

STANLEY MASTBAUM TELLS OF NEEDS OF THE PHOTOPLAY



STANLEY V. MASTBAUM

A noted figure in the local photoplay world, who controls the bookings of 46 theatres.

By STANLEY V. MASTBAUM

"There is a universal key to success in the photoplay realm, and that is not to always give the public what it wants, but to give a program of quality and merit regardless of the drawing power of any particular production. This, in the photo-dramatic world, will win out against anything."

It is the easiest problem in the world to give the public pictures in a varied program, as the photoplays now cover almost every range of dramatic, comic, scenic and educational subjects, but it requires great care to select from the entire output the ones of the greatest merit. It is true that there are few sections in a large city that really like in the outset the same form of film attractions. This, however, need not be studied, for as long as quality and merit is studied by the manager of his theatre, he is sure to climb the ladder of success.

The burden of the problem at the outset, however, falls upon the producers, and it rests with them. The greatest trouble, time and expense is required to produce the proper article of quality containing the entertainment value. Improvement in the last year of the class of photoplay entertainment provided has been highly gratifying, and the same is true as regards the class of patronage now being attracted to the leading photoplay houses.

The increased interest which is being shown by the dramatic departments of the various newspapers is also a matter of congratulation on the part of the theatre management. I hope to soon see the day when a new picture production will receive just the same attention as the spoken drama, light or grand opera—the first night attended and reviewed by competent writers and the productions as freely criticised, praised or censured, regardless as to whether the place in which the exhibition is given is a large advertiser or not.

REMAINS WITH SAME COMPANY

Peggy Shannon has decided not to accept any of the numerous offers which she has been receiving lately, but to stay with the All Celtic Company. She will appear in all its pictures, playing opposite to Joe Sullivan.

Chaplin Tells Tale Of His Early Life

By CHARLES CHAPLIN

Both my father and mother were actors. My father was Charles Chaplin, a well-known singer of descriptive ballads. He had a fine baritone voice and is still remembered in England. My mother was also a well-known vaudeville singer. On the stage she was known as Lillie Harley. She, too, had a fine voice and was well known as a singer of the "character songs," which are so popular in England. She and my father usually traveled with the same vaudeville company, but never as far as I know, worked in the same act. In spite of their professional reputations and their two salaries, my earliest recollections are of poverty. I guess the salaries couldn't have amounted to much in those days.

My brother Syd was four years old when I was born. That interesting event happened at Fontainebleau, France. My father and mother were touring the continent at that time with a vaudeville company. I was born at a hotel on April 16, 1889. As soon as my mother was able to travel we returned to London, and that was my home, more or less, until I came to America.

The very first thing I can remember is of being shoved out on the stage to sing a song. I could not have been over five or six years old at the time. My mother was taken suddenly sick and I was sent on to take her place in the vaudeville bill. I sang an old Coster song called "Jack Jones."

It must have been about this time that my father died. My mother was never very strong and, what with the shock of my father's death and all, she was unable to work for a time.

My brother Syd and I were sent to the poorhouse. English people have a great horror of the poorhouse; but I don't remember it as a very dreadful place. To tell you the truth, I don't remember much about it.

The strongest recollection I have of this period of my life is of creeping off by myself at the poorhouse and pretending I was a very rich and grand person. —Photoplay Magazine.

Griffith Tells How He Entered Movies

By DAVID W. GRIFFITH

As a child I never dreamed of such a career as has been mine. I aspired to be a lawyer or a writer. My preference was writing, and I did "several little things"—a play, some verse and a couple of stories. The verse and one story were printed in publications I blush to mention, and James K. Hackett took my play, which was called "The Fool and the Girl," and did such unutterable things to it—with me cursing, praying and staking my last dollars on it in the background—that shortly afterward as I walked the byways of New York, penniless, seeking work, I made a solemn vow never to write again. A little later I obtained a position in the scenario department of the Biograph Company.

