

The Daily Movie Magazine

TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



GLADYS WADE
Baltimore, Md.

AGNES TOLLE
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Movie Beauty Contest Facts in Nutshell

THE Betwood Film Co. wants to find three girls of a fresh, attractive type for their series of "Toonerville Trailer" 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 Seyffert, portrait painter, 1720 Chestnut street, and Miss Harriet Sarrain, principal, School of Design for Women, and three noted photographers—William Shewell Ellis, 1612 Chestnut street; Elias Goldsack, 1705 Chestnut street, and Theodore T. Maynard, 1609 Chestnut street. The contest will close at noon, Saturday, June 18.

WHAT YOUR FILM FAVORITES ARE DOING

Will Rogers will complete the photography on Edward E. Kidder's old comedy-drama, "A Poor Relation," this week. Clarence Badger is directing it. Johnnie Walker and Edna Murphy, who are being featured in William Fox productions, have started their second picture at Hollywood. It is being made under the working title of "The Comeback," and the story is by Jack Strumwasser. Hayward Mack will play the heavy role. Buck Jones has started work on a new picture at the Fox Hollywood studio. Jack Strumwasser is responsible for the story and scenario. Helen Ferguson, who has appeared in a number of Fox pictures, is his leading woman. Helene Chadwick has just returned to work at the Goldwyn Studios after an illness for which, according to the doctor, too much realism in the hospital scenes she was playing in, was responsible. While playing the part of a nurse in Mary Roberts Rinehart's original photoplay called "The Glorious Fool," she became seriously ill on the set, and the picture was held up for three days. Dr. Henry A. Conway, a house physician of the California hospital, who is acting as technical adviser to the director and is on the set constantly, diagnosed the case as that of "sympathetic sthenosis."

Gowns Worn Once Never Appear Again

Do you know how motion picture actresses manage to appear in gorgeous wardrobes of twenty or thirty Parisian "creations," each worth a large sum, with a totally different outfit for every picture? Even motion picture salaries do not warrant such expense on the part of individuals. But here is the secret, which is told by Josephine L. Percy, costume expert who has charge of the wardrobes for Benjamin B. Hampton's pictures. "In well-organized all-star producing companies such as Mr. Hampton's, the costumes are purchased for them by a costuming expert. At the end of each picture these clothes are put on sale at a considerable reduction from the original price, though they are seldom in need of repair. The actresses who wear them have first option on her wardrobe. In buying them, however, she must sign a pledge not to wear the same gown in another picture."

NEWS, VIEWS, RUMOR AND GOSSIP FROM HOLLYWOOD STUDIOS

By CONSTANCE PALMER
Hollywood, Calif., May 24. I MET some one today whom a lot of you know, I'm sure—at least the men. He's H. M.—"Beanie"—Walker, old-time newspaperman and authority on sports. He's writing those funny titles for the Hal Roach comedies. He's been doing it for Harold Lloyd ever since the latter was "Lonesome Luke"—remember?
He gave me a lot of dope on how to write funny titles, but all the time his face was sad and resigned and his voice fairly dripping with tears. Why are funny men not funny?
"Now here's a title," he said in heart-breaking tones. "It took me hours to build: 'The banker's daughter; she's so innocent she thinks auction bridge is something to walk on.' Here's one that came hard: 'Midnight—the time when the night watchman snores loudest.' This one hurt, too: 'Two A. M.—the hour when the alley-cat clears his throat and reaches for big C.'"
He leaned his head on his hand. "Oh," he groaned, tears in his eyes. "It's a great life."
"I'll admit that maybe I've overdone it, but it was the impression I got. Seriously, though, do you know how Harold Lloyd Comedies are tried out?"
"Well," says I, brightly, "I'll tell you."
They are tried three separate times in outlying but bona fide theatres at Pasadena, Ocean Park and Glendale, before regular audiences. Notice that they do not write their crowd of yemen to tell them the picture's wonderful. If they get laughs they know they are good ones, because the people who are laughing have paid their own money. Tonight Lloyd's newest comedy—"I Do"—is to be given its final review before being shipped to New York.

