# EXT WEEK : "PENDENNIS," BROAD; "FAIR AND WARMER," GARRICK; "BEN-HUR," FORREST

## Laughometer Will Get You, If You Snicker

### How Giggles, Snorts and Guffaws Are Snared by "Fair and Warmer"

There are lots of things in the world at you don't know anything about, and of them is that whenever you laugh the thestre there is a stage manager out of sight around the proseenium widing a stop-watch on you and trying time your share in the performance. Is also timing you for a record, but at is incidental and one of his pleasures at later he may boast of to other stage magers. His actual business is to see we much or how little you can play the tree for him. for him

ares for him. If you think that a laugh is a laugh that ends it a mere volatile and fugi-tive builtion without form or substance, out are too much addicted to your own ont of view. A laugh to the stage man-ant of view. A laugh to the stage man-ing is just as integral and substantial thing as a sack of meal. It comes to in over the footlights in a lump sum, and it is ten seconds long, or tweive, or thirty, a dis luck goes. He measures for length, main luck goes. He measures for length, main at thickness. "He is as prosale use at Indian Head, because from where a standa, your laugh, combined with your signbors, is just the roar of a muffed used.

The stage manager of "Fair and Warmer." who naturally knows all about burks, says they come over the footlights its vaporous big footballs. "Fair and Warmer" will be frisking along, as written or Mr. Hopwood, and bif! into the middle of it is thrust a round roar which halts the barcs, evaporates, and makes way for Mr. kopwood again. d again.

This interruption is all very well for pur-This interruption is all very well for pur-meas of a pleasant time, but the off-again, ne-again schedule it makes for Mr. Hop-roed is another thing yet, and without a erry careful guidance from the stage man-ger it would go to glory in one perform-nce. Which is why he puts a prosy chro-meter on your care-free merriment. er on your care-free merriment.

A farce at rehearsal is an amazing thing. he hoped-to-be funny lines ring out over e empty theatre, echo answers, and the the empty theatre, echo answers, and the farm proceeds. The largest member of the est-the audience-is absent. There are beitations here and there, where a vir-tually sure-fire line prophesies the interrup-Sen of a laugh, but, all told, it's a pretty the audience and the stage manager with

This probably sounds like a huge to-do is watch. Il it is over, and goes on again.

Not at all-every laugh that enters a bare is staged as carefully as any line in maplece. The stage manager of "Fair and Warmer" has what he proudly claims is bat record long laugh of the world you saw is making for not long since. It comes on the innocent line: "She said she would do it and she did." And it lasts just forty-three it sound and night out. This latter Not at all-every laugh that enters a s one of the great myslip references manager, who has no glib references b psychology to fall back on. Every ce laughs true to form on that line. Forty-three seconds is a very long time then it commands inaction in the midst of Landskip, and the other part the Water a tumultuous scene. Every member of the or Sea: in the Landskip you see a Town, and there are five of them-has to be btrusive pantomime. The first hint of continuation of the action would break a laugh and disgrace all the actors. The of their obvious inaction would so break it. So little scenes have to be vented which do something and seem not , and the length of them depends on the

manager's chronometer. There is a point at which the nicest care It is where the laugh is about COSSBERY. rive up the ghost. If the pantonime as a little too long, and the audience its laughing entirely, no mortal power in pick it up again and sweep it into



just can't make these seeds behave," said Anna Held as she munched a watermelon in the far-off movieland of California. She finds acting in "Follow Me," at the Lyric, a much more decorous business.

#### TALKING MOVIES THAT FLOURISHED IN 1709

It is a pleasant May evening in Londor in 1709 during the reign of Queen Anne.

"Well, wife," says John Smith, dyer, "I think I shall go to the coffee house for a little refreshing drink and conversation." "Now, John," his better half reproves him. "you promized to take little Susle and me to the movies tonight. I'm sick of Shakespeare! So there !"

And the result of the wifely ultimatum that evening was that the Smith family went to the movies, and talking movies, at that.

