

PHILADELPHIA, SATURDAY EVENING, JULY 1, 1916.

PHOTOPLAY
THEATRES
DANCING
MUSIC

Evening Ledger Prize Scenario Contest Opens With Model Script of Produced Photoplay

The Form Your Scenario Should Take as Shown by "Misfire Microbes"

By WILLIAM COURTNEY
Of the Kalle Studios.
The following model script closes the lessons in scenario writing which have been running in the Evening Ledger. It is the actual working manuscript from which Max Figman's comedy "Misfire Microbes" was produced. In several columns Mr. Hoyt explains the nature of the list of characters and the scene plot, which should accompany every finished scenario. The synopsis was discussed, with examples, in an earlier lesson. This is a one-reel script. See it and understand the scenario better.

SCENE PLOT.
INTERIORS:
Artie's living room—1-9-2-45-47-48-49-50-51.
Jane's laboratory—8-8-10-13-14-15-23-24-25-27-42.
Through microscope—12.
Hall in Jane's house—19-22.
Saloon No. 1—27-28-29.
Undertaker's—34-35-36.
Saloon No. 2—41.
Murphy's living room—52-54-55.
EXTERIORS:
Artie's apartment—4-4-4-5-5-5.
Jane's house—6-7-9-11-16-18-20-21-44.
Street in front of Jane's—17.
Saloon No. 1—26-30-32.
Undertaker's sign—31.
Undertaker's—33.
Street in front of garden—38.
Garden—39.
Saloon No. 2—40.

CAST:
Artie the millionaire
Jane scientific student
Henrietta doctor, also scientific
Murphy janitor
Two bartenders. Two undertakers. Baby.
SUBTITLE—ARTIE HAS TWO DUTIES IN LIFE—TO GIVE HIS CANE AN AIRING EVERY DAY AND TO KEEP JANE SUPPLIED WITH SWEETS AND FLOWERS. HE PROPOSES EVERY TUESDAY AND THURSDAY—THIS IS THURSDAY.

SCENE 1—INTERIOR OF ARTIE'S LIVING ROOM.
Artie is just preparing to leave; he picks up his hat, stick, candy and flowers; just as he gets to the door he remembers something; goes back to the table, puts all his things down and picks up a plain photo of Jane.

SCENE 2—INTERIOR IN ARTIE'S APARTMENT.
Close-up of Artie kissing Jane's photo.

SCENE 3—INTERIOR OF ARTIE'S APARTMENT.
Artie sets down the photograph, picks up his things again and exits. At the door he turns and takes one last look at the photograph.

SCENE 4—EXTERIOR OF ARTIE'S APARTMENT.
Artie enters from his apartment and meets Murphy, the janitor; Murphy is looking rather sad; Artie is very solicitous to Murphy.

SUBTITLE—"TOW IS YOUR GOOD WIFE?"
Murphy answers that she isn't very well; Artie is sorry, gives Murphy some money, which Murphy takes reluctantly; Artie exits as Murphy thanks him profusely, saying "Sure, an' he's a fine boy."

SCENE 5—INTERIOR OF JANE'S LABORATORY.
This is a room in a private house, adapted for a scientific experiment; there are test tubes, retorts, alcohol lamps, Bunsen burners and glass jars in the room; there also is a number of candy boxes, some probably unopened, and a number of bunches of flowers in various stages of withering; these are the past and forgotten gifts of Artie. Jane enters and brings to the table a glass jar full of prunes; she dons her laboratory apron and rubber gloves and, taking out one of the prunes, puts it under a microscope; she starts to focus it.

SCENE 6—EXTERIOR OF JANE'S HOUSE.
Artie enters with the candy and flowers; he starts to ring the bell, but decides to look in the window of Jane's laboratory; he goes to the window.

SCENE 7—EXTERIOR OF JANE'S HOUSE.
Close-up of Artie at the window; he takes the flowers and candy and his hat in one hand, taps on the window with his cane, then draws back out of sight.

SCENE 8—INTERIOR OF LABORATORY.
Jane at the microscope focusing it; hears the tap on the window; she looks up, but doesn't see anybody there; she goes back to her microscope.

