# The Art of "Doing a Keystone'

## The Famous Comedies Seen in Process of Manufacture

The method of making a comedy from the time the idea is conceived until the finished film is ready to be shipped to all parts of the world is the subject of Hampton Dei Ruth, managing editor and assistant manager of production of the Keystone Film Company, in an interview, which, at the same time, explains why the rejection slip of the famous comedy company is so well known to scenario writers.

Although the scripts purchased by the Reystone Film Company in the last two years can be counted on the fingers of one hand, Mr. Del Ruth deplores this fact, and expresses the wish there were some way he expresses the wish there were some way he might be in such close touch with the free lance, some way by which the outside writer might know the requirements of the Keystone scenario so perfectly, that the company would be one of the largest instead of the smallest in the buying market.

Although still in the buying market.

Although still in the prime of life, Mr.

Del Ruth has had a world of experience both with the Keystone and other large companies in selecting material for the director. Slight in appearance, with a face on which the lines of care have not begun to show, Mr. Del Ruth has succeeded in supplying the many Keystone directors with comedy scrips by a system all his

with comedy scrips by a system all his own.

Perhaps an idea of his method will illustrate why so few outsiders have received Keystone checks. As a rule, the idea or basic part of the plot is conceived by Mr. Del Ruth, sometimes in the form of a mere incident, perhaps from something the managing editor has just seen, for Mr. Del Ruth is a close student of human nature.

This decided, Mr. Del Ruth send for two members of his picked staff of writers. This conference is usually very short. The writers are both given his idea in a very few words, then his characteristic, "See what I mean?" closes the conversation and the two members of the staff work out the plot separately as best suits their fancy. It may be a day later, or even two or three, before the same two men will be again called into Mr. Del Ruth's office. His smile and "Well, boys," is the signal, and each man reads a synopsis of his conception of the plot.

The first man through, the second man reads his synopsis. As a rule, the ideas conveyed in the two synopses are good, but after they are read and the writers complimented, should their work deserve it, the mind of Mr. Del Ruth begins to suggest. change and readjust.

At this point a shorthand man is called

change and readjust.

mind of Mr. Del Ruth begins to suggest. change and readjust.

At this point a shorthand man is called in and reports the words of Mr. Del Ruth as he reviews the plot with his writers, as carefully as any presidential inauguration address was ever taken. Mr. Del Ruth, after going over the details with Mack Sennett, then selects the cast.

The synopsis typed, the director who is to have the story, his assistant, and the cast are called together. At this meeting the director, assistant and cast are only an audience, as a shorthand man once more takes minute notes, while Mr. Del Ruth rehearses the story.

The director then takes his company and the synopsis as rehearsed and goes over it alone with his company. This may take a day, two or three, and sometimes many more. The director satisfied, the managing director, Mr. Sennett, and Mr. Del Ruth are called in to review its rehearsal. Again the shorthand man is present and, as thoughts are suggested, notes are made for the continuity. The director is then instructed to follow this continuity, and asked to estimate when he will have the picture finished.

"So you see," Mr. Del Ruth smiled, "it

"So you see," Mr. Del Ruth smiled, "it is rather hard to find a script in the out-side market which will fit our require-ments. This is another reason why you never see the name of the author on Keystone comedies. We are all the authors, and I try to find the time to work with and personally aid every member of my

The general supervision of Mr. Del Ruth does not stop when the director begins to produce the story. Strangely enough, he spends much of his time in the projecting and cutting rooms. There he watches the story unfold on the screen, again making suggestions, changes and eliminations. But his own words are the best.
"My anxieties do not stop there," he

"I am frequently tapped on the shoul der and asked advice concerning business in that same story while under course of production. It is sometimes amusing to production. It is sometimes attended that have to pause to recall just what story this one of our directors is referring to.
"The cameramen carry out their instruc

tions and turn in photographed stuff each evening, which makes it possible for their efforts to be reviewed in the projecting room lowing morning. This generally hap pens during the hours when our friends are enjoying an excellent dinner.
"In the course of the rough film projec-

the course of the rough him projec-tion, notes are again made. It often hap-pens that pieces of business have not been carried out with the original plan. There-fore, retakes are sometimes necessary. When the story is photographed it repre

sents a negative length of several times the released length required. A cutting sheet is then dictated and the cutter follows instructions in the assembling. This film is run several times, and, at each projec-tion, its length grows several hundred fest shorter, until the desired footage is ob-

as all gather for the final projection.

