

Cecil de Mille on the Movies' Present State

Distinguished Lasky Director Talks on the Problems of the New Art

Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company and one of the best-known directors in the industry...

"What, in your judgment, Mr. De Mille is to be the length of the motion picture in the future?"

"I wish you could tell me that," he said, "because I have been trying to tell myself, and I don't think there is any one else who knows at the present moment, it is really true that the ordinary first-class story can be told admirably within the space of an hour and fifteen minutes..."

"Don't you think many features now told in five reels might be told in three?" Mr. De Mille laughed a bit and replied, "I think there are many five-reel pictures on the market that had better not be told at all..."

"Our great trouble has been to find writers who can produce this kind of photoplay. The dramatist seems to rely too much on the spoken text, which is the voice of the actor to him..."

"As I said in the start, photodramatic writing is a new field, and I feel confident that in the not distant future it will have its Pinero, Jones, Thomas and perhaps its Shakespeare..."

"The day of the inexperienced actor on the screen has passed and the casts for the photoplay must be selected with the same care as would be taken with the presentation of a thorough New York production..."

"Settings are mere background for the actors, and while they should be complete in every detail, the actor should not be subordinated to the scene..."

"In regard to photography, I have always contended that the art of the different schools of painting could be transferred to the industrial art of motion picture extension..."

"I have learned that too much detail in the background tends to distract the attention of the audience from the players in the foreground..."

"As in all branches of the photodramatic art there is room for improvement in the photography, I mean in the technical fact—the actual attainment of calculated effect..."

THE CAMERA MAN CAPTURES A FEW NEWS PICTURES OF PHOTOPLAY CELEBRITIES



THE GREEN-EYED MONSTER Douglas Fairbanks sees it when Jane Grey grows too absorbed in the instructions of Director Cabanne during the making of one of the Fine Arts-Triangle films.

of music. The ideal director will take care that music shall be adapted to his film play with no less pains than that shown by a modern composer for his libretto...

PERFECT PRESS AGENT EFFICIENCY PRODUCT

Continued from Page One synchronization of all the arts as expressed in its peculiar form, was not a "show" but an artistic movement, and, so, vital to one's esthetic education...

"The new school of photodramatic writers seems to be coming from a younger generation. Newspaper men and women seem to be especially well qualified for this work..."

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STARS ARE PARTICULAR Here we have Billy Jacobs, of the Famous Players, very busy at his toilet. He will soon be seen in "The Clown."

EVENING LEDGER SCENARIO LESSONS

Continued from Page One mother's hand and rushed in front of the man to be shot.

It was a moment of supreme suspense. The gunman lowered the gun for an instant and the next moment it was too late, as the victim suddenly returned to the saloon to see what was keeping his friends...

For fear that some of my readers will think that suspense is connected solely with murders, fires, robberies and other acts of violence, I will give a couple of examples of suspense, which are just as effective without the melodramatic features...

In a forthcoming feature, released by Metro, girl, alone with a man in a cabin in the woods, steals a valuable paper to save her father. She has come here for that purpose and knows that the man is a most desperate character...

There is the quick return to his former self. He realizes that she has made him love her only for this purpose. There is a continued suspense for two reels in this, a suspense that continually heightens...

In another picture we see a girl, heroine, working as a servant in a fashionable house. Suddenly the husband casts admiring eyes at the girl. We see that she is embarrassed by his evident designs. Suspense is created...

As the picture continues we see the husband's increasing interest, and the suspense grows. Whenever the audience is in doubt and interested in the outcome of a situation we have suspense...

LESSON 9—Punch THERE are times when it is quite improper to use "suspense," when the effect created would be irritating. In other words, you must satisfy your audience. This usually occurs at the finish of the picture when you have worked the action up to a point where action or violence must be done...

DO YOU KNOW HIM?

Tiogas do. At or about Venango and 17th, patrons of the Tioga may see Manager Stampfer almost any fine day.

point where action or violence must be done. You have kept them waiting a long while and they demand a result.

Many good pictures full of "suspense" have been ruined because the author or director has fallen down when it came to the "punch." You may recall the line in the song from "The Mikado," "Let the punishment fit the crime." You must keep this constantly in your mind...

If a long-suffering woman gains the sympathy of the audience, and they wait for nearly five reels to see the villain "get his," you must make his punishment sufficient to make up for the abuse she has received in the past. You have developed an element of "suspense." The audience is keyed up, waiting for the tables to turn...

What great wrong has she done or the lover, either, for that matter? The husband, on the other hand, has knowingly made love to an innocent girl. Consider the situation carefully. You may think that inasmuch as the sympathy of the audience will be with the husband, that his making love to the country girl will be overlooked, and perhaps this is true, especially as he renounces her and returns to live with his wife. But of the two love affairs, which is the worse?

The moment you have the woman married your audience thinks, "Oh, well, she has been deceived." This brings up another point which will be discussed later. How could the timber rights be "jumped" if the girl owned them? The legal side of the question evidently seemed of little moment. But as a matter of fact it is of vital importance...

To return to the subject again, with another illustration that presents a closer distinction. In a picture considered for production a married man was shown as wanting children and a happy home. A love affair between the wife and another man was shown. The husband, suspecting this, goes away, and after a time falls in love with a simple country girl. There was the usual love scene, but he realized that he could not marry the girl, so went back to his wife. In the end the wife eloped with the lover and both were killed in an automobile accident...

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ALL ABOARD FOR FLORIDA Gaumont-Mutual directors assembled in the Northern studio just before leaving for the new plant in Jacksonville. Left to right, Fritz Orlando, Wm. F. Haddon, Hilliard Garrick and Edwin Middleton, directors; lower, Wm. Chamberlain and Allan Robinson, assistant directors.

can take care of herself." Anything the wife does she does with her eyes open. The husband, likewise with his eyes open, instead of facing the issue in his own home and making a fight for his wife, goes into the country and makes love to a sweet, innocent little girl. There was nothing to warrant a horrible death in the story...

All these illustrations are apropos of the "punch" of the picture. They are violent "punches." In truth, the "punch" is the idea back of the violence and not the violence itself. It is the mental, subconscious desire of every one to see that justice is done—that the punishment fits the crime. The actual murder is fat and meaningless without the reason justifying it.

QUESTIONS AND ANSWERS C. C. C.—Put your name and address in the upper left-hand corner of your first page and the title of your script should be at the top right-hand corner of every page. If the pages become separated when the editor is reading them he has no trouble, then, in putting the script together again.

Prominent Photoplay Presentations

Advertisement for Stanley Booking Company listing various theaters and their current film presentations, including Alhambra, Arcadia, Apollo, Belmont, and others.

THEATRICAL BAEDERER NEW FEATURE FILMS. STANLEY—All week, "Bills and Satins," with Marguerite Clark. A Famous Players-Paramount five-part feature recounting the life of a modern young lady...

THEATRICAL BAEDERER (continued). VICTORIA—Monday, Tuesday and Wednesday, "The Fireman," with Charlie Chaplin. In addition, "Susan Rocks the Boat," with Dorothy Gish and Owen Moore...

DANCING CHAS. J. COLL 35TH AND MARKET STREETS Dances Monday and Saturday CLASS TUESDAY and FRIDAY Pink Dance Monday Night NEW DRAWING ROOMS 22 SOUTH ST. EXHIBITION DANCE WED. EVE. Dancing 7:12 Myers Orchestra.

AS FOR DECORATIONS Margaret Clark receives in "Bills and Satins," the new Famous Players-Paramount film, which comes to the Stanley next week.