

# The Daily Movie Magazine

## Movie Beauty Contest

**Facts in Nutshell**

THE Betzwood Film Co. wants to find three girls of a fresh, attractive type for their series of "Tonerville 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 Seyfert, portrait painter, 1730 Chestnut street, and Miss Harriet Sartain, principal, School of Design for Women, and three noted photographers—William Shevell Ellis, 1612 Chestnut street; Elias Goldensky, 1705 Chestnut street, and Theodore T. Marceau, 1609 Chestnut street. The contest will close at noon, Saturday, June 18.

## TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



LOUISE WALTON  
421 Academy Road,  
Elkins Park, Pa.

BOBBIE H. DUNLAP,  
2236 Page St.



DOROTHY DUKE  
1612 Wallace St.



## Virginia Faire Gives Advice to Girls in Beauty Contest

"Don't Get Too Much Dressed Up for Picture," Says Movie Star, Who Started in Just Such a Competition as This

THERE are a lot of girls who think it is perfectly useless for them to enter a beauty contest of any kind. Nine chances out of ten, their very modesty and lack of personal self-assurance will shine through their eyes as one of the most strikingly beautiful traits of their character.

They are the very ones who should enter this Movie Beauty Contest. For it is beauty of character, rather than mere perfection of outline and color, that the big film directors are seeking today.

Virginia Faire didn't think it was worth while for her to enter a contest that her friends told her about. So one of the friends sent in her picture. She won. Today she is a star of the first magnitude, and she, above most stars, is in a position to advise the girls who are in—or who are thinking of entering—this contest. We asked Miss Faire to write us an article telling all about it. We received it yesterday. Here it is:

### By VIRGINIA BROWN FAIRE

"HOW I should enter a film contest," is a pretty big question to answer, but having gone through such a contest several years previous to receiving what I consider my biggest opportunity—that of playing the part of "Auntie" in "The Broadway Kid" production, "Without Benefit of Clergy," I think I might be able to give a few words of advice.

In the first place a girl entering a motion picture contest should take the matter seriously. She should not enter it with the idea that "if I win I guess I can bluff my way through the work to follow." Nor should she enter to satisfy her own particular brand of vanity.

A girl should take herself very seriously, because if she is entering "just for the fun of it" and wins, she is preventing others, who perhaps have talent and ambition, from reaping the rewards of their endeavors. She is not only cheating the sisters of her sex, but herself as well.

It is my firm idea that a contest for beauty should, in some way include brains as well—brains to make the winner of the prize go far into the art of the shadow stage.

When a girl once sets her mind on entering a contest to win she should go in for all she is worth to gain her ends, and she should not be afraid to spend a little money to get results. By that I mean she should go to a good photographer—the best one available. In a movie contest everything is judged by a photograph and that is why I emphasize this point.



VIRGINIA BROWN FAIRE

see how I can very well help winning the prize.

They are quite wrong. I'll wager that those photographs will be succeeded among the best, and the more simple and tasteful ones will be selected for careful consideration.

SOME contests want only one photograph, and others want several different poses. For the former I would suggest the best "straight" portrait you can get. By that I mean a good front view of your face, photographed and touched up as clearly as possible. A hat should not be worn. So many girls have a particular hat that they think they look well in, and they insist on wearing it for the photograph. But this should be the name of the most important thing, the judges look for the hair—whether it is curly, naturally wavy, or whether it is blond or brunette, blending with the color of the skin properly.

This photograph should not be all "frills and fizzes." Just a simple photograph, which brings out the natural beauties of the entrant and no more.

Do not get "all dressed up" for your picture, but dress simply. Just a simple little gown should be worn; one perhaps which shows the outlines of the figure, which is another important thing. Youth, in the main, is what counts, and youth can quickly be detected in a photograph.

When other photographs are desired there is the "profile portrait" which with many judges is most important. This should be a simple, clear-cut picture, easy to look at, as the other mentioned.

The girl, in posing, should not attempt to register any particular expression of emotion. She should just look natural, with perhaps a ghost of a smile upon her face, but not a smile that looks at all forced.

The judges will say, "Yes, she's got pretty clothes and she's extremely vain or she wouldn't seek herself out so in them." Or, "This girl doesn't need the job; she's dolled up like a million dollars right here in this picture."

And there is a lot in that remark, too.

