

# The Daily Movie Magazine

## TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



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## Newcomers Want to Know All About the Movie Contest

Can They Get Their Pictures Back? And Is There Time to Have New Ones Taken? And Is Experience Necessary?

EVER since we started this Movie Beauty Contest, we have been receiving letters asking all sorts of questions about it. We have tried to answer these questions in the article about the contest that we print every day, but still the new comers arrive and want to know it all over again. And they apologize for bothering us.

It isn't necessary to apologize—because it isn't a bother. We are always glad to see this evidence that newcomers are discovering the contest and becoming interested in it.

There is one letter before us on our desk that seems to summarize all the things that girls want to know so we will take that up today and answer it in detail for the benefit of all.

HERE is the letter which comes from Germantown with the request that we withhold the name of the writer: Movie Beauty Contest, EVENING PUBLIC LEDGER:

Sirs—I have just had my attention called to your contest by a friend who thinks I might have a good chance of being among the fortunate three girls if I would send you my photograph. I am not so vain as to think I am really beautiful, but this friend says you have often stated that personality and intelligence will count as much as mere beauty, so perhaps I might have a chance.

I have only one photograph of myself that I think really does me justice. It is one of an expensive set and I cannot afford to have others as expensive made. But I have several other really good pictures though not so good as this one. Now the things I would like to know are:

If I send in this photograph can I get it back?

If I decide to have some new pictures made, will there be time to enter them in the contest?

Should I send in more than one picture?

Is stage experience an advantage in the contest or has an inexperienced girl a chance?

Please answer my questions in your paper and do not print my name as I do not want my friends to think I am vain enough to consider entering unless you decide my picture is good enough to be on the honor roll.

ALL RIGHT, Miss Germantown here are your answers:

You can get your photographs back. All pictures will be kept as carefully as possible in this office until the three winners are announced. Then those who wish can have their pictures returned.

There is ample time to have new pictures made if you go about it right away. The contest will close at noon on Saturday, June 18. Tell your photographer what you want the pictures for and the date of closing.

It is wise to send in several pictures showing you in different poses. It gives the judges a better opportunity to decide how "photogenic" you are.

## BOY! PAGE MR. EDISON WITH THIS QUIZ

MAX LINDER, the jovial little French comedy star, has tried to digest the Edison questions, but he got a brain storm, and as a result in return asks Thomas and others the following "simple ones" that everybody should know:

Who invented motion-pictures? If so, when and why?

If they had not been started then what would the population of Hollywood be today?

What is the specific gravity of raw film? Of finished prints? Of Fatty Arbuckle?

State percentage of acetate light rays in California. What is their weight worth in pure gold?

If the cameraman cranks 14 and the projectorist runs 12, what is the apparent relativity of increase in normal movement of figures on the screen at 128-foot throw, angle 2 per cent, lens elevation thirty-three feet? (Use plenty of scratch paper.)

What is the weight of cold cream per cubic yard? Where does it come from and where does it go?

How many feet of film are used in a picture?

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## 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 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 Shovellett 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.

## What Stars Are Doing

Thomas Meighan is injured as a result of a fist fight in "Cappy Ricks," in which he is playing the part of a sea captain. He is nursing badly bruised knuckles on his right hand. Otherwise he is enjoying his location trip to the rocky coast above Boston, where shipwreck scenes are being taken.

Alice Joyce is busy on her new production, "The Inner Chamber," based on a story by Charles Caldwell Dobie, called "The Blood-Red Dawn." The star has a strong supporting cast, including Holmes E. Herbert, who is her leading man in "Her Lord and Master"; Pedro de Cordoba, John Webb Dillon, Mrs. De Wolf Hopper, James Jennings, Grace Barton, Josephine Whittell and others.

Ethel Clayton returned from a trip to the Yosemite Valley by motor, accompanied by her brother, Donald, and her mother and father. It was a vacation for her. She begins work on "Her Own Money."

Wedgewood Nowell has been engaged by Metro for one of the important parts in Viola Dana's newest Metro picture, "The Match Breaker," which Dullas Fitzgerald is directing. Mr. Nowell has been to Coronado Beach, where Miss Dana and her company are filming the exterior scenes for this Meta White story.