WILL ROGERS came sauntering up to our luncheon table today at Goldwyn, rapt in hand.
"Well," sez he, "I hear England's going to lick Ireland by the process of elimination." (Or maybe it's the other way around. I'm that dumb.)
Society editor please note: He wore a striped hat and a rusty green blazer, frock coat, pinned together with a handsome safety pin.
They may call him "The Mark Twain of the screen," but I'd call him, if pressed, a darn shrewd man, making the most of the good fortune success has brought him. He writes most of his own subtitles and the rutter stays right on the set in order not to miss anything when he cuts the film.
There are rumors about that he is to start his own company, taking with him his director, Clarence Badger, and most of the technical people now connected with him. United Artists are said to have offered him a release.
But there seem to be rumors now that he is going to happen. Oh dear, oh dear! Ain't it intriguing?

IN A FAR corner of the restaurant at Charles Kenyon, playwright and Goldwyn writer for some time, Gouverneur Morris, who needs no introduction, and Clayton Hamilton, author of "Theory of the Films," and one thing and another. That table gave me more of a thrill than one with forty millionaires!
Sidney Answorth, than whom there is none "showier"—not in weight, but in the parts he takes—is in the picture, which, by the way, is "The Poor Relation," from the old stage play by Edward E. Kidder—to continue, was doing a Beau Brummell in the slums, to the tune of Clarence Badger's direction.
 Sylvia Brainer is also in the picture, but has not worked for several days. She says they must just like to have her around. I don't blame 'em.

NORMA INTRODUCES "FISH GOWN"

Here is beautiful Norma Talmadge wearing the first "Fish Dress" seen in America. It is a remarkable creation designed by Mme. Frances. It is made of shaded blue and green fish-scale sequins overlapping, with sapphire tulle at the sides. When Miss Talmadge walks or moves in any way the fish scales undulate like the waves of the sea. The girdle is of jet and rhinestones worn into the robe. The tulle is striped with lines of gold and jet beads.



FOR YOUR SCRAPBOOK OF STARS



YOU CAN BEGIN AT THE TOP DECLARES DOROTHY FARNUM

By DOROTHY FARNUM
THIS is the fifth article in a series by Dorothy Farnum on the general subject of "How to Write a Scenario." Miss Farnum, a former German-born girl, is now scenario writer for the Whelan Bennett-Associated First National productions.
Readers are invited to consult Miss Farnum about her difficulties in writing. Address her—by mail only—in care of the Daily Movie Magazine, Evening Public Ledger.
Miss Farnum will answer through this column. She will help in all technical difficulties, but will not criticize scripts.
Her answers to correspondents will be published tomorrow.

MOST instructors, in any trade, have a very logical and sensible precept for beginners. We have all heard it, until we are thoroughly bored with it.
"That is, 'begin at the bottom.'"
I have the courage to give you another direction, and you are going to have the courage to take it. That is, BEGIN AT THE TOP!
Take a mental airplane, and soar to the peaks of the profession for just long enough to look around and see whether or not they seem worth while. You will not be able to stay there long. You will have to descend immediately, and stand at the foot of the peak and make the climb.
But you will at least have had the advantage of knowing how it feels to be on the peak, and that momentary glimpse will give you the courage to travel the long, hard road, which is necessary to get there again.
The second thing to be done, is to begin on the bottom, not the first!
Now for the mental airplane, and the journey to the Top:

THIS is the day of the author. A few years ago, nobody cared much about him, and now he is sought after, talked about, interviewed, and in some cases, even starred by discerning picture producers.
In the column of moving picture theatre advertisements, which is run each day in the EVENING PUBLIC LEDGER, there is often to be found a very cheerful sign of the times. That is, "The Blank Company presents Rex Beach's 'North Winds Blowing.'"
Only the other day, one of the big officials of the First National said to me, "The time has passed when we producers still pay wild prices for magazine and play material, and then with much labor and expense, make it suitable for picture production. In the future, the screen writer will write for the screen. Original material will be almost the only kind considered; that is the most satisfactory and economical way."

