

The Daily Movie Magazine

FIFTEEN WINNERS OF OUR MOVIE CONTEST POSE BEFORE GRINDING CAMERA WHILE DIRECTOR LOWRY "SIZES THEM UP"



Fifteen Ledger Contest Beauties Face Movie Camera for First Time

Afternoon at Betzwood Never to Be Forgotten by Aspirants, but All Come Through to Satisfaction of Everybody

LAST Saturday was THE DAY in the lives of fifteen young women of Philadelphia. They were the "runners up" in our Movie Contest and they took them out to Betzwood to face, for the first time, the glaring and unrelenting eye of the all-seeing movie camera, while the hot sun beat down on the roof of the studio and the dozen arc lights made the "set" seem like the steam room of a Turkish bath.

They were nervous—all of 'em—there was no denying that. Most of them admitted it, and those who protested that they were not did so in quavering voices that betrayed a brave attempt at self-hypnosis.

But they all came through the ordeal with colors flying. And after it all over, how they did recuperate and congratulate each other and then wait for each other to congratulate them! Oh, yes; everything was lovely—afterward.

WE NOTICED as we started from the EVENING PUBLIC LEDGER offices that no one was the least bit interested in the event—no one, that is, except the throng that crowded the street and blocked the traffic and made half a dozen policemen swelter trying to make a path for the girls out of the door to the big sight-seeing truck.

If there was one feature of the day that attracted more notice than the beauties themselves, it was the sight of a most charming woman turning the crank of a movie camera recording the whole thing on celluloid.

She was Mrs. William H. Derr, of the Pathe News, wife of the man who got the very first pictures of the recent big floods in the West and herself one of the most daring camera "men" on the Pathe staff.

Mrs. Derr went with us not only in her official capacity, but as chaperon, and we rise to remark that, as chaperon, she out-chaps any one we have met in our sixty-odd years of an odd life. All of the girls fell in love with her, and we agreed with the girls.

BUT, of course, you all want to know about the picture we reproduced above. It was snapped as the girls were lined up on the Betzwood grounds for a preliminary panorama. From left to right they are:

Madeline Starrill, 5506 Cedar avenue; Eugenie Brew, Hotel Normandie; Patricia Fitzpatrick, 53 North Dearborn street; Natalie Shaver, 914 Ping street; Loretta M. Ryan, 701 South Fifty-fifth street; Mary Arnold, 4405 Spruce street; Anne Sutherland, 5407 Hazel avenue; Marion Heist, 205 South Forty-second street; Betty Hovee, Betzwood's leading lady; Rita Heist, sister of Marion; Helen M. Carr, 827 North Broad street; Madeline Ferris, 1471 North Fifty-third street; Edna Pause, 1340 Park street; Martha Luffie, 2258 Newkirk street; Peggy Martin, 5530 North Twelfth street; Alice Brown, 1130 West Venango street.

And in front, Ira M. Lowry, director general of Betzwood, is seen with the camera man, trying his best to reassure the girls, but hopelessly outclassed by the increasing cases of nerves that developed and grew until the tests were over.

THERE was only one thing that spoiled the day for us personally. As we were driving through the park, with the banner on the side of the bus announcing that the vehicle contained the winners of our beauty contest, one man in an automobile drove up alongside and shouted, "Hey! Who picked the men?"

Now, we ourselves were sitting on the back seat, and there were Elias Golden-sky and Leopold Seyffert, two of the judges, also present, so naturally we couldn't see why the girls should laugh so heartily at the impudent question.

THE tests that were made Saturday will be developed today and printed tomorrow, and we hope to get the judges together to look at them Wednesday night.

That will make it possible for us to announce on Thursday the names of the three girls chosen from the fifteen to fill the minor parts in the next Tonervilleville comedy.

The LOVE STORY of a MOVIE STAR

CHAPTER VII

I HAVE sometimes asked myself if I could have realized what his words—and his manner, more than his words—meant to me. But I know now that he did. He must have. He was too experienced, he had played with too many women not to know.

And you must remember that I was little more than a child. And I had never even fancied that I was in love before. I need not tell you, Annette, how that tender, protecting manner which you, too, must know so well, charmed and captivated me.

All the rest of that summer I was under the spell of his voice, his look, his smile! Why do I say "all the rest of that summer," when the spell is on me still?

I went about like one in a dream. I look back now, and wonder how it was that I held my job. Certainly I was never more than half conscious of what I was doing. I just used to sit and play mechanically. I hardly saw the pictures before me—unless, of course, he was in them. Then I played only for him. As if he could hear me! I suppose it was because, for the first time in my life, I was actually putting myself into my playing that I was able to play as I had never done before. My playing actually began to be a feature of the performance.

