

The Silver Sheet



Thomas H. Ince
presents

DOUGLAS MAC LEAN *in*

"BELL BOY 13"

Library of Motion
Picture Arts and
Science Library,
Berkeley Hills, Calif.

Oh, for the life of a Bell Boy! But here's a "bell hop" whose job isn't all tips, key holes and light grips, altho he does outwit a wealthy uncle and wins the girl of his choice!



Thomas H. Ince

presents

Douglas MacLean

in

"BELL BOY 13"

A Rollicking Farce and Comedy with the "Ince Punch"

Story by Austin Gill
Direction by William Seiter

THE CAST:

Harry Elrod	Douglas MacLean
Kitty Clyde	Margaret Loomis
Uncle Elrod	John Stepling
"Pink"	Jean Walsh
The Mystery Man	Eugene Burr

Footage—Five Reels

Coming Thomas H. Ince Specials:

"What a Wife Learned"—

with Milton Sills, Marguerite de la Motte and John Bowers.

"Sears of Jealousy"—

with Lloyd Hughes, Frank Keenan and Marguerite de la Motte.

"The Sunshine Trail"—

starring Douglas MacLean and a splendid cast, including Edith Roberts.

"A Man of Action"—

starring Douglas MacLean and an all-featured cast, including Marguerite de la Motte and Raymond Hatton.

THOMAS
H.
INCE

GULVER
CITY
CALIFORNIA.



The SILVER SHEET

JANUARY

Exhibitors---

IS there not a tendency on the part of many Exhibitors to accept the productions they book without having thoroughly "sold" themselves on them? I am hoping that this tendency is not growing; it would be a bad day for Pictures.

There are good pictures in plenty now being released. And if Exhibitors will shop for them, Picture Goers will be forced to shop less.

If I can continue to make pictures that Discriminating Exhibitors will be glad to present, then I will have no worry concerning the acceptance of my productions by the Picture Millions. Discriminating Exhibitors are bound to have established patronages that follow their leads.

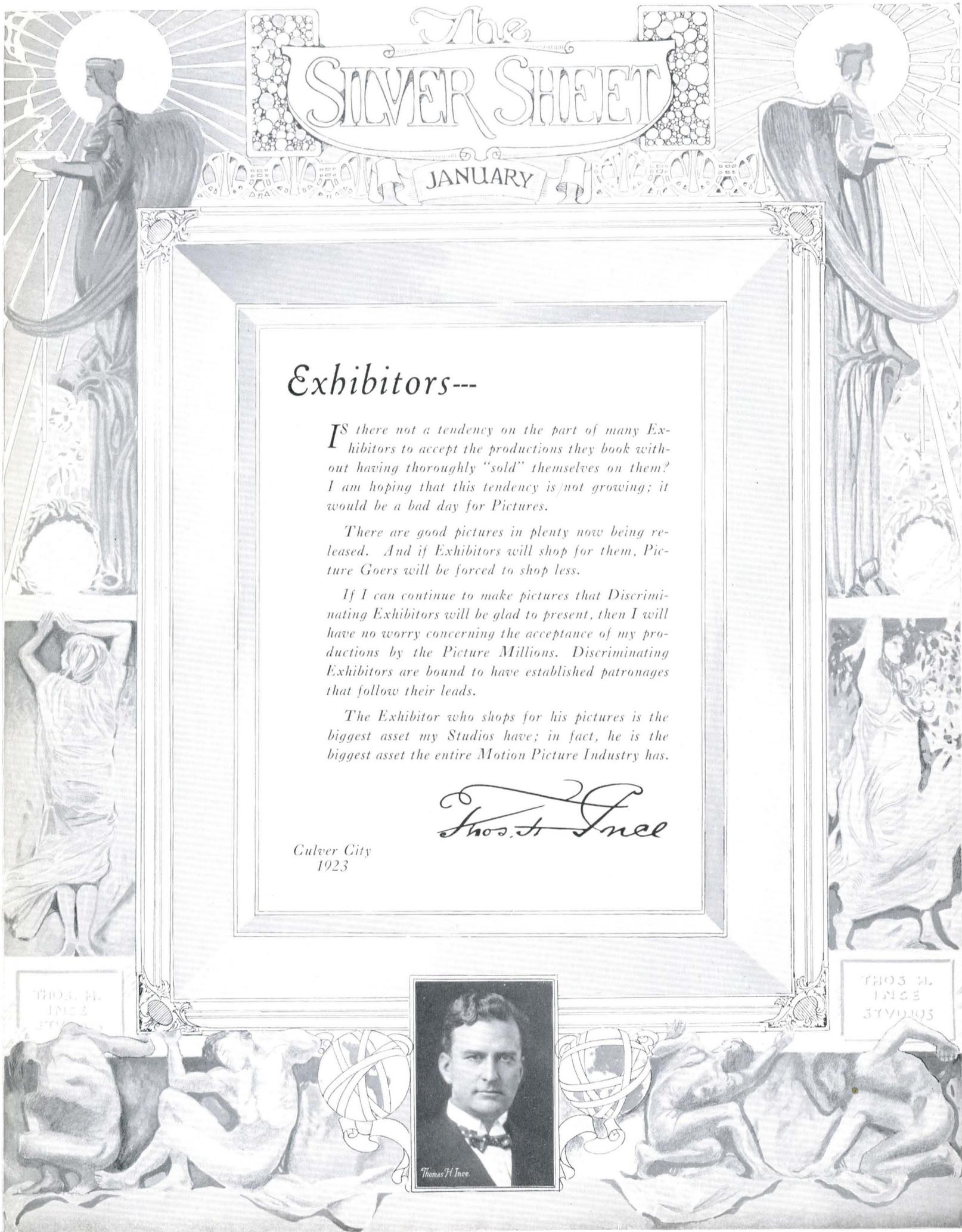
The Exhibitor who shops for his pictures is the biggest asset my Studios have; in fact, he is the biggest asset the entire Motion Picture Industry has.

Thomas H. Ince

Culver City
1923

THOS. H.
INCE
STUDIOS

THOS. H.
INCE
STUDIOS



Thomas H. Ince PRESENTS "BELL BOY 13"

Starring Douglas MacLean in His Funniest Characterization

A ROLLICKING, roaring farce that will make the professionals of the old time slapstick school wonder how he does it has been produced by Thomas H. Ince in "Bell Boy 13."

In adding this sparkling comedy to his current releasing schedule, Mr. Ince has proved that he can run the gamut of the picture production scale with complete ease.

Without relying either on slapstick or tensely dramatic situations, magnificent scenery or mighty floods to grip the interest, a simple story of everyday people has been told in absorbingly entertaining fashion.

Absolutely novel and ingenious situations have been combined with skillful characterizations into one of the funniest and cleverest farces yet produced. It is sheer comedy—comedy of the most artistic type—with a laugh a minute as inevitable as the crepe hanger.

MODERN hotel life has been used as the background for this royally entertaining story of a young chap who tries to earn his living as a bell hop when a rich uncle disowns him after he tries to elope with a pretty actress.

One of the biggest hotels in San Francisco was "rented" by Mr. Ince to get the proper atmosphere for these scenes. Arrangements were made whereby the Ince company had the entire run of the hotel during the filming of the hotel scenes, the only reservation being that the work should not interfere with the ordinary routine of the hotel.

FOR a month the company was "on location" in the hotel, working in such unobtrusive fashion that many of the hotel patrons were none the wiser as to what was going on. Masking the movie cameras behind screens of palms and plants, interesting shots of the imposing lobby, the famous peacock alley with its strolling crowds of smart women and distinguished men, and the luxurious dining rooms were made. Beyond the fact that "plentiful" atmosphere was obtained in a way that could not have been duplicated on a studio set, many unsuspecting notables served as "extras."

Even the vast kitchens of the hotel, with their army of chefs and smooth-running machinery for preparing

anything in the eating line from an oyster cracker to the richest foods that carry the most expensive price marks were invaded.

THE humming activity of this underground region, so unfamiliar even to lifelong habitués of hotels, is shown in full swing before the thirteenth bell hop, just discharged, calls out all the cooks, assistants, dish-washers, on down the line to the porters and barbers, on a strike that wins them nothing but wins his sweetheart for the clever organizer. The



A bellboy's life is chaos and just one keyhole after another

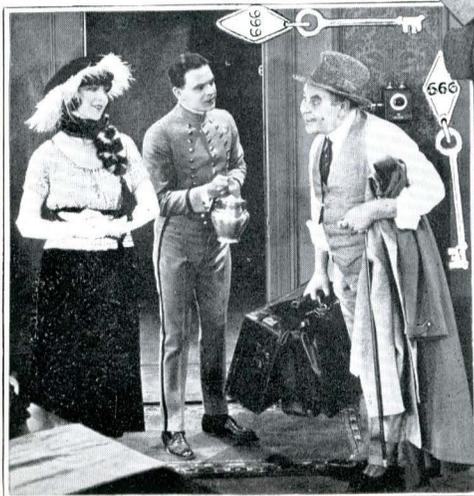
scenes made in the big kitchens are of unusual interest in showing an unfamiliar side of hotel routine.

Douglas MacLean, who played the title role in the picture, served for several days on the "mourner's bench" of the bell hops of the hotel before he began work in the production. Along with tips and a line of funny experiences that he claims are the choicest of his movie career, he collected some novel comedy business that he uses with telling effect before the cameras.

MacLean proved his nerve as well as his skill as a comedian in one scene when he had to climb out on a ledge of the hotel just twelve stories from the ground. With tram cars clanging and autos honking in the busy streets below, Bell Boy 13 makes his way along the ledge to his sweetheart's room, trying to locate suspicious sounds of endearment that have emerged from the keyhole.

MACLEAN'S courage was tried to the limit when he crawled out on the ledge and caught a glimpse of the street far below. Two cameramen had been stationed on a painter's scaffolding just beyond the windows to get the scenes. MacLean admitted when it was all over that only the fact that the two photographers were squinting through the lens at him as unconcernedly as if they were filming the scene from the ground kept him from turning back before he ever started on his perilous trip across that ledge.

When the scenes of the big fire run which is a feature of the picture were made it was the photographers that got the thrills. Permission was obtained by Mr. Ince to have the entire equipment of the Los Angeles fire department turned out for these scenes. In the racing car of the fire chief,



"Bell Boy 13"—The rollicking adventures of a green "bell hop," a pretty actress and an irate uncle.

A Sparkling Farce Comedy and Good Story

The Joys and Trials of a Young Broker Turned "Bell Hop"

(Continued from preceding page)

MacLean led one of the fastest fire runs on record through the streets of the city, followed by the rest of the fire department.

