



"WHEN KNIGHTS WERE BOLD."—An historic picture taken for us in the studio of the London Film Company during the production of the film. Reading from left to right the players are: Phillip Henland, Gerald Ames, Judd Green, Marjorie Day, Miss Ross, Peggy Brewster, James Welch, Douglas Munro, Bert Winn, and Hayford Hobbs.

stories against himself, and here is one in connection with one of his productions. It was after the first night. The landlady of the hotel in which Mr. Welch was staying had been to the theatre. The great actor, anxious to know how the play had struck the audience, asked the lady what she thought of the piece. "Well, Mr. Welch," quoth the kind lady, "the way it strikes me is this. All this piece wants is for you to be funny, and then it would be all right."

R. JUDD GREEN.

### A KEystone COMEDY RECIPE

BY DICK WILLIS.

### POLICE PRIVILEGE TO PICTURE PLAYERS

FOR the first time, the police authorities waived formalities and allowed a motion picture camera to absorb the details of the working of the most famous police-station in the world—the Fox drama, *The Soul of New York*. Both exterior and interior were filmed, and in the latter scenes we are shown William Shay (Bennett in the film) being searched by real policemen, before a real sergeant, and conducted to a real cell. In addition, scenes were taken of the switchboard department of the police headquarters—the largest dramatic department in the world—with the operators engaged in their small, trivial and nerve-racking, that has come to the knowledge of the police. It is said that over six million "calls" are sent over the wires during the course of a year.

Other intensely interesting scenes in the film are those taken in Sing Sing Penitentiary. Here we are shown the officers, the cells, the convicts marching to their tasks, the quarrying, the return in the evening, and the "inside cells" manoeuvres.

*The Soul of New York* was written and directed by Herbert Brenon. He is an Englishman by birth and education, and is known in the States and among his friends as the "Britisher with the brains and the grit."

Tall, commanding, a hard worker and magnificent producer, Herbert Brenon is a popular favourite with his company, to whom he is guide, companion, and familiar friend.

During the course of the production Brenon was shot in the leg, and had to finish the film with a huge bandage and a hop, skip, and a jump. But he was as cheery as ever, and, answering a friendly remark, said, "My lucky day? Well, I don't know. It was not exactly my birthday, but while they were fixing my leg I got a fine idea for this scene, so perhaps it happened for the best!"

GET a good idea, and then just build it as it grows;  
Sprinkle in some custard-pies and bricks and garden-hose;  
Stockings which have holes in 'em, and shoes a lot too large;

Shapes suggesting barber-poles or else the homely barge;  
Little hats or tiles too big, and socks which fit too late;  
Clothes which fit too soon and cotton gloves which do not mate.

Hire a lot of circus gents and dress 'em up like cops;  
Make 'em run like Billy-hell: there mustn't be no stops;  
Throw them in the ocean or the river or the lake;  
Give 'em to the cannibals, or burn 'em at the stake;  
Chuck 'em out of windows, spill off most express-trains;  
Dump 'em into ash-cans, pick 'em out with lengthy cranes.

More you damage Keystone cops, the better the release;  
Cats-nine lives come handy to the Keystone-cops-police.  
Take comedians galore, and throw in sloppy clothes;  
Pick 'em up and knock 'em down, mix in kicks and blows;  
Let 'em weigh three hundred pounds or else like shadows be;

Add a juvenile, a crook, comedienne two or three.  
Build some million dollar sets, and throw in floods and fires;  
Overturn some autos, burn 'em up and bust their tyres.  
Take Mack Sennett, and add Del Ruth (Hampton other name),

They're the only two who really know the Keystone game.  
Let 'em work all night, b'gosh, and let 'em work all day,  
Lo! we get that unique thing, the Keystone photoplay.