I had to beg before I was allowed to direct. Then, when I began to try to introduce improvements, I almost lost my job. The camera man was king in those days. And the camera man wanted straight photography or none at all. He scoffed at the idea of "fade-outs" and reverse lighting, and insisted that the camera must stand on a level, especially when taking scenes where crowds are seen in the distance. I used to just about have to prostrate myself at his feet to even get him to try anything new. In "Judith of Bethulia" we took the crowd scenes from the top of a mountain, but it was a weary time before I could get that camera man to climb the mountain. He wanted to stay on the level, a proceeding which would have made the crowds look like rabbits.

The great appeal in "The Birth of a Nation" lies in the fact that it is the story of a lost cause. Napoleon is a great and popular figure in history—not because of his triumphs—but because of the island of Elba. And what in the life of Christ has influenced most people throughout the ages? His beautiful life? No. What then? His crucifixion—the cross.

Motion Picture Film Salesmanship

Many large manufacturers are using motion picture films to exploit their products. Chambers of Commerce advertise the advantages of their cities. Conventions and parades are filmed perpetuating actual occurrences. Anything of any nature can be commercially exploited through the medium of the motion picture film with the most productive results.

Publicity in this field does tell the



LAURA NELSON HALL
Being featured by the Art Film Company.

story. Sheep are shown as being sheared, the wool is shown in the picking and sorting, its process through the plant where it is woven into the cloth, the voyage of the cloth to the clothing manufacturer, the making of the complete suit of clothes and finally the suit is shown passing from the retailer to the actual purchaser.

Motion picture publicity stands for circulation and honest advertising with no economic waste. The manufacturer does get in touch with consumer through this medium with more effective results than all other advertising media.

The Industrial Motion Picture Company of Chicago is the pioneer in this particular field of publicity, and can be reached through addressing Shepherd Harris, 1316 Vine street, Philadelphia, Pa.

Chas. Chaplin Cards

(WITH CUT)

PRINTED WITH YOUR ADVERTISMENT

1000 for \$1.75 2000 for \$3.00

Size of Card—4 1/2 x 7 Inches
Send for Samples

WARNER SHOW PRINT
715 Race Street

The Cleveland-Akron Bag Company, the makers of "Wind-O-Klean Cloth," the Waterless Method of cleaning windows, announce the winners of the first contest for the best titles for their reel, "The Nameless Story."

Judges for First Contest

Mr. C. M. WESSELS, The C. M. Wessels Company
Mr. H. C. MORRIS, The Tasty Baking Company
Mr. JAMES E. KUNKEL, The Terminal Coal Company

PRIZE WINNERS

FIRST PRIZE—"FROM DRUDGERY TO HAPPINESS"
LEO J. DOUGHERTY, 2207 South Street.

SECOND PRIZE—"A CLEAN COMEDY"
Mrs. CHARLES FOGG, 4932 Rubicam Avenue, Gtn.

THIRD PRIZE—"THE WATERLESS RAG"
ADOLPH GEIB, 144 East Allen Street.

FOURTH PRIZE—"THE BETTER WAY"
CHARLES BERGMAN, 2831 West Clementine Street.

FIFTH PRIZE—"THE CONSERVATION OF ENERGY"
R. W. IRWIN, 3908 Spruce Street.

"DULL PAINS vs. BRIGHT PANES"

ELEANOR MORAN, Southeast Corner Broad and Ritner Streets.

"WITHOUT DRUDGERY"

Mrs. VIOLETTE GRETMACHER, 2018 So. 66th St.

"ALMOST TOO GOOD TO BE TRUE"

LEONARD A. BRACKEN, 7403 Germantown Ave.

"NO LONGER IN HOT WATER"

Mrs. EDWIN KLINE, 2849 Bambrey Street.

WATCH FOR THE BOOKING OF THIS
REEL IN YOUR THEATRE

LAURA NELSON HALL

In Her Original Part
NORA NELSON

DAISY BELMORE

as
EDNA MACEY

WILLIAM HURLBURT'S
GREAT SUCCESS

NEW YORK

IN 5 PARTS

GASTON MERVALE

Director, as
OLIVER KING

Art Film
Productions

WM. S. FORSYTH

PHOTOGRAPHER