TO get shots of MacLean as he tore along in the chief's car, another racing car was fitted with a platform to which a photographer and his machine were strapped. The photographer used an ordinary packing case to sit on but before the run was half over the straps holding the case broke, and it flew out from under him. He was left to stick on as best he could, which was a poor best, considering the speed at which the driver was going in an effort to keep up with MacLean. Somehow he managed to keep the camera going until the station was reached, which was the end of the chase, and then he keeled over in a dead faint.

The fire run caused a near-panic in the district around the station where all the trucks gathered and it took a cordon of police to keep the curiosity seekers out of the way and film the last shots of the sequence which show MacLean skating through the station gates and racing for a train while an outraged gateman holds in check the rest of the fire department trying valiantly to follow their supposed chief with the huge hoses from the trucks.

SWIFT action has been combined with hilariously funny situations and a pleasing love interest and "keeps" em laughing from start to finish in "Bell Boy 13." It's the kind of picture that never fails to win tremendous popularity because of its universal appeal and sparkling, wholesome comedy.

Complaints of the "fans" that there are few pictures shown that carry a punch for every member of the family fail to apply in this case. No one from the youngest to the oldest can fail to "get" the comedy of the bell hop's trials which is as wholesome as it is funny.

Aside from the fact that Mr. Ince has produced something new in the comedy farce line by building his picture on the solid foundation of a real story, he has added one hundred per cent to its drawing power by screening fun that can be appreciated by any kid, young or old.

The wild efforts of young Harry to make a getaway from the dull routine of a bond-broker's office, his adventures in a bell hop's uniform and the clever fashion in which he finally subjugates his stubborn uncle and wins his sweetheart cannot fail to "register."



How should a bond salesman just turned "bell hop" know the ropes of a "hopper"?

A High-Spot Continuity

AN angry uncle holds the purse strings. The actress sweetheart has scorned him.

Instead of sympathizing, she agrees with uncle that he should work.

Tough Luck . . !

Flat broke . . !

Especially after all his trials to keep an elopement appointment.

He can't go home.

The fire department that helped him to elope is on his trail.

Bad News . . !

What can a chap do but go to work?

College didn't prepare him for that.

He asks advice of the first comer.

Hop Bells . . !

Why not?

Thirty a month and tips and a good place to eat and sleep!

A good job if the hotel patrons are liberal.

Good night . . !

Uncle is his first patron.

He gets him in the wrong room.

And gets himself fired just as he was beginning to like the job.

Br-r! Revenge . . !

He organizes a strike.

"Fellow men will you be ground under the heel of Capital!"

Groans, shrieks, shouts and curses as the entire hotel staff walks out.

HA! HA . . !

He has them on the hip.

The hotel management capitulates.

Uncle consents to the marriage, discovering the actress a girl after his own heart.

Triumph! Ecstasy!

"Disperse, fellow citizens; all our demands have been granted!"

Everyone back to work but Bell Boy 13.

He's blocking traffic in the lobby, kissing his sweetheart.

FADE OUT!

Producer Establishes New Style of Comedy Building

Thomas H. Ince Breaks Away From Old School of Laugh Making

IN "Bell Boy 13," Thomas H. Ince has produced a new type of comedy farce. Breaking away from the old school, which has regarded anything labeled "Farce" as a signal to open wide the throttle for slam-bang slapstick stuff, he has told a comedy story in a way that promises to set a new style in the production school.

Marshalling ingenious complications, novel comedy "gags" and clever characterizations with the skill of the born showman, Mr. Ince has developed a series of clever situations in rapid fire fashion that calls forth snickers, chuckles and roars of heartiest laughter in growing volume.

It is tales of every day people in situations which might overtake just anyone with one little spin of the wheel of fortune that carry the biggest appeal for the folk of the everyday world. Master mysteries, supreme tragedies, magnificent spectacles may go over some heads, but when a story is told, so simple that it can not fail of comprehension, so truly humorous that it carries a laugh for every one who has not forgotten how, it bears the stamp of highest artistry.

"Bell Boy 13" is a farce of this type. The fun begins with the first flash of the love-lorn nephew whose mind is so filled with visions of a wedding and a honeymoon that he works "only by persuasion." It ends with a rapturous embrace that holds up the entire traffic of a busy hotel lobby. There isn't a forced situation from start to finish, natural action being developed in a fashion that can not fail to hold the attention and bring out the laughs.

THE escape of young Harry Elrod, played by Douglas MacLean, from the room in which a cruel uncle has locked him to prevent his elopement with an actress, is one of the countless sure-fire laughs of the comedy. It carries a tremendous wallop, due to the fact that any normal young chap, similarly situated and inspired by desperation, would have tried similar measures.

Foiled in every attempt to dodge his uncle's watchful eye, which sees with trained skill through the ruse of "potomaine poisoning," and a burglar alarm, the would-be-bridegroom tries the gag of strangling himself through the half open door with his own arm and temporarily gets rid of his uncle. MacLean, in pulling this stunt, discovered for the first time that he was double jointed. With a little practice he was able to make such a good pretense of throttling himself by winding his own arm around his throat that the cameras caught a novelty shot that never fails to register a laugh.

When his uncle discovers he has been duped and locks the young chap in his room, Elrod starts a fire at his window. A fire department obligingly comes on the run, rescues the prisoner, who borrows the fire chief's car and tears off to the railroad station to follow his sweetheart.

The Ince touch shows in the novel twist which has been given this situation, for as the supposed "fire chief" goes tearing through the streets, the tape in a signal box breaks just as an alarm sounds. The fire department men, seeing the chief's car racing through the traffic, tear after him.

SOME shots which were not in the script were included in the scenes at the station where the runaway nephew's dash for freedom ended. By the time that MacLean had reached the station he was the head, not only of a procession of fire trucks, but also of as many autoists and pedestrians as could keep up with the break-neck pace he had set.

When he leaped from the car and ran for the gate to the train platform, the curiosity seekers came surging after him in such a jostling mob that the station employes became panic stricken. The gateman entirely forgot his cue and tried to slip through the gate after MacLean, to protect himself. MacLean managed to slam the gate and slip an inner catch so that the frightened man was forced to turn and face the firemen with the big hoses and the mob, as he had been told to do, the cameras catching an unusually interesting flash.

A near panic ensued among passengers on outgoing trains who were on the other side of the gate. The sight of a breathless, panting chap wearing a fire chief's helmet with a whole fire department and an excited mob on his heels brought heads out from every train window in the yard.

A group of train officials just ready to signal for an outgoing train to leave suddenly found themselves surrounded by a crowd of passengers demanding to know what had happened, where the fire was and if there was any danger. When finally the trainmen could make themselves heard, it took twenty minutes to explain to everyone that they had witnessed the tag end of a movie scene and that there was no danger.

The delay of the train enabled the camera men to get through by a side gate and get "set up" in time so that as the train pulled out, MacLean finished out the scene which the unexpected station commotion had interrupted, making a wild

sprint and swinging up on the rear platform just as the train left the station. The fact that he is late enough to be on time for the train after the one his sweetheart took makes the situation hilariously absurd.

Throughout the picture the laughs are sustained in a fashion that stamps "Bell Boy 13" the cleverest farce of the season.



Thomas H. Ince has put a real heart interest in this new type of farce—"Bell Boy 13"



Thomas H. Ince Takes Comedies Seriously

Plans Story Development With Same Care That Marks Dramatic Features

NO better illustration of the "Ince methods" which stamp every picture that goes out from the Thomas H. Ince studios could be found than in the finished technique with which the comedy farce, "Bell Boy 13," has been filmed.

Many producers are satisfied, once a good story and an excellent cast has been assembled, to cut corners and save expense, especially when a comedy is being screened. The "Ince method" means an attention to details, a minute care in every production plan, a lavish expenditure to obtain realism and thrills that have come to be as much a trademark of Ince productions as the "sterling" stamp on good silver.

INSTEAD of building a "set" on the Ince lot and hiring a crowd of extras, Mr. Ince "rented" an entire hotel when he set out to film this farce of modern day hotel life. Using one of the biggest hotels in San Francisco as a "location," he was able to obtain unusually interesting backgrounds for the farcical scenes that are sure-fire laughs.

When he wanted to film a spectacular fire run as a feature of the same picture, he waited until he could obtain permission to turn out the entire equipment of a big city fire department, even to using the racing car of the fire chief, before the scenes were made.

Similar care in every step of the production has resulted in one of the cleverest farces of the season. "Bell Boy 13" is the type of picture that can not fail to win big popularity because of the clever fashion in which "atmosphere" and thrills have been combined with novel situations and finished characterizations.

THE same method has left its stamp on all the Ince productions of the current season. To get scenes of the big prison break in "Skin Deep," declared by critics to be "a succession of fierce thrills," Mr. Ince used an entire express train and an aeroplane. It was the work of days, involving tremendous cost and very real peril to the actors involved to get the shots in this film of "Bud Doyle's" novel break for freedom.

In "The Hottentot," just released, a spectacular steeplechase is featured which cost thousands of dollars to film. Not only was an entire course laid out for the race scenes, under the supervision of an expert, but the string of horses used in the race had to be

broken to the jumps before the race could be made. Incidentally eighteen men were carried to the hospital before the steeplechase as it appears in this comedy-drama special was finished.

The filming of "Ten Ton Love" and "What a Wife Learned," two productions scheduled for early release, involved the renting of a circus troupe and an "elephant star" for the former and the building of a dam that turned the mighty Colorado river from its course for the latter.

BY using an entire circus troupe and sending his company of film players to travel with the company while the scenes were being made, Mr. Ince was able to obtain some of the finest scenes ever made of the "great American amusement," while "Oscar," his elephant "find," put on a performance that promises to win him a place in the front ranks of the screen's animal stars.

A real forest fire was screened for "Scars of Jealousy," another coming release. Through the co-operation of the forestry department permission was obtained to start a blaze that would have wiped out an entire forest, had a cordon of forest rangers not been on the job to keep it within bounds.

The building of a great dam and the consent of the governors of three states was necessary before Mr. Ince could film the spectacular flood scenes which are a feature of "Her Reputation," a big drama of modern day American life which carries an illustration of the power of the press, now in course of production at the Ince studios.

To get shots of scenes which occur when a levee breaks, flooding vast surrounding areas, a dam was erected at Yuma, Arizona, temporarily turning aside the Colorado river from its course. Due to the long controversy over this river, permission to use this "location" was obtained from the chief executives of California, Colorado and Arizona before Mr. Ince was willing to tamper with the waters which have been in bitter dispute.

With consent obtained a big area near Yuma was flooded and scenes made which carry a tremendous thrill. The tragedy which overtakes dwellers near a great river when it goes on a rampage is illustrated with a force seldom equalled in spectacular shots of floating houses, barns and buildings of every description. The application of this method in dealing with "Bell Boy 13" has resulted in a record breaking laugh-maker that combines thrills, romance and merriment.



