-AND ON THIS

# Evening A Tedger

PHILADELPHIA, SATURDAY, JULY 15, 1916.

LOOK HERE, UPON THIS PICTURE-



Can you recognize in this 23-foot statue, "Conception," designed by Ulric H. Ellerhusen and placed at the Panama-Pacific Exposition, the figure and lineaments of one Francis Xavier Bushman, Metro star?

### Evening Ledger Scenario Brings Many Questions

Philadelphia's Amateur Photoplaywrights Want to Know the Mysteries of "Close-ups." Matters Mainly Technical

THE Evening Ledger Scenario Contest for a two-rell script by a Philadelphian The length of story necessary to make a two-rell scenario can be estimated by close acquaintance with screen productions and about Philadelphians closes a week acquaintance with screen productions and acquaintance with screen productions acquaintanc from today. First and last a host of readers have written in asking for special instructions regarding the terms of the constructions regarding the terms of the con-test or for answers to questions which bother them. Many of these are answered below. More will be treated daily in the photoplay department next week. Else-where on this page today appear the specific requirements of the contents.

UNCERTAIN,-"Misfit Microbes" is a MORDELL.—The story should be sub-mitted in scenario form. You will find the

page.
R. F. EVERS.—Your question, which we presume was misaddressed to the scenario editor, as it applies to politics, has been turned over to the editor of What Do You

READER.-Address the Bray care of the Paramount Pictures Corporation, 485 5th avenue, New York city.

L. H. S.—Any resident of neighboring towns in Pennsylvania or New Jorsey who is a reader of the Evening Ledger is

eligible to enter the scenario contest. S. T.—Use whatever places, such as banks, you wish. If access cannot be had to those spots or the lighting facilities there are poor, the scenes will have to be taken in studios. But by all means name the place you think best suited to your story. MRS. GERA.—The contest is not for one-reel scenarios, but for two-reel. Mail your script, if you can make it meet this con-dition, to the scenario editor of the EVENING LEDGER, Independence Square, Philadelphia

E. L.—You are eligible. Any kind of good paper will do, but write only on one gide. A close-up" is a view of a person or thing taken with the camera so close the object is enlarged to fill almost M. L.-The word "reel" is synonimous



VIVIENNE SEGAL The Philadelphia girl who scored a hit in her first Broadway pro-duction hast season, "The Blue Paradise," and who joins "Made Philly" at Keith's next we

a comparison of your story with the two-reel films that you see.

A. A.—You will find the addresses you

ask for in the following list, which appears in revised form every months in the Photo-play Magazine: STUDIO DIRECTORY.

The first address is the business office; (\*) indicates proper office to send manuscripts; (s) indicates a studio; at times all three may be at one address.

American Film Fig. Co., 6227 Broadway, Chicago (s); Santa Barbara, Cal. (\*) (s).

Balboa Am. Frod Co., Long Beach, Cal. (\*)

(a).

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Bosworth, Inc., 222 West 42d st., New York ty: 211 North Occidental Boulevard, Los ngales (\*) (a).
'california M. P. C., San Rafael, Cal. (\*) (a).
Thos. A. Edison, Inc., 2826 Decatur ave., th st. New 1st. St. Co., 1383 Argys st. Essanay Film Mfg. Co., 1383 Argys st. Co., 1483 Argys st. Co., 1484 Argys st. Co., 148

Fig. (s). General Film Co., 200 5th ave., New York, General Film Co., 200 5th ave., New York, David Horsley Studio, Main and Washington, Los Angeles (\*) (s). 235 West 23d st., New York City (s): 425 Feming st., Hollywood, Cal. (s), Tallyrand ave., Jacksonville, Fig. (s): Glendale, Cal. (s). ders that a month's salar to handed his "literary spine" and he be permitted to wander whither he willed for 26 days. This the vernacular of the employed is called "getting a vacation." George Kleine, 805 East 175th st., New York Lasky Feature The Bennie boarded the fastest train adver-ised as having for its objective Philadel-Lasky Feature Play Co., 485 5th ave. New fork: 6284 Selma ave., Hollywood, Cal. (\*) (a). Lone Star Flim Corp. (Chaplin), Los Angeles, Jal. (s) (\*) phia on the 6th of July. His parents are West Philadelphians and his tastes are com-phatically Philadelphian. To inspire other local lights which are being hidden under hostile bushels, it may be stated that on Bennie's arrival in our city he will be net by the Society of Patrons in full re-

