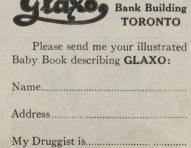






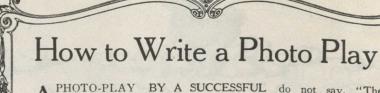
for the Babies of Canadian Offices: 418 Dominion Bank

Building TORONTO British-Made Particular People



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E. W.



There is no dialogue. Written out it has four parts: Title, synopsis, cast of charac-

ters, and scenario. Every play has an element of rivalry; two persons want the same object; only one can get it. And there are obstacles to overcome. People like happy endings, and while a happy ending is not a necessity, it is advisable. Although sorrow is shown, you must be careful never to have scenes offending good taste or morals. Be careful that you do not copy morals. Be careful that you do not copy your story from a book, magazine, story or play. These are all copyrighted. Do not introduce children or animals into your play for not all producers are willing to train these "difficult" actors.

Have your play full of suspense and every scene interesting. Get a motive for the play. Let the audience see what the motive is at the very first and do not let them know what the end is until you get there.

the motive is at the very first and to not let them know what the end is until you get there.

The first thing to do is to pick your characters and write what they do—that is the scenario. After this, write the synopsis and make a suitable title.

Have a very few characters, and have them in the play from the first to the last. There should be only one principal character and he or she should have all the interest. Arrange the list of characters as they are arranged on a theatre program. Do not describe how they look. When you have the action of the play clear in your own mind, begin to put it down. Make the different emotions of the actors quite clear by telling just what their movements, gestures and expressions are. Write it in this way: "Indian exits—enter trapper—running—trips over log—falls—"

Get right into the story. The story must start with the first movement in the first scene.

The number of scenes does not matter.

first scene.

The number of scenes does not matter. The length of the play depends altogether on the time it takes to act it and not on the number of scenes or the number of words you use to describe them. A new scene comes every time the camera is moved, and must be numbered accordingly. If the camera is moved close to take the

picture, for instance, of a hand forging a signature, the scene is called a Bust scene, and because the camera is moved it is a new scene and is given a scene number.

Do not include useless scenes. Each scene must carry on the story. Don't describe the scene scenes.

scene must carry on the story. Don't describe unnecessary scenes; just say "love scene." In writing what would be usually spoken, use the word "signifies;"

"Mother signifies, 'I defy you."

"Mother signifies, 'I defy you.'"
Between two interior scenes in different houses, it is well to show an exterior scene; this will indicate that the interior scenes are separated.

Leaders are sub-titles, bits of conversation, etc. They are used to help make the story clear. While they are necessary, they must be used sparingly, for they interrupt the action. As the camera is not moved, they do not constitute a scene, and are not so marked. Letters, clippings, etc., serve the same purpose as leaders. A part of a sample scenario will show how these are sample scenario will show how these are

Scene 10 -Hotel office. George enters—a p p ro a ches desk—boy comes up— hands him telegram he opens it-reads Show telegram—George West, Montreal.

Come back at once. Back to scene—George sends boy for bag — pays account — exits.

Leader -George returns. Scene 11 -(And so on).

Try not to have a long lapse of time, like ten years, between the scenes. If you can have the story happen in an evening or a day, so much the better.

Let the characters leave the scene, and enter the payt one shown in a natural

Let the characters leave the scene, and enter the next one shown in a natural manner. Show the scenes in a natural order. Begin with the beginning of the story and keep going on, not backward. In describing the stage setting, use one or two words only as—Country school room. Just that. Never mind the details. Let your play be one that is easy to stage. If it is expensive and difficult to produce it is not likely to meet with so favorable a reception from the companies.

The length of a play depends on the time

Tre length of a play depends on the time it takes to act it. A one-reel play requires twenty minutes; a double reel, forty minutes; three reels, an hour. The maximum length for a scene is three minutes. To judge how long your play is, read it slowly, imagining the action.