Fire Run Gives Big Thrill in "BELL BOY 13"

Crack Units of Los Angeles Department Go Into Action for Film Feature

HERE was real action for the cameras—With the siren opened wide and the accelerator of the fire chief's racing car pressed down as far as it would go, Douglas MacLean led one of the most exciting fire runs ever filmed, in "Bell Boy 13."

Tearing through streets crowded with traffic, skidding crazily around wet corners, plowing through luckless apple carts and peanut stands, past paralyzed autoists trying to climb sidewalks and telegraph poles to safety, MacLean established a world's record for reckless driving to get the spectacular scenes which are a feature of the picture.

Followed by the entire equipment of a city fire department, which was turned out to make this sequence, MacLean made a run which veteran members of the service declared had never been equaled. The scenes as they appear in the picture are "thrillers" but as a matter of fact it was impossible for the cameras to record more than a fraction of the excitement which the event caused.

THAT there might be no suggestion of "faking" in these scenes, permission was obtained by Mr. Ince not only to have the entire equipment turned out for the run but also to stage it through crowded downtown streets at one of the busiest hours.

For years Mr. Ince has interested himself in the advancement of fire prevention propaganda, his special film "Fighting the Fire Fiend" having proved so effective in arousing public interest in this subject that the fire chiefs made him an honorary chief of their association. When he went to the Los Angeles fire department with a request for cooperation in making scenes for one of his own pictures, all rules were laid aside in his favor. The department not merely was glad to cooperate with a good friend but also felt that the occasion was an excellent one for making a record of modern methods of safeguarding property.

WITH the assistance of the fire chief, who agreed to turn over his own racing car to MacLean for the scenes, plans were carefully laid for filming the sequence. A course was mapped out, signals arranged and the stage set, the only reservation being that MacLean should not exceed a speed limit of forty miles an hour for fear of accidents in the crowded streets.

The run started according to schedule, with one racing car following close on the heels of MacLean's car carrying a photographer and a camera and a half dozen others following the various hose and ladder trucks that turned out from different stations to join in the run.

Once he was started, however, with the shrill of the sirens in his ears and the racing motor humming beneath his foot, MacLean got so excited that he forgot all rules and reservations. An unusually daring and expert driver, he "stepped on it" for all he was worth. A near-panic was caused in the streets through which he tore, followed by the trucks of the fire department which were trying desperately to keep up with their wild "chief." For once there was no one to "stop him in the name of the law" and MacLean enjoyed a solid hour of uninterrupted delight.

WHEN he finally drove up in front of the railroad station which was the terminus of the run, the camera man in the racing car which had stuck doggedly to the chase, got down from the platform to which he had been clinging by his toes, walked over to a bench and quietly fainted. When he came to, he registered vociferous and violent vows never to make



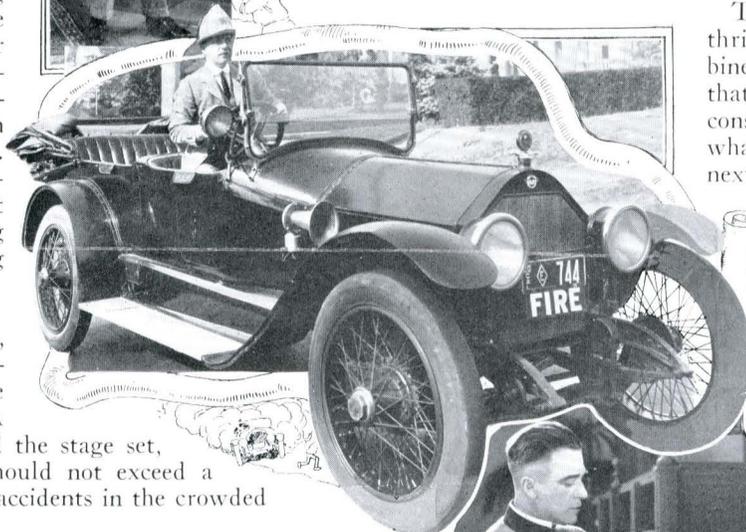
Thomas H. Ince is his own Fire Chief

any more fire scenes with MacLean leading the way. Only the sight of the rushes of the run, seen that night in the projection room, kept him on the job. He admitted that he was proud to have turned the handle of the camera that had registered that wild ride, but he was distinctly nervous from that time on whenever a MacLean "stunt" was scheduled.

THE fire run scenes carry a tremendous wallop, not merely because they are real thrillers but also because of a comedy twist in the fact that the chap who leads the way in the fire chief's car is trying to elope and the entire fire department turns out, thinking he is headed for a tremendous blaze. It is one of the endless touches of deft showmanship which mark this delicious comedy farce from start to finish.

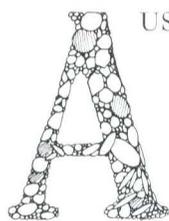
Throughout the picture, thrills have been combined with fun in a way that keeps the audience constantly on the alert for what is going to develop next.

Does a helmet make a Fire Chief? Douglas MacLean says it makes the kind of a Fire Chief he was in "Bell Boy 13"



"BELL BOY 13" ~ The Story

Rip Roaring Comedy Situations Without "Slap Sticks"
Human Interest Tale Underneath



USTIN GILL'S original story was hilariously funny. Here is the story written from the screen adaptation of "Bell Boy 13":

The trials of a bell hop whose previous training for the serious business of earning a living has consisted in kicking goals and attending college balls have been told with a peculiar punch that draws a laugh a minute in "Bell Boy 13."

Life is entirely rosy for young Elrod until he steps out of college and finds that his Uncle Elrod is firm in his belief that all young men should earn a living and equally firm in refusing Harry permission to wed Kitty Clyde, the girl of his heart. Uncle Elrod never has seen Kitty but he is sure she is undesirable as a relation-in-law because she is an actress. And aside from his disapproval on general grounds, Uncle Elrod has already picked a wife for his promising nephew — Miss Abigail Fish, slightly advanced in years but so well supplied with funds that the years fall away before Uncle's practical eyes.



Douglas MacLean as "Harry Elrod" in many rollicking comedy scenes in "Bell Boy 13"

NOTHING daunted by the fact that he has only fifteen cents in his pocket, Harry arranges an elopement with Kitty, firmly believing that Uncle will come across once the knot is tied. His Uncle happens to overhear the arrangement and from that time on he sticks to the coat tails of his nephew. Half a dozen "stalls" to make a getaway are thwarted until finally Uncle Elrod arrives by elevator at the exit just as Harry has sneaked down twelve flights of stairs and is congratulating himself that he has finally eluded "the old fox."

"Going home?" inquires Uncle grimly and when Harry foolishly assents he announces they will go together.

They arrive to find that Miss Abigail Fish and her father are calling, Miss Abigail insisting on warbling a ditty about "Fly, birdie, fly!" while Harry invents endless excuses in the effort to keep his train appointment with Kitty. Finally, in sheer desperation, he starts a fire in his room, is rescued by the fire department and stages a mad fire run through the streets in the car of the fire chief in his effort to make another train and follow Kitty. When a fire alarm fails to register the location, the fire department, seeing the car of their chief dashing through the streets, turns out and follows him, and by the time Harry arrives at the station he

finds he has been the inspiration for a spectacular fire run. He is just in time to slide through the gates and make the train, shutting out the angry mob of baffled firemen.

Arriving at the hotel in Philadelphia to which Kitty has gone, Harry is received coldly in spite of all his explanations. Kitty has had time to think things over and has decided that they never can be happy without Uncle's consent. A telegram from Uncle absolutely disowning him for life completes Harry's misery. In desperation he turns to a bellboy for advice as to the best way of earning a living and decides to try bell hopping.

HIS very first call takes him into the dining room where Kitty is dining with her press agent and when Mr. Haskell departs to the telephone, Harry, forgetting his uniform and station, plumps himself down to plead for reconsideration. The assistant manager, arriving in almost fainting condition, drags him back to his duties.

The soup thickens when Uncle Elrod arrives on the scene and is shown into the wrong room by his thoughtless nephew. Uncle insists on rectifying the mistake himself and lets himself into another wrong room. By this time he is reduced to frothing at the mouth and is ready to buy the hotel for the satisfaction of firing Harry, on whom he blames all his troubles. The assistant manager, to accommodate a wealthy patron is only too ready to get rid of a stupid bell hop, whereupon Harry turns Bolshevik and incites all the hotel help to strike.

With barbers, waiters, bellboys and cooks on the war path, Uncle is forced to give his consent to Harry's demand for consent to his marriage with Kitty, whereupon Harry calls off the strike and blocks all traffic in the hotel lobby with his rapturous embraces of his true love.



Coming

IT took eight days' work in the treacherous waters of the Colorado River to get dramatic scenes at the climax of "What a Wife Learned," a forthcoming Thomas H. Ince production which tells an American twentieth century love story from a startling angle.

A fight for life when two men, played by John Bowers and Milton Sills, are overtaken by the rushing waters from a broken dam carries a big "punch." In reality the shot was so difficult to make that both Bowers and Sills were exhausted before the scene was finished. In spite of the fact that Bowers is an especially powerful swimmer, he could stay in the water only a few minutes at a time. The sequence is a tremendous "thriller."

Real Story Behind Laughs in "Bell Boy 13"

Thomas H. Ince Believes Touches of Life Make
Best Comedy Situations



THOMAS H. INCE did not rely on the "hokem" of the old style farces to bring out the laughs in "Bell Boy 13," which is built on a firm foundation of real story value that puts a wallop into every situation of the picture.

Mr. Ince has discarded the usual formula which says that since a farce is built "for laughing purposes only," anything that gets a laugh, no matter how improbable or foolish, goes.

Comedy situations have been developed in a fashion that gets a laugh a minute, but every situation advances the story, a love story that wins sympathy as well as laughs.

A pretty actress, who also is a regular girl, a stern uncle and a love-lorn college chap were the principals in the original story, "Bell Boying to Beat Uncle," from which the picture has been adapted.

With a real story underlying the action, MacLean, as Harry Elrod, not only gets over some of his best comedy work but also wins real sympathy for the character he portrays. "All the world loves a lover" and there is no exception in the case of this young bond salesman who is too much in love to sell bonds or do anything else efficiently besides dream of the fair Kitty.

THERE is a kick for everyone who ever has been in love in the troubles that engulf Harry when he tries to elude his watchful uncle and stage an elopement. The comedy reaches a fever point when he finally calls out the fire department in his desperate determination to escape from the room in which he has been locked.

