The Daily Movie Magazine

MOVIE DOG SCHOOL TRAINING "ACTORS" AT MAGNOLIA, N. J.

HOW'D you like to lead a dog's life? Lots of folks do. At least they say they do.

But this is not about humans nor ordinary dogs, but about dogs who are destined to be stars on the movie screen.

Dogs are very important in the portrayal of life in the photoplay. Because they always get the sympathy of an audience, the director has made an important place for them in screen work.

We—and the we goes for everybody—like to see animals act as though they knew exactly what they were doing. But did you ever stop to think how much trouble it takes to train these pets for just a few minutes' work before the camera lens?

Some one once said that a man was not without honor save in his own country. Well, that, in a way, goes for this part of the country because it is in little old Magnolia, N. J., that many of our movie dogs are taught. The dogs are not thought so much of around here because we see so many of them, but out in California, where the publicity men of the cities rave about how great everything is, they have to send to the East for their best-trained canine actors.

D. W. Griffith started the animal furore in the movies. That was some time ago. Now everybody's doing it and the result is a big demand for schooled animals and birds.

* * *

TRAINING dogs for movie work is just the same as it would be for their usefulness in everyday work about the home or wherever the animals are used. Constantin Franz, who was sent by the Government to take charge of the training of police dogs in France during the war, has given much thought and time to the study of the mental elevation of dogdom.

When the movie directors were making their war pictures and wanted to be really correct in details, a number of police dogs were required for the work. Where to get the really-true type of dog was a puzzle for the property man.

Then the news pictures showed the training of the Franz dogs and Mr. Franz was sent for.

Could he supply the dogs? He could and did.

And some of his dogs seen so intelligent that it would probably be even more interesting to get a personal interview with them than with their trainer.

We can imagine sending a reporter to talk to one of the pupils in this canine movie acting school. And the pupil would modestly whisk his tail and describe things something in this manner:

* * *

"WHAT do we do with ourselves? Well, our day is about like that of a child. Our food is similar. We rise early and have a light breakfast of milk and stale bread. The milk is fresh and comes from two cows which Mr. Constantin keeps on our place. For lunch we have oatmeal, rice or macaroni. At night we have meat, and twice a week a diet of salmon.

"After our breakfast we are trained for half an hour on one kind of work and then in the afternoon we are given 'attack' work to do if we are to be police dogs. Some of us have further training in doing special things, and all of us carry our food pails to the gate for our meals.

"Here's a secret and I hope no one finds out I told it. If you want to have a dog protect you, teach it obedience, but never whip it. Never whip it, I say!

"One of the most important things to remember about us is that we do not fully understand the words you say. We do, though, know by the change in the tone of the voice and when emphasis is wanted, the soft voice always gains our attention, for the angry person is always making a noise.

"It usually takes us about three months to be trained as police dogs while for attacking work we have to go to school for three months longer. When we are wanted around the house it only takes a short time to train us.

"For moving picture work, of course, the time depends on just how much we will be expected to do. And that leads me to one other secret.

"When you see us on the screen we believe we are really acting out the story intelligently. But we know nothing about the story. We have been taught to do certain things at certain commands, and those things have to be used as the director can best use them for his purpose."

Sheldon Lewis in Griffith Movie

Sheldon Lewis, who has been appearing in vaudeville with his wife, Virginia Pearson, has signed a contract with D. W. Griffith to play the part of Jacques in "The Two Orphans." This ends a search of six weeks which the Griffith staff has been making for a suitable player for the role. Perhaps never before have so many persons been "tried out" for a part, the score being over sixty at the end of the third week. To enable him to accept the contract, it was necessary for Lewis to cancel his booking over the vaudeville circuit.

JUDGES MEET TO CHOOSE MOVIE BEAUTY CONTEST WINNERS

THE big task of picking the winners of the Movie Beauty Contest from the 5000 and more photographs sent in to this page is well under way.

Here are the five judges with some of the pictures before them. They have already made surprising progress and we will begin announcing the winners tomorrow. From left to right in the photograph are:

Leopold Seeffert, artist, 1730 Chestnut street.

