

# 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 a new series of "Toonerville 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 Seyffert, portrait painter, 1730 Chestnut street, and Miss Harriet Sartain, principal, School of Design for Women, and three noted photographers—William Shewell 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



MADLINE FERRIS  
1511 N. Gray St.



EDNA MAY CLARK  
2524 N. 10th St.



MARGARET BRAME  
907 N. 45th St.

## Who Is Edna? That Is Question Puzzling Movie Contest Editor

Picture Sent in "Intrigues" Him, but He Hasn't Slightest Idea Who Young Lady Is—Answers to Questions Asked by Intending Entrants

TODAY we will have to devote our space in another little chat with girls who have been writing to us about all sorts of things in connection with the Movie Beauty Contest.

It will be necessary to answer only a few of the letters because most of those we receive are so much alike that the answers will apply to all.

First, however, we have a question of our own to ask.

"Who is Edna?"

IT'S a mystery that "Intrigues" us, as the magazine writers love to say. We don't know Edna, but we confess we'd like to.

She sends us a photograph to enter in the contest, and, on the front of it is written, "Very sincerely—Edna."

Now, we'd be very happy to feel that Edna was sincerely ours, but it is evident that she gave this picture to some one else and then got it back to send to us. And she probably intended to put her full name and address and all the rest of it on the back, or in a letter or something.

But she didn't do it. That's where the mystery comes in. Who is Edna? If Edna will reveal her identity to us, she has a mighty good chance of getting on the honor roll. Otherwise, we don't see how we can do anything further about it.

The picture shows her in a nifty hat with a big turned-up brim, a fur collar, a long cape coat—is that what you call 'em?—and carrying a handbag.

If anybody knows an Edna corresponding to this description of her clothes—shoot!

ABOUT a million letters and phone calls want to know who she is, and we have not published them, because it is sent in some time ago and hasn't been published yet.

For the tenth time, we make this statement—all pictures will be held in this office until the contest is closed. They can be obtained then.

The mere fact that your picture has not been published does not mean that you are out of the contest. The judge will examine all pictures, and it is perfectly possible that, on final conference, the prize may go to some girl who has not been included on our daily roll.

"PLEASE state through your column whether it will be all right to send a picture of a young girl seven years old."

No, she is far too young for the part the Betzwood company wants to fill. We have had many photographs sent and brought in, with the idea that, if they cannot enter this particular contest, we may use our "influence" to get them jobs with picture companies.

We can't. Even if we could, we probably wouldn't. We are not a motion-picture agency and wouldn't have such a job if it were offered to us. We are not looking for child prodigies; at least, not at present. If some producer asks us to find a clever child for him, maybe we'll think it over, but at present we are looking for a pretty girl at least eighteen years old, or one who can make herself look eighteen with make-up.

We get photographs and letters from men, too, telling us how handsome they are and how quickly they would have all the girl fans crazy about 'em just as they are about Wally Reid.

Well, maybe. But we don't think so. Anyway, we are not looking for a handsome hero to put Wally out of the business, because Wally is a friend of ours, and if he got so mean that he had to sell his car, we'd have to look around for some one else to take us auto riding when we go to New York.

AND then, the girls who want to know if they can come in to this office and have one of our demon news photographers take their pictures.

Nope; nothing doing.

The demon photographers are usually busy firing in airplanes or climbing skyscrapers or driving racing cars along the edges of precipices or something.

And, in their off moments, they are busy printing up the pictures they have had friends make of them while they were doing their stunts, and pasting the pictures in their albums so as to show people in New York how beautiful they are.

There are plenty of photographers in the city and most of the rates are so reasonable that any one can afford to have a few made.

## NORMA NOW KNOWS STAGE AND SCREEN ARE DIFFERENT

ONE might think that Norma Talmadge had run the gamut of human experience. She has, at various times, been rescued from fire and water and battle and sudden death; she has lived and loved in a thousand lives and died nearly as many deaths.

But there is one thrill that not even the movies can supply—that of a first-stage appearance, a first night on Broadway.

Miss Talmadge has at last experienced this thrill. Recently she made her debut on the "legitimate" stage in a performance given for the Actors' Equity Association.

After this experience, Miss Talmadge came to some interesting conclusions regarding screen versus stage acting.