"It is my task to call the spots in the projection where titles should go, and these hotes are taken by my side, after which the writers are assembled, and each given a sheet upon which is marked title places and the disposition of same. This is to the disposition of same. This is guide them in their efforts to secure suitable titles for the flim."



MADALON LEAR In "Made in Philly" at Keith's.

# WHAT THE EYE OF THE CAMERA SEES IN MOVIELAND HOW PHILADELPHIA PREPARED HART WEARS 'EM When Manager Wanamaker, of the Garrick, heard that English war films were coming to his house, he unstrapped his pocketbook and laid in some hospital supplies. Here they are on Agnes Miller, Margaret Love, Marie Clay, Mary Miller and Gertrude Reardon, all usherettes. Western star of Ince's side of Triangle knows A STAR AND A JUDGE The judge, an EVENING LEDGER Scenario Contest judge, Max Karger, director general of the Metro. Opposite him sits Ethel Barrymore talking over her new film. Standing are two assistants to Mr. Karger.

Lasky Wants Authors With Screen Ideas

## Head of Big Company Reorganizes His Scenario Department

By JESSE LASKY

Recently I went on record with the state-ment that the art of motion picture pro-ducing was not advancing and gave as the reason the scarcity of good material for stories; in fact, I laid the blame for this lapse of progress entirely on the shoulders of our novelists, dramatists and scenarioists who are providing the material for the present-day photoplays. •

Since the wide publication of this article, less than a month ago, I have been deluged with letters from authors and writers and others connected with the motion picture industry, many of them agreeing with my views of the matter, but the majority laying the blame for the lack of suitable dramatic material back on the producers and on myself as one of the producers.

The motion-picture columns of many daily

The motion-picture columns of many daily papers and some of our trade papers also took exception to some of my statements, so that I am moved to not alone defend my po n, but I want to show if I can that the criticise a deplorable fact, that it is taking every possible means to remedy the existing state of affairs. The controversy is based on the following arguments: I claim the art of producing on the screen is hampered by the lack of good material and the fact that our authors are not rising to the occasion. My critics, on the other hand, claim that the fault is with the producers; that we do not recognize good material when we see it, and if we do recognize a good story then we quibble over the price so that the poor auther is not encouraged to continue his writ-ing. They further state that good ideas submitted to a scenario department are often returned to the writer by the department later to appear disguised in a different form and produced under another title.

One very able writer and critic writes me It takes months, instead of weeks, to write a strong, original and vital story in such carefully revised scenario form as will do away with costly editing after visualization. There is a vast ount of creative work involved and a lot of skilled craftsmanship besides. Yet all this labor must be handed over without consideration of any sort, without protection from wholesale stealing or retail peculation, not to the reputable producers themselves, for private examination and secret consideration, but to a department of responsibility wholly unknown. Every week I am asked by authors about the responsibility of producers. What can I reply?

The concluding paragraph of a very able answer to my article by Epes Winthrop Sargent, of the Moving Picture World, is worth quoting. Appealing to the producers

Come out in the open and buy and pay for stories. Give the promising writers a chance to see how things are done. Follow their scripts until they no longer have to write in to inquire if the current release is their story or one like it, as has been done in the past, and it will be found that the supply will equal the demand when there is a real and genuine demand backed by checks.

