

The Daily Movie Magazine

Betty Bovee Will Instruct Winners in Movie Contest

Leading Lady of "Toonerville Trolley" Comedies Will Give
Girls Her Personal Care at Betwood and See That
They Have Best of Teaching

WE SAID one day last week that the girls who win this Movie Beauty Contest might be lucky enough to have the personal teaching and guidance of Betty Bovee, the charming little ingenue who acted in the first series of "Toonerville Trolley" comedies for the Betwood Film Co.

WE SPENT yesterday playing around the big studios out there—mighty nice sort of job if that's all we've got to do, eh?—and we were lucky enough to run across the little lady who has won such a following among the film fans.



BETTY BOVEE

BLONDE LITTLE ANGELS NOT WANTED. SAYS CASTING DIRECTOR

"Will you or won't you?" we asked. "Certainly I will," she said with that gay little smile of hers—"but do you mind telling me what it is?"

So we told her what we wanted—for her to run a sort of personal school for our three pupils and she bubbled over in the delightful way she has of bubbling and crossed her heart so would.

"I am so anxious to get a peep at the winners," she said. "From the pictures that have been published, I feel sure that some of the best-looking girls in the city will be selected, and at least one of them is destined to find a career in pictures."

"Since the contest started I have been questioned by no less than a dozen girls who gave as reasons for not entering the contest their lack of acting ability. Here is where the girls make a mistake. Unlike the stage, persons can be taught to act for the movies, particularly women who enter with a whole-hearted spirit."

"Take my own case for instance. I was employed right here in a Philadelphia department store as a secretary to one of the buyers. It was a drab existence and I had my mind set on bigger things in life than to come to the office in the morning and leave at night."

"I WAS giving the movies serious thought when the opportunity came one morning to see Mr. Lowery at Betwood. Unknown to me, a friend had submitted my photograph to him and I was asked to visit the studio."

"I'll admit I was extremely nervous and could hardly give a satisfactory account of my ambitions, but I was soon set at ease when I was told to report for work the following morning at a sleepless night, in which I pictured myself the leading lady for the following day. I reported at the studio and was assigned to play 'atmosphere' with about fifty other men and women."

"My first day at the studio brought forcibly to my attention the fact that my success in the movies would be entirely up to me. I was determined to make good."

"It was not long after this that I was cast to play small parts in the next picture and then finally the opportunity was presented to me to play the ingenue role."

"This part I played in seven consecutive productions."

MISS BOVEE was born in Louisville, Ky., and brought to this city when but a youngster.

She attended the grammar schools here and then took a course in business training at one of the commercial schools.

Will Star Jackie Coogan

Jackie Coogan isn't worried over the way in which his future plans are being discussed, but he would like his friends to know he is not to play little Peter in "Peter Rabbit" as was originally reported. Jackie has much bigger fish to fry. He has some starring plans in his bonnet, and right now negotiations are under way to star him in four productions for Famous Players-Lasky.

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 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 photographs will be judged by a committee of three well-known photographers—Theodore T. Marceau, 1609 Chestnut street; Elias Goldensky, 1705 Chestnut street; William Siewell Ellis, 1612 Chestnut street—and two famous artists—Leopold Seiffert and Miss Harriet Sarrafin, principal of the School of Design for Women.

No time limit has yet been set for the termination of this contest.

mean all, the star didn't have to know how to act. It wasn't necessary—she—or he—had merely to look sweet or handsome and all was well.

"All no longer is well. When you get a story with the quality of 'The Beauties' by Basil King or 'The Beauties' by Gouverneur Morris, you need more than facial beauty or beauty of form. You need intelligence, which results in beauty of expression. And that, after all, is a better and more dignified and more lasting sort of beauty."

"We are fortunate indeed when we find a feminine player who combines both beauty and intelligence. With the men it is different; good looks aren't as much in demand. Will Rogers admits that his facial defects are equalled by few and excelled by none, and yet the ruggedness of his plating and the naturalistic trend of his expressions make him one of the favorite stars of the country."

"Good looks still count a good deal, but intelligence wins the day. That's the answer—every time."

Boston Censors Forbid "The Birth of a Nation"

CENSORSHIP demonstrated its power most effectively in Boston last Monday when "The Birth of a Nation" was barred from the city and the license of the Shubert Theatre suspended and its doors closed.