So, if you want any advice, the best I can give you is to enter a motion picture contest with all seriousness, determined to succeed should you win a prize in the contest. Have good portraits taken, the best you can afford, and try to look natural and agreeable, and for heaven's sake, don't get too much "dressed up."

## WHAT YOUR FILM FAVORITES ARE DOING

Maelynn Arbuckle is laughing his hat off the International studios these days. He has been engaged to play one of the leading roles in Marion Davies' next production, "The Young Diana," a Marie Corelli story.

Eileen Sedgwick, who has been in the hospital for the last few weeks recovering from an operation for appendicitis, has now regained her health.

Alta Allen, who recently finished the leading role with Max Linder, has been engaged by Universal to play opposite Lee Moran in his new comedy, "Robinson's Trouseau."

Billie Rhodes has been engaged by Webster Cullison to play the leading feminine role in support of Victor Pote in "The Stolen Umbrella."

May Thurman has signed with Famous-Lasky to play the lead in Roscoe Arbuckle's next picture, "Should a Man Marry?"

Milton Sills, Tully Marshall and Charles Clary are three of many players to be cast in Thomas H. Ince's next feature temporarily titled "Lucky Damage."

Cyrus J. Williams has added two popular players to his Tod Santschi producing unit. Ruth Stonehouse will take the feminine lead in the first of the new series of western features for Pathe and James O'Neill will have an important character role.

## WHAT! LOWER 'EM? THAT WAS A JOLT FOR BATHING GIRL

FROM bathing girl in Mack Sennett comedies to dramatic star, from the slapstick, with the flying custard pies and one-piece bathing suits, Harriet Hammond has achieved a high rung in the ladder of her profession.

But it isn't all joy for her. No, indeed. For she finds that they don't need ankles in the drama. Only tawdry! And Harriet's lace won her such a large following in the past.

When Harriet donned her one-piece garb and donned the conventional attire of the heroine in "Live and Let Live," she designed a well-tailored black skirt which revealed just enough of her trim ankles to add a touch of piquancy to her appearance. It pleased Harriet immensely.

"Then, like a bolt from the blue, came the disillusionment.

"Cover 'em up!" ordered George Nichols, obeying the command of the director, Christy Cabanne, who had realized beyond a shadow of a doubt that she was no longer a bathing beauty, but a full-fledged dramatic luminary.

Miss Hammond is the second member of the Sennett organization of bathing beauties to win stardom within a year. First there was Gloria Swanson, who forsook her one-piece bathing suit to become a headliner with Cecil B. De Mille.

## LOWER YET—AND SHE ONCE WAS A BATHING BEAUTY!



HARRIET HAMMOND was once one of the most Sennettesque of the Mack one-piece beauties. Then she graduated to real drama. Realizing the public dignity she designed the sunnier, more old-fashionedly covered up after her Kellermaning career on "the headlines." But when she appeared on the set to take her new leading part in "Live and Let Live" George Nichols told her that the cameraman simply couldn't see to focus for two reasons. "What are they?" Harriet asked innocently. "You can't see 'em," growled George. "But the camera fellow can. They're between the buckles on your slippers and the hem of your skirt."

### Swanson, who forsook her one-piece bathing suit to become a headliner with Cecil B. De Mille.

THE other injury occurred yesterday afternoon, when Bill Duncan staged the big fight in his picture, "The Princess of the Desert Dream."

Everybody was thrilled to death over it, for it was a real fight, the second party having been Bob Fitzsimmons' sparring partner.

But it was not until the next day that the fighter discovered that one of his ribs had been broken by a smashing blow of Duncan's fist. His injury, of course, is covered by the company, but I understand they told me not to tell, but I think it's too nice that Mr. Duncan also was generous.

I'd like to tell you at length about a new project called "The Mary Pickford Good Cheer Fund." When the plans are more fully made I will.

The main idea is that she will establish a trust fund, out of which scholarships will be founded and the money for yearly excursions for poor children will be provided.

It is a praiseworthy and enduring thing, making the name of Mary Pickford beloved long after she has passed.

### Minister Stages Movie Wedding

Whoever says the screen and the pulpit do not mix is all wrong. Harry Millard, director for William Fox, called on the Rev. William P. Junce, pastor of the Bronx German-Lutheran Church, the other day, and asked his assistance in staging a wedding scene in a special production he is making. The Rev. Mr. Junce hustled down to the Fox studio. There he helped Millard direct the big church scene, and when it was finished the biggest smile on the set was worn by the reverend gentleman.