Recognizing that there is some truth in these statements, the Lasky Company on June 1 established a scenario department along new and original lines, and through this department we hope to answer every one of the above criticisms by doing away with as many of the evil conditions existing between the producers and authors as is humanly posible.

First, we guarantee that all material sub-mitted will get quick consideration and if it is not acceptable we will return it to the author with a very carefully written con-structive criticism, in which we will en-deavor to point out the reasons why the deavor to point out the reasons why the story, in our humble opinion, was not worth purchasing. If, on the other hand, the story contains an idea or even a situation, worth developing, we agree to collaborate with the author and to help him develop his story to a point where it is in such form that we can pay the author a good price for material that under ordinary conditions would have been returned as being not good enough for production.

would have been returned as being not good enough for production.

After a practical experience of over two years at our coast studies, during which he wrote some of the most successful Lasky photophays, we have brought to New York to head the department. Hector Turnbull Mr. Turnbull has been persuaded to give up writing himself and to lend his time to the encouragment and assisting of other writers. We intend to appeal to men at the top of their professions who in the past would not take the trouble to study this new art with care. We want to cooperate with the man who write good stories or who have not ret established their names in the literary field; in fact, we said every wrear, experienced and otherwise, to set in touch with the care. da or devariment

WHAT SIDNEY DREW The comedy king and his four of a kind, who helped him make Metro films.

#### PHOTOPLAYWRIGHT'S QUESTION BOX

The Evening Ledger Scenario Contest ha still two weeks to run. The Photoplay Editor of the Evening Ledger will be glad o answer any question connected with cenario writing or the terms of the contest

The World Film Corporation's contest is still open. Address 130 West 46th street. New York city. The prizes amount to

John Foster-The words and figures, "No Artie's Living Room. 1—2—3—45—47 -48-49-50-51" are from the "scene plot" or list of scenes utilizing certain places. In this case, it means that Artie's living room is used in scenes 1, 2, 3, etc. Such a list should always accompany a script to give the producer an easy notion of where the scenes are laid and their relative number. Foolscap paper will do. Do not crowd your writing; put as many scenes on each sheet as will go comfortably. It is impossible to say how many sheets of paper are necessary for writing a 2-reel script. "Synopsis," as explained in the EVENING LEDGER of June 3, means the condensed story of a scenario; it is always appended to the script. Put your name and address at the left hand upper corner of he first page. You can write of any spot without needing a permit from the owner.

WHAT EVENING LEDGER READERS

TOR the last six weeks the Photoplay Depart-

gies toward the cultivation of scenario-writing

talent among its readers. It will now turn its

attention to the other great side of the "movie

game"-acting. By July 22, when the Evening

Ledger Scenario Contest ends, it will have in its

hands a Philadelphia script to be produced in

Philadelphia by Philadelphians. Between now

and September 1 the Evening Ledger will gather

from among its readers the cast with which the

Metro Pictures Corporation will produce the

tion schemes." The cast that its readers want

will be selected by a straight voting contest be-

ginning June 17. Daily each reader may register

The Evening Ledger tolerates no "subscrip-

prize-winning scenario.

his or her choice

of a favorite local

player, through a

coupon appearing

Ledger. Each cou-

pon will count for

10 votes. The cast

will be made up of

the Philadelphia

men, women and children polling

the largest num-

ber of votes by

There is one

restriction: Candi-

dates must be en-

tered formally for

the competition.

August 31.

the Evening

ment of the Evening Ledger has bent its ener-

MACK AND MABEL

Mr. Sennett and Miss Norman confer on her new Triangle comedy, "The Two o'Clock Train."

ENING LEDGER Scenario Contest, whether an amateur or a professional.