The method by which Harry finally wins back his sweetheart and reduces his Uncle to subjugation and the realization that Kitty is a regular girl in spite of being an actress is one of the many novel twists of the story. When Uncle arrives at the hotel where Harry has donned a bell boy's uniform in the effort to earn a living, things happen without a second's pause. Harry's unfamiliarity with the correct etiquette for bell hops puts Uncle in so many embarrassing situations all within a few minutes' time that the outraged millionaire buys the hotel just for the pleasure

of firing No. 13 on the bell hop's bench. The worm turns and Harry organizes a strike of all the hotel employees that is one of the biggest laughs of the farce.

BARBERS leave victims half shorn. Cooks drop their pots and pans and follow the striker's procession. Waiters leave their soup tureens to hearken to the eloquence of the outraged former bell boy demanding justice for all those "ground beneath the heel of capital." The panic stricken hotel management forces Uncle to call off his dangerous nephew, who, once assured that there will be no further opposition to his marriage with Kitty, dissolves the strike with the same suddenness with which he organized it by announcing that "All our demands have been met," which sends every one back to work with a smile.

By telling a story that carries real appeal, Mr. Ince has made the farce situations of "Bell Boy 13" serve a double purpose in making laughs and forwarding an interesting plot that holds the attention from start to finish.



Failure as the dapper bond salesman—Success as a dashing "bellhop"
(Above) Margaret Loomis and Douglas MacLean

"Oscar" Has Rival

OSCAR, the elephant star in Thomas H. Ince's great human interest story, "Ten Ton Love," soon to be released, has had no rival in the affections of fellow workers on the Ince "lot" until the recent appearance of Charlie, a monkey which plays a heavy part in "Her Reputation," the Ince picture now in course of production.

Announcement that a monkey would be used in several scenes of the picture brought an epidemic of chattering, squeaking little animals that danced about on their chains; chased each other all over the lot and entirely destroyed studio routine while everyone crowded around to watch the free circus.

Charlie finally was elected for the part because he attracted the attention of Miss McAvoy, the star, by tipping his hat with a polite squeak every time he saw her. John Griffith Wray, the director, figured that a monkey smart enough to play politics could put over the part. Charlie does remarkable work in the new picture and made a friend of everybody on the lot.

Oh, For the Life of a Bell Boy!

Anyone Who Has Been Hotel Guest Will Get Big Kick Out of "Bell Boy 13"

NO question: A bell boy's life is a great life. Better than selling bonds for rolling up a taxable income. Better than handling dynamite for thrills.

And properly handled—a remarkable weapon for subjugating stubborn millionaire uncles.

There's apt to be a run on hotels for the bell hopping jobs once the public gets a look at Thomas H. Ince's new farce.

Any one who ever has stayed in a hotel cannot fail to get a kick out of "Bell Boy 13." It carries a laugh a minute because its fun is unflinching realistic.

Enough funny incidents happen every day in a big hotel to furnish material for a novel, build a master farce and fill countless hearts with desire for murder—the special victims being the lords of creation who are supposed to answer bells and make themselves generally useful.

"Bell Boy 13" runs true to form and has a blood price on his head before he has lasted half a reel at the hotel job. Incidentally he discovers, too, that bell hopping has more of a technique than he suspected when he succumbed to the picture of ease drawn by "Pink," a veteran of the game, who is perfectly satisfied with "thirty a month, tips and a free place to eat and sleep."

ELROD'S first job after he dons the brass buttons and a number "13" is to "page Mr. Haskell." He begins with a voice that chokes in his throat but gathers momentum after he has covered nearly every square rod of the hotel. When he finally discovers "Mr. Haskell" having lunch with his sweetheart, he promptly pre-empts the place left vacant by that worthy gentleman. An assistant manager arriving on the scene nearly faints when the sight of one of his bellboys sitting at the table and talking earnestly with an embarrassed young lady greets his eye.

By coincidence an incident during the making of the film which exactly paralleled this situation in the farce. During the month that the Ince company was on "location" at the San Francisco hotel where the hotel scenes were being made, MacLean went into the dining room several times in his bell boy's uniform, not stopping to change during the lunch hour. The first time that he appeared and took a table with Miss Loomis, the leading lady, a new assistant manager who did not know that the Ince company was working in the hotel, took one look at the supposed bell boy calmly lunching with a fair lady and tore to the manager with the word of what was happening. When he discovered the bell hop's identity he heaved a sigh of relief that he had not created a scene in the dining room.

Just for the fun of the thing, MacLean took his place on the bell boys' bench in the hotel, one afternoon, and tried answering bells. He found himself so invariably curious as to what would be at the other end of the bell that he stuck to the new job for some time, collecting laughs and comedy business that he has used effectively in the picture.

MACLEAN has never put over a funnier characterization than that of the bell boy with the unlucky number. Always at his best in roles of every day chaps who just naturally can't help bungling their own affairs and those of everyone around them, he is in his element as the green bell hop who pulls a boner every time he turns around and who manages to gum up the entire workings of the hotel before he has held down his job more than half an hour.

Farces have been built without number around the comedy of hotel life, but by telling this story from an entirely novel angle—that of the bell boy—Mr. Ince has produced a farce that is as original as it is funny.



Douglas MacLean made a striking figure in the uniform of a bellboy—to everyone but his sweetheart



SPORTSMEN HAIL "THE HOTTENTOT"

SPORTING columns of newspapers from coast to coast have been cracked wide open with the release of Mr. Ince's big comedy drama, "The Hottentot."

Featuring a steeplechase which enthusiastic sportsmen are acclaiming "the most spectacular race ever filmed and one of the most hazardous ever run," the showing of this screen version of Willie Collier's famous racing play is proving a real event in sporting circles throughout the country.

A typical "reaction" from a sporting editor who turned dramatic critic when "The Hottentot" was pre-reviewed is that of John I. Day of the New York Telegraph, who ran the following review under his "On and Off the Turf" column:

"Thomas H. Ince has produced a play with a racing theme as the big 'crash' that

real lovers of race horses can see and enjoy. If other attempts at racing plays have wearied and even nauseated, they may be assured of an hour of enjoyment when they get a chance to see 'The Hottentot'."

“BELL BOY 13” A Roaring Farce With the “Once PUNCH”

William Seiter---The Director of “Bell Boy 13”

WH direction has added one hundred per cent effectiveness of the hilariously funny to keep the laughs a-roaring from start to finish in “Bell Boy 13.”

Farce making is serious business. Farce making is

more dangerous than handling high explosive. A moment's hesitation, a second's pause and blam—the ship is sunk, the cause is lost and the yawns begin to come.

William Seiter, who megaphoned this production, was chosen because he has been especially successful in “putting over” rapid action comedy scenes in his various pictures. Seiter began his studio work as an “extra man” and has climbed upwards, by all the intervening steps of the ladder. A thorough technical knowledge acquired in this way has proved invaluable for he knows just how much “business” a comedy scene will stand before it “goes dead.”



Douglas MacLean as “Harry Elrod” just about to finish his career as a bond salesman



FOR the first time on record the entire equipment of the fire department of a big city was turned over to a motion picture production company during the filming of “Bell Boy 13.” The fire run in this picture shows the Los Angeles department in action.

---“Bell Boy 13”---Some Tips!---

Hotel was “rented” by Mr. Ince to get the background and “atmosphere” for “Bell Boy 13.” The interior of one of San Francisco's hotels was used without disturbing the routine of hotel life. The scenes being masked behind screens of plants. A glimpse of the complex machinery of the hotel is given in “Bell Boy 13.” The orders for anything from soup to coffee being prepared during a rush hour, the director caught some novel shots of “the other side of the coin” so little known to the world at large. Farce isn't all it is cracked up to be when

a chap faces the world with a broken heart and just 15 cents in his pocket. There's a technique to everything, even bell hopping, as young Harry Elrod discovers to his despair when he starts out to earn his own living with nothing but college as a background.

The lowly bell hop comes into his own in “Bell Boy 13,” the funniest farce of hotel life ever screened.

Douglas MacLean established a record as a “stunt” rider in Thomas H. Ince's screen version of “The Hottentot.” In “Bell Boy 13” he exchanges a horse for a racing auto and is the central figure in one of the most thrilling fire runs on record.

Austin Gill, Author of “Bell Boy 13,” Hard to Locate—Find Him “Nigger” Fishing

COUNTLESS telegrams, yards of correspondence and the trip of a special emissary from California to New Mexico were necessary before Thomas H. Ince managed to secure the screen rights to “Bellboy Thirteen,” adapted from a magazine story from the pen of Austin Gill.

Published just before the close of the war, the story entitled “Bell Boying to Beat Uncle,” attracted the attention of Mr. Ince because of many novel comedy situations. A vehicle was needed for Douglas MacLean, who had just scored a big success in “Twenty-three and a Half Hours’

Leave,” and Mr. Ince recognized at once the unusual possibilities of the combination of MacLean's personality and the side-splitting scrapes into which the thirteenth bellhop gets himself in his pursuit of a career and a beautiful girl.



CORRESPONDENCE was begun at once with the magazine in which the story had appeared, but it was found that the publication had not purchased the screen rights; that the author has just been discharged from service in the regular army as a captain of light artillery; and that the only address known for him was that of a ranch in New Mexico some sixty miles from El Paso.

Letters and telegrams to the New Mexico address failed to bring any reply, but Mr. Ince had set his heart on filming that particular story and he refused to be discouraged in his efforts to run down the missing author. A personal representative was dispatched with orders “to find Gill” and not to return without the screen rights to the yarn.

To get to the ranch it was necessary to go first to El Paso and then journey by auto over the roughest of roads. By good fortune the trip was not in vain, however. An inquiry at the comfortable ranch house at which the emissary finally arrived disclosed the fact that Gill had returned home just the day before, but had started out at daybreak for a fishing trip. There was nothing to do but sit and wait for his return. At the end of the day, Gill returned with an empty basket to find a bigger catch waiting for him than had eluded him in the stream. A contract was quickly drawn up and signed and the messenger started back for California with the screen rights to “Bellboy Thirteen” securely tucked away in his pocket.

THE fact that a story disclosing intimate knowledge of hotel life was written at an isolated ranch house is not as strange as it seems, for Gill at one time or another has visited practically every big hotel in America or on the continent. A graduate of Cornell University, he has three hobbies which he pursues as the mood overtakes him—ranching, hotel life and “nigger fishing.” When he is not overseeing in “gentleman farmer” fashion the big ranch which he calls home, or sitting dreamily by some bank waiting for a “bite,” his address is “Some Big Hotel, Somewhere in America or Europe.”

From a fund of delightful, personal experiences and a well stocked memory file of hundreds of bizarre characters that have crossed his trail in his pursuit of “observing the world that passes through a hotel lobby,” Gill produced his clever farce.

The story has been developed into a telling screen vehicle with enough laughs and thrills to satisfy the most exacting. The combination of the Ince “punch” with this whimsical, hilarious tale of a bellboy's trials has resulted in a sure-fire comedy that cannot fail to win big popularity.