Corinne Griffith and Catherine Calvert, acknowledged to be the best dressed actresses of the screen and noted for their grace in wearing their gowns, are seen together in "Moral Fiber," the new Vitagraph production now being filmed under the direction of Webster Campbell. In the earlier scenes Miss Griffith appears as a countess in short dresses, but later she appears in elaborate frocks. Miss Calvert's role enables her to play the lady of fashion throughout.

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

By CONSTANCE PALMER  
Hollywood, Calif., May 21, 1921.

THEY tell me Mildred Harris upon completing the current C. B. de Mille picture is going into vaudeville—contract all signed and everything. She's always wanted to go on the stage.

The sidelong as good as the front for the latter entrance. (Isn't that catty? Just like women!)

That girl has more hats! Every time I see her she's a new one. Yesterday it was a lovely Leghorn thing with roses shading from the deepest cerise to the most delicate pink. She is such a fragile blonde, always so immaculate, that she makes me think of these Dresden china figurines on my Pittsburgh aunt's drawing-room mantel.

Thrills! Met Bill Duncan over on the Vitagraph lot this morning. He's a very high-priced person, I understand, what with directing and acting.

The picture, nearly finished, is a mingling Western yelp very temporarily "The Princess of the Desert Dream," the latter being a dance-hall and the former Edith Johnson, alias Mr. Duncan's wife.

He has the very resonant speaking voice and charming manner of all actors who reach the interesting age. (Now isn't that neat?) Next week he expects to start on a Curwood story—"The Hunted Woman."

I'm going over directly it starts. I need that woman's secret.

Lois Wilson and her family—father, mother and sister Janice, the latter also in pictures—are going to move after living for six and a half years in the same place. This is Hollywood.

The new headquarters is a charming bungalow up Van Ness avenue, in the hills, all flowery and viney.

SUNDAY was a dull day at the beach. Neither the sun nor the stars shone. But late in the afternoon Bert Tytell and his wife, accompanied by Mrs. Elinor Glyn, John Davidson, in W. C. de Mille's current picture, and Paul Schofield, one of the lesser writers, now with Fox.

They did no more than group themselves in an exclusive halfmoon and gaze upon the commoner herd.

This is not a movie, but it is interesting: Roger Lewis, special writer for a well-known magazine, is out here

Will Leave Movies

LON CHANEY HAS DIED IN HIS BED ONLY ONCE

By LON CHANEY  
WHEN I was ten years old I started in the show business as a cleaner of "props." Then I became head "props" (chief property man).

At the age of eighteen, I produced several of the Gilbert and Sullivan operas—amateur performances given for the benefit of the stage hands' union.

Soon after, I became a member of the Columbia Opera Co. as a chorus singer, transportation manager and wardrobe man, all for the princely salary of \$14 per week. I had my reward, however, for at the end of the season I became the company's comedian and stage manager. While with them, I had a repertoire of about fifty operas.

Then I joined Wade and Frazee's Musical Comedy Co., appearing in "The Royal Chef," "A Night for a Day," "The Broken Idol" and "The Time, the Place and the Girl."

At the close of that season I decided to return home, where I became interested in a motion-picture theatre. That was, however, for a short time. I found I couldn't resist the lure of the footlights and joined Ziegfeld's Musical Comedy Co., which was producing "The Girl in the Kinograph."

At the end of the season I found myself in California.

While there I joined Kolb and Hill, appearing with them in "In Algeria," "In Dutch" and "The Motor Girl" throughout the largest cities of the country.

When we arrived in Los Angeles, I visited Universal City. Alvin Curtis, who was directing the comedies, cast me for an eccentric part opposite Max Asher.

After my first scene was taken on the Venice, Calif., boardwalk, before thousands of onlookers, I felt as if I were dropping in an elevator.

## 'MAYBE IT PAYS TO GO TO JAIL

Bebe Daniels—Bebe

the Beautiful—Was Sentenced to TEN DAYS IN JAIL Out in California

Just Because She Drove Her Motorcar at Something This Side of 100 Miles an Hour. Bebe Served Her Sentence; Now She's Deluged With "Fan" Mail Telling Her How Admirers Hate the Judge, but Love Her

Much More Because of the Suffering She Went Through.

