

The Daily Movie Magazine



TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



TWO MORE ITALIAN SCREEN SPECTACLES WILL BE SEEN HERE

WITH the Bolsheviks arguing with the Fascists, and Fascists arguing with the Bolsheviks and neither resorting to such a mild form of argument as words, one gets a picture of Italy which looks somewhat like a movie serial of life. But, apparently, children as well as Gohons, are being raised, stature and life on the surface is flowing along, in many places, just as if the proletariat and the bourgeoisie were not in a death grapple.

Nothing more illustrative of this could be imagined than the fact that they are still making movies in Italy. Movies, for it is understood, are the last word in normalcy.

Several great motion-picture spectacles have recently been finished in Rome and it is interesting to note that they will have their world premiere in the world's greatest movie market—the United States. The Gohons announce that they will release "Theodora" and "The Ship," photoplays made by the same producing group which was responsible for "Quo Vadis" and "Cagliostro."

"Quo Vadis" it will be remembered, was the first motion picture ever shown which was deemed of sufficient worth to be presented in a legitimate theatre at regular theatre prices. The new photoplays are the first to come from Italy in the last eight years.

"Theodora" is based upon Victorian Sardou's drama and has been pictured upon a vast scale. It was two years in the making and the cast contains 10,000 people. The sets were designed by the architect of the Vatican, who more proof is needed that the movies are accepted? Six months were consumed in erecting the sets.

Sarah Bernhardt made the role of the beautiful and mighty Empress Theodora the most dramatic of her performances when she appeared on the stage in Sardou's play.

"THE SHIP" is founded on D'Annunzio's famous novel, "La Nave," and in order to retain the original quality of the story, Gabriele D'Annunzio, Jr., son of the fiery poet, was selected to direct the picture. He has assembled the most magnificent cast to give a most imaginative performance in the picture. It is a remarkable fact that while the book was written many years ago, it anticipated the future situation in many ways.

D'Annunzio's movements have been a good deal of a mystery since he left Rome after his militant exhibition—an exhibition which in "La Nave" is paralleled in the warfare and courage described in the foundation of the romantic city of Venice.

"There are few standards by which to judge this new epic of the screen," wrote the critic of the London Times, who saw the picture at a private showing. "The Italians have often shown that they are unrivaled at presenting historical films and at the handling of vast crowds of men and women. But 'The Ship' is something more than a mere production of a gigantic spectacle, and almost unlimited resources seem to have been at the disposal of those who evolved it."

Father Directs Son



WILLIAM COLLIER is going to return to the picture production field. His last appearances were about six years ago with the Triangle, playing comedy roles. It is possible he will return to the field as a director. Buster Collier will no doubt be the star of the production.

Honor Roll Girls to Get Chance at "Extra" Work in New York

Official of Big Producing Company Coming Over Here to See Fifteen Our Judges Pick Out and Find Places for Several With Chance to Rise

IT ISN'T at all unlikely that this Movie Beauty Contest which we have started may turn out to be a *big* thing for the girls who get on the Honor Roll than we ever expected in the beginning. Mind, we aren't making any definite promises; we're just speculating because of something that happened yesterday.

We were sitting in our office, with our feet up on our desk as usual—that's a movie editor has to do, anyway—when a man came in and introduced himself by handing us his card.

But we knew him at first sight. He is one of the big men connected with a producing organization that has half a dozen stars, each with a company, working around New York.

WE ASKED him to have a seat and be plunged right into business. "About this beauty contest," he said. "How are you going to make your final selections?"

So we told him what you already know—that the judges will meet during the week of June 20 and pick out the fifteen most promising girls from all those whose pictures have been sent in.

Then, we told him, these fifteen will be taken out to Betwood and test strips of movie film will be made of them to determine the three whose combinations of qualifications entitle them to final honors.

"That's what I wanted to know," he said. "Now here's what I'm after. Would you have any objections if I and two or three of my people should go out to Betwood with you on that day to look them over?"

"We will be glad to know those of your girls who will be signed up to act for Betwood in the Townsville Trolley comedies."

"Sure," he said. "That's all right. I won't interfere with those three."

THEN he came down to business. "We can find room for a few good 'extra' girls," he said. "Of course we're simply swamped with applications now, but they're not the kind we want. We're looking for regular summer work, more influx of theatrical people whose season has closed and who are anxious to fill in a profitable summer in pictures and to determine if they are to have a profitable future in the industry."

"But they are the regular type you know, the type with the theatre written all over their faces. There's no question about their genuine ness, no pep, no secretness and simplicity."

"You can only get those things from new girls, as you will have in the contest, and we need a few of them for extra parts this summer. We don't want many and you might as well make it clear that you're not interested in ourselves, and influence won't count."

