

The Daily Movie Magazine

SCENARIO WRITER CAN'T BE REGULAR IN "OFFICE" HOURS

By JEANIE MacPHERSON
 Writer of Photoplays for Cecil B. DeMille
WHAT constitutes an average day's work for a scenario writer?

I have been asked that question so often that it has become an old story. And my answer is always the same—there is no such thing as an "average day's work" in the life of a scenario writer.

In scenario writing, every day brings a separate set of problems. Each problem calls for a special solution. They are like so many different mathematical problems. One may be solved in five minutes; the next may require five hours or five days.

Because of the unusual demands of the work, "office" hours in the usual sense of the words are an unknown quantity. My day's work may start when I arise in the morning and end when I fall asleep at night.

That doesn't necessarily mean that I am writing continuously from dawn to dark. But it does mean that I am studying and thinking over situations, that I am planning the action of a story or thrashing out in my mind some knotty problem of scenario construction.

MY HOURS at the Lasky studio are regular only in the sense that I try to arrive there between 9 and 10 o'clock in the morning. Whenever possible, I devote my mornings to the more busy business appointments and routine details which must be attended to daily. There are letters to write and semi-business and personal matters pertaining to the work which must not be allowed to accumulate from day to day.

My office is really not an office at all. Rather it is a workshop, a den and a library rolled into one. And of these the term workshop is the most truly descriptive, for after that first hour it becomes the scene of a full day's work.

While a scenario is in the process of construction there are numerous consultations with Mr. DeMille. First comes the idea—and a thorough discussion of it with him. Scenarios are not things of the minute. Often the idea which serves as the motive has lain in the back of one's head for months or years.

If Mr. DeMille is interested—if he considers the idea practical—I proceed to rough out the story. I wish to "put over" such-and-such a theme. What kind of action will best accomplish this end?

Lengthy thought, occasional reference to past experience and thorough discussion of the subject with Mr. DeMille are the means which I use to come to a solution of this first problem.

In almost every story there are purely technical angles which must be fully studied if the story is to ring true. How did people conduct themselves in such-and-such a period? How did they regard certain matters? And so through dozens of similar questions which must be answered before the story can be put on paper.

HAVING secured the necessary information and having a general outline of the story well in mind, I proceed to write it, scene by scene. I do all of my writing in long hand and turn over my manuscript to my stenographer for copying.

Many scenario writers, I believe, either use a typewriter themselves or dictate their continuity—the scene-by-scene working plot of the story—to a stenographer. I prefer to write mine with pen and paper, although it is undoubtedly slower and more tiring.

And so through the story—at my desk. Often the evenings will be devoted to consultations with Mr. DeMille or some other interested person. Sometimes the story becomes so absorbingly interesting that I work on into the night without thought of time.

Not infrequently the work of forming the story gets under way before the final scenes are written. This means that I must keep well in advance of the production work with my writing if I am to avoid halting this highly extensive process.

But through all of this there is no such thing as an "average day's work." Every day is a day unto itself. It may start at noon and end at 3 in the morning of the following day, or it may start at 9 and end when the work is finished.

Sometimes I think that the grind of it will prove too much for me. But it never does. The work, for all of its disadvantages, possesses an appeal which I can never lose. It is often hard, generally irregular as to hours and frequently trying to the patience.

But it still continues to claim my time and my best efforts.

Tells of Scenario Writing



JEANIE MacPHERSON

TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST

LUCILLE ESPOSITO, 603 Fitzwater St.

FLORENCE WARE, 5633 Catherine Street

MARIE MADONNA, 2444 W. Huntingdon St.

MISS B. ROBERTS, 4313 Ludlow St.

Today's Movie Contest Article Is What They Call a "Re-take"

We Have to Repeat Our Warning Against Resting Your Chances on Dinky Little Ping-Pong Photographs and Amateur Snapshots

WHEN a director has finished a day's work, the film is rushed through the developing and printing processes and he views it on the screen in the studio projection room to see if it is satisfactory.

If it isn't—if some of the actors or actresses have done things they oughtn't to have done, he orders a "re-take." That means the job has to be done over again.

Today we're forced to order a "re-take" on this daily article about our Movie Beauty Contest. It's because some of the actresses in it—a whole lot of 'em, in fact—are continuing to do things we told them not to do.

So this "re-take" is simply a repetition of things we have already printed.

HERE'S the gist of the whole thing: Please, girls, for your own sakes, stop sending in dinky little ping-pong photographs and backyard or Atlantic City beach amateur snapshots.

They haven't got the chance of the snowball in hell, you know the old saying—or don't you?

We're ready to admit you all look mighty charming in your dear little bathing suits and the snapshots make us wish we were down there on the sands with you—but they won't do you any good in this contest.

We have a hundred or more of 'em right now on our desk and at least half of them make us fairly sure that the girls they represent are pretty enough and charming enough to deserve a place on our honor roll.

