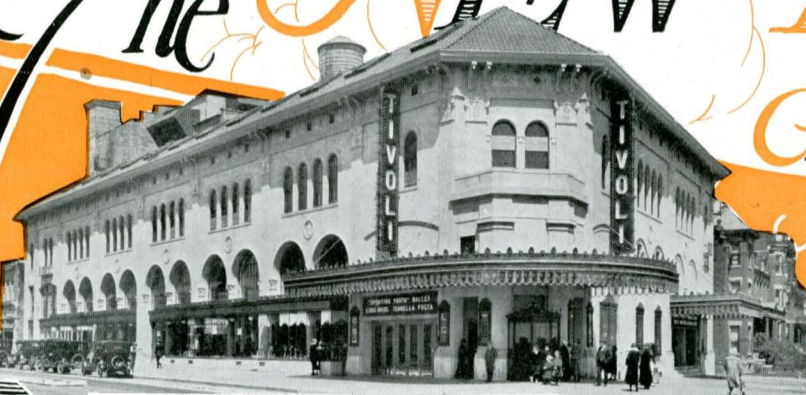
The NEW TIVOLI

Gem of the
CRANDALL THEATRES

Numbering 15 in the Washington D.C. Territory



Promenade lounge on mezzanine floor. An original feature is alcove commanding view of projection room.



Harry Crandall, president of The Crandall Theatres, has assembled a highly efficient executive staff, each member of which brings to the constantly changing problems of successful theatre management, the highly specialized result of long experience. Joseph P. Morgan is general manager; John J. Fayette, assistant general manager; Nelson B. Bell, director of advertising and publicity; Fritz D. Hoffman, comptroller; George A. Crouch, treasurer; Paul B. Davis, auditor.

The TIVOLI

Erected at a cost of considerably over a million dollars, designed and built by Thomas W. Lamb, for the Crandall Theatres

Easily one of the most imposing—and beautiful—theatres in the United States, it will stand as a monument to the sagacity & vision of Harry Crandall, that veteran exhibitor whose chain of theatres now boasts this jewel.



The magnificent auditorium—with a seating capacity of 2500



Corner of the ladies' lounge



The men's smoking room has the conveniences of a club



Alcove off promenade lounge, showing projection booth



Main lobby, with superb murals by A. Battista.

Sienna marble and Tiffany lighting fixtures richly embellish the lobby



The foyer is floored with Spanish tile, similar to that in the Seville Club, Havana.





MARRIAGE
OR ROMANCE
- WHICH?

Marriage—or Romance?

THIS is the problem that tormented Christine—young, beautiful, of high social position. She was a girl who had everything—except safe anchorage for her desires and impulses. Her problem was that of many women of today. A marriage that seemed ideal brought only unhappiness. Then, as often happens, she sought romance to satisfy her craving for ideal love—the love that lasts—and became, like many another woman whose story is never told, just—

**“Christine of The
Hungry Heart”**

Drama...

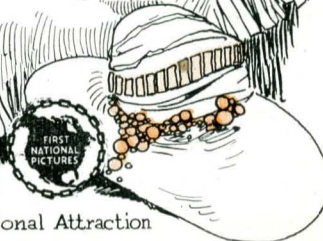
Clash of Emotions...

Magnificent Modern Settings...

**An Alluring Woman Loved by
Three Men...**

**These are Reasons for the Wonder, the
Glory of—**

“CHRISTINE OF THE HUNGRY HEART”



A First National Attraction

"Take my word for it—
'Christine of the Hungry Heart' is Drama
—Compelling Drama, Superbly Acted

BY A GREAT BOX-OFFICE CAST"

Thomas H. Ince

Florence Vidor
Clive Brook
Ian Keith
Warner Baxter
Walter Hiers



A First National
Attraction

Scaling The Peaks Of Emotion