I only lived during the time I was at the theatre. For was it not there that I had seen him? I began going earlier and earlier—sometimes a good half hour before the performance was to begin. Then I could sit there in the darkness and play the whole story of my love, my longing to see him again! That short half hour was mine. I could sit there with my eyes half closed and play to myself the whole story of my love, my longing to see him again!

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But it is certain that, during the rest of the time I was in A— we did a bigger business than ever before in the history of the theatre. And it was all owing to me.

A few months before, I would have been half drunk with pride at the thought that I was I who was such an attraction. But now the only thing that meant to me was that I would be able to ask for more money. Does this sound fearfully selfish? Remember that the more money I was able to pay, the sooner I would be able to get to New York and to him. Money itself did not mean much to me. It never has.

It is not too much to say that Roland Welles during that whole summer dominated all my waking thoughts and many of my sleeping ones. While I was at the theatre I was continually in a waking dream in which he was always beside me. I could close my eyes and see him standing there before me as plainly as I had seen him that memorable night in the flesh.

When I was back in my little room, my dreams took another turn. I was always rehearsing our coming meeting in the autumn. I warmed myself in his welcoming smile. He would not be surprised to see me. He must have read in my face that I would surely come to him.

And, then, what glorious visions I had of the success and wealth that awaited me. He had as much as promised to give me a "try-out." The idea that I might fail never occurred to me. Fall was his for a teacher! And how I would repay him! All that success meant to me was that it would enable me to pour its rewards at his feet. And there would be the gift of my love beside. How foolish and innocent I was!

May 10th.

The following autumn, on a particularly bright morning, a rather travelling-stained and perhaps provincial-looking girl appeared at the entrance of the X—Studio, in New York. I can hardly think of her as being myself. It took real courage, I believe, to do what I did. I had burned all my bridges

Read This First and Then You Can Follow the Story

NELLA MORELAND, most famous of movie stars, hears that an unknown girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen.

Reports say that Welles is going to put Miss Wilkins into the movies and stand sponsor for her career.

Miss Moreland, to save Annette the suffering that she herself has gone through because of her love of Welles, decides to put her whole experience down on paper so that Annette can see what kind of man Welles really is.

From day to day, as time permits, she sits down and lays bare her very soul for the benefit of the unknown girl.

gotten night. How silly it sounds, doesn't it? But you will understand. I don't know how it got about that I had begun to go so early. But gradually the people began to come early, too. At first just one or two people who apparently enjoyed sitting in the dimly lit theatre and listening to my music.

This had been going on for several days when Van Edden, who was a shrewd business man, saw that he could turn my new departure to account. Having sounded me on the subject, and found that I made no objection, he decided to advertise that a short concert would take place each evening before the regular performance began. For this there would, of course, be no extra charge. But he knew that the people once there, they would be unlikely to leave without staying for the rest of the performance. How much this device put into his pocket I cannot say.

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in saying good-by to A— and all my kind friends there. I had also made Van Edden raise my salary a little, and had saved pennilessly. All through the summer months, I lived in two dreams—the dream of acting, and the dream of meeting my hero again. I knew I was only one girl among many whom he met. But I would show him that I was not like the rest.

So, taking my courage in my hands, I came and passed through the staggering bigness and noise of a great city. I admit that when I found the studio at last, and entered the white entrance, full of bustle and confusion, where the telephone girl sat at the switchboard behind the railing, I lost my nerve. I was just one among millions; unknown, crude, inexperienced, a stranger among strangers.

ALMOST immediately on her arrival she joined the famous group of beauties who composed the Midnight Rounders on the Century stage, and only a few weeks later was engaged for her first comedy, "Torchy's Millions."

Since then she has appeared in a number of these pictures, the latest being "Torchy's Night Hood." In the meantime, she has transferred her stage allegiance to the Ziegfeld Midnight Follies, where she has become one of the stellar members of the organization.

Torchy Comedies, however, were not Miss Mackaill's first experience before the camera, for she appeared in the British actors' production of "The Face at the Window" and in Eclair Comedies in France.

In the brief time she has been in this country Miss Mackaill has fallen so completely in love with the country that she is soon to bring her mother across to make this her permanent home.

Director Marshall Neilan Also Appears in Film

MARSHALL NEILAN deserted the directorial chair last week and for the first time in years put on the grease paint and appeared before the camera in "Bits of Life," his new First National production.