Movies in 1709, you say? It's true. Stuart Holmes, the Fox player, who comes to the Victoria next week in "The Scarlet Letter." has received from an English admirer within the last week a page of the London Daily Courant's issue for May 9 of the year about nothing to you who think a laugh merely interrupts. You think a farce goes an its way till the laugh comes, then walts the way till the laugh comes, then walts greatest care, for it arrived in admirable

seconds, night in and night out. This latter acterizes the invention as "A Most Famous Artificial and Wonderful Thing." This is how the newspaper notice reads:

"Part of this fine Picture represents a who is on the stage at that laugh out of the Gates of which cometh a Coach out of the Gates of which cometh a Coach riding over a Bridge through the Country, behind, before and between the Trees till out of sight; coming on the Bridge a Gen-theman, sitting on the Coach, eivilly salutes the Spectating Company, the turning of the Wheels and rictions of the Horses are plainly seen as Natural and Allve.

"There cometh also from the Town Gate Hunter on Horseback, with his Doggs behind him, and his Horn at his side; coming to the Bridge he taketh up his Horn and blows it that it is distinctly heard by all the Spectators. Another hunter painted as if sleeping, and by the said blowing of the horn awaking, riseth up his Head, looks about, and then lays down his Head to FIGURES, FACES AND FASHIONS IN THE AMUSEMENT WORLD



Lois Weber, premier woman director, discusses the making of a Bluebird production with her star, Mary MacLaren, and her assistant, Arthur Ford.

Scone. 4--(Dare Library.) Brent comes in with Adams. He stops and salutes. Fore-sround Pearl, Adams and others. Pearl remains silent, then questions Adams.

Sublitle-Orderly Adams tells of his escape from the falling aeroplane. Full set-Adams, answering Pearl, is teiling story. Dissolve

Scene 5-(Cliff.) Show foreground of Adams exuant to a tree or bush on side of cliff. Has clothes are turn and very disarrayed. Crawle off out of foreground. Dissive into: Scene 6-(Dare library.) Foreground of Adams Pearl and others. When Adams is finished Pearl gazes at him in silence, then Boaks

speake

Subtitie-The Foreign Alliance. Subtitie-The Foreign Alliance. Sector 7--(Rotei room). Foreign Alliance scated. Stient Menace enters, back to authence. Produces waters he took from Pearl. Steaka. Spoken itile-- The canal defense plans and the wafers are ours. In five days the attack will be made. I have but one more mission--the securing of the mobilization plans, new in the hands of Colonel Pare.'' Full set--Silent Menace finishes speaking out the above. Gives one or two other directions, then exits. Fade out.

Sublitle—That afternoon. Sublitle—That afternoon. Scene S.—(Dare library.) Foreground of Pearl and Brent. Hent makes love to Pearl. Pearl intens. remains slient for a moment. then unable

Scene S.-(Dare library.) Foreground of Pearl and Brent. Brent makes love to Pearl. Fearl inderst. remains silent for a moment. then speaks. Spoken title-'Until the Silent Memacs is captured I can have nothing to do with love. It have a suspicien who it is. Come to mo the day the isken, and then perhaps it. The second second Pearl finishes speaking out the out of fore-tises. Lisses her hand an exchange we Brent rises. Lisses her hand an exchange of the second of the states in the second second of Pearl Sime looks toward study, requests Pearl follows from to Pearl Breaths. Forewround of Pearl Sime looks toward study, requests Pearl follows in the study and jerks back portleres. Adams is discovered. She demands to know what he is doing there. He hestitates. Spoken title--1--1 was in the study and couldn't help hearing. Do not marry that man-ile docs not love you and is only after your money. I know-1 & "Foreground of he two. At Adams is uncomfortable, but in altent. Close disporare. Sublice-To prove biths Bonn, the girl who have be-off the budder of Hettina Bonn's apart-monts.) Open diaphragm of Adams and Bertha in picture. Adams pacing up and down, plead-ing with Bertha to so with him to Pearl and tell what she knows. Bertha apacks hopelessly. Booken title-But the locket with his signed photograph, the only hold your lime have adams answers whemently. Spoken title-But Menace. Show foreground of he two. Bertha finishes spoking out above. Adams answers whemently.



The only golden lingerie in cap-tivity. They are one of the novel departures in fashion shown in "Very Good Eddie," at the Adelphi.