Geo. J. Crawley-It is not necessary to enter your name for the Scenario Contest. That is required only for the Cast Contest. You may send in any number of scenarios. Kurtz-Photoplays are sometimes written with the name in mind, sometimes before the exact title has occurred to the author. Often the name is changed for a better one in the course of writing. Sometimes the producing company will give the script a new title. The name should be interesting in itself and express the meaning of the play. It takes some people a

EVENING LEDGER PHOTOPLAY CAST CONTEST

ENTRY BLANK

Name (Miss or Mrs.)

Name (Mr.)

Signed by .....

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

Please enter in the Evening Ledger Photoplay Cast Contest:

Home address .....

Home address .....

For ......

Nominating organization.

of the city's suburbs is eligible in the Vitagraph, East 15th street and Locust ave-Chicago; Selig, 1600 Broadway, New York.

Raymond E. Cook-It is hard to say just how to estimate the length on the screen of a scenario manuscript. It is a matter of seeing many photoplays and judging the length of action in our own story by what you learn from observation.

H. K .- "Cut-in" means anything insert in the middle of what would be continuous action. A letter, for instance, is a "cut-in" when it is thrown on the screen during a character's reading of it. A "cut-back" is the insertion in a more or less continuous action of other bits of action, sometimes continuous and sometimes not. The length of any action or actions in a scene depends single day to write a feature script of any action or actions in a scene depends (though not to finish the necessary revision). Others might need a week or a involved and many other elements which involved and many other elements make it impossible to give any defin ppended to the script. Fut your name and month. Address Metro and Quality at 1456 prodway. New York; Fox Film and be first page. You can write of any spot vithout needing a permit from the owner.

C. A. H.—Any Philadelphian or resident with the context of the c

WILL ACT THE PRIZE SCENARIO?

Their names may be put forward by any group

or organization of Philadelphians. By this the

Evening Ledger means such bodies as business

men's clubs, dramatic associations, labor unions,

settlement house groups, primary schools, high

schools, welfare associations in stores and manu-

factories, fraternities, clubs, athletic associa-

tions, Y. M. C. A.'s, or in fact any group of

Philadelphians whose common aims will lend

upon a single candidate, or, if it wishes, it may

nominate and work for two, a man and a woman.

The candidates need not be possessed of marked

dramatic talent, though almost all organizations

Upon entry, each candidate will be credited

with 1000 votes.

No candidate will

be credited with

the votes of more

than one blank. A

list of entries will

be printed in the

Amusement Sec-

tion of next Satur-

day, July 15. Ad-

dress entries and

inquiries to the

Evening Ledger

Photoplay Cast

Contest, Box 964,

Philadelphia. For

entries, use the ac-

companying blank.

have amateur players among their members.

An organization may concentrate support

responsibility to their entries.

#### THE SPEECHLESS DRAMA SOON TO TALK

By WILLIAM FARNUM

It is my opinion that actors and actresses will have to learn parts before long for the silent drama as they have always had to for the spoken drama. Everything points to a growth in the newer art in that direction.

Of course, action, will probably always remain the dominate note in the films. It is undoubtedly true that the biggest and steadlest advances will be made in obtaining new and better photographic effects, but, after all, the foundation of every good picture is the scenario. And in the higher grade scenario there are many scenes in which the only action is the good-old-fashioned-word-of-mouth kind-with the appropriate

Pantomime is naturally out of the ques-Pantomime is naturally out of the question in such cases. The actor has to say something, or the scene falls flat. Why not make the thing natural by giving him a definite speaking part? Motion pictures are developing to the point where arm-waying and finger-pointing will no longer be sufficient. Animated photography has made such a wonderful success largely because it can give an impression of realism—a far more perfect illusion—than even the stage. In the past—in the days of the one-

In the past—in the days of the one-reeler—half of the actors' dialogue in the silent drama consisted of raillery and "joshing" at one another's expense. Man generally says something to accompany a gesture, so the actor left with nothing but motions—the bare skin and bones of his work-invented little sollloquies of

Spoken parts for screen stars seem in evitable to me, because the moving picture fans are now becoming so adept that they can "decipher" many of the words which the actors utter. The films have trained more than one near-expert in the art of lip-reading. This means that the day lip-reading. This means that the day when the star could, and did, say almost "any old thing" has gone. It will never

eturn.