"It is a far more difficult matter than one might think," she says, "for a motion-picture player to take part in the speaking stage."

"The difference," says Miss Talmadge, "between stage and screen acting lies not so much in the ques-

tion of voice as in the matter of tempo, as most stage players have discovered when they have gone into the movies.

"Gesture in the camera is greatly magnified. The slightest movement achieves an importance which is entirely lacking on the stage.

"I played in the 'Merry Wives of Windsor,' but if I had been 'merry,' as the camera would interpret this mood, the audience would have had to use opera glasses to determine the fact that I was acting at all.

"All movement before the camera must be 'slow down' or the scene will look overplayed. A dignified walk across the stage of the Metropolitan would take about one minute in reality.

Lastly, the change in make-up scenes, to motion-picture folk, almost a reversal of the laws of nature.

"As every one knows, yellow is the flesh tint of the movies because it produces white, white red, which photographs black, is used only to produce shadows.

"Red on the cheeks in the movies is used only when it is desired to make the character seem thin and anemic with great hollows in the face. On the stage, of course, rouge on the cheeks is indispensable and does the opposite service."

## Movie Kiddies Must Keep Up in Studies

IF YOUNGSTERS envy movie kids because young actors and actresses need not go through their daily outside studies, they have another "think coming," according to little Eileen O'Malley, daughter of the popular Pat, who appears in Marion Fairfax's "The Living Truth."

Eileen and twenty other kiddies get their daily lessons just the same as if they were going to grammar school.

In Los Angeles any child who is taken from school to work in pictures must be guaranteed daily instruction to keep up in their lessons.

Every day at the studios groups of kiddies are seen with their teachers, who must make a daily report to the Los Angeles Department of Education of the lessons accomplished. These lessons are given the children between scenes and during such time as they do not appear before the camera. Should they be busy all day they receive their lessons at home after dinner.

Claire Whitney Comes Back "The Leech," with Claire Whitney in the leading role, has been acquired by the Pioneer Film for the world rights. It is expected that the first release by Pioneer for the new season will be "Out of the Dust."

## Eighteen Miles of Film a Day Used in Big Movie Plant

FORTY BILLION DOLLARS for film alone!

And they roll the motion-picture industry never an instant!

How is this \$40,000,000,000 worth of film handled? It is put through the laboratories by the hundred miles every day. Outsiders never know the route a five-reel film has to travel before it reaches the silver sheet before their eyes in any theatre.

LET us take a little stroll through the Goldwyn laboratory out in California and see just how this film travels.

The first handling an unexposed film receives after it reaches its destination from the producing laboratory in the East is to be opened and loaded into magazines within the light tight walls of the camera vault.

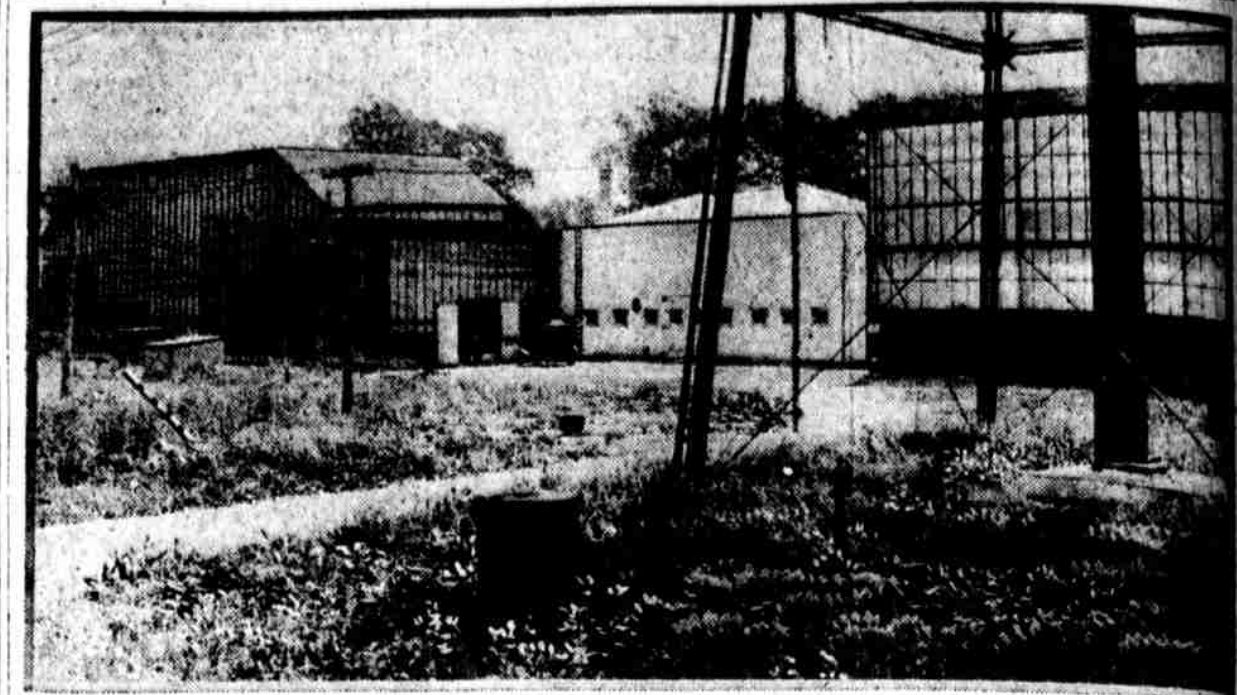
Magazines hold usually up to 400 feet. The cameramen expose the film for the director, and at the end of the day the film is developed in the great dark room.