SCENE 9—EXTERIOR OF JANE'S HOUSE.
Close-up of Artie at the window; he comes forward again and looks in; sees Jane and smiles at her.

SCENE 10—INTERIOR OF LABORATORY.
Jane looks up again from her microscope; sees that it is Artie at the window, and nods to him to come in; she



STANLEY V. MASTBAUM
President Stanley Booking Company.

The scenarios submitted must be of 2-reel length; that is, they must contain a story which, when filmed, will take about 30 minutes to show. By seeing any 2-reel production at a photoplay theatre you can get an idea of about the number of scenes and amount of material necessary. Your scenario need not be typed, if your handwriting is clear and legible, but it must be written on only one side of the paper.

The most interesting conditions of the contest concern the localities to be shown and the people represented. The winning scenario must deal primarily with Philadelphia places and people. It must include scenes using the exterior or interior of six of the following places:

- A Ball Park
- The Ledger Office
- The City Hall
- The Postoffice
- Rittenhouse Square
- Ledger Central
- An Elevated or Subway Station
- Independence Square
- A Railroad Station
- The Navy Yard
- Girard Avenue Bridge
- Fairmount Park

This condition is not so difficult as it may seem. Almost any of the above-named spots may serve as a meeting place for your characters, though it will improve the worth of your script if you can make the nature of the spots shown essential to the story. The greater the number of Philadelphia localities that you can introduce in addition to those named, the greater will be the value of your script in the eyes of the Judges. Provided, first and foremost, that it has a filmable and interesting story. Interiors and exteriors of other places than those named may, of course, be freely introduced. You may treat your story from a comedy, dramatic or melodramatic angle.

In regard to characters to be employed, the Evening Ledger makes no

SCENARIO CONTEST BEGINS TODAY;
THE PRIZE—\$100 AND PRODUCTION

THE Evening Ledger Prize Scenario Contest begins today. It will close in three weeks. The final date is July 22. The award will be announced in the Amusement Section of August 5. The author of the winning scenario will receive a cash prize of \$100 in addition to the production of his script. Following a voting competition among Evening Ledger readers for positions in the cast, the scenario will be filmed in the latter part of August under the direction of a film company of national reputation. The finished photoplay will be shown at local theatres early in September.

The scenarios submitted in the competition will be passed on by the following judges:

- MAX KARGER, Director general of the Metro.
- STANLEY V. MASTBAUM, President Stanley Booking Company.
- THE PHOTOPLAY EDITOR OF THE EVENING LEDGER.

direct restrictions, except that the majority must be Philadelphians. The Judges will look with most favor, however, on scenarios which introduce such characteristic figures of the city's life as:

- The Shop Girl
- The School Boy
- The Factory Worker
- The Motorman or Conductor
- The Clerk
- The Policeman
- The Baseball Player
- The School Girl
- The Stenographer
- The Fireman

The prize-winning script will be produced in Philadelphia at the places utilized by the author, and with an all-Philadelphia cast selected by the votes of the Evening Ledger readers. It will be directed, supervised, photographed and assembled by the Metro Pictures Corporation, of New York, a company whose nationwide reputation guarantees the most artistic of productions.

In addition to actual production, the Evening Ledger will give the author of the prize-winning scenario a cash prize of \$100.

The twelve next-best scenarios submitted will receive honorable mention and be referred to film companies likely to look favorably on them. Any other scenarios of distinct merit will be returned to the authors with words of commendation and suggestion looking to the improvement of the scripts and their submission to a producing company. This will be, by the way, the first step in a new service department of the Amusement Section, dealing with scenario writing and aiming to give local scenario writers the benefit of criticism and to guide them to the right producers. The rights to all unsuccessful scripts will remain with their authors.

More definite announcement of the conditions of the voting contest for positions in the cast of the prize-winning scenario will be made in the Amusement Section of next Saturday.



MAX KARGER
Director general of the Metro.