Here She Is With Her Mail From Only One Delivery

ALL the way to the studio my grown-up friend talked about the film industry. She saw no reason why both of us should not get jobs as "extras" in the huge crowd which D. W. Griffith was using in "Intolerance."

When we arrived at the Fine Arts studio my friend and I walked through a hallway until we came to a door. My friend knocked, while I stood behind her, and barely noticed that she lowered several inches above me. A man opened the door.

"You cannot see Mr. Griffith," he said tersely.

It happened that I was standing immediately in front of the door of the door. I heard what the man said. My heart sank, and I was listening attentively for a word of hope.

The man started to close the door on us, and the lock was just on the verge of catching when another man's voice inside said:

"I'd like to see them. Please show them in."

"Them?" answered the doorman in surprise. "There's only one."

"Oh, no, there are two—a lady and a little girl."

THE man at the door had not seen me because my friend's status hid me. We entered the office somewhat sheepishly, but the attitude of the other man who had admitted us immediately reassured us.

He was David Wark Griffith.

"I've been watching the expressions of the little girl," he explained to his assistant. "I could see her through the crack in the door."

We had a very long interview. He

asked me any number of questions—what I had been doing, what I enjoyed doing, what I wanted to do, had I ever tried to act, was I willing to work and dozens of others, which I tried to answer as correctly as possible.

Mr. Griffith touched a button and a boy came into the office. "You will show this little girl and this lady to the dressing room," he said, "and tell the matron to dress the little girl for a rehearsal of Miss Miriam Cooper's part."

I literally staggered when I went to follow the boy out of the office. "But before I went I had instructions to come back there at the end of the day. And I had never tried to act in my life before!"

AND then I went in for the second interview with Mr. Griffith.

"Come back in two weeks," he smiled, and patted me on the shoulder, "and bring your mother with you."

Mr. Griffith, mother and I later had a long talk. Mr. Griffith pushed the button on his desk and a boy came in. There was something in his hand, which he handed to Mr. Griffith.

"A contract," said the great producer, "for Bessie Love to sign. We will make her a leading woman for four pictures until she is thoroughly accustomed to the screen and then she will be starred."

"Starred? I couldn't realize it, and the first thing I knew was that my mother was signing the contract."

"I guess," he said, "you'd better tell your father tonight because you'll have much explaining to do if you wait till later."

## BESSIE LOVE TELLS HOW LUCKY CHANCE LED TO STARDOM

By BESSIE LOVE

IN THE first place, I had no idea at all ever of becoming a screen actress; neither had I aspirations for the stage. Even today my father is not inclined to take any too kindly to the thought of theatricals for a girl.

I was enrolled in the Los Angeles High School, very much engrossed in getting an education. Then the family physician told me that my health was not up to standard. No more books! A complete rest from studies! And just when I had set my heart on getting through the course.

My mother heard my tearful story. "That's all right, Bessie," she said. "If you like you may go to work this summer to take your mind away from the classroom."

There was a knock on the door and a neighbor entered. She saw my tears; for a moment she listened to my mother's explanation of them.

"I have an idea!" she said, cheerily. "A friend of mine told me yesterday that I can get a job in the movies if I go to the Fine Arts studio tomorrow."

And then she asked my mother if she might take me out with her.

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## Tells How She "Broke In"

Popular movie star who tells of the romantic chance that led to her success on the screen

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## PERHAPS THERE'S A DRESSING ROOM LIKE THESE AWAITING YOU



HERE are two dressing rooms of moving-picture stars. It is not at all impossible that some such room—equally luxurious and attractive—may be awaiting the winners of our Movie Beauty Contest. Many strange things have happened in the magic land of movieland.

On the left is Mabel Normand's room, with its anteroom beyond, at the cold-water studios on Taylor City. On the right is the suite reserved for another of their stars.

In all of the big studios, both on the West Coast and in the East, similar fascinating apartments are set aside for the fortunate men and women who manage to win the affections of the public from the silver sheet.