But they only make us suspect this. In a contest of this sort, your photograph MUST PROVE IT BEYOND A DOUBT.

YOU must remember that the artists and the noted camera men who are on the jury of judges have the keenest possible eyes for photographic possibilities, but they work customarily with the best of studio lighting and backgrounds—just as the movie photographers do—and they are going to give the preference to the pictures that show girls who "take" best under studio conditions.

And, in this connection, we want to impress another thing on you. It is not necessary to go to the very highest priced photographers to get pictures that will give you a chance.

Any man competent to build up a successful photographic business in your neighborhood is competent to take a photograph that will show you to advantage.

GET A GOOD PICTURE. There is time. The contest will probably last for three or four weeks yet and it is really worth the trouble to give yourself a real chance.

Lucy Fox is converted to stardom in serials. She is now working with Charles Hutchison on his new serial called "Hurricane Hutch."

Miss Fox confesses that Ruth Roland's advice was instrumental in convincing her to forsake features for leading parts in serials. Both are ardent devotees of horseback riding and other outdoor exercise which fit them for the sometimes strenuous action demanded in serial work.

Miss Fox's beauty and typically feminine charms seem to belie her possession of these qualities. They were demonstrated recently, however, when she was loaned to Marshall Neilan to play a big dramatic scene with John Barrymore. For twenty minutes Barrymore "threw her all over the place" and she didn't mind it at all.

She had inclinations toward movie acting even before being graduated from St. Anne's Academy in Providence, R. I. Her parents were traveling abroad.

Accompanied by sympathetic family friends she went to New York and obtained a small part in a Santa Markova picture. Her work was so satisfactory that she was later starred in "The Crystal of Faith" and "Why I Would Not Marry." This was less than three years ago. After a period of supporting Tom Moore, Mae Marsh and Madge Kennedy, she went back to Providence and finished her school course.

Since then, Miss Fox has appeared with Virginia Pearson in "The Bishop's Emeralds," Mollie Joyce in "Women Men Forget," Alice Key in "The Flaming Clue" and "The Sea Rider," Constance Binney in "Something Different" and in "The Empires of the World." For work in the last-named production she went abroad with Leonora Perret and other principals of the company, was entertained in England, France and Spain while devoting eight months to work on the picture.

Miss Fox has just returned with

FOR YOUR SCRAPBOOK OF STARS



GEORGE B. SEITZ

What Your Favorite Film Stars Are Doing

Rosemary Theby has been engaged to play the feminine lead in a special production Emmett J. Flynn is making in Hollywood for Fox. Miss Theby made a hit as the wicked Queen Morgana Le Fay in "A Connecticut Yankee in King Arthur's Court" and appears as the Weaver of Dreams in "Shame."

Tom Mix was at one time head cover-boy for the 101 Ranch show. Now the circus folk are trying to get him back under the big top, and have offered him \$100,000 for a season of twenty-six weeks. Tom sends word that he will continue taking pictures.

Cleo Madison, that stately queen of

grlier film plays, namely Universal dramas and serials, is coming back to the screen with a new company. She has been with Metro for the last year and when her contract expires this month she will be featured in special features to be made by the Imperial Productions, a Delaware corporation. These productions will be made and exploited under the personal supervision of Jesse J. Goldberg, who has been in the film industry for some years. His offices are at 112 West Forty-fourth street, New York. The release will be a story by Winifred Dunn, the title to be chosen later. The medium of distribution is yet to be selected.

A Day With an "Extra" Girl in a Big Movie Studio

WHEN a girl has been so fortunate as to obtain an "extra" role and enters a big studio to begin her first work in motion pictures, she is probably impressed first of all with the magnitude of the thing. Take, as an example, the studio of the size of the Lasky plant in Hollywood, Calif., which is a good illustration of West Coast conditions.

The new girl sees a marvellous organization, with every one busy. She sees notable and familiar people. And she sees a large variety of faces that are utterly unknown, but whose possessors may perhaps have a very important part in the making of the pictures.

THERE are many things that astonish the novice. First, there is the wardrobe; there are two of these, one devoted to the general productions, the other exclusively to Cecil B. DeMille's pictures. The first is under the direction of Ethel Chaffin, the latter of Clara West. Each has a large body of assistants and workers.

These departments are literally exaggerated modiste's shops. A great deal of material of the finest quality is always on hand in the raw and made up; but new gowns are constantly being made for the stars and leading players, while the extras and small-part people are supplied from the made-over garments, which indeed are almost invariably beautiful in the extreme.

The new girl, after having been selected among others for an extra part in a picture and checked up by the casting department, is sent up to the wardrobe for a costume. This means that she is granted that it is to be a ballroom scene; she will need an evening frock and is soon fitted by the experts in the department. Then some more expensive if production is lively. The assistant director and supplied with her wardrobe, which must be signed and upon which she collects her pay.