## NEWS, VIEWS, RUMOR AND GOSSIP FROM HOLLYWOOD STUDIOS

By CONSTANCE PALMER

Hollywood, Calif., May 25.

IN ORDER that Mary Pickford's current picture, "Little Lord Fauntleroy" may be technically correct in the matter of costumes, customs and settings, John E. Howells has been engaged.

For many years he was in the service of the Duke of Connaught, the Earl of Derby and other notables. He traveled with the former through Germany, before the war, and when the Kaiser came to England for the famous friendship visit, Howells was the man assigned as his personal servant.

It was who showed Mr. Kaiser how to wear the uniforms he loved so much, of and in a country he hated so much.

Leatrice Joy was back on the Goldwyn lot today after a three days' illness. She is as pretty and as charming as ever. She and Sylvia Bremer, of the big, sad, brown eyes, made a lovely picture—the former in her old-fashioned costume for "The Ace of Hearts" and the latter in an up-to-date street dress and hat for "Will Rogers' Road in 'The Poor Relation'."

Evidently she's not the name part! Hoopay! Cheers! Sixteen companies working at Universal. Pretty nearly full blast.

ART ACORD, Universal cowboy, is practicing on a straightaway near Santa Monica with a hundred-foot rope. He's fixing to lasso an airplane. I think the event comes off Sunday morning.

Marie Prevost has returned from New York. While she was there she acted as judge at a bathing beauty contest at Coney Island. Who could have been a better one—but think how the girls must have felt!

The Locketts—finishing a picture at the Mayer Studio, where they've leased space—have just bought "Humanizing Mr. Winsby," a magazine story by Peter B. Kyne. I don't think the cast is selected yet.

There are two recent casualty notes from the Vitagraph studio. The other day Larry Semon, in performing the big stunt scene which is always the "rough" in his comedies, was injured internally.

He jumped from the roof of a morning garage. Luckily these things are always done at the end of the picture—for the very reason that an injury might result.

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## FOR YOUR SCRAPBOOK OF STARS



THOMAS MEIGHAN

## ANCIENT AUTOS ARE Curiosity to Crowds

HOLLYWOODIANS, whose bias attitude toward all things motion picture seldom wavers to the extent of displaying any interest in the production of scenes in this neighborhood, were attracted by the hundreds to the Hollywood studio lot on Santa Monica Boulevard recently by the small town that suddenly sprung up there.