In this picture Mr. Neilan appears as himself in a novel handling of a story which is expected to introduce something new under the sun in picture presentation. This marks Mr. Neilan's first appearance before the camera since "Daddy Long Legs," which he directed and acted in with Mary Pickford. Before becoming a director he was leading men to such stars as Blanche Sweet, Ruth Roland, Marguerite Clark, Miss Pickford and others.

DOROTHY MACKAILL IN U. S. A. 30 DAYS ACTS IN MOVIES

DOROTHY MACKAILL, the beautiful blonde who appears with Johnny Hines in the Torchy Comedies, made from the stories by Sewell Ford and sponsored by Educational, was chosen because she is considered an ideal type of the American beauty. Yet Miss Mackaill was never in the United States until thirty days before she began work in the first of these comedies, in the autumn of 1920.

Miss Mackaill was born in Yorkshire, England, in 1903, and from her parents she inherited her ability as a danseuse and a singer. The family moved to London when she was a child and before she was sixteen she became the promoter of a series of dancing classes at Newington Hall, where she attracted much attention. However, it was in the "Joy Belle" revue at the London Hippodrome that she really gained notice and there she met Ned Wayburn, American producer, who directed the spectacle of meeting my hero again. I knew I was only one girl among many whom he met. But I would show him that I was not like the rest.

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WHAT YOUR FAVORITE FILM STARS ARE DOING

Gloria Swanson has just begun work upon her second starring vehicle under the direction of Sam Wood. The new photoplay is an adaptation of the popular novel, "The Shulamite," by Alice and Claud Askew, which dramatized by Edward Knoblock and Claud Askew, also proved successful on the legitimate stage. Mahlon Hamilton heads the supporting cast. Russell Simpson, well-known character actor; Thena Jasper and Clarence Ford are also in the cast.

Theodore Roberts, veteran character actor, last week visited the Lady studio for the first time since his recent illness. He looks well and says that he is getting better every day.

Conway Tearle has started production of "Shadows of the Sea," under direction of Alan Crosland, at Fort Lee, N. J.

Betty Compton has returned from vacation on the sea coast where she has been working in lighthouse scenes for her first stellar appearance in "At the End of the World" directed by Frank Stanslaus. The picture will soon be completed and Miss Compton, after a brief rest, will begin on another with the same director.

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Tells of Screen Tests



BETTY COMPTON

Miss Compton has told Constance Palmer, our Hollywood correspondent, of some of the severe tests she was called upon to make for the screen. How many of the aspirants who entered our beauty contest could do what she describes?

Found Fortune Here



DOROTHY MACKAILL

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 12th, Morris & Passyunk Ave. 9:45 & 11:15 P. M. MARY ALLISON in "ARE ALL MEN ALIKE?"

APOLLO 52D & THOMPSON STS. MATINEE DAILY 2:30 & 7:30 P. M. CATHERINE CALVERT and Bill Cull in "The Heart of Maryland"

ARCADIA CHESTNUT BEL 16TH 11:15 P. M. WANDA HAWLEY in "THE HOUSE THAT JAZZ BUILT"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY 2:30 & 7:30 P. M. CHARLES RAY in "PEACEFUL VALLEY"

BALTIMORE 5357 & BALTIMORE MOUNTAIN BLVD. MAT. 2:30 & 7:30 P. M. "THE BROKEN DOLL"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY 2:30 & 7:30 P. M. LOIS WEBER in "WHAT'S WORTH WHILE"

BLUEBIRD Broad & Susquehanna 11:15 P. M. WILLIAM S. HART in "MALLEY OF THE MOUNTED"

BROADWAY Broad & Spruce Ave. 9:45 & 11:15 P. M. MARY PICKFORD in "THROUGH THE BACK DOOR"

Broad St. Casino Broad & Erie Ave. MAT. 2:30 & 7:30 P. M. MAE MURRAY in "THE GILDED LILY"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. MARY PICKFORD in "THROUGH THE BACK DOOR"

COLONIAL 230 E. 7TH TO MIDNIGHT 9 A. M. to 11:15 P. M. All-Star Cast in Mack Sennett's Comedy "MARRIED LIFE"

DARBY THEATRE 29th & Girard Ave. MATINEE DAILY 2:30 & 7:30 P. M. Matt Moore and Gladys Leslie in "STRAIGHT IS THE WAY"

FAMILY THEATRE 1211 Market St. 9 A. M. to 11:15 P. M. Norma Talmadge & Eugene O'Brien in "GHOSTS OF YESTERDAY"

56TH ST. THEATRE Below Spruce 9 A. M. to 11:15 P. M. VERA GORDON in "THE GREATEST LOVE"

FRANKFORD 4715 FRANKFORD AVENUE MATINEE DAILY 2:30 & 7:30 P. M. "THE LOVE FLOWER"