William Shewell Ellis, photographer, 1612 Chestnut street.

H. J. Stokum, representing Marceau, photographer, 1609 Chestnut street.

Miss Harriet Sartain, principal, School of Design for Women, Broad and Master streets.

Elias Goldensky, photographer, 1705 Chestnut street.

ANNOUNCEMENT OF MOVIE BEAUTY CONTEST WINNERS WILL BE COMMENCED ON THIS PAGE TOMORROW

THE judges in the Movie Beauty Contest have made some of their selections. Their task is to choose from the several thousand photographs sent in fifteen girls who, as photographed, seem to be the most promising material for screen careers.

Obviously, this is no simple matter. It is not merely a question of beauty of the pictures before them, but of their expert knowledge of what the subject must herself be as indicated in the print, and, further, of how they think she will appear when translated to the moving-picture screen.

Fifteen girls will be chosen this week and their names will be announced and their photographs published each day, beginning tomorrow, until and including Saturday. As they are chosen they will be notified of their good luck and will receive instructions about the day to be spent at Betzwood, where the test strips of movie film will be made.

From these fifteen three will be selected, the final choice being based upon personality, intelligence, adaptability and success in transferring these qualities to the screen.

All photographs received in this contest will be held in this office until after the announcement of the final three winners, which we hope to be able to make on Wednesday, June 29, or Thursday, June 30. Unsuccessful contestants may receive their pictures after that by calling at this office or by sending sufficient stamps to cover postage.

WHAT YOUR FILM FAVORITES ARE DOING

Guy Bates Post is in California, where he will make "Omar the Tentmaker" for the movies.

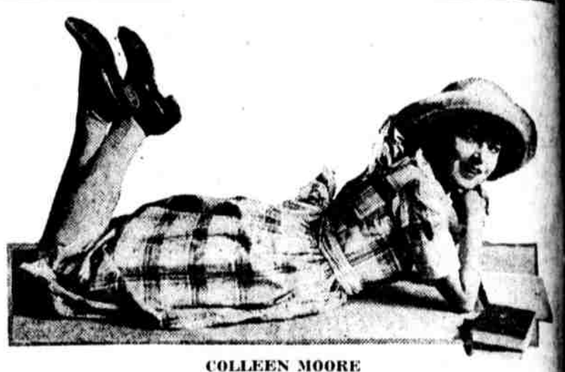
Miriam Cooper, who played the leading feminine roles in "The Oath" and "Serenade," is to be the heroine in the next R. A. Walsh production, called "Kindred of the Dust." A number of the scenes are to be taken in the Northwest and a cast of unusual merit is to be selected to support Miss Cooper.

Seena Owen's four-year-old daughter went to see her mother in "The Woman God Changed," the Cosmopolitan production, in which Miss Owen and E. K. Lincoln take the leading parts. She enjoyed seeing her mother in the picture, except in the scenes in which Miss Owen is shipwrecked and floats to shore. The child began to cry and hurried home to learn if Miss Owen was in good health.

Katherine MacDonald's picture is to be titled "Sticks and Stones." The working title has been "Man's Game." The story is an original, especially written for the American Beauty and is now nearing completion under the direction of J. A. Barry, former right-hand man of D. W. Griffith and the director of the lovely Katherine in four of her past screen successes.

Bert Lytell has been declared winner in two popularity contests for screen stars, one held in Los Angeles and the other in Tokio, Japan. In the Japanese contest Charles Ray was second. Bert Lytell is at present engaged at Metro studios in Hollywood on the last part of the production of "A Trip to Paradise," an adaptation of Franz Molnar's play, "Liliom."

NEILAN FEATURES COLLEEN MOORE



COLLEEN MOORE

HAVING completed picturization in New York of "The Lotus Eater," an adaptation of the Albert Payson Terhune story, with John Barrymore in the starring role, Marshall Neilan has returned to Los Angeles to start work on his pictures for Associated First National release.

The first of these productions, it is said, will take six months to complete and will feature Colleen Moore. In the second photoplay one of the foremost stars will appear, according to the producer's announcement.