It is wound upon racks which hold about 200 feet. They are immersed in big wooden tanks of developer where a man, expert in his profession, watches the process. After this the film is sent through a washing box, which is like a shower bath, from where it is put into the bins, or fixing bath.

From this it is again given a shower and taken to the drying room, where it is led onto large drums which revolve in warm air, drying the film in a few hours.

Now we have the negative, which is then run on a projection machine, inspected and passed upon. You probably know how in amateur photography, you have to make prints on

## WHAT IT REALLY LOOKS LIKE AT BETZWOOD



THIS will give you a good idea of the particular corner of the big Betzwood film plant that will loom largest and most important in the visions of the girls in the Movie Beauty Contest. On the left is one of the big studio buildings in which all the interiors are shot. Just recently the most modern lighting system has been installed, which enables the electricians to move a variable young sun all around the ceilings to whatever corner of the building needs illuminating.

The white building in the center contains the dressing rooms, carpenter shop and general utility rooms, and to the right, behind the base of the great water tank tower, is the daylight studio.

Hidden by this group of buildings, just behind them, is the picturesque northwestern border town in which Edgar Jones is filming his Holman Day series for Pathé.

## Fox Signs Eva Novak



EVA NOVAK

Eva Novak, who has been signed by William Fox, her contract with Universal having expired, Miss Novak will play the feminine lead in "The Last Trail," a Zane Grey story that Emmet J. Flynn is directing as a special at Hollywood.

## WHAT YOUR FILM FAVORITES ARE DOING

Volva Vale has been engaged by William Fox to appear in a William Russell picture now being made on the West Coast. Miss Vale has appeared in several large productions at Hollywood.

Elsie Ferguson has begun work at the Lackey Eastern studios on "Peter Rabbit," in which she is being co-starred with Wallace Reid. The sets designed by Robert M. Haas follow the period of the Mariner's novel, the English scene depicting the early Victorian era in architecture, decoration and costume.