Why Girl Writers Should Not Be Encouraged

With Special Reference To Miss B. King

(By John B. Ritchie)



I AM well aware how futile it is to raise even a wail of protest at this late hour when minorities have ceased to have any rights and the constitution is thrust aside by bobbed hair and short skirts. When we are already inundated, swamped, stampeded by them like the bursting dams, and forest fires we have in our pictures. What's the use of closing the stable door when they've stolen the horse? Although I'll be hanged if I know what they are going to do with the horse now they've stolen it. No studio is safe now—even outside my own office I hear them chattering in the corridor about Rupert Hughes, Ibsen and Fall styles in hats.

What especially irritates me at this time is that Miss B. King, who has written several stories which T. H. Ince has produced, has taken the office next to mine and is pounding out more originals at a fearful rate.

I happened to catch an item that had somehow slipped into a local paper which I don't suppose attracted any attention, to the effect that the motion picture industry is the fifth in size in the United States and is still in its infancy. It seems to me that one should be very careful of an infant of this importance and not allow it to be handled by young girls—they might let it drop. I am sure that T. H. Ince would be the last man in the world to do anything to hurt the fifth infancy in the United States—but when I hear that typewriter clicking next door, I feel we are taking terrible risks. We should feed the infant with the proper kind of infant food, not original stuff that may disagree with it and which the public is sure to resent. I would have no hesitation in telling Miss B. King this if we were on speaking terms, but we are not. When she passes me in the corridor, she turns her nose up, and you have no idea what a curl there is in even a little nose.

She always seems in a vast hurry when she passes me, with her snappy little hat perched on her fluffy hair, her smart jacket and generally chic getup. I can't help noticing these things although I always try and disencumber my mind of mere millinery details when I am devoting all my energies to the exhausting work of analytical criticism. As she ignores me in a most determined way, my only means of communication is by leaving notes and suggestions on her desk in the vain hope that they may bring her to some sense of her responsibilities.

I never allow personal prejudices to interfere with my devotion to Art. Still it is disheartening to find that up to the present not one of my really valuable suggestions has been used. For instance, how many times have I urged on her the discovery of oil in the neglected farm—it is quite beside the point to object, as I hear she did, that there are no neglected farms or oil wells in the desert of Sahara. What I maintain is that the thousands of fans who have sunk their savings in oil stock would be so pleased to see some of it spouting anywhere in Sahara, the North Pole, or on the screen. We must think of box office values. The dear old Mother, too! How often have I pointed out in my notes that

no story is complete without a screen Mother—slightly over seventy she sits in her chair and rocks, beams through her spectacles and knits. Earthquakes disturb her not as she placidly rocks and beams and knits. Just look at her as a box office asset—guessing competition, what does she knit? Why does she rock?

Another neglected idea of mine. A millionaire living an apparently happy life with his wife and children, receives a blow on his head, loses his memory, wanders about as a tramp and then marries a sweet simple country girl. He is shortly afterwards handed another blow on the back of the same head and wakes up to find he has two wives and two families. A corking good idea this. Look at the box office value. Guessing competition—which would you prefer to recover, your reason and find you have two wives, or to remain insane and not know anything about it?

In these days of "blank misgivings, fallings from us," we simply must keep our eye fixed on the box office or we shall drift—drift on a cake of ice towards the booming cataract! (I shall jot this down. It may give her a jolt!)

There is one thing of which I am quite certain. When the public sees her stories and finds out the children have *not* been changed at birth, that the twin sisters do *not* look a bit alike, that there is *no* locket, *no* strawberry mark, *no* haunting melody, *no* mortgage on the old homestead and that the only person who suffers from loss of memory is the author, such culpable negligence will be resented. Indeed I should not be surprised if the public goes to see those pictures three or four times to discover whether such an outrage is possible. Wild horses could not drag me to see them, even if wild horses could be hired for this purpose. That's how I feel about it!

Original stories indeed! When I am sure that at this time we should all be doing our best to make literature safe for democracy. I have done all in my power to warn her. Even this morning I had a splendid inspiration—A grouchy old uncle leaves his heir a cool million on condition that he marries a girl, neither of them have seen, at twelve o'clock sharp on the 1st of April, or forfeit a cool million. Look at the possibilities! Box office or otherwise. For instance, what is a cool million? How is it cooled? Educational!

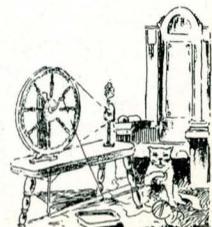
How on earth can we keep on giving "hints to Exhibitors," if we've nothing to hint about!

I decided to make her a present of this, not of course expecting any thanks or recognition. When I reached her office, I was astounded to find this utterly unintelligible notice tacked to the door:

*Gone to Honolulu. Won't be back for a year.
Haven't put a light in the window either.*

The door was locked! And yet I could almost swear I heard some one moving about inside.

EXHIBITORS and Fans, generally, would do well to keep on the lookout for Bradley King's original stories. They are Thomas H. Ince special attractions.
 "What a Wife Learned," by Bradley King
 "A Man of Action," by Bradley King
 "Her Reputation," by Bradley King



Miss Bradley King



The Secret of John Griffith Wray! "Ten Ton Love" is Year's Novelty

Wanted to be an Actor--Became Director of Ince Features Instead

Thomas H. Ince Will Present Feature as Climax in Year of Success

JOHN GRIFFITH WRAY has directed some of the most successful productions ever filmed on the lot of the Thomas H. Ince studios—but he's not satisfied with his fate in life.

Not that any one ever is.

But Wray is particularly vehement about his dissatisfaction. With tremendously popular "specials" like "Lying Lips," "Mother O' Mine" and "Hail the Woman" to his credit, the director never makes a picture without a sigh because he has to stand behind a megaphone instead of before the camera.

Wray is a born actor. A rare dramatic ability has given him the power to make the most of the human material that comes into his hands. He trained many stars before he began work in the picture production field. He has developed more since Thomas H. Ince put a megaphone in his hand and gave him carte blanche to use his ability and imagination to the Nth degree in making big pictures.

But Wray wanted to be an actor. He wanted to stand behind the footlights and send waves of emotion out into the shadows.



Mr. Wray and Miss de la Motte

A matter of a few inches that he failed to grow swayed the balance of the scales, and wrote the Wray name on the billing of moviedom as a director instead of a star. The fact that he acts every part in a picture on which he is working instead of one, as would have happened if he was wearing grease paint, is a minor consolation. He throws himself into the direc-

tion business with a fervor and real ability that never fail to draw tears from the casting director's eyes.

"Dog-gone it," wails Horace Williams as Wray wrestles with a juvenile lead, trying to get him to register love instead of mush, "why can't we have John for that part? I vote for him instead of the other chap!"

The scene shifts and Wray shows an elderly duenna how to fuss about her adored charge in true "womanly" fashion, righting a bow that isn't wrong, patting her shoulder for encouragement that isn't needed.

"Dog-gone it," sighs Williams. "John could do that part in fine shape if he were just wearing a wig."

Even the by-standers, complete novices at the picture game, and knowing they know nothing about it, wonder why the actors can't do scenes with the ease of the director who goes through



Mr. Wray and May McAvoy at lunch on "location"

every motion for them, sometimes half a dozen times before they catch the "big idea."

In "What a Wife Learned," a big forthcoming Thomas H. Ince "special" scheduled for early release, Wray got some of the best results of his career as a director. The story,

A STORY that will hold the attention of picture goers is "Ten Ton Love," a Thomas H. Ince production scheduled for early release.

Human interest stories have been told before but never one which carried a greater appeal than this tale of a circus waif and her elephant and their adventures when they run away from the drudgery of the sawdust ring into the woods of southern Canada. Coming from the pen of C. Gardner Sullivan, who has scores of big screen successes to his credit, it carries a punch and a pathos that spell sure-fire box office success.

"Ten Ton Love" was directed by John Griffith Wray. Madge Bellamy heads a splendid cast including Cullen Landis and Noah Beery.

Cinderella, who sat by her hearth in rags until her fairy godmother sent her off to the ball, has been a favorite heroine for countless generations. A Cinderella of the circus is the heroine of Mr. Ince's big screen novelty with "Oscar," the elephant of uncanny intelligence, playing the role of the fairy godmother.

Other animals have been starred on the screen but none ever has done anything to equal the acting of "Oscar."

Madge Bellamy plays the role of the quaint little elephant girl with a wistful charm and emotional ability which won her big popularity in the title role of Maurice Tourneur's "Lorna Doone," recently released. Noah Beery and Cullen Landis head the fine supporting cast.



Madge Bellamy and "Oscar," the elephant hero in "Ten Ton Love"

No greater screen novelty will be offered than this striking story of the romantic adventures of two circus runaways. "Ten Ton Love" can not fail to score a knock-out.

an original by Bradley King, furnished unusual opportunity, for in it a twentieth century American romance has been told from a startling angle. A great dam was built and then destroyed by the waters of the mighty Colorado river to get the "thriller" which comes at the climax of the story.

A rare opportunity to show his ability in handling animal as well as human material was put in Mr. Wray's hands when he was given the direction of "Ten Ton Love," another Ince "special," scheduled for early release. "Oscar," an elephant of almost human intelligence, is featured with Madge Bellamy in this picture, which tells a human interest story as appealing as it is novel.

The director not only had an elephant on his hands but also an entire circus for two weeks while shots were being made of the sawdust ring. A picturesque French Canadian trappers' village in the high Sierras furnished the background for other unusual scenes of the picture.

No bigger features will be offered this season than these two "specials" made under the direction of John Griffith Wray, personally supervised by Thomas H. Ince.

Must Have Good Stories---Rowland

First National Head Points Out Importance of Aiming at High Standards

DECLARING that motion picture producers must aim at a high standard and maintain it if they hope to hold public confidence and support, Richard A. Rowland, general manager of the Associated First National Pictures, says that the day of the mediocre film production has gone forever.

"The public is demanding the best and nothing but the best," Mr. Rowland said recently during his visit to the Coast studios.

Pointing out that box office receipts are the only barometers by which the public registers its approval or disapproval, he emphasized the fact that the marketing of inferior films is becoming more increasingly difficult every day.

Mr. Rowland has profound faith in the ultimate verdict of public opinion. The public, he believes, knows what it wants and it will refuse to accept less than the best which the motion picture producer is capable of giving it. For a decade theatre patrons have been receiving their education in photoplay-making, in the opinion of Mr. Rowland, who says that the average audience of today has a sense of relative values which must be reckoned with by producers, directors, stars, and continuity writers. He says:

"To my way of thinking, while the director is a tremendous force in good picture making, the continuity writer is in some respects even more important because it is he who must visualize and construct the story.