GLOBE 5501 MARKET ST. 9 A. M. to 11:15 P. M. All-Star Cast in Special Production "HEARTS ARE TRUMPS"

GRANT 4022 GIRARD AVE. MATINEE DAILY 2:30 & 7:30 P. M. HOUSE PETERS and JANE NOVAK in "Isobel" or "The Trail's End"

GREAT NORTHERN Broad St. at Erie 9:45 & 11:15 P. M. MR. AND MRS. MARTIN BROWN in "TWIN BEDS"

IMPERIAL 60TH & WALNUT STS. MATINEE DAILY 2:30 & 7:30 P. M. ALAN DWAN'S PRODUCTION "THE BROKEN DOLL"

Lehigh Palace Germantown Ave. and 4th St. ALAN DWAN'S PRODUCTION "THE BROKEN DOLL"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY 2:30 & 7:30 P. M. ELAINE HAMMERSTEIN in "POOR DEAR MARGARET KIRBY"

OVERBROOK 63D & HAYESFORD AVE. 10 A. M. to 11:15 P. M. WILLIAM S. HART in "MALLEY OF THE MOUNTED"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. WALLACE REID in "TODD MUCH SPEED"

PRINCESS 1018 MARKET STREET 9:45 & 11:15 P. M. CARMEL MEYERS and SPECIAL CAST in "CHEATED LOVE"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. W. GRIFFITH in "DREAM STREET"

RIALTO GERMANTOWN AVENUE 10 A. M. to 11:15 P. M. THOMAS MEIGHAN in "THE EASY ROAD"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. MAY ALLISON in "EXTRAVAGANCE"

SAVOY 1211 MARKET STREET Helen Chadwick and M. M. TO MIDNIGHT 9 A. M. to 11:15 P. M. "GODLESS MEN"

SHERWOOD 58th & Baltimore Ave. 9:45 & 11:15 P. M. ELLIOTT DEXTER in "THE WITCHING HOUR"

STANLEY MARKET AT 16TH 11:15 A. M. to 11:15 P. M. WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE"

STANTON MARKET ABOVE 16TH 9 A. M. to 11:15 P. M. MAY MACAVOY in "A PRIVATE SCANDAL"

333 MARKET STREET THEATRE Special Cast in Special Production "STRAIGHT IS THE WAY"

VICTORIA MARKET ST. at 9TH 9:45 & 11:15 P. M. PAULINE FREDERICK in "SALVAGE"

THE NIXON-NIRDLINGER THEATRES

BELMONT 62D ABOVE MARKET 1:30 & 8:30 to 11 P. M. DOUGLAS FAIRBANKS in "THE NUT"

CEDAR 60TH & CEDAR AVENUE 1:30 & 8:30 to 11 P. M. WANDA HAWLEY in "HER FIRST EMPLOYMENT"

COLISEUM Market bet. 50th & 52d 1:30 & 8:30 to 11 P. M. CARMEL MEYERS and Special Cast in "Gilded Dreams"

JUMBO FRONT ST. & GIRARD AVE. Jumbo June 29th to 30th Buster Keaton and Wm. Crane in "THE SAPHIRE"

LEADER 41ST & LANCASTER AVE. D. W. GRIFFITH'S DAILY "DREAM STREET"

LOCUST 62D AND LOCUST STREETS 1:30 & 8:30 to 11 P. M. Harold Lloyd "Now or Never" Pauline Frederick, "Miss of Shantou"

NIXON 62D AND MARKET STS. 1:30 & 8:30 to 11 P. M. GEORGES CARPENTIER in "THE WONDER MAN"

RIVOLI 52D AND SANSON STS. MATINEE DAILY 2:30 & 7:30 P. M. EDITH STOREY and Special Cast in "The Beach of Dreams"

STRAND GERMANTOWN AVE. 10 A. M. to 11:15 P. M. MARY PICKFORD in "THROUGH THE BACK DOOR"

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

Germantown 3510 Germantown Ave. Special Cast in Special Production "HOME TALENT"

JEFFERSON 20th & Dauphin STS. MATINEE DAILY 2:30 & 7:30 P. M. THOMAS MEIGHAN in "THE EASY ROAD"

PARK RIDGE AVE. & DAUPHIN STS. 1:30 & 8:30 to 11 P. M. WILLIAM S. HART in "MALLEY OF THE MOUNTED"

SPRUCE MATINEE DAILY 2:30 & 7:30 P. M. SHIRLEY MASON in "THE MOTHER HEART"

WEST ALLEGHENY 25th & Allegheny STS. HOUSE PETERS and JANE NOVAK in "Isobel" or "The Trail's End"