N. J. (s).

Yilagraph Company of America, East 15th and Lecust ave., Breaklyn, N. Y. (\*) (s); Hollywood, Cal. (\*) (s); Hay Shore, Long Island, N. Y. (s).

Y. (s).

V. L. S.E., Inc., 1800 Broadway, New York city.

city.
Wharton, Inc., Ithacs., N. Y. (\*) (s).
World Film Corp., 130 West 48th st., New
York city (\*): Fort Lee. N. J. (s).
Clars Kimball Young Film Corp., 126 West
46th sl., New York (\*):
Edward Smith—For Lasky's address, see above. Lasky produces no pictures of less than five reels. Try the American, Bio-graph, Edison, Essanay, Gaumont, Kalem, Horsley, Lubin, Metro. Pathe Exchange, Selig, Signal, Thanhouser, Universal or Vita-

H. L. J.—No. Read the instructions more carefully. You may show portions of Washington in your scenario, but certain Estitadelphia places have to be used and a majority of the scenes and the characters must be Philadelphian in character.

ALWIN — The Advertision Convention

ALVIN. — The Advertising Convention may be used as the theme of your film. In fact, a scenario has already been received built on those lines. Of course, advertising in the ordinary commercial sense, is not permitted.

DURKERS.—You may use the plot of a magazine story, provided you get the

GRACE—Companies do not like to use calendars in their acenes, if it is possible to avoid it, because the dating of a film in this manner shortens the life of the picture. It is permissible, however, in the case of the Evening Lebour contest. D. 8.—A "leader" is the printed matter appearing on the screen just before a new acene. An "insert leader" is a leader introduced into the middle of a scene.

## Evening Ledger Photoplay Cast Contest Opens With Entry List

Readers From Many Walks of Life and of All Ages Ambitious to Shine on the Screen-Entry List Still Open. How to Vote

THE EVENING LEDORS is seeking a cast L of Philadelphia players to produce the prize-winning scenario in its Scenario Contest for a photoplay written by a Philadelphian about Philadelphia. The EVENING LEDGER wants its readers to name this cast from among their own number.

Since it has always set its face against any sort of subscription scheme for making financial profit out of a popularity contest, the EVENING LEDGER intends to conduct this Photoplay Cast Contest on a straight voting basis.

To insure responsibility and genuine in-terest among the contestants, one condition is set: That candidates must be entered by a club, organization or group—that is, by such bodies as business men's clubs, dramatic associations, labor unions, settlement-house groups, primary schools, high schools, welfare associations in stores and manufactories, fraternities, clubs, athletic associations, Y. M. C. As., or, in fact, any group of Philadelphians whose common aims will lend responsibility to their entries. In the case of popular individuals not members of such organizations the Evening Ledger makes a special rule that they may enter if they send with their entry blank a list of 25 friends who have formed a club to matic associations, labor unions, settle

list of 25 friends who have formed a club to back their candidacy.

The Scenario Contest Opened July 1. Closes July 22. Award August 5.

Conditions Conditions

Length, two reels, or 30 minutes.

It may be comedy, drama or melodrama. It need not be typed.

It should be addressed to the Scenario Editor. Evening Ledger.

A majority of characters must be Philadelphians.

It must include scenes using the interior or exterior of six of the following places: A Ball Park, the Ledger Office, the City Hall, the Postoffice, Rittenhouse Square, Ledger Central, an Elevated or Suhway Station, Independence, Square, a Ballroad Station, the Navy Yard, Girard Avenue Bridge, Fairmount Park.