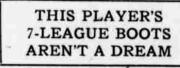
#### SHE'S A BLOSSOM ON THE RAGTIME BUSH

The creation of ragtime, according to learned doctors who have spent a lot of good time tracing syncopated melody back to its birth, occured many years before the present generation of music lovers, but only in recent years has it become popular. Blossom Seeley, widely known as a vaude-ville star and noted for her ability to sing ragtime, claims the distinction of being the first syncopated singer of sufficient artistic merit to blend harmoniously with the sur-roundings of a two-dollar show. She has continued among the stars of the theatre ever since.

Miss Seeley can be quoted as being com-pletely wedded to syncopated music. She prefers it to the highest grade of classical music, although she had a good musical education and studied long and hard to acomplish her end before she entered vaudeville as a ragtime vocalist.

In private life she is the wife of "Rube" Marquard, the star left-hand pitcher of the Brooklyn team, champions of the Na-tional League. For more than two seasons Miss Sceley and her husband teamed in vaudeville, the fact that he was called "the \$11,000 beauty of baseball" being an asset which induced her to try to make an actor out of the diamond star. They both learned, however, that baseball and the stage did not mix to advantage and when "Rube" was sold to Brooklyn by McGraw, he decided to give his entire attention to baseball and permit his wife to hold up the family name

on the stage. The "Todolo Girl," as Miss Sceley is known on the stage, has always been identified as a "single singer" in the two-a-day, but this season she has blossomed (no pun) out as a producer and is supported by a "company" made up of Bill Balley, a planist, and Lynn Cowan, a banjoist. Both are exponents of ragtime, and so are in harmony with Miss Seeley. Their offering is called "Seeley's Syncopated Studio." It comes to Keith's next week.



Though still in the 'teens, Henrietta Mc-Dannel, who plays Beth in "Little Women," to be seen at the Walnut Street Theetre

has had an unusual amount of experience for so young an actress. She is a graduate John Craig stock company at the Castle Square Theatre. Boston. Her first there

Nursing Film Through Life No Easy Job

Infant Celluloid Needs Tender Care from Its Keepers

By OSCAR A. MORGAN Publicity Prector, Famous Players Exchange, Philadelphia,

Before saying anything about the care of the film, let it be recorded in the most de-cided fashion that the life of the film inclosed fashion that the life of the film in-dustry is the life of the film. If the film is not properly looked after by the ex-change, it deteriorates rapidly, therefore the number of rentals on that one prift are cut down. The matter of the cars of the film, therefore, is apparently the most im-portant in this great industry.

The public has an idea, as have many The public has an idea, as have many exhibitors, that a film is shipped in and out of an exchange as fast as it can be han-dled. They lose sight of the fact that it must be examined and oftentimes cleaned after each exhibitor has used it. One thing the public does know is when a film is in bad condition, and in nine cases out of ten the exhibitor is told so by his patrons. He in turn sends in hoclaim to the exchange.

It is sad, but too true, that nearly every operator does not yet realize that he should handle the fim from any exchange as he would handle so much brittle glass. Too would handle so much brittle glass. Too many of them pay little attention to the manner in which they rewind it and put it into the film cases to return to the exchange. A little scratch or break here and there is just a mure triffe. Thuse mere triffes are far too many at this time, and naturally the poor condition of that film is hastened. Perhaps in this exchange we are more for-tunate, having always charged the exhibitor for any damaged film received. Many times this leads to argument (friendly, of course), but when that exhibitor is shown how we examine our reels, in nearly every case he is willing to take the blame.

Just to give one an idea as to how much care is taken of the flim in an exchange such as ours here in Philadelphia: We have five inspectors, the best that can be pro-cured, and an experienced chemist, who understands the cleaning of the film. When a feature or single recipicture is received in the exchange from the manufacturer it is put through our projecting machine to see if there is anything the matter with it. Tak-ing for granted that such is not the case, the film is placed in the fireproof vault, or shipped out to the first run customer. When it is received back in the exchange from this exhibitor the film is given to one of the inspectors, who carefully examines each reel, making a written report. This report goes to the head inspector, and if there is any damage that will have to be attended to it is taken up with the manager. If the film is in a solled condition it is turned over to the cleaner. This cleaner takes off all foreign matter, but each reel of film has to be put through as many as five to ten times, according to the condition it is in. It is a steadfast rule that no film shall leave the exchange until a written report has been made. This effectively stops any film from eaving the exchange in poor condition.

