

If the Lubin Company buys your scenario, the interior scenes may be staged in this glassed-in studio at 20th street and Indiana avenue.

Scenario Lesson Seventeen; - Importance of Subtitle

The Proper Use of Leaders, Subtitles, Inserts, Etc. They Have Made Many a Poor . Picture a Success

By HARRY O. HOYT Head of Metro Scenario Staff.

DISCUSSION of leaders, subtitles, in-A serts and other factory-made explanatory matter essential in a finished picture has been reserved until this time. Numerous requests have come in asking for an article on this subject. But it has seemed best to deal with the more important elements of plot construction first.

It is well to learn the construction of the drama before dealing with a subject which, at its best, is bound to be somewhat confusing. Probably more scenario writers come to grief through their inability to express the idea or effect they want to get over than from any other cause. In most cases the fault lies in their lack of appreciation of just what will photograph as a picture, on the one hand, and what is necessary to be inserted to clarify the picture,

The scenario editor receives a fearful and wonderful assortment of scripts. In one, for example, the author will use no subtitles or inserts of any nature, while probably appelled to the control of the probably another overzealous neophyte will place a subtitle before every scene, with titles in a scene. It has been stated as a general proposition that the leaderless script is the ideal scenario, provided always that the story can be told entirely in action,

Theoretically, perhaps, this is correct; practically, however, it is not true. In a way it corresponds with the two-cycle and internal combustion engine. With all of the theoretical value of the two-sycle engine, gasoline engine manufacturers have found four-cycle engines practical and the two-cylinder engine unpractical.

Subtitles are absolutely necessary in all many functions and serve many purposes Nothing is more confusing than to look at on picture and wonder what it is The actor may do superb acting about. The actor may do superb acting and the direction may be flawless, but without proper subtitles the story is almost certain to be largely lost.

Your characters must be introduced with in order that we may know who This may be considered the first function of a subtitle, the identification of characters. If John is in love with Mary and Richard is in love with Mary, we may not need to be told in a subtitle. We may show a scene of John making love to Mary on a rustic bench, flash to another scene showing Richard approaching and, on sec-

I Am the Motion Picture

By ARTHUR JAMES AM the Motion Picture.

AM the child of man's genius, the triumph of man over space and time. I am a mute, but I am eloquent to millions. I travel desert sands, I climb the tallest mountain peaks, I traverse prairie, glacier, jungle, forest, sea and air, and bring the vision of journeys to the eyes of common men.

AM the pleasant hour of prince and child, of master mind and little boy. I instruct, I delight, I thrill, I entertain, I please, I shock, I cheer, I move the world to laughter and to tears.

AM the sublime story teller of all ages. I am the drama's greater

HAVE more friends than all the friendly men on earth. I stir the blood, I quicken the pulse, I encourage the imagination, I stimulate the young, I comfort and I solace the old and sorrowing. I bring priceless gifts and make them yours.

SHOW more of travel than that of all the books penned, by all the writers of the world. I preach sermons to congregations greater than the combined flocks of the pulpits of all lands. I make for happi-ness, I make for kindliness.

AM the one great international friend. I am history, spoken for generations to come in a tongue that every race and sect and creed can erstand. I preserve heroes for posterity. I give centuries ; life to the arts and sciences. I give centuries more of

AM man's greatest and noblest invention.

AM the Motion Picture. By Courtesy of Motion Picture Mail. ing John and Mary in the distance, have him show his jealousy, and get it all over without a subtitle.

We would know by the picture that the tall, light-haired young man was in love with the girl, and the dark, heavy-set man was also in love with her. This will only serve its purpose for the moment, however. The time will come with the development of the action of the picture when the of the action of the picture when it is essential to know who your characters are.

Hence, while it may be unnecessary subtitle, it is probably much better t do so at the very beginning of your story so that the people witnessing the pictur will feel at ease and never be troubled and to questions will ever arise in their minds as to who your people are.

Perhaps John is the eastern representa-tive of a mining company. The develop-ment of your story is to be around a mine. depicting Richard's attempt to get control of it and win the girl. Perhaps your min-ing incident will not become prominent until your story is half finished.

Perhaps the first half of your story deals with the intrigue in the East. There will be no necessity for any mention of the mine or John's connection with it, but because the mine plays an important part in the part of your story, it is highly essen tial that his connection with the mine, beplaced early in the story.

In other words, the introduction of your

character must in a way forecast the relation of the character, not only to the other characters, but also to the occupation, station in life, the locale of the story, etc. may be perfectly obvious that John is the owner of the "Bunk" mine, owing to the name on the door of his office, but without is not some other man in John's office.
This sounds absurd, and I have purposely

carried it to the point of absurdity to il-lustrate the fact that clarity is one of the orincipal elements of the well-wrought shotoplay. The author gets wrapped up in his own story and the characters to him are perfectly clear.

