DESERET EVENING NEWS.

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FORMULA FOR PLAYWRITING.

What William Gillette, Author of Secret Service, Has to Say on the Matter.

First of All He Should Find an Idea and Striking Situation and Then Give to Them.

The extraordinary success which has attended all of William Gillette's eleven ventures in play-making and the genuine triumph which he has made on both sides of the Atlantic in Secret Service, lend a special value to his views on the subject of writing plays. The following words of his, recently uttered, may therefore prove interesting reading:

"There is only one way to write a successful play—at least only one way that I know of—and that is to get, first of all, an idea. If the young writer thinks that one idea is not enough he has taken care that he has at least one striking situation before he begins to that effect for more. These don't grow on every bush by the roadside. They are rare—I mean, the ideas that are worth the paper needed to describe them. But once he has found one, or has one in it. Only to him make sure to bring with that it is not only good but attractive. Of course, those things cannot be finally sorted until the piece has had a chance to prove itself. But when the best that can be done, is done in this respect, by the time we write up naturally.

"That is my formula for play-writing, if I have any. But I don't believe I have anything of the kind, in the usual sense of the term. Because I haven't has a lot of them, also for the end that, and for what he should do and should not do.

"Now, it may not sound well to say it, but it is true, nevertheless, that a very many plays are spoiled by good writing. To be sure, it is an obvious proposition that good writing should be an aid. But where the author leaves an emphasis on the writing of his play, that is, where he has not written a more broad, what he has left, when he has finished, is not likely to be very successful. For this, I do not mean that one's original manuscript should go to press over again and again until one reduces it to pure narrative or form. My original manuscript is usually so scribbled up before I get through with it that even there isn't an average reader who could make out a word. But the scribbling—the process is one done in my endeavor to get the theory outside, then rather to put the theory into a shape that will be strong and clear, or sufficiently to get a general treatment. Then, when I am sure that it is a play that have ever, and then, and only, be sure that the play is sufficiently to be worth the time of writing it. The difficulty and another is that young writers do not seem to realize that it is sufficiently to get a general treatment. They write some thing that is like