Typewrite the play if possible, using "double space." Use unruled white paper, 8½ by 11 inches. On the first page put only the title, synopsis and cast of characters. In the upper left hand corner of each page put your name and full address. Put the title of your play on each page. Number the pages.

Resiliency and Sir Walter Raleigh (Continued from page 17)

they got from little receptacles beside them and smeared on the garment edges to close the seams. They were girls, little French-Canadians, mostly, and flanked the sides of a long table, each with her pot of rubber cement, her roller for flattening and smoothing the seams, her "cleaner," and her little pair of scissors. Other girls sat at machines that whirred, binding the outer edges of the garments, stitching, trimming and sewing on the buttons. buttons.

I was shown a display of the finished raincoats—models, these, for the forth-coming season. They were stylish enough as they hung on the dummies; but when a as they hung on the dummies; but when a girl from the office building consented to play the "living model" and please me by trying the raincoats on—they looked stunning! Romance was on her shoulders.

And then, again, Sir Walter Raleigh!

"Would you like a glimpse of the rubber footwear?"

"Indeed, yes!" and I followed my guide up hill and down dale through the tortuous plant, to the huge department where rubber

plant, to the huge department where rubber shoes of every sort and size are manufactured. The trip through was impressionistic. Hundreds of people were spread ing the cloak of romance between our

slippers and the pavement.

"Tag-day?" inquired a humourous employee whom I watched detaching a sheet of rubber as it came up from the clandars in the mill-room. I disarmed calendars in the mill-room. I disarmed his suspicions and fingered the sheet. It was sole rubber, grooved to prevent slipping and already stamped with the factory trade-mark. Rubber for other factory trade-mark. Rubber for other parts of the shoe, including rubberized net for linings, was run up, likewise, from the rollers in the mill-room, to be taken in hand by a staff of expert cutters.

Dies were used in the cutting-out of Dies were used in the cutting-out of linings and certain other parts of the goloshes, these being cut in multiple; but the gum uppers, soles and toe-caps were cut out singly, on tables from patterns, a single gesture sufficing the cutter to cut out each piece beneath his hand. Part joined part in the "making" section, extreme skill being called for in the joining, as on this depend both shapeliness and comfort; and the making was concluded in the "last" department, where innumerable "feet" on open frames suggested mantels and Teddies home from college.

now complete rubbers, included, were placed upon iron frames on wheels, and the cars run down to the varnishing room where the shoes were either dipped into varnish, in a tank, by an automatic correction or hand brushed. automatic operation, or hand-brushed, depending on the uppers. This done, the trucks were carefully reloaded and bodily pushed into monster vulcanizers in which the freight remained overnight for curing. The lasts would be taken out in the morning and the shoes trimmed, inspected, assorted, mated, boxed in the Company's special cartons, and the cartons packed in

assorted, mated, boxed in the Company's special cartons, and the cartons packed in wooden cases for shipping.

Some twelve thousand pairs of rubber shoes are turned out daily by this great home factory. Moreover the firm which operates it has also other such factories in the country, for instance, those located at Berlin and Port Dalhousie, Ont., and Granby and St. Jerome, P.Q., and twenty-eight distributing centres; so that no housewife need languish for attention if she wants "Made in Canada" rain, snow and slush protection. Indeed, Dame and slush protection. Indeed, Dame Canada and her family must recognize Canada and her tamily must recognize the romance in the service which this knight of the rubber industry renders, whenever they have to brave the sloppy highway, and will look hereafter for the trade-marked products of the Canadian Consolidated Rubber Company. For Ouen Ress smiled way long on good Queen Bess smiled, you know, on good "Sir Walter."

And I am sure "Ye Editor" will smile, And I am sure "Ye Editor" will smile, too, and courteously and graciously spread before you his "mantle" of knowledge and information, if you will write to him at his sanctum (P.O. Box 330, Montreal) and tell him what else you wish to know about "Made-in-Canada" rubber goods