A complete Missouri town covers practically the entire lot to the unob-

## PHOTOPLAYS

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 2212 Morris & Passyunk Ave. 19 A. M. to 11:15 P. M. ALL-STAR CAST in "UNCLE TOM'S CABIN"
- ALLEGHENY Frankford & Allegheny 19 A. M. to 11:15 P. M. CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- APOLLO 522 & THOMPSON STS. 10 A. M. to 11:15 P. M. TOM MIX in "OFFICER 666"
- ARCADIA CHESTNUT BLVD. 10TH 19 A. M. to 11:15 P. M. ETHEL CLAYTON in "SHAM"
- ASTOR FRANKLIN & GIRARD AVE. 10 A. M. to 11:15 P. M. CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- BALTIMORE 51ST & BALTIMORE 10 A. M. to 11:15 P. M. MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"
- BENN 64TH AND WOODLAND AVE. 10 A. M. to 11:15 P. M. MONTE BLUE AND ALL-STAR CAST in "THE KENTUCKIANS"
- BLUEBIRD Broad & Susquehanna 10 A. M. to 11:15 P. M. VERA GORDON in "THE GREATEST LOVE"
- BROADWAY Broad & Snyder Ave. 2, 6:15 & 9 P. M. Roscoe (Fatty) Arbuckle in "A DOLLAR-A-YEAR-MAN"
- Broad St. Casino Roscoe (Fatty) Arbuckle in "BREWSTER'S MILLIONS"
- CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. ALL-STAR CAST in "PROXIES"
- COLONIAL 6th & Maplewood Ave. 2, 7, 8, 9 & 10 P. M. MR. AND MRS. CARTER DE HAVEN in "TWIN BEDS"
- DARBY THEATRE KATHERINE MacDONALD in "FASHION'S PLAYGROUND"
- EMPRESS MAIN ST., MANAYUNK DOUGLAS FAIRBANKS in "THE NUT"
- FAIRMOUNT 26th & Girard Ave. 10 A. M. to 11:15 P. M. SHIRLEY MASON in "THE MOTHER HEART"
- FAMILY THEATRE—1811 Market St. 10 A. M. to 11:15 P. M. TOM MIX in "HANDS OFF"
- 56TH ST. THEATRE—Below Spruce 10 A. M. to 11:15 P. M. CONSTANCE TALMADGE in "GOOD REFERENCES"
- FRANKFORD 26th & Girard Ave. 10 A. M. to 11:15 P. M. MATT MOORE and RUBY DE WEMER in "The Passionate Pilgrim"
- GLOBE 601 MARKET ST. 7:30 and 9:30 to 11 in "THE GIRL WITH THE JAZZ HEART"
- GRANT 4022 GIRARD AVE. 10 A. M. to 11:15 P. M. MR. AND MRS. CARTER DE HAVEN in "TWIN BEDS"
- GREAT NORTHERN Broad St. at Erie 10 A. M. to 11:15 P. M. JUSTINE JOHNSTONE in "THE PLAYTHING OF BROADWAY"
- IMPERIAL 90TH & WALNUT STS. 10 A. M. to 11:15 P. M. BEN TURPIN in SENNETT'S "A SMALL-TOWN IDOL"
- Lehigh Palace Germantown Ave. and 10th DOUGLAS FAIRBANKS in "THE NUT"
- LIBERTY BROAD & COLUMBIA AVE. 10 A. M. to 11:15 P. M. MONTE BLUE AND ALL-STAR CAST in "A PERFECT CRIME"
- OVERBROOK 65D & HAVERFORD AVENUE WILLIAM RUSSELL in "THE CHEATER REFORMED"
- PALACE 4214 MARKET STREET 10 A. M. to 11:15 P. M. Roscoe (Fatty) Arbuckle in "THE TRAVELING SALESMAN"
- PRINCESS 1018 MARKET STREET 10 A. M. to 11:15 P. M. WILLIAM FARNUM in "HIS GREATEST SACRIFICE"
- REGENT MARKET ST. Below 17TH 10 A. M. to 11:15 P. M. CATHERINE CAREY in "The Heart of Maryland"
- RIALTO GERMANTOWN AVENUE AT TULPEHOOKEN ST WILLIAM FARNUM in "HIS GREATEST SACRIFICE"
- RUBY MARKET ST. Below 7TH 10 A. M. to 11:15 P. M. HOUSE PETERS in "THE GREAT REDEEMER"
- SAVOY 3211 MARKET STREET 10 A. M. to 11:15 P. M. ALLAN DWAN'S "THE HEART OF A FOOL"
- SHERWOOD 54th & Baltimore Ave. 10 A. M. to 11:15 P. M. CONSTANCE TALMADGE in "GOOD REFERENCES"
- STANLEY MARKET AT 10TH 11 A. M. to 11:15 P. M. JACKIE COOGAN in "PECK'S BAD BOY"
- STANTON MARKET ABOVE 18TH 10:15 A. M. to 11:15 P. M. ELSIE FERGUSON in "Sacred and Profane Love"
- HALLROOM BOYS COMEDY "Circus Heroes" Featuring SID SMITH
- 333 MARKET STREET THEATRE THOMAS MEIGHAN in "THE EARL RIDER"
- VICTORIA MARKET ST. Ab. 9TH 10 A. M. to 11:15 P. M. WHITMAN BENNETT in "NOT GUILTY"
- WM. PENN 41st & Lancaster Ave. Vaudeville and Pictures CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- AT WEST CHESTER RIALTO—WM. FARNUM in "HIS GREATEST SACRIFICE" CHARLES KAY in "A SACRED VALLÉE"

## DOROTHY FARNUM ANSWERS QUERIES ON SCRIPT WRITING

PERCY YERE—The difference between "detailed" synopsis and an ordinary synopsis can best be illustrated as follows:

In the case of "Salvation Nell," a First National-Whitman Bennett production, shortly to be released, an ordinary synopsis would run as follows:

"Nell has worked in a sweat shop during all her childhood, then in a lay-off period she gets a job in a hash house."