This step followed action taken on recommendation of the Municipal Censorship Board.

The picture was to have been presented at a special revival Monday night, but the censors stopped it after a private showing and demanded it be kept out of Boston. They were influenced in this decision because of the claim of Negro citizens the picture would arouse racial prejudice and create an atmosphere unfavorable to the colored race.

Refusal to permit Boston to show the D. W. Griffith production is rather surprising inasmuch as it played to 400,000 persons in that city in 1916.

The Boston Post, in a three-column article, has this to say:

"The picture will be here in thirty minutes," he said. "Now we can go on with that interview. These three comprising the Board of Censorship in Boston, when they ordered the license of the Shubert Theatre suspended with the first performance of the play scheduled for last evening and the license sold out, according to the management."

"It was the first time in all the long history of Boston theatres that a play has ever been barred on account of racial prejudice. Those who argued that the play should be allowed to run contended that the effect of the Board of Censors established a precedent that might bar many popular plays and films from Boston playhouses."

"They argued that other races might protest 'The Merchant of Venice,' an older might argue that 'The Mikado' was unfavorable to them, and that still others might pick out many plays and films on which to base claims similar to those voiced yesterday by a crowd of 500 colored people that blocked to the playhouse."

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"I used not attempt to describe my amazement. 'How did you do it?' I queried."

"One of the most important tricks in this game he confided, 'is to know where you can find anything under the sun on short notice because making motion pictures is just one long series of short props when some one rushes in and wants it in a few minutes."

"My men and I are on the job all day long and keep with one eye open for props. Props are our creed, our philosophy, our ideal, our main aim in life. The more information we can get in our hands about props the happier we are."

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"Now we have a stock of something like 45,000 varieties and 45,000 different items of articles. And our index of obtainable props runs up into a much higher figure and is growing every day."

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TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



EUGENIE BREW, Hotel Normandie, 36th and Chestnut Sts.

MOVIE PROP MAN MUST HAVE MAGICIAN'S WAND

DID you ever stop to think about all the little articles you see in the course of even one motion picture?

Notice the furniture, the hangings, the books, vases, clocks, papers, lamps, pianos—everything necessary to make a scene complete.

Where do they come from? Are they all kept at the studios? How can a department store and index such a multiplicity of things?

We were struck with the immensity of the job as we watched a picture come into being, and I asked a correspondent at Hollywood, "See prop man and get story base his work is done."

Here is the story he has sent us:

"GOT to have six mountain trout in fifteen minutes," Arbuckle going away tonight and we will barely have time to finish the picture."

A property man had rushed breathlessly into the office of the property department, blurted out this startling bit of intelligence and then darted out the side door.

I had just sat down to interview Howard Wells, head of the property department at the Lasky studio, and this interruption had come before I had asked a single question. As the door closed behind the departing prop boy I had a vision of my proposed interview taking wings and flying out the window and into the thin air.

Even as I reflected he had picked up the phone and called a number, talked with his party for two minutes, hung up the receiver and turned around in his swivel chair with a triumphant smile.

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NEWS, VIEWS, RUMORS AND GOSSIP FROM THE HOLLYWOOD STUDIOS

By CONSTANCE PALMER
Hollywood, Calif., May 17, 1921.

J. L. FROTHINGHAM'S production of "The Black Fox" by E. Phillips Oppenheim, started yesterday. Edward Sloman is directing. He requested me specially not to put a "w" in his name. It has nothing to do with the case.

Rubye de Remer is the leading woman. Raymond Hatton plays a slick French detective—one of those debauched chaps with a permanent grin on his buttocks and a ditto wave in his mustache.

Mrs. Hatton—Frances Roberts of the stage and Frances Hatton of the screen—told me once, long ago, that when Ray played the King in "John, the Woman" there was no living with him, he was that regal, and that when he was John Tremble in "The Whispering Chorus" will you ever forget it?—he was positively criminal.

I quizzed him on this, and he came back with: "Yes, I was King twenty-eight hours out of the twenty-four—but Frances was a queen. If I wanted to see up and talk part with her all night she would listen. She's always like that."