Every one has seen dozens of situations where they have recognized instantly such chrases as "Curse you!" from the villain. phrases as "Curse you!" from the villain, or "I love you" from the hero. Here the obviousness of the situation has helped to explain the words. Speaking parts would make the reverse sounds. make the reverse equally true. The use of words would help explain the situa-

Lip-reading certainly must be considered. Do you remember the incident a short time since of the members of the deaf-and-dumb asylum who visited a motion picture exhibition, and then returned home protesting against the language used on the screen? It is just such occurrences that will probably take the expression "silent drama" out of the synonyms for moving pictures

#### The Speechless Drayma in Pinhook

(Speakul Correspondence) Frank Wallace, the one-price photographer, who has his place up over Sherman's blacksmith shop, under the well-known slogan of "the steps that save you money," always has some pretty good things to remark on motion pictures. Be-ing in the business proper, he generally knows whereof he speaks. Frank says there are tricks in all trades, but the pho-tography of motion pictures beats every-thing else all hollow. He was the first one around here to get onto the fact that the clubs and bricks used in knocking folks unconscious are frauds, and only stuffed with cotton, or something, to make out they are real. They have to get up pretty early to catch little old Wally.

Fire Chief Andy Stiffler tried his level Fire Chief Andy Stiffler tried his level best to stop the performance of "The Old Fire Rekindled," at the Idle Hour, Monday and Tuesday. Andy ian't much of a hand to go to the movies—as Mgr. Havens will not recognize his badge—and they couldn't get it through his head for sometime that "The Old Fire Rekindled" was just a story of love and romance. First off, Andy insisted on Mgr. Havens taking all the hay out of the loft above the Idle Hour, and on top of that put a new sliding door on his base burner. Meddlers ought to be on the right track before they stir up a muss, is our sentiment.

Mgr. Lote Carter, of the Little Gem, and former owner of the old Meiodeon Hall have, is being roundly commended for a thoughtful and gracious act Thile Hargrave, who plays plane by ear in the Little Gem, improves her time—and likewise adds to her purse somewhat—by washing dishes in the day time at the Junction Quick Order tunch, rooms and dining hall. As every one knows washing duhes don't do any one's hands any seed, and Titile is in a place where red hands and a sensitive nature don't see Mgr. Carter selved the whole thing when he was to the city Wednesday by buying Tille a pair of rubbar gioves. She can now be nean sporting them around the kitchen of the Junction Quick Lunch setablishment most any thus.

ONE EYE OPEN, Mgr. Lote Carter, of the Little Gem,

# Max Karger Seen Between Phone Calls

## Metro Director and Ledger Scenario Judge Proves Human Dynamo

By ARTHUR JAMES

the studios and then they add: "Isn't it extraordinary that a man of great artistic feeling, one who senses drama, one who is exquisite in music and tremendously serious in his manner of making motion pictures, isn't it strange that he should at the same time possess the vital energy of a champion pugilist, the endurance of an army mule and the disposition of a refreshingly cheerful

If you know the ins and outs of the great motion-picture studies you'll know that all the foregoing conversation bears directly on Maxwell Karger, presiding gentus of a dozen picture companies and master in the studios of Rolfe Photoplays, Inc.

It is characteristic of Maxwell Karger that he prefers a studio in the very heart of the Broadway district with tons of sound coming in at the windows and life, color and tense action all about him for 16 of the 20 hours of his day.

He shuns publicity, does Max. He pre-fers the projection room to the housetop. He makes appointments with photographers only to forget to sit for his portrals.

only to forget to sit for his portrais.

