

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Stenographers Can Soon Learn Scenario Writing

THE best school in the world for the study of the reclair of second writing is the motion-picture theatre. And the people who have the best chance of getting the most out of this school are slonographers. You don't quite get the

These statements were made to me by no less a person than Ray Schrock In New York. I doubt if there is a scenario writer in the business who can beat Schrock's record for the number of his scripts that have been produced. Since 1910 Schrock has bad over a thousand of his scenarios filmed.

All of these, of course, have not been original stories. Many of them have been continuities from synopses furnished by some one else; many of them laybeen adaptations from published fiction. But his record certainly gives his opinions an authority that is worth considering.

Schrock is the man who wrote all the "Torchy" scenarios for Johnny Hines. He and Hines repeatly interrupted this series to do the hig five-reel picture "Burn 'Em Up Barnes," and Schrock wrote the scenario for that. They have now gone back to the "Terchy" series.

"Of course," and Schroek, "up school and no system of study will make a successful recognic writer of you if you haven't the knack of telling a story in the first place. But most people have that knowle. Almost all intelligent persons will sit down with you and relate in an interesting way some unusual hap-

that they become confused about how to arrange the order of their incidents and what words to use to describe things. It is furny, too, When they are telling you about it they are not a bit in doubt; they go right ahead and the words come to them and the incidents arrange themselves so that they hold the surprise until the proper moment. But put a pen in their hands and paper before them and

"That is probably because they have all heard about the technic of writing and the very word 'technic' scares them. They think it means something that requires long study and that is bard to understand. And I've heard dozens of people say, 'If I could get a real security to study so as to see just how the scenes are arranged and how the story is told. I think I could get the idea better."

"A All that is true. You can learn more from one security that has actually been produced than you can get from a dozen books. But there is no such three as a securatio that has been actually produced. No scenario was over that exactly as it was written. And I never heard of any one who owned a continuity that matched exactly the finished film product. That a where the stenographer, anxious to study script writing, has the advocatage over other people,

66T NEVER yet saw a back nor heard of a course of study that could give that vital and important difference between the written scenario and the script as actually produced. Books can give you the theory of script writing. The finished film gives you the practical, actual thing.

"Now let's suppose that our friend tiertrude Jones has the knack of telling East by a Paul Markham. Derru a story and she believes she could make a success of writing for the screen. She doesn't know how to go about it, so we will give her some advice

"First, there is no doubt that she can get some good from almost any of the standard books, in so far as they will explain some of the technical terms and some of the limitations of the screen. And they will give her an idea of the generally accepted forms in which scenarios are written.

"But all they can give her is theory. What she wants is the practical thing. So we date tiertic up to go to a movie some forenoon when there won't be much of a crowd there and she brings a couple of stenographer's note books and a supply of pencils and we find a seat under one of the lights so that she can see thought I drew back further into my some one in this shipwreek, unless they So we date tiertie up to go to a movie some forenoon when there won't be much

going to be too busy writing down what we tell her.

And maybe it somule something like this:

Cope Cod There Dwelt, etc." - fade in, long shot, shore and cliffs with fisherman's cottage sub title "Luke the Loufer Was the Terror of the Fisherman. etc."-iris in, nedime long shot, Luke's ramsbackle cottage with Luke at door -dissolve into character of Luke-

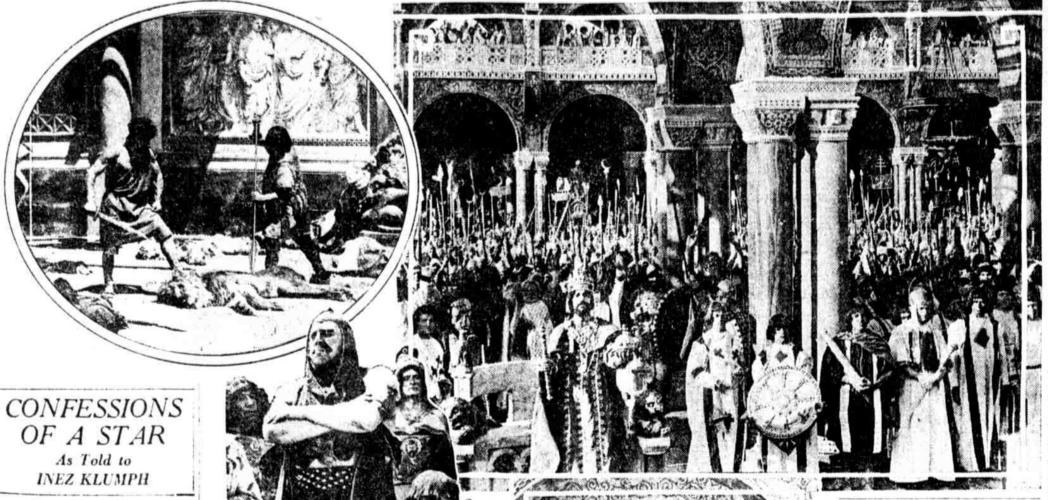
"Do 3.01 not my point? In two visits, Gertie has taken down a scenario. She has not something she couldn't but for money. And, invidentally, I believe that there is a good business for some enterprising public stemocrapher who will collect such securios of the most successful abots alone and sell them to students or vent there at so much a week. But in the case of Gertrude Jones, she herself is the student. and so after the has typed the sociario, the goes his herself to see 'The Sands of Trace' maybe a dozen times, given home attraced and studying the script to see just how and who the different things were done, how clase-ups and long shats are varied, how manutony is avoided by shifting scenes and all that. It's the greatest chance in the scorld for any one who would to start in the business."