When you come to the scene plot it is well to close-up them under exteriors and interiors. Taking your exteriors, we will say that scene No. 1 is a park. The same park scene is shown in Scenes Nos. 2, 9, 11 and 17. Write down a park, after it a dash (—) and figure one (1). Another dash and figure two (2). Another dash and figure three (3). Another dash and figure four (4) and so on, indicating the scenes which take place in that park. If you have two or three close-ups in a park scene, they all become part of the whole scene. We will suppose that Scene No. 11 is a wide angle view of a park bench. John and Mary are seated on the bench. James enters. John is surprised to see him. We will add close-up of John. That is Scene No. 12. Now we will get a close-up of Mary, who realizes that John must be surprised to see him. This is Scene No. 13. We now come back to the full view, which is Scene No. 14.

In making up your scene plot you would write:
A PARK BENCH—11—12—13—14.
Such close-ups are all part of whole general location. List all your separate locations this way and then list your interior sets in the same fashion. I.e.:
A HALL—5—6—7—8—26—42, etc.

These instructions are brief, but absolutely necessary for all writers to observe in submitting manuscripts for the Evening Ledger's competition.

I would advise all scenario writers to visit a studio as frequently as possible and watch the pictures as they are being made. He will see a thousand and one little things which have been passed by in this series, because it is almost impossible to explain and make clear all the matters that are each in themselves of infinitesimal importance, but which in the aggregate count for much. It is only by coming to watch the camera thoroughly that you can write for it thoroughly.

Many a poor script is sold because it fits the production needs of the company to which it is submitted, and the contrary holds true.

I got many inquiries from writers asking how they can know what the different manufacturers want. There are two ways of knowing. The best is to subscribe to some good trade journal which gives the synopsis and advance notices of photoplays produced by the various manufacturing companies. The second way is to watch the screen. See all the pictures you can. Tabulate them if necessary. By so doing you will realize that the program productions are one, two and three-reel subjects. Hence, you have a market for your one, two and three-reel photodramas with the program companies.

turns toward the door of her laboratory, waiting for her entrance.

SCENE 11—EXTERIOR OF JANE'S HOUSE.
Wide angle view—Artie nods "all right"; leaves the window and walks in through the front door, which is partly open.

SCENE 12—INTERIOR OF JANE'S LABORATORY.
Jane is on; Artie enters; he offers candy and flowers, but she is paying close attention to her microscope and waves them away, saying "In a minute. I'm busy now; sit down." Artie looks around for a place to put his hat and stick, but finds everything full; he sits on the edge of a chair very uncomfortably, and puts his hat and stick on the floor beside him; she doesn't notice; she reaches for a pencil to attract her attention; she remembers he is there now and turns to him; he gives her the candy and flowers; she gallantly she thanks him for them, sets them down with the rest, without opening them; he says, "What are you doing?" and points to the microscope; she tells him to have a look for himself; he looks into the microscope.

SCENE 13—
Close-up of the bugs on the prunes through the microscope.

SCENE 14—INTERIOR OF JANE'S LABORATORY.
Close-up of Artie; he is frightened and says, "Good heavens! What's that?"

SCENE 15—INTERIOR OF JANE'S LABORATORY.
Artie shows the horror he feels, but Jane only laughs at him; he asks her what was under the microscope and she says "It's a prune." He says, "I know, but what are those crawling things?" and Jane answers:

SUBTITLE—"DEADLY BACILLI; THERE ARE TWENTY MILLION OF THEM IN THAT JAR. ENOUGH TO KILL ANY PERSON EATING OF PRUNES."
Artie shudders, draws away; Jane still laughs at him; she tries to get him to come back to the microscope, but he runs out of the door after grabbing up his hat and stick, with Jane after him.

SCENE 16—EXTERIOR OF JANE'S HOUSE.
Artie enters, from the house, with his cap and stick in his hand; Jane, in her apron and gloves, catches him; she says, "Won't you come back?" He answers, "Not with those things in the room." At just this time Henrietta drives up in front of the house; they both hear her and look to see who it is.

SCENE 17—STREET IN FRONT OF JANE'S HOUSE.
Henrietta enters in a Ford; she stops in front of the house and gets out; she waves to Jane, who is off scene, and taking her marmoset and a cape, with two white rats, out of the machine, exits to the house.