"I've heard actors say they hated to go home when they were immersed in a part because their wives couldn't understand. But Frances and I tramped together for years before we came to pictures, and a better pal a man never had."

That's what I call a tribute. Mr. Hatton also mentioned that his fan mail was lighter from Philadelphia than from anywhere else. I said I couldn't understand it because his work was the sort that would appeal to intelligent people. Right on the spur of the moment, too! Come on—show him it's true. These people judge a great deal of their purely personal popularity by their fan mail, and take a great deal of pride in it.

THOMAS HOLDING, ideal for the part in Buckingham in Douglas Fairbanks' "Three Musketeers," I saw him striding along to the dressing room, with the frills things above his knees. I'll bet Tommy just revels in that!

Olga Allen, playing the lead with Lee Moran, is the bride of Hampton del Ruth, comedy director and relative, in some very remote way, of Babe Ruth, whatever that may mean.

News of Gladys's secret marriage has leaked out. I think the man's name is Frank Nadell, or something. He is non-movie, from the East, and is now living out here in Los Angeles. Here's a happy thought: The House of David Band was visiting Universal City—any one can do that! One member spied a very bearded gent riding along and rushed up to him, greeting him with effusive brotherly affection.

Who do you think it was? Frank Mayo, in his crepe wiskers of a can-away?

Though not in self-defense, he and his company—May Collins in leading lady—have gone to Catalina. Here the no doubt have joined forces with John Cruise's Fatty Arbuckle Company, they are also locating. In a day or so my little news-bound will be back from there and I'll hasten to keep you from there. (Don't you wish you knew who it is? Mean, aren't I?)

Portland Wants Gladys

David Brill, manager of the Universal exchange in Portland, has forwarded to Universal City a petition signed by more than 3000 theatre-goers of that city, asking for a personal appearance at one of their theatres of Gladys Walton. Miss Walton was a Portland school girl two years ago, and has a host of friends in the Oregon metropolis. Universal officials are planning to let Miss Walton take the trip to her home town as soon as she finishes "What Can You Expect" her current production. "Christine of the Young Heart," another flapper story very popular in book form, has been secured as the next vehicle for Miss Walton.

ENOUGH is sufficient. Lois Weber, in answer to her appeal for scenarios issued a month ago, has received 11,409 scripts, of which 11,401 are hopelessly bad.

The other scenarios are being considered, but cannot be accepted in their present form.

Miss Weber announces that hereafter she will consider only scenarios which have previously been submitted to a scenario school of recognized authority or to a literary agent.

"I haven't the time to wade out the good from the bad in the first place," she says Miss Weber, "and as there are trustworthy schools for the training of playwrights I feel that it is unjust that I should be forced to maintain a permanent staff of six scenario readers."

Each separate producing staff or company has a property man who works right on the set. That property man and the company assistant director make out what is known as a "property list" at the beginning of the picture, after the script is finished.

"I also read the script and make out a property plot. Then I get together with the company property man and we check the two lists of prospective props against each other. What I have overlooked he has included and vice versa. In that way we get a fairly complete list of just what will be needed in the picture in the way of props."

"I then turn over a list of the things to be manufactured to our prop-making department and their begin their work at once. My prop list also includes the furnishings, draperies and decorations for the setting in every picture there are always many props difficult to obtain."

"We arose and the property chief conducted me through a tour of the property buildings and the various subsidiary branches of the department. He stepped at a colossal pile of large black albums."

"Here is a complete record of every still photograph on every picture ever filmed at the studio," he explained. When a director wants to get an idea about how a certain set looked in a certain picture, he comes here and we look up a still picture of that set. From that he gets ideas for new settings or avoids duplication."

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"A prop is any article that is handled or used by the characters in a picture scene. It covers everything from pins

to automobiles and from flies to elephants. In our files we have listed dogs, monkey, canary birds, models, peacocks, trained geese, snakes, yachts, false teeth and a ridiculous variety of articles."

"Some we never have occasion to use, but nevertheless we have them listed, and are prepared if they are wanted. Who would ever think of calling a circus a 'prop.' And yet it is. Recently we got an order from a certain director to get him a circus. We got the circus, the director conformed his schedule to accommodate the time of its arrival in the city. The circus arrived and we hired the whole show for two days."

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