Going back to the inspector's table again, we stand at her side a few minutes and watch how she works. The regular rewind-ing set is used with handles on both reing set is used with handles on both re-winders, so that the film can be turned both ways. The inspector threads up the film and turns slowly with the right hand, hold-ing the fingers of the left hand on both edges of the film. In this manner any broken sprocket holes or bad patches are noticed. Bad sprocket holes, provided they are single, are "A'D"—that is, the sharp edges are cut away. If there are more than one, the piece must be taken out. The inedges are cut away. If there are more than one, the piece must be taken out. The in-spector uses her scissors, taking out the bad part, and placing the edges of the film to-g ther in what is known as a "patch plate." • device that brings the sprocket holes per-sume method must be used whenever bad scratches or damage of various kinds is discovered. It can easily be seen that when a length of film is taken out sometimes a length of film is taken out, sometimes spoiling a very dramatic spot in the film, this must be replaced by the exchange, the



mental attitude of Reginald Barker, Ince director, for he is said, by the Triangle press agent, to be enjoying Frank Keenan. Whether Keenan's new picture, "The Crab," was inspired by the deep sea trip recorded above, deponent saith not.

"Pearl of the Army"

By GUY W. McCONNELL

Scenario by

GEORGE BRACKETT SEITZ

Off duty, John Lorenz, leading

man of the Knickerbocker The-

atre Players, takes to a robe and a pipe.

er gale.

The runner-up to "Fair and Warmer's" rd, according to the boastful Selwyns, Twin Beds." When Miss Cox said "There is mething about a man sleeping in his own d that makes him too darned independ-t," William Phinney, Miss Cox and Miss connedy all had to pantomime for thirty-ine seconds. Mr. Phinney never dared risk

Further back, when Georgie O'Ramey, in Seven Days," said, reading from a cook-look recipe for scrambling eggs, "Take two eggs and separate them." there was well-staged laugh of twenty-seven conds. Then the stage manager of "Seven ays" had it all his own way, because his in the record laugh. In "It Pays to Adthere were laughs in sequences lich totaled alarmingly, but defied ordiclassification because Mr. Megrue's n lines intervened and built things up, are was one line, however-about the ad-mising hen-that went over thirty sec-

sleep, to the great Amazement and Divers on of the Company.

"There are also represented and painted, Country Men and Women, Travelers, Cows and Fack Horses going along the Road till out of sight. And at a seeming distance or the Hills are several windmills continually turning and working. From a River or Sea-port, you see several sorts of Ships and Vesnels putting out to Sea, which Ships his Vesnels putting out to Sea, which Ships by degrees lessen to the sight as they seem to sail further off. Many more varieties too long to be inserted here are represented in this picture to the greatest Admiration. Diversion and Satisfaction of all Ingenious Seastheres."

Spectators.

AN ALL-STAR PRODUCTION

find five of the luminaries of "The Seven Deadly Sins"-Nance Charlotte Walker, Ann Murdock, Holbrook Blinn and H. B. to one a

CAST Adams..... It is stated that the artist master of this

piece had spent five years in contriving and perfecting it. Originally designed for a present "to a Great Pringe in Germany, to be put in his chiefest Cabinet of greatest Parilies." the death of that personage put it back into the hands of the maker, "who

now presents it to the View and Diversion of all Ingenious Persons." "Heigh-ho," says Mr. Farnum, "even the movies are ancient history.

PRODUCED BY PATHE

EPISODE XI-"A Million Volunteer" Copyright, 1916, by Guy W. McConnell,

(Note to readers-The story of 'Peari or the Army' will be given in scenario form in this newspaper every week as. Read the story here been see how the director nas cargied out the first reutions and developed the motion-picture forms for first scenario at the motion-picture house showing ''Pearl of the Army.'') to Brent, who comes into picture approaching him. Show foreground of man's buck. Brent sneaks up behind him and scizes his shoulder. Man turns hastily-it is Adams. Brent eyes him subpictously. Questions him, then takes him hito the house a prisoner. They exit toward house.