"SO, if you don't mind, we'll run over here for your Betwood tests. We won't interfere with your contest because we aren't after your star material and won't pay star prices."

"But we will pick out a few girls for extra parts and give them regular 'extra' pay and if they can make good and work their way higher—why, fine and dandy."

Andrew Robson Dead
News has just been received from Calver City of the death, on Tuesday, April 29, of Andrew Robson, veteran actor, in the Methodist Hospital, Los Angeles.

Mr. Robson, who was fifty-five years old, had been on the stage since 1880, during the last seven years in motion pictures. He was born in Toronto, Can., and began his stage career with a Canadian stock company. Later, coming to the United States, he starred in "Richard Carrel," a role he played a thousand times; "Pretty Peggy"; and "The Royal Box." He played lead in "Nance O'Neil," James O'Neilly and Virginia Harned.

Mr. Robson's first screen role was that of Lotario in "Mignon" in 1911. The latest picture in which he took part was "All's Fair in Love," recently made at the Goldwyn studios. Richard Dix, who has the leading role in the photoplay, was the only visitor allowed to see Mr. Robson in the week before his death.

Movie Beauty Contest Facts in Nutshell

THE Betwood Film Co. wants to find the girls of a fresh, attractive type for their series of "Townsville Trolley" comedies.

We have agreed to find these girls through a contest. To enter simply send your photograph addressed to "Movie Beauty Contest," EVENING PUBLIC LEDGER, Sixth and Chestnut streets.

The winners will be employed first in minor parts at \$40 a week. The best of the three will then be given the leading part in the next film at \$100 a week. The other two, if they show sufficient talent, will be further trained with a view to filling the leading part later.

The jury to decide the winners consists of two famous artists—Leopold Seffert, portrait painter, 1730 Chestnut street, and Miss Harriet Sartain, principal, School of Design for Women, and three noted photographers—William Showell, 2115, 1612 Chestnut street; Elias Goldensky, 1705 Chestnut street, and Theodore T. Marceau, 1609 Chestnut street. The contest will close at noon, Saturday, June 18.

New Feminine Director Stages Thrilling Fight

IT HAS been said that a woman director will be found lacking when it comes to staging a fight scene either on the stage or the screen.

Marion Fairfax, who has written some five hundred fight scenes into her scenarios during the last six years, last week was confronted with the task of staging one of her fights for the first time in her own production, "The Lying Truth."

Thirty men took part in a battle staged in a newspaper shop.

After several rehearsals in which the mechanics of the players were carefully worked out, three cameras were turned on the set from different angles as the fight marked the destruction of the set.

At the command from Miss Fairfax the turmoil started with Pat O'Malley, as the editor, defending his plant assisted by his crew. For fifteen minutes the players forgot they were acting and went to it with a will. Power belts were slashed, linotype machines smashed, a printing press toppled over and flats flew freely.

When several of the opponents started throwing each other out of the window, Miss Fairfax called a halt to the scene, which is expected to prove one of the most thrilling fights ever staged—by either man or woman.

At least Pat O'Malley said so as he reclined in his bed the following day, groaning at the wrenched wrist, a black eye and a cut on the side of his head.

And, by the way, this is the second black eye for Pat during the production of this film.

JACKIE'S CAREER ONLY SECONDARY SAYS HIS MOTHER

By Mrs. Jack Cogan, Sr.
Written Exclusively for the Daily Movie Magazine

HAD I known a year ago that fame and sudden rise to popularity brought so much worry and trouble, I would have chosen an obscure life.

Several months ago Mr. Cogan left Hollywood with Jackie for a trip to New York. It was Jackie's initial visit to the big city and business associates insisted that the boy go because of the success that had been his in Mr. Chaplin's production, "The Kid."

I did not want them to take my boy so far away, but I was persuaded

WOULD RATHER HAVE HER BOY THAN MANY MILLIONS



LITTLE JACKIE COGAN AND HIS MOTHER

What Your Favorite Film Stars Are Doing

Ethel Grandin, who starred at the head of her own company for three years, before she retired from motion pictures in 1917, will return to the screen as leading woman for Gareth Hughes in "The Hunch," to be released by Metro.

Gareth Hughes, who was featured in "Sentimental Tommy," will be officially starred when "The Hunch" is released by Metro. "The Hunch," an adaptation of a Perceval Wilde story published in the Popular Magazine, will be the first of three pictures in which Mr. Hughes is to appear at the head of his own company.

John Barrymore and his wife will rest awhile in European cities following the close of their theatrical and motion picture season. Passage has been booked on the Aquitania for June 14.

Franklin Farnum has found a leading woman for his new series of pictures which will be filmed by the W. M. Smith production. Virginia Lee signed on the dotted line and has left for Tulsa, Okla., where the first of the pictures will be filmed.

Betty Compton has recovered from her attack of measles and is at work with "At the End of the World." She thought she had reached it when sick.