SCENE 18—EXTERIOR OF JANE'S HOUSE.
Jane and Artie are on; Henrietta enters with her marmoset and rats; she is introduced to Artie and gives him the once over, which rather embarrasses Artie. Jane tells her to go inside, that she will be in immediately; she starts to go in, but Artie stops her, saying, "For the hundredth time, I ask you to marry me; this is the last chance that you will ever have." Jane hesitates at first, then refuses and becomes more decisive, as he pleads with her to accept him; with a final "No!" she turns and enters the house, leaving Artie very despondent.

SCENE 19—HALLWAY OF JANE'S HOUSE.
Henrietta sitting on bench; Jane enters, sits beside her and they talk

very interestedly, being fellow scientists.

SCENE 20—EXTERIOR OF JANE'S HOUSE.
Close up of Artie at the door; he is very despondent; he makes a decision, looks into the door, sees that Henrietta and Jane are still in the hall; this gives him the opportunity he wants; he exits toward the window of Jane's laboratory with a determined expression on his face.

SCENE 21—EXTERIOR OF JANE'S HOUSE.
Close-up of Artie at the window; he looks in carefully to see that the girls are not there, reaches in and gets the jar of prunes; he fondles the jar excitedly; starts to exit, when he thinks that he had better let Jane know what he had done; he reaches in the window again, brings out her notebook, hunts for a pencil, finally finds one; he juggles notebook, prunes and pencil around till he gets in position to write; finishes his writing and reads the note.

INSERT OF NOTE—"Heartless female, you have scorned the passion of a true and noble heart, so I have decided to end it all. What fitter means to that end can I choose than the very things which have come between me and my happiness? I have taken your prunes. Your ever faithful Artie."
Artie had read the note; he puts the note back in the window and exits.

SCENE 22—INTERIOR OF JANE'S HALL.
Jane and Henrietta on; discussing the animals; Jane suggests they go into the laboratory; both exit into the laboratory.

SCENE 23—INTERIOR OF LABORATORY.
Jane and Henrietta enter, with the animals; Jane prepares to make a test on the marmoset; Jane and Henrietta both look at the marmoset.

SCENE 24—INTERIOR OF JANE'S LABORATORY.
Close-up of the marmoset.

SCENE 25—INTERIOR OF JANE'S LABORATORY.
Artie enters, met by undertaker, a man of mournful mien; he asks Artie

what he can do for him, and Artie, carefully setting down the prunes and wreath, takes out his handkerchief, dries his eyes and tells the undertaker that he is about to die, and so wishes to be measured for a coffin.

SCENE 26—EXTERIOR OF SALOON NO. 1.
Artie enters, hesitates in front of saloon door and exits into the saloon; he has the prunes under his arm.

SCENE 27—INTERIOR OF SALOON NO. 1.
Artie enters, takes a drink at the bar; he is very careful of the prunes; the bartender is a little curious about him, but Artie won't tell him what they are; he guards them carefully; as he drinks his eyes catch sight of a wreath hung in back of the bar.

SCENE 28—INTERIOR OF SALOON NO. 1.
Close-up of the wreath over the bar.

SCENE 29—INTERIOR OF SALOON NO. 1.
Artie has seen the wreath and offers to buy it; he presents the bartender with a large bill; the bartender is very gracious, gives him the wreath and presses another drink upon him, which Artie accepts; Artie is now a little drunk; he gathers the prunes in one arm, puts the wreath over the other and exits a little unsteadily.

SCENE 30—EXTERIOR OF SALOON NO. 1.
Artie enters from the saloon with the prunes and wreath, stands a little uncertainly; looking around, sees a sign across the street.

SCENE 31—
Close-up of an undertaker's sign.

SCENE 32—EXTERIOR OF SALOON NO. 1.
Artie decides to go to the undertaker's; starts across the street.

SCENE 33—EXTERIOR OF UNDERTAKER'S.
Artie enters, looks at the things in the window and enters the place.