YOU, as a successful author, standing on the peak, will be invited to write stories for the leading stars of the day. You will sell them at first for whatever price you can get. You would, if you could afford it, almost pay for a production.
Producers are honest, all propaganda to the contrary notwithstanding. They will pay you, and probably more than you need. They want you; they need you; they must have you; and they have actually written to YOU, at my request, sending to me their personal letters to be published in the EVENING PUBLIC LEDGER for you to read.
From time to time I shall run one or two of the personal letters from producers, until you have had stated to you, with more consideration than is generally given an unknown outsider, the producer's requirements.
Consider them as important business communications, addressed to you personally. File them away as you would file any specific requirements of a client or customer.
Then, when you have known what it is to have your material asked for, when you have actually, through the pages of the EVENING PUBLIC LEDGER, sat in conference with the producers, take your mental airplane, go back

PERSONALITY PLUS, SAYS THIS DIRECTOR, MAKES FILM STARS

By HENRY KING
(Pauline Frederick's Director)
BE DIFFERENT!
Dress yourself, maintain yourself, comport yourself in a manner which adds to your personality and you will stand more chance of "breaking into" the movies, if you are an aspirant to screen fame.
This is what I look for in applicants for studio work who are referred to me. I instinctively scrutinize the manner in which an applicant is dressed. Not that I want to criticize clothes, but I find that the greatest expression of personality—the attribute most necessary to an actor—is in dress.
If the applicant has a different—an individual—mode of wearing his or her clothes, I am able to realize possibilities of more evidence of his self-expression. If a girl, for instance, comes to me in a hopeless array of silks and satins, worn unbecomingly and with too close adherence to the prevailing style, I am convinced that she has neither the originality nor the personality to express herself in a manner different from every one else.
Another may be wearing the simplest garment, but if she wears it in a way whereby she can literally be "picked out" of a crowd, I feel that she has a personality which we may be able to develop into histrionic ability for screen purposes.
When I meet an applicant I am much impressed if he happens to show any unusual mental vivacity. The films are not looking for "ordinary" people any longer. The screen has outgrown its swaddling clothes and now requires actors who can create a definite impression.
If I am talking to an applicant and find myself unusually interested in his personality it is likely that I can find a place for him in one of my productions.

CONTRARY to some of my directorial colleagues I am not particularly an admirer of beauty—that is, beauty of the skin-deep variety. A girl can be far more beautiful than her pretty sister if she has mental vivacity and personality.
Luminous, intelligent eyes set in a clear-cut, wholesome face reflect personality, while lustreless eyes, with a baby stare are only "average."
In my office, when I am reviewing applicants, I always ask one question: "What would you do were you So-and-so?" referring, of course, to some popular star.
I find very often that applicants have no idea whatever what they would do. Or else they think So-and-so "just wonderful," or they may not like him at all for reasons which they are unable to express.
Douglas MacLean, whom I directed in "Twenty-three and a Half Hours Leave," is an example of a young man who had considerable difficulty getting