Wallace Reid, now in New York, has completed his work in "The Hell Diggers."

Gloria Swanson is back in Hollywood from a very brief vacation in consultation with Sam Wood, her director, regarding "The Shulamite." Edward Knoblock's play, which she is to make, she looks exceedingly well and is en-

FOR YOUR SCRAPBOOK OF STARS



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NEWS, VIEWS, RUMORS AND GOSSIP FROM THE HOLLYWOOD STUDIOS

By CONSTANCE PALMER
Hollywood, Calif., May 23—Last night at the Hollywood Studios the press agents gave the critics and other newspaper people a dinner. The two factions had a wonderful time kidding each other.

They put on one of the series with a printing press and all, and ran off galleysheets of insults for everybody. We had lots of fun and food.

Spent my time in a vain endeavor to be as clever as Herbert Howe, a gifted Western editor, and today am a total wreck. During the evening I mentioned with careful carelessness that I was going to meet Will Rogers, Richard Dix, et al. tomorrow. "Huh!" said he. "I'm lunching with Doug and Mary!"

"Did I subsidize I did?"

This morning the chorus of "The Stage Door," W. C. De Mille's picture, was rehearsing. George Hibbard, assistant director, and Mitchell Leisen, technical director, were doing the showing.

The harder the poor chorus worked, the more excited George got, glaring at the floor, clenching his hands and shouting through his teeth, "Loosen it up! Loosen it up!" and the more Mitch waved his long legs about, illustrating.

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You may have gathered by this time I have a weak spot in my heart for Jack. I have. He's one of the six men who can "big brother" sincerely—and I haven't met the other five yet.

Hazel MacDonald, loaned by H. C. De Mille to his brother to write this continuity, may revert to the former before long. She is the Chicago reporter who did such a scathing interview of G. B. that it tickled his sense of the ridiculous and he brought her out here to write some of his scenarios.

Now, Blue Stockings, don't all try the same thing! It probably wouldn't work.

Famous Players, to show their esteem of Elinor Glyn, made her a present of the film of her daughter's wedding in London. She saw it run this afternoon.

Betty Compton is now on the ground floor of the lighthouse. Remember I told you there were six—count 'em—six stories to it in her picture "At the End of the World"—directed by Percy Rayson Stanlaw? In the scene I watched, Casson Ferguson stood all by himself, casting a mean look around; Milton Sills breezed along, and pretty soon Betty herself, to relieve the tension. All the joy was over a battered old hat box. Doesn't take much to please some people!

Spent the afternoon with Zasu Pitts in her new house, after riding around in her big green car, which surely casts a wicked shadow.

She was preparing a luscious dinner for Hubby Tom Gallery and Grand Kingsley, the snappy magazine interviewer critic. Tom is playing the Star "Wallingford's Son," for Vitaphone. Zasu really loves to cook and is a wonder at it. Everything is for "Tom" and every other word about him. They have been married about a year. All thought of her career is lost in the overwhelming desire for his success—which seems assured.

But, on the quiet, I think she is shortly going to sign a luminous contract herself. No, she didn't tell me that herself. Betty Compton's picture, "The End of the World," has a lighthouse with six—count 'em—six stories. But they're all on the ground!

It's just as well, because at the end Casson Ferguson and Lewis Mitchell get into an argument over Betty and left off the top floor.

Betty is something to argue over. Gifted with beauty, intelligence, physical charm and appeal, she walks like queen, fixing her subjects with a wide-eyed, steady stare.

Cupid Again Directs



GLADYS BROCKWELL

MARRIAGE has no terror for Gladys Brockwell despite the fact she has four times advanced in the matrimonial mart anything but what she had been led to expect. She is about to take unto herself a third husband. This time, if the reports from the West Coast be true, Miss Brockwell will marry William Scott, a juvenile actor, her leading man in many Fox pictures. Her latest husband was Harry Edwards, a director with Fox.