"The earlier screen productions were experiments. Gradually we improved in photography. By intriguing the public interest we have led the public to expect much of us. We have now reached a stage in our development when we must live up to

what the public expects. And what does the public expect? The producer gets an outline for a great play. It has unlimited possibilities. If the product is less than the producer could have made it, the public knows it. The public expects nothing but the best."

If the producer would bear in mind that his picture is fifty per cent a success or failure when it leaves the scenario department, Mr. Rowland declares, the first step in eliminating failures and insuring success will have been accomplished. And many producers for First National distribution apparently accept Mr. Rowland's diagnosis, as they are seeking as never before for real big story material.



Richard A. Rowland

FOUR of Thomas H. Ince's big special productions are now enjoying big runs in countries of eastern Europe.

"Hail the Woman," "Lying Lips," "Mother o' Mine" and "The Cup of Life," which are still drawing crowds in this country are proving equally popular with foreign audiences in France, England, Austria-Hungary, Czecho-Slovakia, Yougo-Slavia, Greece, Poland, Turkey, Roumania and Bulgaria.

In spite of the activity of European studios, American agents report a growing demand on the continent for American pictures.

The SILVER SHEET

PUBLISHED IN THE THOMAS H. INCE STUDIOS, CULVER CITY, CALIF.

By THE THOMAS H. INCE CORPORATION

ARTHUR MACLENNAN, Editor

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The Ince-Side of the Fence

"Out of the Ince Mail Bag"

FROM the man who exhibits his pictures, Thomas H. Ince welcomes comments, suggestions, criticism without reserve. Invaluable hints constantly are dropping out of the Ince Mail Bag which receive the most careful consideration of the producer. Here are a few typical comments which will interest fellow exhibitors as much as they did Mr. Ince:

"The exhibitor who shows the 'Cup of Life' might be compared with the bird in the poker game who draws to a straight flush and fills. He's sure to be there at the finish."—H. J. Pfeiffer, Grand Opera House Theater, Kenton, Ohio.

"If all my specials were at least 60 per cent as satisfying as 'Lying Lips,' I would be satisfied."—Crystal Theater, Dublin, Pa.

"Ninety per cent of the people like pictures like 'Home-spun Folks' in preference to so much highbrow stuff. It appeals to everyday people who are in the majority, and that is what counts in the amusement business."—Auditorium Theater, Lindale, Ga.

"Pictures like 'Hail the Woman' are a credit not only to the producer but also to the screen. There is no come-back to a movie that furnishes clean moral entertainment of first magnitude. More of this kind will stop the talk of anti-movie fanatics."—J. S. Fleitas, Monroe Theater, Key West, Florida.

"If all pictures were half as good as 'Mother O' Mine,' I know they would give satisfaction."—C. H. Simpson, Princess Theater, Millen, Ga.

"'Mother O' Mine' stands apart from other dramatic masterpieces, as it has for its theme the background of a home, a mother and a mother's love. A picture of this sort strikes home and gives us something to think about. This class of production appeals to me because there is a message for all who see it."—Rodney C. Inswat, Pictureland Theater, Livonia, N. Y.

"The commercial world is overcrowded with \$1200 or \$1500 a year men, but it is starving for \$25,000 to \$50,000 men. The same can be said of pictures. We who have thousands of dollars invested in theaters need better pictures."—J. S. Phillips, Rialto, Theater, Ft. Worth, Texas.

"The public must be given new sensations—something to make them want to come again, not merely for two hours' amusement but also for fear of missing something very worth while. We can't have all our pictures measure up to 'Hail the Woman,' 'The Old Nest,' or the 'Kid'—but we certainly need some new element to maintain public interest."—Smith & Momen, Strand Theater, Maumee, Ohio.

"You can always bank on an Ince production!"—F. H. Graaf, Grand Theater, Estherville, Iowa.

"Made-to-Order" for Douglas MacLean

"Bell Boy 13" Is His Best Role Since "Twenty-three and a Half Hours' Leave"



ONCE in a long time a screen star gets a chance at a character that is "made to order" for him, and Douglas MacLean came across one of them in "Bell Boy 13." With the born comedian's ability, he has interpreted a simple story of an everyday chap, who might live next door to anyone, with a twist and a novel touch that call forth roars of laughter throughout the picture. Youthful lovers were just naturally born to exasperate wealthy uncles, and Bell Boys to tangle the affairs of bell ringers. When a youth in love tries to turn bell boy, the situation is enough to make any one throw up hands in despair.

MacLean plays the role with the serious air which most college chaps, just released from class routine, affect as a disguise. It is the very seriousness with which Harry Elrod takes himself that makes his troubles so absurd and gets him in such hilariously funny trouble.

In playing the character of a bond salesman who doesn't think much of his job, MacLean was perfectly at home, for as a matter of fact the pater familias of the MacLean family had an idea very similar to that of the stern uncle in the picture. He thought his son should undertake a serious business career. His son thought that play-acting was better business than selling bonds. There were some serious discussions under the good old family roof before young Douglas persuaded father that there were both money and a career to be had by a chap who could act. It was not until he made his big hit in "Twenty-Three and a Half Hours' Leave" that his father was once and for all time persuaded that a movie career also could be a good business career.

MACLEAN first "tasted blood" while he was in college. His father, a prominent minister of Philadelphia, sent him through Northwestern University and later the Lewis Technical School, the original career which had been chosen for young Douglas being that of a technical engineer. MacLean emerged from both places with a record for scholarship that was good but a better reputation as a tip-top amateur theatrical man.

The lure of the footlights had him in a tight grip and all his father's persuasions couldn't persuade him that engineering would be better fun than play-acting. They compromised the situation when MacLean agreed to try out a position as a bond salesman in a big Philadelphia house. Drawing maps by measurement didn't appeal to him but he could see a little fun in matching his wits with another fellow in the selling game.

For a year he stuck to his job, not only selling his share of the securities but also col-

lecting a fund of experiences and funny incidents that have stood him in good stead ever since. One of his clients was the manager of a local stock theater to whom MacLean not merely sold bonds but himself as well. He always had a funny story on tap when he "dropped in" to speak a casual line about gilt-edged securities available at the moment. And he told his stories so well that the manager made him an offer to play small parts with the stock company.

WITHOUT a moment's hesitation MacLean threw up a "good job" for one at half the salary that would put him back of the footlights again. A part in "Peter Pan" attracted so much attention that he was promoted to playing juvenile leads. Another step took him into the movies where the MacLean smile soon made itself known. With the making of "Twenty-Three and a Half Hours' Leave," which is ranked as one of the most popular pictures ever produced, MacLean won his right to have a star put on the door of his dressing room.

In addition to his big role in Mr. Ince's picture adaptation of the famous stage play "The Hottentot," just released, MacLean appears in two other Ince pictures on the current release schedule. In "A Man of Action," one of the greatest comedy mysteries ever screened, he plays the part of a chap who suddenly realizes that too luxurious surroundings have deadened him "from the feet up" and steps out into the world to meet some startling adventures that galvanize him into "A Man of Action." His role in "The Sunshine Trail" is that of a guileless young rancher, bent on "scattering sunshine on the way," who gets himself into hilariously funny trouble through his insistent philanthropy.

WHEN a wave of homesickness and the memory of an old-time sweetheart draw the young ranchman back to his old home town of Pixley Center, he runs into a gang of kidnapers and bank robbers who use him as a catspaw.

He becomes so involved in their schemes that he arrives home under a cloud of suspicion and is promptly thrown into jail. The situation is further complicated by the fact that he is declared an impostor when he announces that he is "Sonny" McTavish, as an official report of his death in the Argonne forest had come through at the close of the war.

The "sunshine" philosophy looks pretty blue for a time, but eventually "Sonny" proves it sound for he becomes the town hero and wins his sweetheart.

IN all these productions, as in "Bell Boy 13" MacLean puts over comedy that is really comic with a success that makes it evident he knew what he was about when he quit the bond business for a "movie" career.



EXTRA! EXHIBITORS-EDITORS-REPORTERS-CRITICS EXTRA!

"Her Reputation," Thomas H. Ince Screen Feature Built Around Newspaper Game, Is in Production

A POWERFUL story of modern day American life that carries a dramatic illustration of the power of the press is now in course of production at the Thomas H. Ince studios under direction of John Griffith Wray.

It is "Her Reputation."

An original written by Bradley King, "Her Reputation" promises to create a real sensation among screen fans and in the ranks of the newspaper world as well.

Stage and screen newspaper reporters, editors and even the printer's "devil" have called forth more jibes and satire from critics than any other type of character.

Mr. Ince not only has dared to screen a story that deals intimately with various phases of the newspaper game, but through this production has voiced a challenge to the "Fourth Estate" to find one situation or headline or newspaper scene which is not an absolutely faithful reproduction of both the mechanical and editorial phases of the newspaper profession.

When work was begun on this picture a committee of able newspaper men was called into conference with Mr. Ince. Every situation dealing with a newspaper office or a newspaper representative was studied in detail and passed upon by expert opinion before the script was turned over to the director. Mr. Ince was determined for once to give the world at large a picture both accurate and intimate of the inner workings of the offices where the daily news is ground out.

May McAvoy heads the cast of the feature. Miss McAvoy's role was considered so ideal for her that plans for making the picture were temporarily abandoned when a change in the produc-

The newspaper world has laughed many times during past years at the attempts of stage producers and actors to bring the atmosphere of the editorial room to stage and screen. But Thomas H. Ince has determined that there will be little meat for jibe and ridicule by newspaper critics in "Her Reputation." Here is a story that, in addition to being an overpowering drama of modern American life, is a complete realistic picture of the newspaper game.

tion date of another picture in which she was scheduled to work threatened to interfere with her appearance in the feature. The hitch was straightened out and Miss McAvoy's name heads a remarkable cast including Lloyd Hughes, Casson Ferguson, Eric Mayne, James Corrigan, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Gus Leonard, Winter Hall, not to forget "Charlie," the monkey.

Novel screen locations have been used to add to the interest of this unusual story. Included will be flood scenes to be filmed at Yuma, Arizona, where the Colorado River temporarily will be turned aside from its course to furnish a screen "thriller." Its waters will take the screen place of the Mississippi.

Here will be a real feature for early release next Autumn!

Thomas H. Ince will work many months on it. The feature is taking picture shape now, and—well, watch "The Silver Sheet."



Sharp Wins Fireman's Award

SCENES of the fire run which is one of the features of "Bell Boy 13" are considered so fine by experts of the Los Angeles fire department who were invited to pre-view them that Henry Sharp, the camera man who filmed them, has been presented by the department with a gold badge entitling him to pass all fire lines.