A detailed synopsis would treat the same thing as follows:

"Nell is discovered sewing pants in a sweat shop. A title tells that all of her childhood has been spent in seams and stitched into buttonholes in the sweat shop of Mullen & Milwitski. Her companion, Myrtle, goes to luncheon with the boss, and when the lay-off period comes is allowed to keep her job, while Nell is sent on her way."

One synopsis jumps from point to point in the play, whereas the other makes the move slowly, taking in the scenery on the way, as it were.

You already know a great deal about that unnecessary parts must be cut out and definite action substituted. I am glad you intend showing "the stuff you are made of."

KATHRYN M.—In writing the photoplay, you convey your impressions in pictures; in writing fiction, in words. Take for instance this passage as example in the difference of method.

"He feared that if she married him life would treat her unkindly, for the reason of his poverty, robbing her of the youth and freshness which held his heart captive today."

That is fiction, and here is photoplay:

"He looks at her in all her youth and freshness and sees her slim hands roughened by work, the well-manicured nails, stubby and soiled, the freshly groomed coffee, straggly and loosened, her laughing mouth, disconcerted and drooping."

Perhaps that will show you the difference. One forms a thought; the other a picture.

Get John Emerson and Anita Loos' book on photoplay writing. It will answer all the technical questions you need know.

E. E. BLANCO—I shall endeavor to give in a short space, from time to time, a hint of the photoplay market and the present day requirements. I would advise you to subscribe to the Motion Picture World, Fifth Avenue and Forty-third street, New York City, to keep in touch with the market.

CHESTER—A photoplay is arranged just as a short story, only that you must be careful to see that your words make pictures. Do not write in chapter form. State all things necessary in the play. Write me further about the work you have already done.

More of Miss Farnum's answers will be printed on Monday.

## PHOTOPLAYS

- The NIXON-NIRDLINGER THEATRES
- AVENUE 25th St. and Allegheny Ave. JEAN PAIGE and ALL-STAR CAST in "BLACK BEAUTY"
- BELMONT 52D ABOVE MARKET 1:30 & 8 and 9:30 to 11 EILEEN PERCY in "BIG-TOWN IDEAS"
- CEDAR 60TH & CEDAR AVENUE 1:30 & 8 and 9:30 to 11 MAX LINDER in "SEVEN YEARS OF BAD LUCK"
- COLISEUM Market bet. 29th & 30th 1:30 to 8—8:30 to 11 LOUISE HUFF in "WHAT WOMEN WANT"
- JUMBO FRONT ST. & GIRARD AVE. 10 A. M. to 11:15 P. M. ALL-STAR CAST in "THE LURE OF EGYPT"
- LEADER 41ST & LANCASTER AVE. 10 A. M. to 11:15 P. M. LOUISE GLAUM in "I AM GUILTY"
- LOCUST 52D AND LOCUST STREETS 1:30, 3:30, 8:30, 9:30 to 11 HOUSE PETERS and JANE NOVAK in "ISOBEL"
- NIXON 52D AND MARKET STS. 2:15, 7 and 9 SUNSHINE COMEDY "THE HAYSEED"
- RIVOLI 52D AND RANSOM STS. 10 A. M. to 11:15 P. M. ANNA Q. NILSSON in "WHAT WOMEN WILL DO"
- STRAND GERMANTOWN AVE. AT VENNANO STREET MAE MURRAY in "THE GILDED LILY"
- AT OTHER THEATRES
- AURORA 2132 GERMANTOWN AVE. 10 A. M. to 11:15 P. M. WANDA HAWLEY in "HER FIRST ELOPEMENT"
- CENTURY Erie Ave. and 6th St. 10 A. M. to 11:15 P. M. INA CLAIRE in "POLLY WITH A PASS"
- Fay's Knickerbocker Market & 40th Noon to 10:30 TOM MIX in "A RIDIN' ROMEO"
- Germantown 5510 GERMANTOWN AVE. 10 A. M. to 11:15 P. M. DOUGLAS FAIRBANKS in "THE NUT"
- JEFFERSON 29th & Dauphin Sts. 10 A. M. to 11:15 P. M. HOBART BOSWORTH in "HIS OWN LAW"
- PARK RIDGE AVE. & DAUPHIN ST. 10 A. M. to 11:15 P. M. BEBE DANIELS in "TWO WEEKS WITH FAY"
- SPRUCE 90TH AND SPRUCE 10 A. M. to 11:15 P. M. FRANK MAYO in "THEAL TRICK"