PHOTOPLAYS

- ALHAMBRA 12th, Morris & Passyunk Aves. Daily at 2, 7, 9, 11 P. M.
- "UNCLE TOM'S CABIN"
- ALLEGHENY Frankford & Allegheny Aves. Daily at 2, 7, 9, 11 P. M.
- CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- APOLLO 52D & THOMPSON STS. MATINEE DAILY
- LOUISE GLAUM in "I AM GUILTY"
- ARCADIA CHESTNUT bet. 16TH & 17TH STS. DAILY at 11:15 P. M.
- ETHEL CLAYTON in "SIAM"
- ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY
- CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- BALTIMORE 51ST & BALTIMORE STS. MATINEE DAILY
- MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"
- BONNIE BICE 94TH AND WOODLAND AVE. MATINEE DAILY
- "THE KATZBUCK CASE" in "THE TRAVELING SALESMAN"
- BLUEBIRD Broad & Sand Aves. MATINEE DAILY at 11:15 P. M.
- "WHAT WOMEN WILL DO"
- BROADWAY Broad & Sand Aves. MATINEE DAILY at 11:15 P. M.
- Roscoe (Fatty) Arbuckle in "A DOLLAR-A-YEAR-MAN"
- Broad St. Casino Broad bet. Erie Ave. & 10th St. MATINEE DAILY
- H. B. WARNER in "WHEN WE WERE 21"
- CAPITOL 722 MARKET ST. MATINEE DAILY at 11:15 P. M.
- "PROXIES"
- COLONIAL 6th & Maplewood Aves. MATINEE DAILY at 11:15 P. M.
- MR. AND MRS. CARTER IN "HAVEN" in "TWIN BEDS"
- DARBY THEATRE KATHERINE MACDONALD in "FANNON'S PLAYGROUND"
- EMPRESS MAIN ST. MATINEE DAILY
- DOUGLAS FAIRBANKS in "THE NU"
- FAIRMONT 26th & Girard Aves. MATINEE DAILY at 11:15 P. M.
- WILFRED LYELL in "THE FATAL HOUR"
- FAMILY THEATRE 1211 Market St. MATINEE DAILY
- CHARLES RAY in "45 MINUTES FROM BROADWAY"
- 56TH ST. THEATRE Below Spruce St. MATINEE DAILY
- CONSTANCE TALMADGE in "GOOD REFERENCES"
- FRANKFORD 4715 FRANKFORD AVE. MATINEE DAILY at 11:15 P. M.
- MATA MOORE and RUBY DE BENE in "The Passionate Pilgrim"
- GLOBE 591 MARKET ST. MATINEE DAILY at 11:15 P. M.
- MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"
- GRANT 402 GIRARD AVE. MATINEE DAILY
- MAIT MOORE in "STRAIGHT IS THE WAY"
- GREAT NORTHERN Broad St. bet. Erie & 10th St. MATINEE DAILY at 11:15 P. M.
- JUSTINE JOHNSTONE in "THE PLAYING OF BROADWAY"
- IMPERIAL 60TH & WALNUT STS. MATINEE DAILY at 11:15 P. M.
- BEN TURPIN in SENNETT'S "A SMALL-TOWN IDOL"
- Lehigh Palace Germantown Ave. and Chestnut St. MATINEE DAILY
- DOUGLAS FAIRBANKS in "THE NU"
- LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY
- DOUGLAS FAIRBANKS in "THE NU"
- OVERBROOK 934 and Haverford Avenue MATINEE DAILY
- DOROTHY DALTON in "THE TEN OF DIAMONDS"
- PALACE 1214 MARKET STREET MATINEE DAILY at 11:15 P. M.
- Roscoe (Fatty) Arbuckle in "THE TRAVELING SALESMAN"
- PRINCESS 1018 MARKET STREET MATINEE DAILY at 11:15 P. M.
- CLARA KIMBALL YOUNG in "HUSH!"
- REGENT MARKET ST. bet. 17TH & 18TH STS. MATINEE DAILY at 11:15 P. M.
- CATHERINE CALVERT in "The Heart of Maryland"
- RIALTO GERMANTOWN AVENUE AT TELEPHONEN ST. MATINEE DAILY
- PEARL WHITE in "BEYOND PRICE"
- RUBY MARKET ST. bet. 7TH & 8TH STS. MATINEE DAILY at 11:15 P. M.
- HOUSE PETERS in "THE GREAT REDEEMER"
- SAVOY 1211 MARKET STREET MATINEE DAILY at 11:15 P. M.
- "THE HEART OF A FOOL"
- SHERWOOD 5th & Baltimore Aves. MATINEE DAILY
- CONSTANCE TALMADGE in "GOOD REFERENCES"
- STANLEY MARKET AT 19TH ST. MATINEE DAILY at 11:15 P. M.
- JACKIE COOGAN in "PECK'S BAD BOY"
- STANTON MARKET Above 10TH ST. MATINEE DAILY at 11:15 P. M.
- ELSIE FERGUSON in "Sacred and Profane Love"
- ADDED ATTRACTION—A NEW HALLOROM BOYS COMEDY "Circus Heroes." Featuring SID SMITH
- 333 MARKET STREET THEATRE MATINEE DAILY at 11:15 P. M.
- THOMAS MEIGHAN in "THE EASY ROAD"
- VICTORIA MARKET ST. bet. 9TH & 10TH STS. MATINEE DAILY at 11:15 P. M.
- WHITMAN BENNETT in "NOT GUILTY"
- WM. PENN 41st & Lancaster Aves. MATINEE DAILY at 11:15 P. M.
- CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- AT WEST CHESTER RIALTO Wm. Farnum in "His Greatest Sacrifice." CHARLES RAY in "TRACIFUL VALLEY"
- IDLE HOUR