Our little girl sees a fully furnished room with lights all arranged and conveniences at their usual places. The director appears with his assistant and script holder. The principals and the star arrive.

There is an orchestra playing soft and dreamy music. The lights go on—a blinding glare of white light is—and rehearsal having been accomplished, "camera" is called.

THE principals do their part; the extras have perhaps been dancing, or sitting about in their best ballroom manner. Some young man in full dress has been supplied as a partner for our little heroine, and they chat animatedly. Soon the signal to dance is given and they are interwoven in the mazes of a waltz or one-step.

"Cut," comes the call; and, half-finished, the extras wait or return to their seats.

So, day after long days, sometimes there are long waits while scenes between the principals are being made. This sort of work may continue for several days, and then our little girl finds that her work is finished. She may be called again in a few days, perhaps not for a week or a month.

So, she goes to the different studios and becomes acquainted with the casting departments, gets listed and may keep fairly busy if production is lively. If not, she may find the between times very tedious. That is why it is so indispensable for a girl to undertake this sort of work far from home unless she has some private means.

But it is the one best way to start

DOROTHY FARNUM GIVES ADVICE ON SCRIPT WRITING

ALINE C. BAGLER—As I do not know what type of stories yours are I cannot tell you to whom to submit them. If you will describe the nature of the stories, whether they are dramatic or comedy, and whether you have had any particular star in mind when you wrote them I will be very happy to advise you further.

P. H. R.—I cannot recommend or refuse to recommend the book you describe because I do not know anything about it. However, I can safely advise you to buy John Emerson and Anita Loos' textbook on the photoplay, published by McCann, which sells for \$1.50.

To the lady who asked not to have her name published—See above answer.

G. F. H.—Submit your story in synopsis form.

F. R.—Be yourself. Never imitate another writer. You can only copy his faults.

LEWIS W. APPLETON, Jr.—When do editors feel at their best? When out of thousands of manuscripts they find one which is available for use. That should be encouraging.

A. C. SMITH—I am sorry that I cannot undertake to show your play to Constance Talmadge. Miss Talmadge is only one member of the company which bears her name. There are experienced readers employed to go over manuscripts, sifting it out handling only the most promising material to Miss Talmadge for consideration. I am sure that when you consider it, you will feel as they do, that you want to save Miss Talmadge every possible drain on the vitality which she gives so freely to the public.

WHERE THE "EXTRA" GIRL GETS CHANCE TO MAKE GOOD



THIS scene is typical of the many hundreds which are constantly being acted in the big motion picture studios. It is such a scene as this that the unknown girl—the wistful aspirant to screen fame—gets her first chance.

Here she joins a score or more of others as "atmosphere." She may be called upon to wear evening dress one day, where this kind of play is being put on; the next day she may be herded in with a mob of East Siders in rags and tatters.

And then the next day—and the next for many more days—she may have no job at all and no income. Hot each time she is on she has the chance to attract the director's eye; the small "bit" comes and then the slow rise to stardom.