Another item of interest in the Neilan announcement is the fact that Marjorie Daw, who has been with Neilan for the last two years, has been released from the organization by mutual arrangement.

In this connection Mr. Neilan said: "Due to the fact that I am only going to do two big stories this coming year, one with Colleen Moore and the other with one of America's foremost stars, I felt it would have been unfair to keep Miss Daw to her contract playing mediocre parts.

"There has been such a demand for the popular young lady that inasmuch as we regret losing her, still it was a pleasure to sign her release allowing her a free hand to accept the many big offers made her."

Omaha Girl in Metro Picture

Mayme Krasne, voted Omaha's most popular business woman, has made her debut in motion pictures. As a result of winning the contest in Omaha she was awarded a free trip to Metro's studios in Hollywood, Calif., where Rex Ingram, directing his new production, "The Conquering Power," a June Mathis adaptation from Balzac, gave her a small role in a French street scene.

CHOOSING OF HATS ONE OF PROBLEMS OF MOVIE STARS

CHOOSING a hat for wear in a motion-picture is not so easy as it may seem to one unfamiliar with the demands of a camera. One may imagine an actress, leisurely strolling into one of the exclusive shops, seating herself before one of the many-mirrored dressing tables and asking for the most chic, the Frenchiest and, of course, the most expensive hats in the place.

If she did do this, madame would undoubtedly bring forth hats of the weeping willow order that droop down, completely concealing one eye and giving the face a picturesque appearance.

No matter how becoming these chapeaux might be to the femininity of the actress, the director would never consent to her wearing them in a picture.

They would cast the face into shadow, and the public would never enjoy a picture where the eyes and dimples of their favorite actress did not shine forth.

So she needs must content herself with two types of hats, the turban and the hat whose brim rolls up. There is always a great variety of these hats to choose from. Perhaps the motion-picture actress is responsible for their vogue the last year.

Agnes Ayres, Thomas Meighan's leading woman in his latest production, "Cappy Ricks," has solved the problem in her selection of hats for this picture, to the director's as well as her own satisfaction. These hats are of the prevailing style.

* * *

THERE is one made of blue satin, whose crown turns up in front and overpasses in back. The satin is laid on the brim in loose box plaits and on the crown in folds. A band the only trimming on the hat, is of the same material. It is on the right side with loops extending over the edge.

Another hat a turban, which is worn with a blue serge coat dress, is made of soft dove gray taffeta, hand crinkled in silk of the same shade. A Russian effect is given by the high arrangement of the material in front.

When Miss Ayres wears her short suit of tan homespun material she wears a hat of brilliant green angora wool. This close-fitting hat turns up all around. Two pheasant quills, their points crossing in front, sweep back and over the brim.

There is nothing leisurely about the shopping ways of a motion-picture actress. Clothes and hats must be bought at odd hours, between the taking of pictures.

Often a hat that is becoming and that answers the requirements of the director will not photograph well and another flying trip to the shops is necessary. Of course it all takes more time if, as in the case of Miss Ayres, it is impossible to keep your eyes or mind away from the alluring hats that insist on covering your dimples.

HATS ARE PROBLEM FOR STAR

Movie hats mustn't throw the face into shadow. Here is one of brilliant green angora wool that Miss Ayers has found most successful

LOVE STORY of a MOVIE STAR

Can You Guess ? Who Wrote It?

Road in Art Is Through Heartache and Sorrow

"BUT it is as I said at the start; there is no film I have ever acted in so dramatic, so strange, so unbelievable, as my own life.

"To come in a mere few years from obscurity and crude girlhood into the glare and fame of the world!

"The road up in art IS THROUGH HEARTACHE AND SORROW, THE WAY TO ITS PARADISE IS THROUGH INFERNO AND PURGATORY.

"And often it is our enemies who prove in the end to be our best friends; and the things that torture us and shatter us those that make us in the end."—From "The Love Story of a Movie Star."

Do You Know ? The Actors In It?

Copyright by Edward J. Clode

CHAPTER I

April 18.

My secret!

How can I tell it? How can I bear to confess it?