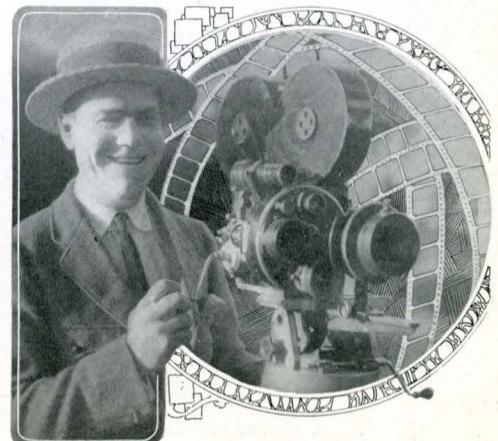


The fire officials were so impressed with the fine piece of work done for Mr. Ince's new comedy farce that they requested Mr. Ince to loan them his camera man to film a one-reeler of fire department activities which is being sent out for educational purposes. Mr. Ince has been interested for years

in the cause of fire prevention and produced the first fire prevention picture ever filmed, "Fighting the Fire Fiend." In recognition of his services in assisting them, the fire chiefs of the country made him an honorary chief of their association. It was due to his activity along this line that he was able to secure effective cooperation from the fire department when he was filming "Bell Boy 13."

MARGARET LOOMIS, who plays the part of the pretty actress who causes all the trouble in "Bell Boy 13," danced her way into the movies. Miss Loomis was trained for professional dancing, which won for her the opportunity to do a number of interesting "bits" in motion picture productions. Directors found that she "screened" so well that she was given an opportunity to play small parts until she was promoted to "leads."

WHEN anyone around the "Ince lot" wants to know how many years Thomas H. Ince has been a picture producer, he asks "Gus" Boswell (at the right) how long he has been a camera man for Mr. Ince. The answer is twelve years, which in these days is a record for a camera man—or most any man!





'The Hottentot' is Triumph

WITHOUT question "The Hottentot," Thomas H. Ince's comedy-drama special which has just been released, has scored one of the biggest triumphs ever accorded a motion picture production.

Previous laugh-making records have been knocked into a cocked hat by this hilariously funny tale of the horse-fearing yachtsman who rides a four-legged thunderbolt of a horse to a victory in a terrific five-mile steeplechase.

In "sporting circles," early showings of the picture have caused a real sensation. Nothing finer has ever been screened than the steeplechase in this film, so riding experts declare. Pre-views held for riding and driving clubs in many cities aroused almost as much talk as a horse show.

Critics in every city where the screen version of Willie Collier's great stage success has been shown have acclaimed the comedy special. A good laugh is worth its weight in gold—the combination of a spectacular race with a laugh a minute has cracked the usual reserve of the critical ones and broken out phrases of ringing approval.

Department stores, millinery stores, men's specialty shops and music stores are co-operating locally with exhibitors in putting over the picture. With the tremendous popularity of the stage play to build upon plus the popularity of Douglas MacLean and Madge Bellamy, who play the leading roles, no production ever offered easier or more effective exploitation.

The prophecy that Thomas H. Ince's picture adaptation of "The Hottentot" would outstrip the success of the stage play, which made a record of a two-year run throughout the country, is well on the way towards fact.



"SKIN DEEP" Packs 'Em In!

REPORTS from exhibitors throughout the country indicate that Thomas H. Ince's "Skin Deep" is packing houses with the same effectiveness that sold out all the first run theaters in big cities.

The punch of a powerful melodrama carries sure fire box office returns and "Skin Deep" has been classed by the critics from coast to coast as "melodrama of the finer kind." Thrills, combined with a big cast in which Milton Sills and Florence Vidor are the outstanding figures, have won the hearts of the "fans."

An effective exploitation angle is the novel theme of the story, which deals with the regeneration of a returned service man after plastic surgery has replaced his homely "mug" with a new face. The theme has caused an unusual amount of discussion among doctors and criminologists who have filled a good many columns with their arguments and attracted everyone's attention to this latest Ince success.

"Skin Deep" is proving true to the prediction made that it would be one of the outstanding dramatic features of the year.

Critics Acclaim "Lorna Doone"

Picture Goes Everywhere Hail Maurice Tourneur's Film of Best-Loved Story

CROWDED houses which have greeted every showing of Maurice Tourneur's picture adaptation of "Lorna Doone" have registered an emphatic public approval of "worth while films."

Critics throughout the country have greeted the poet-producer's version of Blackmore's famous old novel as a triumph that cannot fail to forward the cause of the motion picture industry with the picture-going public.

National authorities have accorded the production the greatest honor which can be paid a film by including it in the list of "exceptional pictures" which are recommended for educational and non-theatrical showings and for purchase by permanent film libraries.

Some idea of the praise which has been won by the picture is given in the following paragraphs:

"Maurice Tourneur has filmed 'Lorna Doone' with great faithfulness to the original, preserving all the story's adventure and charm. Madge Bellamy is a lovely and ethereal Lorna."—Boston Traveller.

"Seldom if ever has an audience gazed upon such photographic magic as Maurice Tourneur has crowded into the six reels of 'Lorna Doone.'"—N. Y. Morning Telegraph.

"It is a rare pleasure to find a book cherished from many re-readings come to the screen with so much of its story and atmosphere intact. 'Lorna Doone' is an excellent piece of work, the work of an artist who knows the value of composition and lighting effects, who has caught the spirit of the times as well as reproduced its manners, costuming and architecture."—N. Y. Post.

"'Lorna Doone' is a really fine picture. We do not hesitate to class this among the worth-while pictures of the year."—P. W. Gallico in the N. Y. Illustrated News.

"Maurice Tourneur is a great director. In 'Lorna Doone' he starts off with a scene of such exquisite beauty that one is compelled to utter a gasp of hopeful appreciation. He follows with action that is swift and vivid. The picture is distinguished by some excellent acting contributed by Madge Bellamy and Frank Keenan."—N. Y. Herald.

"Director Tourneur . . . reaches the highest point yet touched by him in his handling of 'Lorna Doone.' The film, to our way of thinking is as good as the novel. What more could one say? It is a picture worth-while."—N. Y. Evening World.

"'Lorna Doone' is a film to be given high rating. In production it is extraordinary."—N. Y. Globe.

"Maurice Tourneur has made the most of his splendid material and made a screen play of 'Lorna Doone' that will rank with the best. The picture is marked by beautiful photography. The settings . . . are delightful . . . and the play is full of action."—N. Y. Mail.

"The photography and settings in 'Lorna Doone' are magnificent. The picture is at all times a feast to the eyes."—N. Y. Tribune.

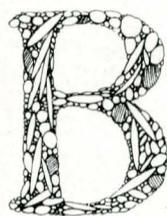
"'Lorna Doone' is a very fine film. Maurice Tourneur comes dangerously near being to the screen what David Belasco is to the speaking stage. Madge Bellamy makes the leading role very appealing."—Baltimore Evening Sun.

Bookings on this film have been coming in at a record-breaking rate ever since the release of the film at the end of September, according to First National Exchanges. The demand proves beyond doubt that Tourneur has touched the heart of the public through this magnificent version of "the sweetest love story ever told."



Exploitation ~ just as keen as a bell hop

"Bell Boy 13" Abounds In Possibilities For Stunts That Will Draw---Billboards Full of Human Interest



BELL BOY 13" is a super-farce, with a laugh a minute, plenty of thrills and a strong love interest that can not fail to pull the crowds and make the box-offices happy.

Combining novel situations with real story value, skillful characterizations and sparkling comedy, Mr. Ince has turned out a picture in this latest comedy farce production that promises to break many of the laugh-making records of the season. And every laugh will ring up the dollars for the exhibitor. Aside from the hilarious entertainment that the picture furnishes, it offers unlimited exploitation possibilities. With the proper send-off the picture is sure to register big returns.

The bell hop, a familiar potentate in every American community, reaches the screen for the first time as an effective maker of uproarious fun in this production.

A number of effective "stunts" and street ballyhoos have been worked out in detail in the Exhibitors Press Sheets for this picture, around this figure and around other features of this unusual production. Your nearest First National Exchange will supply you upon request with these press sheets. A few of the suggestions given there in full are outlined on this page.

Billboards

BILLBOARDS for "Bell Boy 13" carry the same punch that puts over the comedy of the picture with a zip and a snap.

Don't fail to take advantage of these posters.

The artists who created them found a wealth of material at hand in this super farce and put it to top-notch use.

The brass buttons of the bell hop, the fire run which is as exciting as it is funny, the side-splitting predicaments into which No. 13 gets himself in his struggles to master hotel etiquette have been utilized for some of the cleverest sketches ever put out for a farce.

Make a special point of widespread use of these billboards and they will bring big returns.

Especially effective cutouts can be made from the figure of the bell boy. Give the billboards a chance and they will keep the box-office busy.

They can not fail to convince the public that the cleverest farce of the season has arrived in town with the coming of "Bell Boy 13."

"Bell Boy 13"—A tip to frustrated lovers with endless laughs and thrills.

A sparkling comedy farce that will "register" with every member of the family.

Call Out the Fire Department!

A FIRE run that is both thrilling and comic was staged for "Bell Boy 13" with the cooperation of the entire fire department of the city of Los Angeles. Mr. Ince was able to get this cooperation due to the fact that he has been interested for years in the cause of fire prevention; that he produced the first film "Fighting the Fire Fiend" ever sent out in this cause and that the Fire Chiefs of the country, in appreciation, made him an honorary fire chief.

Get the cooperation of your local fire prevention association as well as of your fire department in exploiting "Bell Boy 13." If possible have a special fire prevention week declared. Have your fire department put on a fire run the night that the picture opens. Introduce a comedy feature by having the driver of the fire chief's car dressed as bell boy.

If possible get the Mayor of your city and the fire chief to give out interviews on the need of fire prevention, using figures which can be obtained from the fire prevention association.

Line up your local papers and this stunt will not only help to sell the picture but will carry big educational benefit as well.

Two Good Stunts

"BELL BOY 13" opens the way to interest local saving banks in a cooperative advertising plan.