Adams answers whomently Spoken title—"But you must tell her your story. She likes him and if this Silent Menares is ever captured, she will surely marry him and I love her as you love him. Continuing previous foreground Bertha hesitates. Then yournes to decision. Indicates that she will do as Adams says. Bertha hasily takes up wraps from nearby and he two exit. Subtitle—Major Brent makes a strange dis-first real chance

Subtitie-Major Breni makes a strange dis-covery. Scene 16-(Location in Dars garden. A sum-mer house in picture. Moonlight effect.) Show foreground of Brent hastly stopping into his ing nearly. Show foreground of doorway of summer house. Slient Menace comes out massed Stands is doorway, mains who is an analysis of picture. Show foreground of doars of the half steps out of hiding place and gazes after the slient Menace. Thins is mo the day he is taken and then perhaps is and the slient is foreground for any to mena the perhaps in the set of the slient Menace in control of the slient of the slient Menace in the state of the slient Menace in the state of the slient Menace in the state of the slient Menace in the slient of the slient Menace in the slient Menace in the slient of the slient Menace in the slient

acc. 11-(Terrace in Dare garden. Moon-terrect.) Hertha and Adams arrive. Adams Bertha to wait where she is and then to reconnoiter house to see if Brent is

Scene, 14-(Third garden location.) Fore-round of Silent Menace coming into picture and

ecced.
Scene 14-(Third garden location.) Fors-Scene 14-(Third garden location.) Forst-ground of Silont Mensee he doer so. Brent's hand holding revolver, came in and touches his back.
he doer so. Brent's hands.
he doer so. Brent's hands.
he doer so. Brent's he holds.
be the pecks in store.
Be the silont Menace turns, and pearl will marry Brent. Sack to scene. She what is the Silont Menace heads.
herths 's hand comes through bush and grats Brent's wrist. Blent Menace head with It.
herths 's hand comes through bush and grats Brent's wrist.
Blent Brent's hand on revolver.
herths 's hand comes through bush and grats Brent's wrist. Blent Menace head with It.
harrel and strikes Brent's hand end with It.
harrel and strikes Brent fails unconscious.
for a moment. Stence, then speaks.
for a moment.
for a moment "For this you shall be repaid."
Spoken U greylous foreground Bertha eagerly "Statting.

The Sadness of Spanking

Frank Keenan had one of the hardest tasks ever allotted to him during the mak-

#### **OYEZ! OYEZ! LIST TO THE MOVIE PRESS AGENTS!**

#### Oh, You Corot!

The much-heralded screen version of the sychological drama. "The Witching Hour," by Augustus Thomas, will have its initial showing at the Stanley all next week. Of the many successes written by Augustus Thomas. "The Witching Hour" has had the longest run on Broadway. When William L. Sherrill, the president of the Frohman Amusement Corporation, secured the screen Amusement Corporation, secured the screen rights to this masterplece, he determined to secure the best taient that the stage and screen could afford, and he finally nego-tiated by cable with C. Aubrey Smith for the role of Jack Brookfield, the gentleman gambler, of Louisville, Ky. His choice of Mr. Smith was not the result of his own indement, but was made after consulting sambler, of Louisville, R.S. His choice of Mr. Smith was not the result of his own judgment, but was made after consulting Mr. Thomas, the author, as to what was the character of the man he had in mind when he wrote the play. The judgment of Mr. Sherrill and Mr. Thomas is borne out by the work of Mr. Smith in the screen play. "The Witching Hour" is in seven parts, with 2567 scenes, and is staged with pretentiousness and refinement. As an ex-ample of the technical detail employed in this production, there are used eight paint-ings, valued in excess of \$16,000. One is a Corot, which plays a part in the pro-duction, upon which a valuation of \$5000 has been placed. It was loaned to the Frohman Amusement Corporation by a fa-ments are millery in New Tork.

Always All Dressed Up Valeska Suratt's gowns numbered 920 at the last count. They are now increasing at the rate of 100 a film. Miss Suratt's plen-tiful wardrobe, when she began to act for the films, won her the title of the best dressed woman in the world. Her title is now responsible for the astounding increase in the number of her gowns. Lest her audi-

ing of the picture play. "The Crah." in which he is co-starred with Thelma Salter on the Triangle program, at the Arcadia the first half of next week. The play was made at the Thomas H. Ince studios and directed by Walter Edwards. In the plo-ture there is a scene where Keenan as the directed by Walter Edwards. In the pic-ture there is a scene where Keenan, as the harsh old guardian of the child, has to ad-, minister a whipping, her punishment for having made a paper-doll out of a photo-graph of his dead wife. Even such a hard old customer as Keenan represents could not be expected to give very much of a whipping to little Thelma, who believes that if the old gentleman wants to whip her it must be all right for him to do so. It was finally decided by Director Ed-wards and Author Sullivan that a switch-ing on Thelma's upturned palm would be