I have sat here—it must be hours, now—here in my dressing room, beside the vacant studio. Long since the arc-lights ceased their sputtering, the director and actors went home. But I could not go home. I came and flung off my slippers and slipped into my Japanese kimono, the one that H—— gave me, and let down my long hair; and though lately I have loved to sit thus, and dream and play a part, tonight it is not playing; tonight it is torture. I cannot go until I make a beginning. If I don't start writing I will ruin this week's work; for the past is rising upon me, and struggling with me, and breaking my heart.

But, no; I cannot tell. After all, my secret is mine.

April 25.

That was a week ago. It is a spring night now; mist, silence, and late, so late! It was a spring night then, five years ago; but where is the girl I then was? I look in the mirror at that face, with the lines round the mouth, and the seeing eyes; I look in the mirror at the face that millions of people see every night all over the world, and I wonder: is it I?

What no-tight, reel picture have I played in, as dramatic, as intense, as amazing as the five years that lifted me from obscurity, from ignorant, crude girlhood, into the glare and fame of the world?

And the secret of it all? The secret that makes me feel and think and write like thirty, when I am so much younger? It is like a demon and a child in my heart; it flays me, yet I shield and nurse it. No, not yet! not yet! I cannot tell it! Perhaps when I am ten years older; when I am more "settled"—Yes, if that girl goes ahead with him—I will not think of it!

April 27.

To Annette Wilkins:

You will see from the above what a struggle I have had to bring me to the clear thinking and decisive action of this moment. But I see the real reason now. It was my jealousy of you.

Does that amaze you? That, I, world famous, should be jealous of a little unknown girl who wants to act in the movies? Ah, it is not your wanting to act that makes me jealous! It is woman against woman—over a man!

But you cannot be more amazed at this than I am myself. That I should be jealous of him now, when I thought he was out of my life; when I thought he was as one dead to me now; now, when this great, new happiness is dawning for me, the happiness that is being shattered by my past! How deep was his grasp upon my spirit, that now again I can think of no one else!

So now you know. Perhaps you will proceed to tear this all up and not read it. I beg of you to read it. I have conquered my jealousy. And why should I be jealous? I know what he is like—and you don't.

Or, perhaps, you will think it is spite, but it is not. Do you remember meeting me down in Washington, when our company went there to get the Capitol as a background? H——, the director, introduced you to me. I thought you very sweet, very young, but inordinately ambitious. I almost seemed to see myself of half a dozen years ago. Surely you are no more than sixteen.

H—— knows him, of course. First H—— asked me whether I did not think there was a place for you up in our studio. He said you wanted to act in the movies. Then, finally, he told me you were in love with him and that he had promised to marry you and make you famous—if you would work in the same studio that he does. And H—— wanted to save you from him by taking you on up here.

I couldn't work any further that day. My passion was not dead, but sleeping. It woke; he became alive again. And yet I felt that if I let you go ahead blindly, it would be nothing short of criminal. I tried to forget myself and to think of you as if you were my younger sister or my child. I tried to see myself in you. I told myself that I must warn you before you took this step.

Of course, we would not take you on up here, for that would mean his coming up to see you, and so bring him into my life again. But to let you go ahead with him, would probably mean the last of you! As it has of others!

Besides, what conception can you have of what it means to work in the movies? Of what goes on behind the beautiful, romantic screens in the theatres, of what goes into the making of a picture, of what goes into the making of a moving-picture star? Luckily, you will be away in Chicago the next few months. This gives me breathing time; this gives me time to set all down, and to determine whether you shall ever see this, or not.

I pause now for a moment to ask your forgiveness—if you should ever see this—for suddenly coming into your life, I, a stranger, with such intimate revelings. But I see now that I must try to do it. And I see now that you must be willing to face the truth. It will be hard for you.

But better to be disillusioned now than later. Better, if you persist in going ahead, to go with your eyes open!

I would have sought you out and talked with you, and gotten to know you—but I can never speak my secret to any one. This is easier, to unburden my heart on paper; here, alone, at dead of night.

So, I will tell you—as much as I can. Will you try to understand me? Will you believe my motive is pure and true? Will you trust me that I am telling the truth? I beg you, I beseech you to do so.