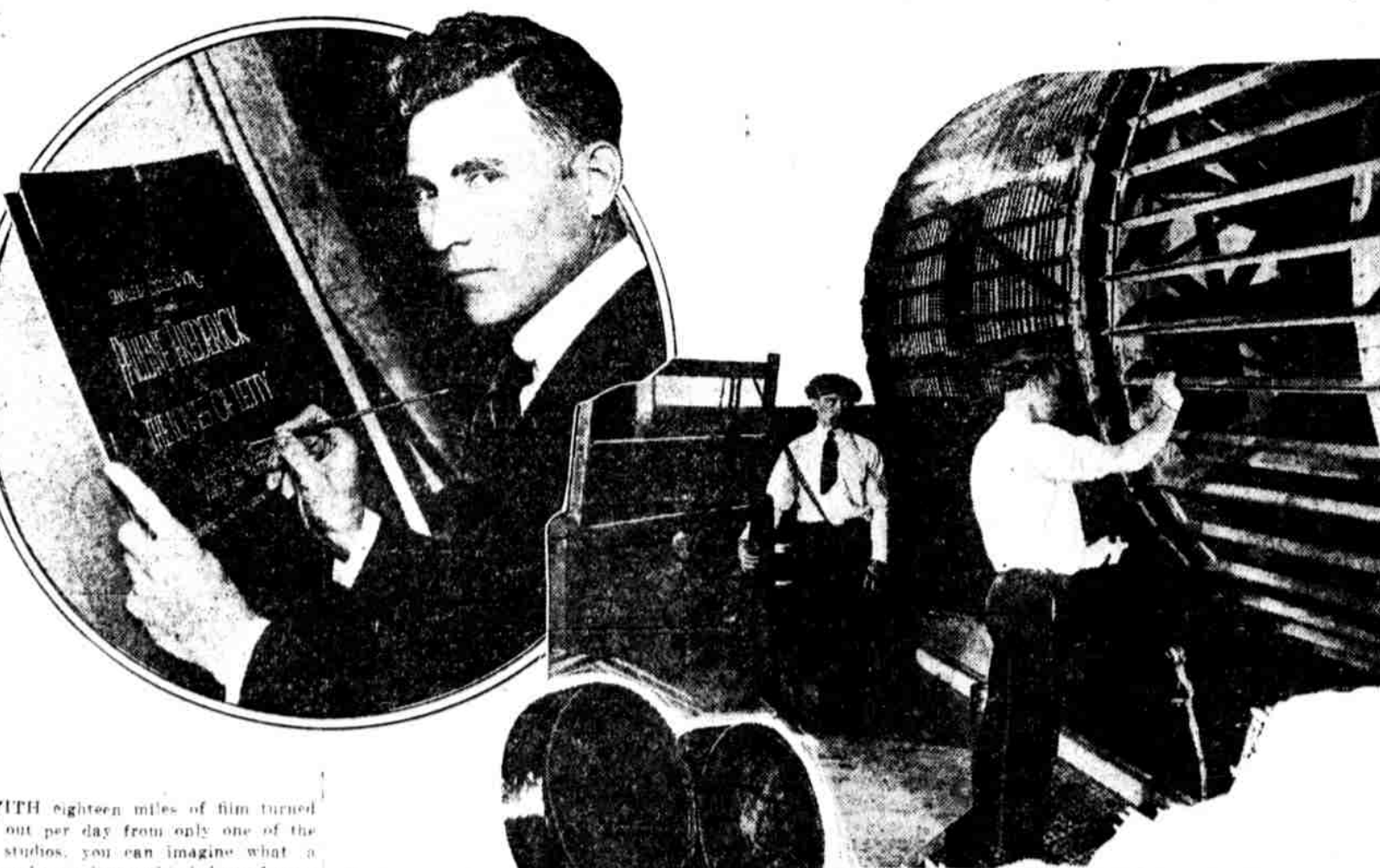
Wallace Reid, who enters the production shortly, will wear a wig for the first time since "Joan the Woman" was produced in 1918. Reid is known to thousands of his followers as a sleek-haired, modern youth, usually seen behind the wheel of a racing car. The thibetone role offers him new possibilities to which he is looking forward with pleasure and interest.

Alice Calhoun, the Vitaphone star in company with her director, G. V. Seyffert, and her supporting cast, has returned from Saugerties, N. Y., where she has been filming exterior scenes for her new production, "Peggy Puts It Over." The interior scenes are now being photographed at Vitaphone's Brooklyn studio. The elaborate interior settings required were constructed while the players were in Saugerties.

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.