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra 12th, Morris & Passyunk Aves. Daily at 7:15, 9:15 & 9:45 P. M. "BODY AND SOUL"	IMPERIAL 60th & WALNUT STS. Daily at 7:15, 9:15 & 9:45 P. M. "DOUGLAS FAIRBANKS"	The NIXON-NIRDLINGER THEATRES
ALLEGHENY Frankford & Allegheny Aves. Daily at 7:15, 9:15 & 9:45 P. M. "DOUGLAS FAIRBANKS"	IMPERIAL 10th & POPLAR, 2:15 MATINEE DAILY "BUSTER KEATON"	AVENUE 25th St. and Allegheny Ave. MATINEE DAILY "REVENGE OF TARZAN"
APOLLO 52d & THOMPSON STS. MATINEE DAILY "MONTE BLUE AND ALL-STAR CAST IN 'THE KENTUCKIANS'"	Lehigh Palace Germantown Ave. and Lehigh Avenue "INA CLAIRE"	BELMONT 52d ABOVE MARKET 1:30 & 3 and 6:45 P. M. "VERA GORDON"
ARCADIA CHESTNUT 10th 10th 10 A. M. to 11:15 P. M. "BEBE DANIELS"	LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY "ELAINE HAMMERSTEIN"	CEDAR 60th & CEDAR AVENUE 1:30 & 3 and 6:45 P. M. "OWEN MOORE"
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY "WALLACE REID"	MODEL 425 SOUTH ST. ORCHHARD AVE. ALL-STAR CAST FROM 1 TO 11 "THE STEALERS"	COLISEUM MARKET BETWEEN 30th AND 31st "CONWAY TEARL"
BALTIMORE 61st & BALTIMORE AVE. LEWIS STONE IN "MILESTONES"	OVERBROOK 63d & HAVERFORD AVENUE "TOM MIX"	JUMBO FRONT ST. & GIRARD AV. Jumbo June, on Frankford "LONE HAND"
BENN 64th AND WOODLAND AVE. MATINEE DAILY "DOUGLAS FAIRBANKS"	PALACE 12th MARKET STREET 10 A. M. to 11 P. M. "TOM MOORE"	LEADER 41st & LANCASTER AVE. ALL-STAR CAST IN "COUNTY FAIR"
BLUEBIRD Broad & Susquehanna Aves. Continuous 2 until 11 "CONSTANCE TALMADGE"	PRINCESS 1018 MARKET STREET 9:45 A. M. to 11:15 P. M. "WALLACE REID"	LOCUST 52d AND LOCUST STREETS Jumbo June, on Frankford "BETTY COMPSON"
BROADWAY Broad & Snyder Aves. MATINEE DAILY "NORMA TALMADGE"	REGENT MARKET ST. Below 17th 9:45 A. M. to 11:15 P. M. HUGH FORD'S PRODUCTION "THE GREAT DAY"	NIXON 52d AND MARKET STS. SUNSHINE COMEDY "NIGHT BEFORE"
Broad St. Casino Broad St. Below Erie Ave. MAT. DAILY "FRANK MAYO"	RIALTO GERMANTOWN AVENUE AT TULPHINE AVENUE ST. "TOM MIX"	RIVOLI 52d AND RANSOM STS. ALL-STAR CAST IN "GOOD BAD WIFE"
CAPITOL 72d MARKET ST. 19 A. M. to 11:15 P. M. MARSHALL NEILAN'S PRODUCTION "Bob Hampton of Placer"	RUBY MARKET ST. BELOW 7th 10 A. M. to 11:15 P. M. HUGH FORD'S "THE CALL OF YOUTH"	STRAND GERMANTOWN AVENUE AT TULPHINE AVENUE ST. "DOUGLAS FAIRBANKS" IN "THE NUT"
COLONIAL 6th & Maplewood Aves. 9:30, 7 and 9 P. M. "CONSTANCE TALMADGE"	SAVOY 12th MARKET STREET 8 A. M. TO MIDNIGHT "HEARTS ARE TRUMPS"	AT OTHER THEATRES
DARBY THEATRE 12th MARKET ST. "WILLIAM FARNUM" IN "HIS GREATEST SACRIFICE"	SHERWOOD 5th & Baltimore Ave. MAT. & EVE. 6:30 "WILLIAM HART"	AURORA 2122 GERMANTOWN AVE. CONWAY TEARL IN "SOCIETY SNOBS"
EMPRESS MAIN ST. MANAYUNK MATINEE DAILY "WILLIAM S. HART"	STANLEY MARKET AT 16th 11 A. M. to 11:15 P. M. MR. JAMES M. HARRIS' PRODUCTION "SENTIMENTAL TOMMY"	CENTURY Erie Ave. and 62d St. MILTON HILLS IN "The Street Called Straight"
FAIRMOUNT 20th & Girard Aves. JACK LONDON'S "THE STAR ROVER"	STANTON MARKET ABOVE 16th 9:15 A. M. to 11:15 P. M. MARSHALL NEILAN'S PRODUCTION "DINTY"	Fay's Knickerbocker Griffith St. "CORINE GRIFITH" IN "What is Your Reputation Worth?"
FAMILY THEATRE 18th Market St. 8 A. M. TO MIDNIGHT "WILLIAM S. HART"	333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. "WILLIAM S. HART"	Germantown 5310 GERMANTOWN AVE. WM. CRANE AND BUSTER KEATON'S "SAPHEAD"
56th ST. Theatre—Below Spruce MATINEE DAILY "GEORGE ARLISS"	VICTORIA CAMDEN BEN TURPIN IN BENNETT COMEDY "A SMALL TOWN IDOL"	JEFFERSON 20th & Dauphin Sts. "BABE RUTH" IN "HEADIN' HOME"
FRANKFORD 47th FRANKFORD AVE. "THOMAS MEIGHAN" IN "THE FRONTIER OF THE STARS"	W.M. PENN 41st & Lancaster Ave. Vauxville and Pictures "GHOSTS OF YESTERDAY"	PARK RIDGE AVE. & DAUPHIN STS. "PAULINE FREDERICK" IN "THE MISTRESS OF SHENANDOAH"
GLOBE 60th MARKET ST. 9:30, 7 and 9 P. M. "BEBE DANIELS" IN "SHE COULDN'T HELP IT"	GREAT NORTHERN Broad St. at Erie MATINEE DAILY "WILLIAM FARNUM" IN "HIS GREATEST SACRIFICE"	SPRUCE 60th AND SPRUCE STS. "NORMA TALMADGE" IN "FANTHA"