SCENE 34—INTERIOR OF UNDERTAKER'S.
Artie enters; met by undertaker, a man of mournful mien; he asks Artie

saloon and enters; he has a hard time getting the door open, as his arms are full of bundles.

SCENE 41—INTERIOR OF SALOON NO. 2.
Artie enters and sees Murphy, who is also rather drunk; they get together at the bar; Artie buys Murphy a drink; he asks how Murphy's wife is and Murphy tells him that she's very well; Artie is very solicitous; he forgets what the prunes are for and gives them to Murphy, saying:

SUBTITLE—"IF YOUR WIFE IS ILL, SHE MIGHT LIKE THIS DELICACY."
Murphy takes the prunes and thanks Artie; as an afterthought, Artie gives him a few of the flowers he has picked; they finish their drinks and exit together.

SCENE 42—INTERIOR OF LABORATORY.
Jane and Henrietta have finished their examination of the animal and go back to the table, where Jane finds the note; she reads it, rushes to Henrietta and shows it to her; they are both horrified; Jane takes off gloves and apron and exits hurriedly, followed by Henrietta.

SCENE 43—EXTERIOR OF ARTIE'S APARTMENT.
Artie and Murphy enter, both crying; Murphy goes down and Artie goes up into the apartment; Murphy now has the prunes.

SCENE 44—EXTERIOR OF JANE'S HOUSE.
Jane and Henrietta enter from the house and hurry to Ford, get in it, and drive to exit.

SCENE 45—INTERIOR OF ARTIE'S ROOM.
Artie enters, pulls the couch out in the center of the room, a chair at the head of the couch, and puts candies on the couch; he lights them; he goes into his bedroom, gets the spread off the bed, putting this on the bottom of the couch, with the wreath and flowers and palms on top of it, laying down on the couch; he pulls the spread over him and arranges the decorations on top of the spread; he clasps his hands, makes one last prayer, pulls the spread over his face.

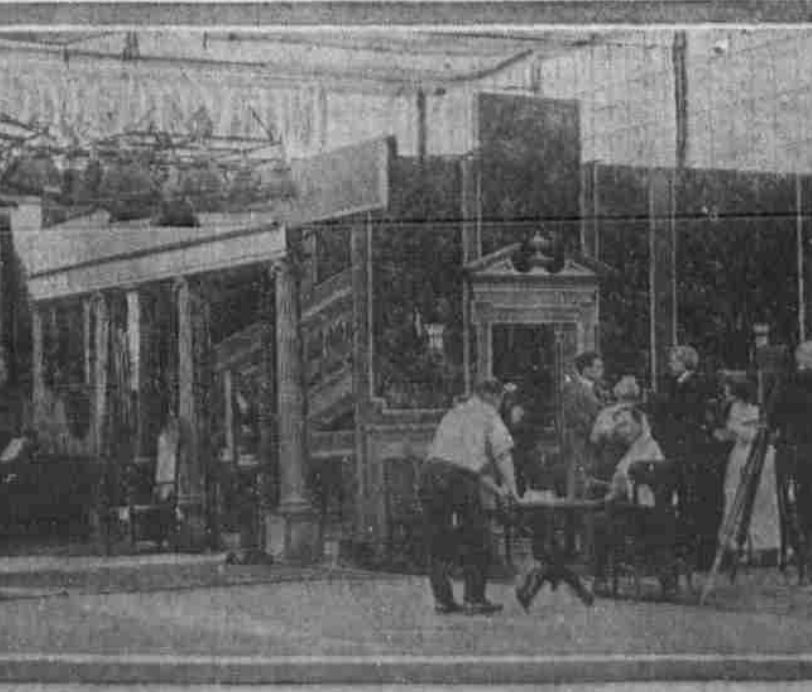
SCENE 46—EXTERIOR OF ARTIE'S APARTMENT.
Jane and Henrietta enter in the Ford; they jump out quickly and exit into the apartment; Henrietta carries her medical case.