Benny fondly believes he can go no

patted his shapely head before Sir Herbert Beerbohm-Tree, Doug Fairbanks, De Wolf

Being highly commercialized, Bennie was

only mildly delighted by these public pats, and suggested coyly a short time ago that

ne had not gazed upon his native hearth

in more than a year. Mr. Griffith promptly toused him an additional pat and gave or-

my producing enterprises."

D. W. Griffith is known to have

Evening Ledger Photoplay Cast Contest Entry Blank

Please enter in the Evening Ledger Photo-Name (31)ss or Mrs.).........

For ..... Nominating organization. and work for two; i. e., one had, one see tieman.

This nomination blank, when properly filled out and forwarded, will entitle the nominee to 1000 vates.

Candidates are requested to give their home address in each and every instance, so that the Editor will be able to communicate with them from time to time. All addresses will be strictly confidential.

Only one Nomination Blank will be credited each routestant.

Mail to Evening Ledger Photoplay Cast Contest, P. O. Box 964, Philadelphia.

CANDIDATES ENTERED. The entries during the last week wer

ranville S. Winnemers .. 23d District Police The names of the above candidates are ow in nomination, and they have each been credited with 1000 votes. Further entries may be made during the coming week; but the added names may not be voted upor until they appear in the Evening Lenger

Continued on Pase Four of this Section

The Photoplay Cast Contest Entries now open. Voting begins July 17. Voting ends August 31.

How to Vote Beginning Monday, cut out the heading "Evening Ledger" and date line appearing at the top of the first page. Write candidate's name if the wind manufacte's name is the wind region of the region of t

#### galia and led by Perfect Patron Evans, who will present the visitor with an engraved copy of The Life of Horatio Alger, Jr. During his stay, Bennie will be the guest of various former film favorites now at leisure, owing to the partial suspension of activities at Lubin's and the destruction by fire of the Liberty studie. BENNIE BURSTS THE BONDS By Steve Talbot

by fire of the Liberty studio,

Being the story of one Philadelphia film celebrity by another. Just what Mr. Talbot's object may be, the Photo-His early days at the Lubin switchboard gave Bennie an understanding of the artistic film temperament, which has been his play Editor doesn't know; but, anyway, the result is a sprightly article about as sprightly an individuality. stock in trade ever since. From Lubin-ville he fitted to the newly formed Liberty Motion Picture Company as publicity shooter. From there to an old friend, Ed-win August, who was starting the Eaco brand of films with himself as the bright Known as the biggest, youngest and smallest noise in captivity, Bennie L. Zeidman has burst the bonds.

Every citizen of Philadelphia who ever had occasion to phone the Lubin Film Company between 1909 and 1914 has had words with Bennie. He "gof his start" at the telephone switchboard at 20th and Indiana. It was a flying start and brought him to his present eminent position, which keeps him busy ducking honors and gold. Now he is shining star. Then Romaine Fielding had need of a "literary spine" and Bennie tossed aside Mr. August and went to Arizona

with Romantic Romaine. In Phoenix Bennie found the Fielding company an all male aggregation and lin-gered not. Pinning a note of farewell to his unrumpled pillow, he made for the cool Pacific and found studios and artistic tembusy ducking honors and gold. Now he is the head of the publicity department at the Fine Arts Studio in Los Angeles, California.

peraments galore, roosting thereby. At the head of the Griffith producing editor of the Dramatic Mirror's photoplay pages had often published Bennie's gossig of Lubinville. Mr. Woods offered Bennie Hopper and Nazimova, while stating in di-rectorial tones, but without the aid of a magaphone, "Benny is the literary spine of a desk at the Fine Arts studio, and as he could go no further west without wetting his spats, our hero sat himself down beside it and has there remained ever since