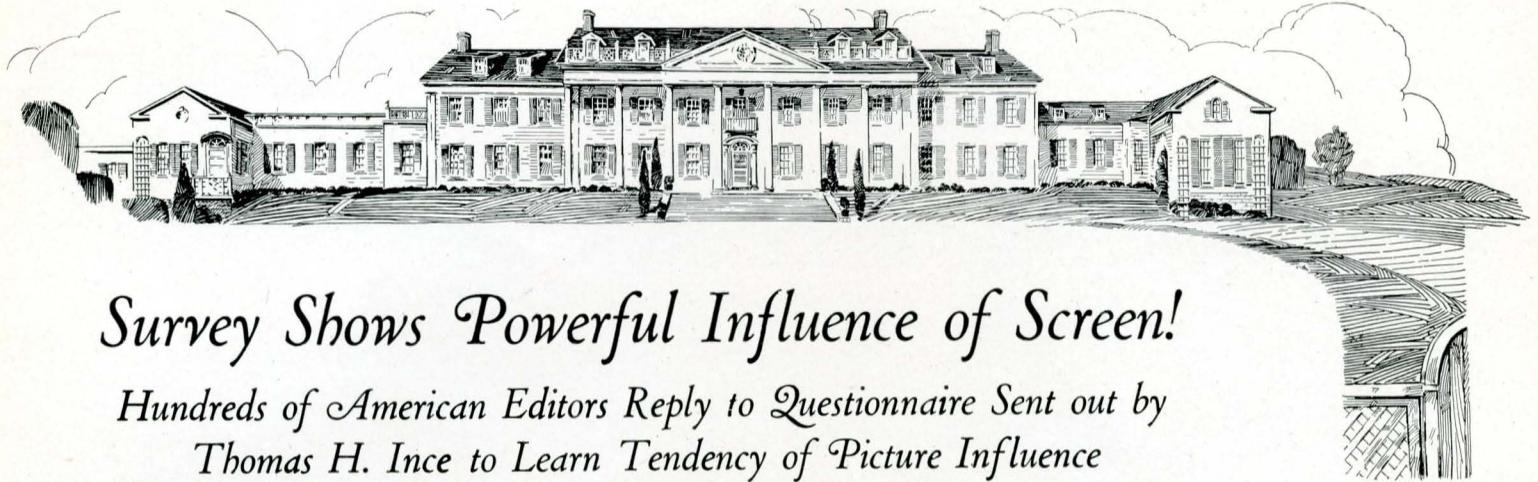
"From Millionaire to Bell Hop" is the headline that sums up the disaster which overtook young Harry Elrod because he failed to provide for emergencies with a bank account, relying instead upon the good humor of his wealthy uncle.

Get some local bank to follow up the stunt outlined in the press sheets. It will prove effective both for the banking institution and the exhibitor.

Don't fail to put over a tie-up with a hotel in connection with this comedy farce. Here is a big source of patronage rarely reached by exploitation. A stunt such as is suggested in the press sheets will attract big attention. Traveling men reached in this way are sure not only to enjoy thoroughly this picture of hotel life, but also to pass along the good word that "Bell Boy 13" is a record-breaking fun-maker that carries a laugh a minute.

The hilarious adventures of a green bell hop, a pretty actress and an irate uncle.





Survey Shows Powerful Influence of Screen!

Hundreds of American Editors Reply to Questionnaire Sent out by Thomas H. Ince to Learn Tendency of Picture Influence

A DECIDED reaction of public opinion in recognizing the screen as a powerful medium of influence which is being directed towards the right channels is noticeable in a tabulation just made at the conclusion of a survey which Thomas H. Ince has conducted during the last twelve months on the influences of moving pictures.

Newspaper editors throughout the country were sent questionnaires containing thirty queries covering every important phase of the motion picture industry. The answers received are evidence not merely of the deepest interest with which members of the press are watching the development of this newest art but also of the steady strides upward which have been made by the industry in winning public approval.

More than half the editors who replied to the questionnaire stated decidedly that the influence of motion pictures on home and community life has been favorable. They have "tended to upbuild, develop talent and broaden the public mind in general," declares a Texas editor. "They have enhanced community spirit and life one hundred fold," is an opinion from Minnesota, while the sentiment of Indiana is voiced as follows: "The motion picture has been an influence for good in keeping youth off the streets and giving a good entertainment at low price. In the future it will undoubtedly be used in schools and churches as well as theaters."

"No discovery of the centuries has afforded a greater factor for education and uplift at so little cost," declares another editor. "It equals the press and pulpit in moulding sentiment."

The following tabulation shows the consensus of opinion on the main questions listed in Mr. Ince's survey:

	Favorable	Unfavorable	Non-Committal
"What has been the influence of the motion picture on home and community life in the past ten years?	490	122	107
"Does visualization of wholesome stories of truths of life bring out appreciation of finer things in minds that probably never would be affected by any other agency?	731	23	54
"Is the motion picture theatre where productions are carefully selected an influence for better citizenship?	695	42	58
"Do picture goers make a more efficient censorship authority than a politically controlled committee?	245	62	77

	Favorable	Unfavorable	Non-Committal
"Is the popularity of the motion picture increasing in your community?	522	152	108
"Do you consider the present high standard of screen drama more safe for minds in progress of development than the run of fiction literature offered for sale on news stands?	376	172	210
"Is the general complaint of the screen treatment of well known stories justified?	386	204	131
	For the Story	For the Star	
"Does the public want productions featuring star players or productions featuring the story?	469	252	70
	Favorably	Unfavorably	
"How do church men in your community view the motion picture?	414	115	207
"How do school authorities regard it?	526	99	127
"What influence has the motion picture exercised in your community in developing latent artistic sentiment?	417	123	147
"Has the motion picture stimulated interest in science and scientific discoveries?	485	127	102
"Has it stimulated love for the great outdoors?	451	198	76
"Influenced development of latent artistic sentiment?	417	123	147

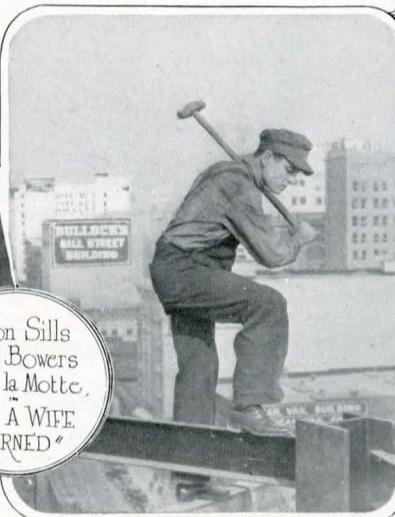
The criticisms most frequently made were: "Too many sex pictures; Not true to life; Ideals and standards too low; Vice and crime too prominent and attractive; Unreal standards of life and conduct; Too much love; Too much depiction of crime."

The majority of editors expressed a belief that the future of the screen lay in the portrayal of real life and as an educational medium. "The screen has far outrun any other medium for imparting information and making impressions upon the plastic mind," declares a Kansas editor, while a son of Illinois states: "Pictures create new interest and stimulate imagination, giving a common basis to conversation." Another says: "They are the great American pastime. They have come to stay."

Stills at Random from Current Thomas H. Ince RELEASES



Milton Sills
John Bowers
Miss de la Motte
"WHAT A WIFE
LEARNED"



Douglas MacLean
in
"THE HOTTENTOT"



Madge Bellamy
and "Oscar"
"TEN TON LOVE"



Milton Sills
in
"SKIN DEEP"



Douglas MacLean
Miss de la Motte
"A MAN OF
ACTION"

Douglas MacLean
Edith Roberts,
"SUNSHINE TRAIL"



Marguerite de la Motte
and
Lloyd Hughes
"SCARS OF JEALOUSY"



Yet to come — These Thomas H. Ince Specials will
Stimulate a Waning Season:—

Thomas H. Ince PRESENTS

"WHAT A WIFE LEARNED!"

With MILTON SILLS,
JOHN BOWERS and
MARGUERITE
DE LA MOTTE

An American twentieth century love story, told from a startling angle.

A primitive man, a "new woman" and primal emotions work out a smashing climax following big action and drama of intense interest!

Story by Bradley King.

Direction by John Griffith Wray under the personal supervision of MR. INCE.



Thomas H. Ince PRESENTS DOUGLAS MacLEAN in
"A MAN OF ACTION"

with a splendid supporting cast including RAYMOND HATTON and MARGUERITE DE LA MOTTE

A mystery comedy that keeps everyone in mystified mirth from start to finish.

Original Story by
Bradley King

Direction by
James W. Horne

The funniest mystery ever screened!



Thomas H. Ince PRESENTS DOUGLAS MacLEAN in

"The SUNSHINE TRAIL"

with a splendid supporting cast including EDITH ROBERTS

Another comedy drama special that is "different!" The good old motto about "scattering sunshine on the way" and "doing good to someone every day" gets "Sonny" McTavish (Douglas MacLean) into a peck of funny trouble. Plenty of big action and an intensely interesting human interest story under it all.

Story by
William Wallace Cook
Adapted by
Bradley King
Direction by
James W. Horne



Thomas H. Ince PRESENTS

"SCARS OF JEALOUSY"

With LLOYD HUGHES, FRANK KEENAN and MARGUERITE DE LA MOTTE

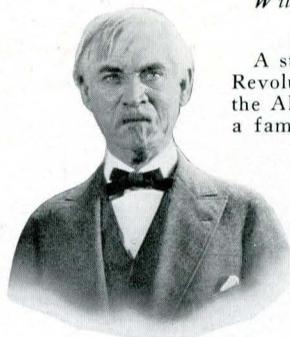
A stirring tale of the triumph of the blue blood of pre-Revolution French aristocracy over sordid generations in the Alabama hills. An unfamiliar hill people clash with a family of the old South.

A real drama with the "Ince punch."

Story by Anthony E. Rudd.

Continuity and Direction by
Lambert Hillyer

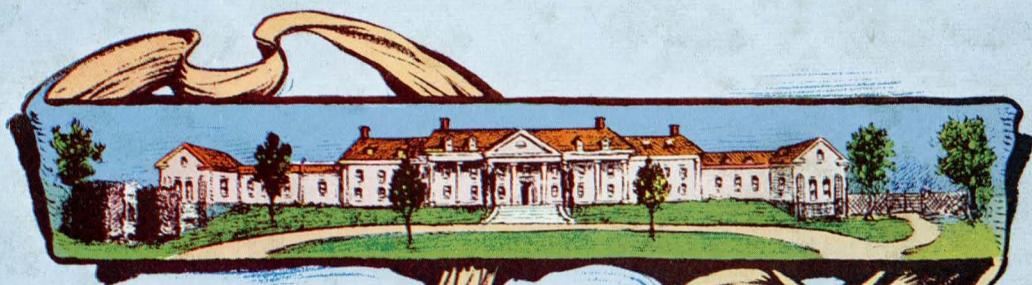
Under the personal supervision of
MR. INCE



The Appealing Novelty that Wins Box-Office Support is in these Thomas H. Ince
Features for the 1922-1923 Season!



Distribution by ASSOCIATED FIRST NATIONAL PICTURES, INC.



The Eight---

THOMAS H. INCE

SPECIALS FOR
1922—1923

“Skin Deep”

“The Hottentot”

“Bell Boy 13”

“What a Wife Learned”

“A Man of Action”

“Scars of Jealousy”

“The Sunshine Trail”

“Ten Ton Love”

A SAFE BOX
OFFICE GUIDE
FOR THE
SEASON

Published in the
THOMAS H. INCE STUDIOS
Culver City, California.