The facts set forth herewith are largely matters of observation. Pursued, pinned down behind locked doors, it was finally possible to cajole, wheedle, entreat, bully, threaten and finally blast out of the dynamic Max certain definite details of his experiences and these between phone calls and abstractions of the studio rush.

It ran something like this:

"You were born in \_\_\_\_?"
Ting-a-ling, ting-a-ling, grrrrr.
"Yes, this is Karger. What? Yes, the sample,print left here an hour ago. What? Now don't tell me that. I want it by 11 o'clock tonight; yes, I'll be here to look at it." Bang, squeak (by the chair). "You were saying?"
"Where were you horn and when?"

were saying?"
"Where were you born and when?"
Ting-a-ling, ting-a-ling, "Yes, Dick, I signed her up for four pictures a year, two years' contract and we have two scripts ready. All right, I'll be down in an hour."
Bang, squeak (by the chair),
"Where was I bern? Why in Ohio 36, years ago in \_\_\_\_\_\_"

years ago in 

two sets ready in case it rains, and say, drop in about midnight, I want to go over the fourth reel with you. The continuity needs bolstering. What? Well you get more sleep than I do." Bang, squeak by the chair).

"Oh, yes, in Ohio 36 years ago, went to Chicago as a boy, took to music, fiddled and kept at it. Leader of orchestra at 20 years and won the scholarship at—"

Ting-a-ling, ting-a-ling, "Yes, sure. Ben. I'd like to have her call any time. She can act, but how does she screen? What? All right, we'll make a test this afternoon or tomorrow. Yes, and say, Carewe's new picture is all cut and he'll have the titles in tonight. Come up about 1:30 s. m. and we'll run it." Bang, squeak (by the cliair). "Oh, yes, as I was saying. I won the scholarship and went to Europe to study under Joachim, and then finally I became first violin at the Metropolitan. After seven years of that d——!"

Ting-a-ling, ting-a-ling. "Yes, dear, I am glad you called. Can't make it for dinner, but why don't you come down here. No. I won't be home much before 4 a. m., an extra rush and I can't possibly get away. All right. Good-by."

"Yes, and after that I rested and watched motion pictures until I couldn't stay away any longer. I financed several other things and then I.—"

Bang, bang, rap, rap, rap! "No, you can't come in; I'm tied up now. What? I'll have tea with them in the dressing room."

"As I was saying, I met Ben Rolfe and

found we were of the same mind. There-fore we made pictures, and once in pictures the fascination is irresistible. I believe in them. I am fond of them. They rob you of your home life, of your social life, of your sleep, your time, your vitality, your energies, but the fascination is compelling. "I believe in the future of pictures, in

their wonderful possibilities, their tremen-dous opportunities. All opinions to the con-trary notwithstanding, they grow finer and bigger and better every day."

There was a pause, and a faint buzzing as of a bee caught in a pitch pot. It was the telephone bell into which the interviewer had surreptitiously inserted a wad of paper to cut off the outside and annoying world.

The buzzing ceased and Karger went on:
"Clean dramas, that's what we want. Big.
brainy, interesting stories, that's what we
need, and we're getting them and we'll get
more of them, for the world's alive to plotures and the brains of the world are concentrating on the possibilities of pictures."

The bussing was resumed and the ruse was discovered. A new talk began on the

wire and there was a chance for analysis

The result reads:
A large well-shaped head, well equipped The result reads:

A large well-shaped head, well equipped with waving brown hair, preserved as a tribute to the days of the violin. A broad forehead with the bumps of perception well developed. Clean eyes with the winkles of humor at the corners, high-cheek bones, well-shaped nose, sharp white teeth and a helligerent chin. The brow of a poet, the jaw of a pugilist. A manner alternately mild or flerce, calm or intense, a pleasant persuasive voice, soothing in cajolery, loud and sturdy in argument. A thick-set body, strong and radiating vitality. And last of all, hands—hands most unusual of all because equal to the delicacles of music and big enough for a tree chopper.