When the audience sees a character seated at a desk, however, it is not at all obvious that this is John or that he is the wner of the "Bunk" mine. make your story so clear with the use of proper subtitles that no one can make a nistake.

Mistake.

A cry has gone up that pictures are over subtitled, but it is far better to have more subtitles than are really necessary than to have too few. People say that audiences are too intelligent to need any great amount of explanation and their imagination will fill in the blanks.

It is notably very true that the average

It is probably very true that the average intelligence of the audience today is greater than it was a few years ago. People have been educated to the motion pictures. They are becoming critical, even hypercritical. But too much should not be left for them

You must remember that the business man, when he comes home at night and takes his wife and family to the theatre, does not want to work out a jigsaw puzzle. He can do this on his parlor table at home. People come to be entertained, and they can't be entertained unless the story is

If there is any one rule to be made on

If there is any one rule to be made on the subject, it is this: Introduce your characters early with appropriate subtitles. Give your subtitles thought.

In a previous lesson it was suggested that characters be introduced in their proper atmosphere, hence it would be improper to say, "John, a young mine owner," and show John making love to Mary on the rustic bench. There are times when it is very difficult to introduce a character in its proper atmosphere. Many times they are far removed from their normal surroundings. For example, we may show roundings. For example, we may show "Pedro, a young coffee merchant of Brazil," yet we want our story laid entirely in New York.

York.

Unless the coffee plays some important part in the story, there is no necessity for mentioning it when he is introduced. Simply say. "Pedro, a South American planter." If you focus the attention of your audience upon the fact that he is a coffee merchant, they will expect, and rightly so, that your story will deal with coffee.

If you simply say a planter, it is at once

Continued on Page Two.

Here we have a scenario in actual course of production. The studio is the Morosco Company's on the coast. The director and his cameraman may be seen on the platform in the foreground, while at the back the players, including Myrtle Stedman, are going through one of the scenes of "The American Beauty," which will be visible at the Stanley next week.

Rise and Fall of Free Speech in America-By D. W. Griffith

the little book just published by the distinguished producer of "The Birth of

Freedom of speech and publication i uaranteed in the Constitution of the United States, and in the constitution of practicaly all the States. Unjustifiable speech or publication may be punished, but cannot be good subtitle you can't be certain that forbidden in advance. Mayor Gaynor, that great jurist who stood out from the ordinary gallery-playing, hypocritical type of politician as a white rose stands out from field of sewer-fed weeds, said in vetoing moving picture censorship ordinance in the city of New York:

Ours is a government of free speech and a free press. That is the cornerand a tree press stone of free government. The phrase "the press" includes all methods of ex-pression by writing or pictures or pictures of this (moving picture) ordinance be legal, then a similar ordinance in respect to the newspapers and the theatres generally would be legal.

Today the censorship of moving pictures broughout the entire country, is seriously hampering the growth of the art. Had in telligent opposition to censorship been employed when it first made itself manifest it ould easily have been overcome. But the pigmy child of that day has grown to be, not merely a man, but a giant, and I tell you who read this, whether you will or no. he is a giant whose forces of evil are so

The right of free speech has cost cen urles upon centuries of untold sufferings and agonies; it has cost rivers of blood; it has taken as its toll uncounted fields ittered with the carcases of human beings
—all this that there might come to live

of free speech, guaranteed by the Constitu-tion, occurred in 1798, when Congress passed the sedition law, which made it a crime for any newspaper or other printed publication to criticise the Government.

Partisan prosecution of editors and publishers took place at the instance of the party in power, and popular indignation was aroused against this abridgment of liberty to such an extent that Thomas Jefferson, the candidate of the opposition party for President, was triumphantly elected. And after that nothing more was heard of the sedition law, which expired heard of the sedition law, which expired by limitation in 1861.

The integrity of free speech and publication was set again attacked seriously in this country until the arrival of the mo-



The Official Snuffer tion picture, when this new art was seized

by the powers of intolerance as an excuse for an assault on our liberties. The motion picture is a medium of expression as clean and decent as any mankind has ever discovered. A people that would allow the suppression of this form of speech would unquestionably submit to the suppression of that which we all consider so highly, the printing press.

And yet we find all through the country, among all classes of people, the idea that the motion picture should be censored.

When the first small board of censorship was established six years ago, we who took it seriously then expected exactly what has come to pass—that a man of the men-tal calibre of the captain of police of Chicago can tell two million American people what they shall and shall not go to see in the way of a moving picture.