wards and Author Sullivan that a switch-ing on Theima's upturned paim would be all that the old man could be expected to administer. So Theima got a switch from a tree, as the story calls for her to do, and gave it to Keenan, after which she held up her hand to him. Keenan refused to bring the switch down with any force upon Thei-ma's hapd. Director Edwards called out. "Harder! Harder! That doesn't look like a whipping." Keenan looked at Edwards, at Theima and then at the switch. "It can't be done," he replied. But Theims chimed in, "Oh, go ahead. Mr. Keenan," she urged, "It doesn't really hurt hardly at all." Which being the case Keenap laid on a little harder.

in "Little Fauntlebut her first real chance when Mr Craig. produced the Harvard prize play, "The End of the Bridge." Miss McDannel, cast for Peter, really the leading character in the play, had some misgivings because of her lack of experience, but as it turned out no better choice could have been made. The play

ran for nine weeks. When, some months later, Henry Miller

secured the rights of this play, he chose San Francisco as the city for its production. After trying in vain to secure a competent young actress on the Pacific coast to play Peter, he sent a telegram across the con-tinent summoning Miss McDannel, and another to John Craig, asking him to release her temporarily.

This was a chance for an ambitious girl not to be looked at twice, and away flew Miss McDannel as fast as train could carry her to the Golden Gate. "The End of the Bridge" was booked only for a trial week Bridge was booked only for a trial week ir San Francisco, but that made no differ-ence to the young actress, even though she had to spend a week going and another coming back just for the sake of a chance to play for Mr. Miller.

Prize Press Pearl of 1917 MISS THEDA BARA, the incom-parable screen star, who will soon be seen in her greatest vampire role in the William Fox super de luxe photodrama, "The Tiger Woman," naively acknowledges that

she receives her most vampirish inspirations while taking her daily bath. Miss Bara firmly believes that she

is the reincarnation of the ancient and historical Egyption enchantress Cleopatra and that her portrayals of the modern, twentieth century vam-pire is but a repetition of the wiles practiced by Nero's heroine, etc.

HER CAR'S HER VANITY CASE

But Mabel Normand's self-estenus' gues on the proper make-up outfit when she "Mickey," her first feature film. She has

in the number of her gowns. Lest her audi-ences think her supremacy as the empress of fashion is on the wane, the William Fox star never wears a gown in a film if she has appeared on the screen in it before. While acting in "The New York Peacock." which will be the attraction all next week at the Palace. Miss Suratt appeared in a beautiful black slik creation. Just before the cavera beaus to click the recalled that beautiful black slik creation. Just before the camera began to click she recalled that she had worn this dress before. On consult-ing her record she found her memory was right. She changed her gown. Another sim-ilar situation arcse while the same picture was being produced. After appearing in three short scenes in the same gown, the star refused to wear it in the fourth. "It will look as though I didn't have another dress to my name if I keep on acting in this," was the actress's explanation as she walked out of the set to make a change.

"Warm friends. You can't live them. Try it and see how cool wy'll grow."-From "Little Wom-

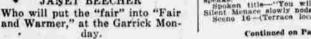
there. Scene 12-(Second garden location, Moonlight effect) Slient Menace stealthly moves through picture. As soon as he goes out, Brent with drawn revolver, follows after him. Scene 13-(Terrace location as per scene 11.) Show foreground of Bertha registering wonder and interest. She exits in direction of previous scene.

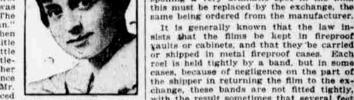
speaks. Spoken title-"You will return my lockst?" Silent Menace slowly nods. Fade out. Scene 16-(Terrace location.) Adams comes

Continued on Page Eight, Column Two

Who will put the "fair" into "Fair







a unit of cubinets, and that they be cases. Each roel is held tightly by a band, but in some cases, because of negligence on the part of the shipper in returning the film to the exchange, these bands are not fitted tightly, with the result sometimes that several feet of film are ruined. It must be replaced, therefore, the exhibitor is charged for it.



Scene 3.-(Lawn cutside window.) Man in picture by window, his back to audience, and