All the photographs of stars, players and scenes from Fine Arts plays which are printed in the newspapers and magazines of America are sent them by Bennie. He has charge of the "still photographic" department. In idle moments he dashes off stories about Norma Talmadge, De Wolf Hopper, Bobby Harron, Mae Marsh and

others he especially favors, which he sells to illustrated magazines, To sum up, Bennie L. Zeidman is a great man and one of whom Philadelphia has reason to be proud. He is the only great writer upon motion-picture subjects who has never attacked a typewriter in person. He either writes his friends in pencil or dictates to mechanical stenographers. He says in reply to inquiry that stenography is too trivial and poking fingers at lettered keys would disturb his flow of ideas.

#### COMES BACK HOME

worthy Carmen a short while ago. Here is one of the many stories which appeared in the New York papers the Sunday fol-lowing the production of "The Blue Para-dise" at the Casino:

Some seasons ago the favorite advice of producing managers to those aspiring to stage careers was to gain experience in stock. It might take five, ten, twenty years to reach Broadway, but then, after getting there one would be repaid for the years of preparation. Here now comes a little miss

she said, "who in some way is connected with the Shuberts. He is an old friend of father's, so this more than anything else resulted in father letting mother and me go to Long Branch to meet J. J. Shubert. "It seems that the lady who had been

Mr. Shubert wanted to know. What could I say? I had never been on the professional stage. He completely floored me. I had to sing and dance. What should I do? levelon cold feet, or attempt the impe ble? That is the way my mind worked. My brain was a series of questions. Yes or no, yes or no? I was nearly driven frantic. out after I got the manuscript of my part I felt more like an out-and-out actress. This feeling, however, deserted me at the first rehearsal, for then I realized my in-competency. How they pulled me through those three days is more than I can tell. but I got along well enough to open, and now it's all over except that I still work every day and spend several hours in the

# VIVIENNE SEGAL

Vivienne Segal is back home. She has returned to join the cast of Keith's summer revue, "Made in Philly." But all that isn't half so important or so interesting as the story of the miraculous introduction to New York last season of the girl who gave the Philladelphia Operatic Society such a notes Philadelphia Operatic Society such a note

who, upsetting this ravorite tradition," ar rived" overnight.

playing my part—it sounds odd to say 'my part'—was taken ill, and, well, we got there at the psychological moment. Could I act,

# His Work in Philadelphia The Pioneer of the Modern Moving-Picture Theatre.

One of the Three Judges in the Evening Ledger Scenario Contest

That such was not the case has been proven by the wonderful success of this centure. The Regent Theatre was not mere-

ly "put over," but was put over in such a manner as to fairly startle local theatrical circles. Immediately following this achieve-ment. Stanley V. Mastbaum organized the

Stanley Company for the purposes of establishing moving-picture theatres even superior to the Regent.

Plans were immediately drawn up for the erection of the most modern and beautiful of Philadelphia's moving picture theatres—the Stanley, 1620 Market street. This theatre is one of the handsomest and most

costly structures of its kind in the United
States and represents the skill of master
mechanics of many trades.

The policy of the company in operating
the Stanley Theatre is one embodying
sound business principles. No seats are
reserved, and it is a common sight to see
well-known Philadelphians standing in line
before the ticket office. The employee are

before the ticket office. The employes are

immaculately clad, well paid and are the recipients of a bonus paid yearly from the

eives sufficient to maintain the popularity

and continuous success of a modern mov-ing-picture theatre with no adjunct of vaudeville or other extraneous features has

further been substantiated during the last

further been sinstantiated during the last year in the case of the Palace Theatre, 1214 Market street. Up until the time a year ago, when Stanley V. Mastbaum took over this playhouse, a combined bill of saudeville and film plays was in order, and dire prophecies of disaster were made when Mr. Mastbaum announced his decision to away with vaudeville as an attraction

do away with vaudeville as an attraction and make the Palace Theatre a strictly photoplay house. The prophecies could not have been proved more erronsous, for the

theatre today is enjoying a patronage and prosperity at least 100 per cent greater than it was one year ago, while the popu-larity appears to be constantly growing.