SCENE 47—INTERIOR OF ARTIE'S APARTMENT.
Artie asleep on the couch; Jane and Henrietta break into the room; Jane looks wildly around for signs of Artie, finds his hat and stick on the table and knows that he is there; finally it dawns upon her that he is on the couch; for much it is only by coming to know everything looks as if he were dead; she goes into hysterics; Henrietta has taken hypodermic out of her case and prepares to inject it into Artie, when she sees a movement under the spread; she pulls back the spread, disclosing his face and puts her head on his chest to detect any possible heart action.

SCENE 48—INTERIOR OF ARTIE'S APARTMENT.
Close-up of Artie; he opens one eye and sees the syringes and Henrietta; he is horror-struck; turns his head, sees Jane, and sits up quickly.

SCENE 49—INTERIOR OF ARTIE'S APARTMENT.
Artie is just sitting up; very surprised; he gets up from the couch and prepares to inject it into Artie, when he sees Jane; she rushes to him and puts her arms around him, and says, "That you didn't see the undertaker! This brings Artie to a realization of the situation."

SOME DAY YOU MAY WRITE FOR THIS STUDIO



If the Ince side of the Triangle should happen to buy a scenario from you one fine day, it will be rehearsed and "shot" in this glass-roofed house where Frank Keenan posed for "The Phantom," the film which comes to the Arcadia Monday.



FRANK ORTH
Moving spirit in Philadelphia's first vaudeville revue, "Made in Philly," which comes to Keith's next week.

How to Prepare Your Character List and Your Scene Plot

By HARRY O. HOYT
Head of Metro Scenario Staff.

As an addendum to the series of articles now coming to a close in the Evening Ledger and supplementing the model scenario printed herewith, it is well to add a few words relative to the character list and scene plot. These are vital parts of every well-written script. In submitting scenarios for the contest, it is absolutely necessary that each character and a scene plot accompany every script.

In drawing up your scenario put your cast of characters on a page by themselves, or two pages, as the case may be. It is rarely that you will have two pages of characters, and if you find that you have, you can be reasonably certain that your plot is rambling and disconnected and uninteresting. It is impossible to keep a large number of characters straight in the space of 5000 feet of film. Your action should be centered on as few people as possible.

Perhaps the best form for drawing up your cast is as follows: In the center of the page write the word "Cast." Beneath it, drop several spaces, and at the left hand margin write the names of your principal male character in capitals. A few dots (. . .) or dashes (—) then follow the name, and then give a brief description of the character of the person described. It is well to designate your hero as the hero; for example,
JOHN JONES—the hero, about 25 years old, the son of Thomas J. Jones, a wealthy capitalist. Mary (A society lady, rather than a country lady).

With your other characters you can follow the same general plan. You will probably find that John has a mother who has little to do. You do not need to cast her. Your action may very likely center on a man with one girl, and perhaps with a fairly strong character part for an elderly man. Cast the three men and the girl. Then drop a few spaces, and then in the middle of the page, put "MINOR CHARACTERS." Cast two or three of the minor characters who have most to do, and put the others in "minor characters, policemen, society people, etc." Perhaps some of the maids have a little more to do than others, but they do not need a separate cast. For the sake of those who like to go into detail, another method of casting can be suggested. Cast your principal characters as above. When it comes to the minor characters put everybody that appears in the picture on a separate line, and after them put the scenes in which they appear. The director can then readily pick out the minor characters who are of most importance and he will be able to know just what provision to make for his extra people who will take care of the balance of the cast.

When you come to the scene plot it is well to close-up them under exteriors and interiors. Taking your exteriors, we will say that scene No. 1 is a park. The same park scene is shown in Scenes Nos. 2, 9, 11 and 17. Write down a park, after it a dash (—) and figure one (1). Another dash and figure two (2). Another dash and figure three (3). Another dash and figure four (4) and so on, indicating the scenes which take place in that park. If you have two or three close-ups in a park scene, they all become part of the whole scene. We will suppose that Scene No. 11 is a wide angle view of a park bench. John and Mary are seated on the bench. James enters. John is surprised to see him. We will add close-up of John. That is Scene No. 12. Now we will get a close-up of Mary, who realizes that John must be surprised to see him. This is Scene No. 13. We now come back to the full view, which is Scene No. 14.

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