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The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra 12th, Morris & Passyunk Aves. MAT. DAILY AT 2. EVEN. 6:45 & 9 P. M. "UNCLE TOM'S CABIN"	GREAT NORTHERN Broad St. & Erie JUSTINE JOHNSTONE in "THE PLAYING OF BROADWAY"	W. The NIXON-NIRDLINGER THEATRES
ALLEGHENY Frankford & Allegheny CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"	IMPERIAL 60th & Walnut Sts. BEN TURPIN in BENNETT'S "A SMALL-TOWN IDOL"	AVENUE 25th St. & Allegheny Ave. DOUGLAS MacLAREN in "CHICKENS"
APOLLO 82d & Thompson Sts. LOUISE GLAUM in "I AM GUILTY"	Lehigh Germantown Ave. and WALLACE REID in "THE LOVE SPECIAL"	BELMONT 62d ABOVE MARKET EILEEN PERCY in "BIG-TOWN IDEAS"
ARCADIA Chestnut Bet. 10th ETHEL CLAYTON in "SHAM"	LIBERTY Broad & Columbia Av. DOROTHY GISH in "THE GHOST IN THE GARRET"	CEDAR 60th & Cedar Avenue ALL-STAR CAST IN "POWER"
ASTOR Franklin & Girard Ave. CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"	OVERBROOK 66d and Haverford LOUISE GLAUM in "I AM GUILTY"	COLISEUM Market Bet. 50th & 60th GEORGE BEBAN in "ONE MAN IN A MILLION"
BALTIMORE 1st & Baltimore EARLE WILLIAMS in "IT CAME FROM THE BOAT"	PALACE 12th Market Street Roscoe (Fatty) Arbuckle in "THE TRAVELLING SALESMAN"	JUMBO Front St. & Girard Ave. SESSUE HAYAKAWA in "THE FIRST-BORN"
BENN 64th and Woodland Ave. LOUISE GLAUM in "I AM GUILTY"	PRINCESS 10th Market Street ALL-STAR CAST IN "PARTNERS OF THE TIDE"	LEADER 11st & Lancaster Ave. LOUISE GLAUM in "I AM GUILTY"
BLUEBIRD Broad & Susquehanna "WHAT WOMEN WILL DO"	REGENT Market St. Below 17th CATHERINE ALVERA "The Heart of Maryland"	LOCUST 82d and Locust Street HOUSE PETERS in "ISOBEL"
BROADWAY Broad & Snyder Ave. Roscoe (Fatty) Arbuckle in "A DOLLAR-A-YEAR MAN"	RIALTO Germantown Avenue OTIS SKINNER in "KISMET"	NIXON 52d and Market Sts. "THE HAYSEED"
Broad St. Casino Broad Bet. Erie Ave. ALL-STAR CAST IN "MILESTONES"	RUBY Market St. Below 17th HOUSE PETERS in "THE GREAT REDEEMER"	RIVOLI 52d and Ransom Sts. ANNA Q. NILSSON in "WHAT WOMEN WILL DO"
CAPITOL 72d Market St. "PROXIES"	SAVOY 12th Market Street ALL-STAR CAST IN "THE HEART OF A FOOL"	STRAND Germantown Ave. MAE MURRAY in "THE GILDED LILY"
COLONIAL Gtn. & Maplewood Ave. MR. AND MRS. CAROL HAVEN IN "TWIN BEDS"	SHERWOOD 54th & Baltimore Ave. TOM MOORE in "OFFICER 666"	AT OTHER THEATRES
DARBY THEATRE ALL-STAR CAST IN "HELIOTROPE"	STANLEY Market at 19th JACKIE COOGAN in "PECK'S BAD BOY"	AURORA 512d Germantown Ave. CLARA KIMBALL YOUNG in "HUSH"
EMPRESS Main St. Manayunk DOUGLAS FAIRBANKS in "THE NUT"	STANTON Market Above 18th ELSIE FERGUSON in "Sacred and Profane Love"	CENTURY Erie Ave. and 6th St. "THE HIGHEST LAW"
FAIRMOUNT 26th & Girard Ave. DOUGLAS FAIRBANKS in "THE NUT"	ADDED ATTRACTION—A NEW HALLROOM BOYS COMEDY "Circus Heroes" Featuring SID SMITH	Fay's Knickerbocker Market & 4th TOM MIX in "RIDIN' ROLES"
FAMILY THEATRE—1311 Market St. FLORENCE VIDOR IN "BEAU REVEL"	333 MARKET STREET THEATRE THOMAS MEIGHAN in "THE EASY ROAD"	Germantown 5510 Germantown Ave. DOUGLAS FAIRBANKS in "THE NUT"
56TH ST. Theatre—Below Spruce "The Mutiny of the Elsinore"	VICTORIA Market St. at 9th "NOT GUILTY"	JEFFERSON 20th & Dauphin NORMA TALMADGE in "THE PASSION FLOWER"
FRANKFORD 4715 FRANKFORD MATT MOORE & RUBY DE REMER IN "The Passionate Pilgrim"	WM. PENN 41st & Lancaster Ave. CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"	PARK Ridge Ave. & Dauphin JACK HOLT in "THE MASK"
GLOBE 5001 MARKET ST. ALICE BRADY in "OUT OF THE CLOUDS"	AT WEST CHESTER	SPRUCE 60th and Spruce LOUISE LOVELY in "PARTNERS OF FATE"
GRANT 4022 GIRARD AVE. JAMES OLIVER EDWARDS "NOMADS OF THE NORTH"	IDLE HOUR OTIS SKINNER in MAY ALLISON in "MARRIAGE OF Wm. Ash"	