<b>Alhambra</b> 12th, Morris & Passunk Ave. 8:30, 9:15 & 9:45 P. M. BERT LYELL in "THE PRICE OF REDEMPTION"	<b>GREAT NORTHERN</b> Broad St. & Erie 8:30, 9:15 & 9:45 P. M. "THE BRANDING IRON"	<b>The NIXON-NIRDLINGER THEATRES</b>
<b>ALLEGHENY</b> Frankford & Allegheny 8:30, 9:15 & 9:45 P. M. CATHERINE CALVERT in "The Heart of Maryland"	<b>IMPERIAL</b> 60th & Walnut Sts. 8:30, 9:15 & 9:45 P. M. BERT LYELL in "THE MISLEADING LADY"	<b>AVENUE</b> 25th St. and Allegheny Ave. MATINEE DAILY ETHEL CLAYTON in "THE PRICE OF POSSESSION"
<b>APOLLO</b> 62d & Thompson Sts. MATINEE DAILY GLADYS BROCKWELL in "THE NIGHTINGALE"	<b>Lehigh Palace</b> Lehigh Avenue MATINEE DAILY CONWAY TEARLE in "THE ROAD TO AMBITION"	<b>BELMONT</b> 52d ABOVE MARKET 8:30, 9:15 & 9:45 P. M. CONWAY TEARLE & ROSEMARY THRENT "WHISPERING DEVILS"
<b>ARCADIA</b> 10th & M. to 11:15 P. M. SIR JAMES M. BARRETT "SENTIMENTAL TOMMY"	<b>LIBERTY</b> Broad & Columbia Av. MATINEE DAILY ETHEL CLAYTON in "THE PRICE OF POSSESSION"	<b>CEDAR</b> 90th & Cedar Avenue 8:30, 9:15 & 9:45 P. M. VERA GORDON in "THE GREATEST LOVE"
<b>ASTOR</b> Franklin & Girard Ave. 8:30, 9:15 & 9:45 P. M. CONSTANCE TALMADGE in "GOOD REFERENCES"	<b>OVERBROOK</b> 63d and Haverford 8:30, 9:15 & 9:45 P. M. KATHERINE MacDONALD in "CURTIS"	<b>COLISEUM</b> Market bet. 50th & 60th 8:30, 9:15 & 9:45 P. M. JUNE COLLINS "WHERE IS MY HUSBAND?"
<b>BALTIMORE</b> 51st & Baltimore 8:30, 9:15 & 9:45 P. M. FLORENCE VIDOR in "LYING LIPS"	<b>PALACE</b> 12th Market Street 8:30, 9:15 & 9:45 P. M. THOMAS MEIGHAN in "THE CITY OF SILENT MEN"	<b>LEADER</b> 41st & Lancaster Ave. MATINEE DAILY DOUGLAS FAIRBANKS in "THE NET"
<b>BENN</b> 64th and Woodland Ave. MATINEE DAILY BEN TIRPIN "A SMALL TOWN IDOL"	<b>PRINCESS</b> 10th Market Street 8:30, 9:15 & 9:45 P. M. JULIA BURNETT "THE CALL OF YOUTH"	<b>JUMBO</b> Front St. & Girard Ave. 8:30, 9:15 & 9:45 P. M. ALL STAR CAST "LUXURY"
<b>BLUEBIRD</b> Broad & Sub. Ave. 8:30, 9:15 & 9:45 P. M. MATT MOORE and GLADYS LESLIE "STRAIGHT IS THE WAY"	<b>REGENT</b> 44th St. below 17th 8:30, 9:15 & 9:45 P. M. SYDNEY CHAPLIN in "KING, QUEEN and JOKER"	<b>LOCUST</b> 22d and Locust Streets 8:30, 9:15 & 9:45 P. M. ALL STAR CAST "WHEN DAWN COMES"
<b>BROADWAY</b> Broad & Snyder Ave. 8:45 & 9 P. M. SHEILA SIMS "THE FAITH HEALER"	<b>RIALTO</b> Germantown Avenue 8:30, 9:15 & 9:45 P. M. DOUGLAS MacLEAN in "CHICKENS"	<b>NIXON</b> 52d and Market Sts. 8:30, 9:15 & 9:45 P. M. SHIRLEY MASON in "THE MOTHER HEART"
<b>Broad St. Casino</b> 722 Market St. MAT. DAILY MYRTLE STEDMAN in "THE TIGER'S COAT"	<b>RUBY</b> Market St. below 7th 8:30, 9:15 & 9:45 P. M. ALAN DWAN PRODUCTIONS "HEART OF A FOOL"	<b>RIVOLI</b> 52d and Sansom Sts. MATINEE DAILY TOM MIX in "HIDDEN ROMEO"
<b>CAPITOL</b> 722 Market St. 8:30, 9:15 & 9:45 P. M. ELAINE HAMMERSTEIN in "POOR, DEAR MARGARET KIRBY"	<b>SAVOY</b> 12th Market Street 8:30, 9:15 & 9:45 P. M. BEN TIRPIN "A SMALL TOWN IDOL"	<b>STRAND</b> at Venango Street MATINEE DAILY THOMAS MEIGHAN in "THE EASY ROAD"
<b>COLONIAL</b> Gin. & Mifflinwood Ave. 8:30, 9:15 & 9:45 P. M. THOMAS MEIGHAN in "THE EASY ROAD"	<b>DARBY THEATRE</b> COSMOPOLITAN PRODUCTIONS "PASSIONATE PILGRIM"	<b>AT OTHER THEATRES MEMBERS OF M.P.T.O.A.</b>
<b>EMPIRE</b> Main St. MANAYUNK MATINEE DAILY DOUGLAS MacLEAN in "CHICKENS"	<b>FAIRMOUNT</b> 25th & Girard Ave. MATINEE DAILY "UNCLE TOM'S CABIN"	<b>AURORA</b> 2122 Germantown Ave. MATINEE DAILY "EARTHBOUND"
<b>FAMILY</b> Theatre, 12th Market St. 8:30, 9:15 & 9:45 P. M. BESSIE BARRISCALE in "THE BREAKING POINT"	<b>FRANKFORD</b> 4715 Frankford 8:30, 9:15 & 9:45 P. M. DOUGLAS FAIRBANKS in "THE NET"	<b>Germantown</b> 5510 Germantown Ave. MATINEE DAILY BEN TURPIN in Bennett's "A SMALL TOWN IDOL"
<b>56TH ST.</b> Theatre, Below Spruce MATINEE DAILY "THE HOPE"	<b>FRANKFORD</b> 4715 Frankford 8:30, 9:15 & 9:45 P. M. DOUGLAS FAIRBANKS in "THE NET"	<b>JEFFERSON</b> 29th & Dauphin Sts. MATINEE DAILY DOUGLAS FAIRBANKS in "THE NET"
<b>GLOBE</b> 59th Market St. 8:30, 9:15 & 9:45 P. M. NORMA TALMADGE in "THE FASHION FLOWER"	<b>GRANT</b> 4922 Girard Ave. MATINEE DAILY MADGE KENNEDY in "THE GUY WITH THE JAZZ HEART"	<b>PARK</b> Ridge Ave. & Dauphin St. 8:30, 9:15 & 9:45 P. M. JEAN PAGE in "BLACK BEAUTY"
<b>GRANT</b> 4922 Girard Ave. MATINEE DAILY MADGE KENNEDY in "THE GUY WITH THE JAZZ HEART"	<b>AT WEST CHESTER</b> FLORENCE VIDOR 8:30, 9:15 & 9:45 P. M. ALL STAR CAST in "MILESTONES"	<b>SPRUCE</b> 60th and Spruce MATINEE DAILY FRANKFORD "OUTSIDE THE LAW"