They tell us we must not show crime in motion picture. We cannot listen to such nonsense. These people would not have us show the glories and beauties of the most wonderful moral leeson the world has ever known—the life of Christ—because in that story we must show the vice of the traitor Judas Iscariot. Had the modern censors existed in past ages, and followed out their theories to a logical conclusion, there would theories to a logical conclusion, there would have been written no Illad of Homer; there would not have been written for the glory of the human race that grand cadence of uniift called the Bible; there would have been no Goethe. There would have been no thrilling, beautiful dramas given us as the grandest heritage of the English-speaking race—the plays of Shakespeare. And was today proof they creations would even today, none of these creations would these worthy censors leave in our posses-sion, had they their way.

All new things in the world, including the Christian religion and the printing press, at their beginnings have been con-sidered as instruments of evil and subject to suspicion.

The motion picture has had to undergo the same ordeal that seems to be directed at all new things. In some communities they do not allow

the showing of crime in any form in any motion picture. This, followed to its logical conclusion, would make absolutely impossible the motion picture as an entertainment or as an art. How is it possible to portray virtue

thout portraying its opposite—the thing Friedrich Schiller, the great German dramatist, speaking of the moral of the

drama, said: It is the course of mortal things that ness of which his soul revolts.

Scarch your minds for any story worth telling, or any play that is worth seeing, that does not in some way show vice in some form. The policy of the generally accepted caracrafts is to approve of pic-tures which offend no one. That is one

insipld mediocrity that could not possibly interest any one.

A motion picture of this class would be as interesting and efficient as a newspaper that never steps on any one's toes, and you can imagine how people would be interested in that kind of a newspaper.

We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as a Guizot, a Bancroft, a Ferrari or a Woodow Wilson has to write these facts in his Constitution of the United States, and we are supported in this belief by wise judicial decisions in cases where the matter has been presented to the courts in the right

way. The foremest educators of the country have urged upon us moving picture pro ducers to put away the slap-stick comedians, the ridiculous, sentimental "mush" stories, the imitation of the cheap magazines, and go to the fields of history for our subjects. They have told us repeatedly that the mo-tion picture can impress upon a people as much of the truth of history in an evening as many months of study will accomplish As one eminent divine has said to the masses, "It teaches history by lightning." We would like very much to do this.

The reason for the siap-stick and the worst that is in pictures is censorship. Let those who tell us to uplift our art invest money in the production of an historic play of the time of Christ. They will find this cannot be staged without incurring the wrath of a certain part of our people. The massacre of St. Bartholomew, if produced, will tread upon the toes of another part of our people. I was considering the produc tion of the history of the American people only this last year. It got into the papers. From all over the country I was strongly advised that this was not the time for a play on the American Revolution, because the English and their sympathizers would not take kindly, during these emotional war times, the part the English played in the wars of the American Revolution, and that the pro-Germans would not care to see the Hessians play the part they would play in the story of our freedom.

In other words, so long as censorship holds the motion picture under its thumb it is in every way enslaved. It dares not speak the truth on any subject, and there-fore must confine itself to ridiculous, injurious and childish slap-stick and absurd and weak dramatology. The moral re-formers plead with us to put on pictures which speaks editorially against certain evils of the day. How does any man dare to invest his money in any picture that speaks against any certain class or condition of people, however evil and open to condemna-tion their work may be, when he knows how easy it is for a few individuals to go to any one of the many hundreds of censor-ship boards in the country and influence them to destroy the property which the producer has gone to great pains and care

The Future Now Secure for Play and Photoplay

A Prominent Theatrical Manager, Who Is Also a Film Producer, Sizes Up the Arts of Screen and Stage

By WILLIAM A. BRADY THE spoken drama is coming back. It | who come into the industry its balance never lost its hold in cities like New wheels. They are absolutely necessary. The regular theatrical manager and the York, Chicago, Philadelphia and Boston, but in the smaller towns during the last 12 motion-picture promoter must come to a months it nearly perished before the trecloser understanding. Their interests are mendous spread of motion pictures. Onealike, and the reforms that they can bring night stands and many cities where theatriabout by working together will benefit them cal attractions used to play for three days both. The business of providing entertainor a week went over almost entirely to pfcment on the screen and stage, which has ures. The few companies that straggled grown to be the fourth largest industry in through had great difficulty in persuading the country, will surely be helped im managers of theatres to roll up the screen mensely when the methods applied in other and let them give a performance. Often ndustries are put into operation. No other they falled to persuade them, because the industry has anything like the waste of this managers had made contracts for feature amusement "game." Think of the saving ilms every day in the week. All that has from an economic standpoint alone when changed. Millions of the theatregoers out efficiency is used in the making and the through the country are demanding that handling of theatrical productions and moactors and actresses come to their stages tion pictures! n person, that the theatregoers may see But more businesslike methods alone will them in real life; may hear them speak; not carry the theatre forward. We have may actually feel their presence. I tell you, this demand has become so strong that next season the good plays which go out with competent casts are going to reap a harvest. This does not mean that interest ctures is waning; on the con