TO BE CONTINUED TOMORROW

It Took a Wise Author to Know His Film Child

THE author today occupies a position of considerable importance in motion-picture circles—in comparison, that is, with his position of a few years ago. Gouverneur Morris reached this conclusion after watching a showing at the Goldwyn studios of "Ace of Hearts," one of his new photoplays, written directly for the screen, which, incidentally, was filmed almost exactly as written. To illustrate the changed conditions, Mr. Morris related his experience in selling for the first time the screen rights to one of his stories.

"I was told, after selling it," said he, "to think no more about it, and that I would be surprised at the picture it would make.

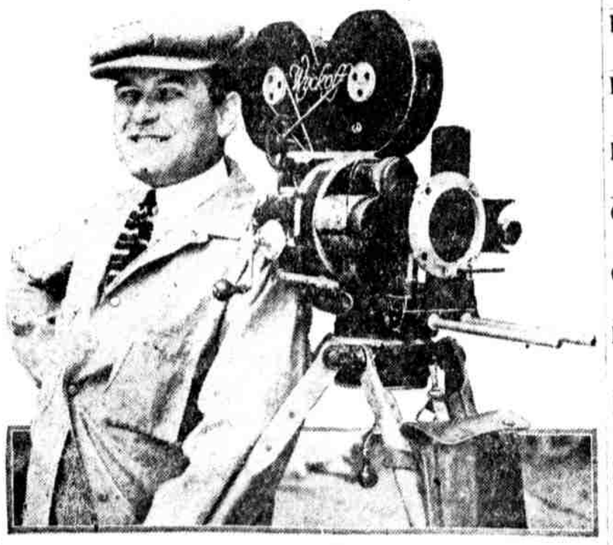
"I was!

"The night of its preview I arrived late, so that I missed seeing the title and cast of the picture that was being shown. I wondered if I had missed mine or if it would be run later.

"At the end of the picture I stepped to the box-office and inquired: 'When will Mr. Morris' film be shown?'

"'We just finished running it,' was the answer."

THE LATEST WORD IN MOVIE CAMERAS



HERE is the very latest thing in moving-picture cameras, and it is a bit of mechanism that seems almost to have its own intelligence at times.

It has been developed by and built especially for Alvin Wyckoff, director of photography in the big Lasky plant at Hollywood, Calif. The picture shows Mr. Wyckoff standing beside his pet.

A moving-picture camera has to do many things. It must "pan" to sideways or tilt up and down, or pan and tilt at the same time; there must be provision for "masking" part of the picture and rewinding the film back to the starting point to match the other side and take the opposite part of the view; it must be able to "trib" down into any shape and upon any part of the scene, and do a lot of other technical things that the movie fan never heard of.

Wyckoff's new machine does any or all of these things singly or in combination and with the mere pressure of a button or pulling of a lever.

The designing and manufacture of this one instrument cost $18,000.

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

PHOTO-PLAYS THRU The Stanley COMPANY OF AMERICA

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 Ave. Mat. Daily at 2; Evgs., 6:45 & 9 Allan Dwan's Production "THE HEART OF A FOOL"

APOLLO 52D & THOMPSON STS. MATINEE DAILY Ben Turpin in Mack Sennitt's "A SMALL TOWN IDOL"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. George Melford's Production "THE WISE FOOL"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY WILLIAM FARNUM in "HIS GREATEST SACRIFICE"

BALTIMORE 51ST & BALTIMORE EVE. 6:30, SAT. MAT. BEBE DANIELS in "DUCKS AND DRAKES"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY All-Star Cast in George Melford's "THE FAITH HEALER"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 Florence Vidor and Lewis Stone in "BEAU REVEL"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. ALL-STAR CAST in "STRAIGHT IS THE WAY"

Broad St. Casino Broad bel. Erie Av. MAT. DAILY LON CHANEY in "THE PENALTY"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. D. W. GRIFFITH'S "DREAM STREET"

COLONIAL 6th & Maplewood Aves 2:30, 7 and 9 P. M. Sir James M. Barrie's "What Every Woman Knows"