Hunts for "Personality"



HENRY KING
Director of Pauline Frederick, tells in an article on this page of value of personality to young aspirants for screen honors.

himself satisfactorily located in a position.
MacLean's smile alone is one of which you will never forget once you have seen it. He is handsome, and highly intelligent. He started the movies as an obscure stock and the legitimate stage, and after various tribulations became a first-class star.
It was largely because MacLean acted a very definite impression on Thomas H. Ince that made him a star and his personality today is making a hero in thousands of homes.
And it is simply because people do not forget him; because he has a niche in their mind which is his own.

PHOTOPLAYS

- THE NIXON-NIRLINGER THEATRES
- AVENUE 25th St. and Allegheny Aves. MATINEE DAILY
- JEAN FAHKE and ALL-STAR CAST in "BLACK BEAUTY"
- BELMONT 52D ABOVE MARKET ST. MATINEE DAILY at 11:15 P. M.
- EILEEN PERCY in "BIG-TOWN IDEAS"
- CEDAR 60TH & CEDAR AVE. MATINEE DAILY at 11:15 P. M.
- MAX LINDER in "SEVEN YEARS OF BAD LUCK"
- COLISEUM Market bet. 40th & 41st Sts. MATINEE DAILY at 11:15 P. M.
- GEORGE BEBAN in "ONE MAN IN A MILLION"
- LEADER 41ST & LANCASTER AVE. MATINEE DAILY at 11:15 P. M.
- LOUISE GLAUM in "I AM GUILTY"
- JUMBO FRONT ST. & GIRARD AVE. MATINEE DAILY at 11:15 P. M.
- BESSIE LOVE in "THE MIDLANDERS"
- LOCUST 52D AND LOCUST STS. MATINEE DAILY at 11:15 P. M.
- HOUSE PETERS and JANE NOVAK in "ISOBEL"
- NIXON 52D AND MARKET STS. MATINEE DAILY at 11:15 P. M.
- SUNSHINE COMEDY in "THE HAYSEED"
- RIVOLI 52D AND FANSON STS. MATINEE DAILY at 11:15 P. M.
- ANNA Q. NILSSON in "WHAT WOMEN WILL DO"
- STRAND GERMANTOWN AVE. AT VINCENZO ST. MATINEE DAILY
- MAE MURRAY in "THE GILDED LILY"
- AT OTHER THEATRES
- AURORA 2122 Germantown Ave. MATINEE DAILY at 11:15 P. M.
- MAX LINDER in "SEVEN YEARS OF BAD LUCK"
- CENTURY Erie Ave. and 62nd St. MATINEE DAILY at 11:15 P. M.
- MARY MILES MINTER in "ALL SOLES EVE"
- Fay's Knickerbocker Market & 4th St. MATINEE DAILY at 11:15 P. M.
- TOM MIX in "A RIDIN' ROMEO"
- Germantown 2510 GERMANTOWN AVE. MATINEE DAILY at 11:15 P. M.
- DOUGLAS FAIRBANKS in "THE NU"
- JEFFERSON 29th & Dauphin Aves. MATINEE DAILY at 11:15 P. M.
- JACK HOLT in "THE MASK"
- PARK RIVER AVE. & DAUPHIN ST. MATINEE DAILY at 11:15 P. M.
- NORMA TALMADGE in "THE PASSION FLOWER"
- SPRUCE 60TH AND SPRUCE STS. MATINEE DAILY at 11:15 P. M.
- HARRY CAREY in "THE FREEZE-OUT"