That photoplays of class are

profits of the company.

ures of its kind in the

ALTHOUGH now but 39 years of age. Messrs. Boyd and Mastbaum were voted temporarily insane. or of the Stanley Company, is generally re garded as one of the most promi-nent and able fig-



remarkable when it is considered that all of Mr. years were spent in commercial successful real es tate firm of Mast-baum Brothers & Fleischer, years

that he evinced any special interest in the noving-picture industry.

No more fitting choice could have been made among Philadelphians identified with the film industry for the position of one of the three judges in the EVENING LEDGER Scenario Contest. Mr. Mastbaum is, as it were, a Philadelphia product, and he represents the city today in the national councils. sents the city today in the national councils of the photoplay art. To. Mr. C. H. Cong-don, writing in the Moving Picture World, we are indebted for the following very interesting account of the development of the moving picture in this city and the part Mr. Mastbaum played in it.

There is no American-born citizen, and emparatively few of foreign birth, in the United States today who does not know in more or less detail the prominent place that the city of Philadelphia occupies in the history of this country. Like unto its inseparable connection with the history of the United States is Philadelphia's relation to the moving-picture industry in America.

Besides being among the first centres to exhibit the moving picture, it was in Philadelphia that Dr. Coleman Sellers, a Philadelphian, conceived the ideas for and built the first moving-ploture machine in 1858, which device, though crude, formed the nucleus around which the moving-ture industry of today has been developed. In speaking of the history of the moving

picture industry, so far as Philadelphia is concerned, the names of two other men in-stinctively come to mind. They are those of Sigmund Luhin, who, although today a film manufacturer exclusively, was this city's carliest exhibitor, and Stanley V. Mastbaum, at the present time the king of local exhibitors.

The first public showing of a moving The first public showing of a moving picture on a screen in Philadelphia was made in the old Bijou Theatre, on 8th street below Vine, just 15 years ago. This demonstration was made as a side attraction at the Bijou Theatre, then conducted by the B. F. Keith Company as a vaudeville house. The exhibition of this film was accompanied by a lecture given by G. Van Horn, of the firm of Van Horn & Son, famous costumers of this city.

It was during this period that Sigmund Lubin. Philadelphia's first large exhibitor. hit upon the idea of raising the standard of the houses in which moving pictures were to be exhibited. The necessity of these im-provements dawned upon Mr. Lubin as a result of his being a manufacturer of films

In order to carry out his idea of what the moving-picture theatre, as a playhouse should be, Mr. Lubin erected Philadelphia first large moving-picture theatre, which was located on Market street, in the heart of the city's business district, and which was later destroyed by fire. The exection of the first Lubin theatre served as an incentive to other exhibitors of the day and the building of many similar houses followed.

Heavy reinforcements were swung to the support of the cause of the exhibitors when Stanley V. Mastbaum and Alexander R. Boyd, with their unlimited financial resources, entered the field in 1912. They had determined that a beautiful modern theatre, exhibiting the finest photoplays procurable, and charging an admission of 19 and 29 cents, could not only be made to held its own, but could be developed into a money-making proposition. Many into a money-making proposition Many people acqued the idea and when it was announced that the Regent Theatre was to be spected at 18th and Market streets



Here, by way of contrast, we have the immortal Casey, once more led to slaughter at the bat by De Wolf Hopper, but this time on the Triangle screen.

Stanley V. Mastbaum and

ONE OF THE NAGFYS Which is another name for the fire-

#### MAKING WORDS INTO REALITIES



Here we have a scenario in course of metamorphosis. William Taylor, of the Pallas forces, is directing Winifred Fingaton in "Davy Crocket," while his assistant, the cameraman and Dustin Faraum look on. The finished photopley will be seen at the Stanley the latter has of next week.