DARBY THEATRE D. W. GRIFFITH'S "DREAM STREET"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY Lois Weber's Production "WHAT'S WORTH WHILE"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY MILTON SILLS in "THE FAITH HEALER"

FAMILY THEATRE—1311 Market St. 9 A. M. TO MIDNIGHT PEARL WHITE in "BEYOND PRICE"

56TH ST. THEATRE—Below Spruce MATINEE DAILY BESSIE BARRISCALE in "THE BREAKING POINT"

FRANKFORD 4715 FRANKFORD AVENUE D. W. GRIFFITH'S "DREAM STREET"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 Allan Dwan's Production "THE BROKEN DOLL"

GRANT 4022 GIRARD AVE. MATINEE DAILY WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"

GREAT NORTHERN Broad St at Erie 5:7 & 9 P. M. MARSHALL NEILAN'S "DINTY"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30, Evgs. 7 & 9 BETTY COMPTON in "PRISONERS OF LOVE"

Lehigh Palace Germantown Ave. and Lehigh Avenue THOMAS MEIGHAN in "THE EASY ROAD"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY BEBE DANIELS in "TWO WEEKS WITH PAY"

OVERBROOK 63D & HAVERFORD AVENUE ALL-STAR CAST in "UNCLE TOM'S CABIN"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. The Super Special Production "DECEPTION"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. DOUGLAS FAIRBANKS in "THE NUT"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. ALICE LAKE in "UNCHARTED SEAS"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. MAE MURRAY in "THE GILDED LILY"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. ALL-STAR CAST in "Some One in the House"

SAVOY 1211 MARKET ST. 8 A. M. TO MIDNIGHT ALL-STAR CAST in "THE BRANDING IRON"

SHERWOOD 54th & Baltimore Av. MAT. 2, EVE. 6:30 Arthur Baurchier and Big Cast in "THE GREAT DAY"

STANLEY MARKET AT 19TH 11:15 A. M. to 11:15 P. M. WALLACE REID in "TOO MUCH SPEED"

STANTON MARKET Above 16TH 10:15 A. M. to 11:15 P.M. CHARLES RAY in "THE OLD SWIMMIN' HOLE"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. Elliott Dexter and All-Star Cast in "THE WITCHING HOUR"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. A button or pulling of a lever "THE IDOL OF THE NORTH"

AT WEST CHESTER

RIALTO GEORGE MELFORD'S "THE FAITH HEALER"

IDLE HOUR LOUISE GLAUM in "LOVE"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3; 6:30 to 11 P. M. D. W. GRIFFITH'S "DREAM STREET"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—6:30 to 11 JUSTINE JOHNSTONE in "BLACKBIRDS"

COLISEUM Market bet. 59th & 60th 1:30 & 3; 6:30 to 11 P. M. ALL-STAR CAST in "WHEN DAWN CAME"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Jazz on Frankford "L" OWEN MOORE in "THE CHICKEN IN THE CASE"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY DOUGLAS MacLEAN in "THE HOME STRETCH"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Evgs. 6:30 to 11 ALL-STAR CAST in BALZAC'S "IF WOMEN ONLY KNEW"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 DOLORES CASSINELLI'S "THE HIDDEN LIGHT"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY GEORGE BEBAN in "ONE MAN IN A MILLION"

STRAND GERMANTOWN AVE. AT VENANGO STREET LOIS WILSON and CONRAD NAGEL in "What Every Woman Knows"

WEST ALLEGHENY 25th & Allegheny Matinee Daily WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

AURORA 2132 Germantown Ave. MATINEE DAILY B. Turpin World's Handsomest Leading Man "A SMALL TOWN IDOL"

Germantown 5310 Germantown Ave. MATINEE DAILY HOBART BOSWORTH in "HIS OWN LAW"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY MATT MOORE and GLADYS LESLIE in "STRAIGHT IS THE WAY"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Eve. 6:45 to 11 DOROTHY PHILLIPS in "MAN—WOMAN—MARRIAGE"

SPRUCE 60TH AND SPRUCE MATINEE SATURDAY PEARL WHITE in "BEYOND PRICE"