tures; they have driven away many of the

But it must come without the weaknesses

, 3 and 4 companies of New York suc-

cesses. It will have the real thing, either on the stage or on the screen. There

critical than ever before, but with typical American spirit it is just as willing to be amused as ever, and for the mere sake of

been in a long time to see legitimate plays

That is the opportunity of the theatrical producer. If he exercises more care, more

taste, more intelligent direction and if he

makes an honest effort to supply the great

theatrical manager is in a position to take

advantage of the amusement boom now spreading into every corner of this coun-try and Canada, and to make that boom

As for the motion pictures, I think th

am extensively interested in the manu

facture of films myself, and expect to en-large my activities therein very shortly, so that I can speak about them from the

personal viewpoint. I think the industry is about to go through a process of reor-ganization. It cannot travel at its present

pace. The cost of production has gone be yond all bounds of reason. There is waste

extravagant waste, which must be stopped

at once. New men are needed, different kinds of men, more writers and producers

with intelligence and ideals, educators and

financiers who want to make a safe invest ment for their money with reasonable re

turns, instead of a wild scramble for enor

losses. You might call these wiser men

Light &

Progress

last for a long time to come.

variety alone, after seeing many, motion pictures, it is keener than it

best patrons of picture houses.

suffered even more from the lack of artistic work than we have from the lack of shrewd management. And one of the crying needs right now is for fine acting. Even good acting is at a premium. We absolutely need oung actors and actresses who will appear trary, it is growing; but now competition for reasonable salaries. They have had has become so keen that only good films their heads turned by the prices paid in survive. A short time ago we had overstudios where producers were hysterically production in the theatre, and the public. trying to outdo each other in extravagance. surfeited with amusement, became most dis-All this has given actors an exaggerated criminating. Now the same condition preidea of their value without increasing their vails for motion pictures. The "fans" are respect for their profession or developing hard to satisfy these days; they take only their abilities in that profession. You hear the highest quality of photodramas and let them say that motion-picture work develops the others starve to death. Theatrical prothem. It doesn't do more than teach them ducers nearly ruined their business by sendsomething about pantomime. Charlie Chap-lin admits modestly that he cannot act in the theatre, and the most studies can do is ing out poor plays and shoddy productions Now motion-picture producers have made the same mistake by circulating inferior to develop more Charlie Chaplins.

In the meantime, it is next to impossible to make up a competent cast for a New York production at any fair price, and often films. Indecent plays hurt the theatre. Sensational, lurid and filthy subjects have played havoc with the vogue of motion picit can't be done for any price at all. Where are our future Julia Marlowes and Richard Mansfields to come from? Repertory is the only hope I can see. Without wishing to So the time has arrived for the legiti-mate theatre to come back into its own. lavish undue praise upon the organiza-tion which lately visited Philadelphia under Grace George's management, I must which left it open to the attacks of the "movies." There won't be any more Nos. say that in my opinion it is upon such cor panies the future of our theatre depends. And I want to add that I think it ridiculous for our millionaires to subscribe large funds There for the Shakespearean production of must be good plays and good casts to sat-isfy the so-called "rube." who is really much more careful about his amusements ous English actor, and give financial sup-port to the establishment of a French theatre in New York. than the so-called "wise" first-nighter of Broadway. The great public—I'm speak-ing now of the country at large—is more

What Sardou Thought of "Hamlet"

HAMLET is idiotic; furthermore, the ghost is simply ridiculous. He appears to everybody that will take the trouble to look at him: he promenades on the ramparts of Elsinore; he wanders around among the sentinels. The passersby have contemplated him at their ease. he visible to everybody and anybody except to the wife that murdered him? Why does he send two officers of the watch to tell his son that he wants to speak with him? And what a comical scene is that of the oath? "Swear upon my sword," says Ham-let, "never to reveal what you have seen tonight." And four times, from four different points, the ghost cries "Swear!" Horatio and Mar-cellus swear. But he does not re-member—this doting old gnost—his posthumous visits to the sentinels

the castle. As to the philosophy of the I find it no better than the People go into ecstasies over mous soliloquy, "To be or p I cannot myself know if are annihilated after des But if any one is we' upon that point it is talks every day with

father. I declare, and I repe is nothing good in the opinion, except the scen actors—the idea of caus played before the king and murder similar to that whe their secret. As to the duel, end, and the exchange of folls who brings about the catastrophe, weakest playwright of today wo not dare to employ such a method