## FILM GOES THROUGH MANY PROCESSES BEFORE YOU SEE PICTURES ON SCREEN



WITH eighteen miles of film turned out per day from only one of the big studios, you can imagine what a tremendous industry this infant of commerce has grown to be.

Here are pictures that show only a few of the steps through which the film must go before it is ready to be run through the projection machine in your favorite movie theatre.

On the upper left is a man printing the title. All the subtitles which explain the action to you, and which your next neighbor invariably reads aloud to her companion, are made in this way and photographed just as the actors are photographed.

On the right is a scene in the drying room, showing the film, which has come wet from the developing and fixing and washing processes, being wound on huge drums to be dried.

Below is Pauline Frederick, looking through the finder of a movie camera, just as the camera man does to see what is in the picture he is to take.



ings, to see people as they appear naturally.

Well, it is the same in motion pictures. A positive or print has to be made in order to see things as they really are, so the negative is sent to the printer who makes test prints, develops them, and later prints the rolls on a machine which stands in a dark room.

Again is the exposed "positive stock" developed as the negative was and dried, collected and rolled onto reels, then inspected by the head of the laboratory, after which it is sent up to the film editors, who cut and assemble it into the finished picture.

The cutting is a separate business, and necessitates clever work and tedious looking again and again at the picture.

After the editor has satisfied himself that he has carried the story out in film and has conferred with the director and scenario writers, the "first cut" is made. The titles are placed in and the print goes back to the laboratory