DO YOU RECOGNIZE THEM?



On the right is none other than Billy Sunday, who has been visiting some of the California studios. The gentleman in the characteristic patter is Cecil B. De Mille. They are talking about censorship, and both are opposed to it

THEY'VE RE-CREATED THE PAST TO FILM SARDOU'S "THEODORA"



THE STORY BEGINS

With the early days in the old Fine Arts studio in Caufornia when Colleen Moore, the Gish girls. Bessie Lare and a host of others were not much more than extra girls. Diano Cheyne tells how she and her chum. Isabel Heath, sat lonesomely around the studio until Phil (raney, the famous director, chose Isabel to be the first of the screen's "haby camps." They are seen together a great deal, and a scandal is created by the director's wife. Derry Win-chester, a friend of Diana's, is called on to help, and Isabel tries to "tamp" him. Then Isabel an-'ramp' him. Then Isabel an-ounces she is to be starred in the orps and Diana meers Keith Gor ham, who strangely attracts her. On the eve of a romantic runaway On the eve of a romantic runaway marriage, Keith is killed in an auto-NOW GO ON WITH THE STORY

CHAPTER XLJ

by of penetis and we find a seat under one of the lights so that she can see thought I drew back forther into my corner. It would hardly do for me to run to him now, when I needed help are among these survivors. Perhaps they were rescued and died on the way back to shore a the main title goes on the screen we start to dictate to her.

"As soon as the main title goes on the screen we start to dictate to her, maybe it sounds school ing like this:

"And you can't wait to see for your self whether those you love are here."

"We're going down to the docks," he ! told the crowd. There are some motortrucks outside, and you'll go in if it had to talk at all. But that wasn't And then he pushed his way through !

croud and ran down to the street. He had changed, even since I'd seen im. Afterward I learned that he had socially been directing, the first time that he had and everything in his own that he had and everything in as own that it is with a the woman heside me, as she ran along toning decret in a small town. You wringing her hands. The man in front land how how people feel when a boy they've siways known grows up and for the occasion and sided painfully studies medicine and comes home to look of his way through the intense black after them; they always remember that and white consists of the look. they can't take orders from him. That his lips moving ceaseleasly as he whis-was the way it had been with herry pered "My hay—my boy!"

In the studies where he was known to the studies where he was known to the studies where he was known to the studies of the studies where he was known to the studies where the studies where the studies where he was known to the studies where he was known to the studies where he was known to the studies where the studies whe and had been an actor, people couldn't bet him get away with much authority.
But when he got with people be didn't know, and amounced that he'd direct, everybody stood around for him. I've heard people say that half a director's praised them extravagantly. Then he job is making people think he knows showed them how to string out so that what he's doing : perhaps that's so.

I rould have slipped away in the then again. darkness when we got down to the street, but somehow I didn't want to was enger to see how Derry would go about his work. And by that time the growd had grown so that I was sure the crowd had grown so that I was sure he'd never notice me, especially as he'd never notice me, especially as he'd was going to do and those things didn't matter Derry had made good in spite of uppleasant circumstances. Looking above in which to spend the night, and up at him as he stood on the deck of the place in which to spend the night, and no money, so it behooved me to stat. abether I wanted to or not.

There was a good deal of grumbling ong the people in the motor in which went down town; extras always make about something, I believe. Prose people, though they were being and extra for working at such an hour and in such weather, kept saying that the scenes could just as well have been shot in a studio, where a set sould "Daughter of Brahma," to take a crowd out on such an errand.

Of course there was a man there who had worked with Mary Pickford—there siways is. And there were several who had always been with Griffith, and of course, knew more than Mr. Griffith and of the time we climbed out l-imself. By the time we climbed out down on the dock, they had ripped Derry to pieces many times.

We were to make some scenes on the duck health an ocean liner; it was supposed to have come in after rescaing holia and English officialdon is the action of the passengers of a wrecked steamship. The passengers of a wrecked steamship, then which occurs in a rulned Hindu crowds which throng the water front at the ball of the passengers and ball to those who temple, which was reproduced with had been rescued, and had to rush about and try to get on the deck of the vessel.

Now, from seeing crowds on the difficulting of directing one. There are always some people who will look straight into the camera, and some are straight into the camera, and some are likely to laugh, or be self-con-clous. Then, then there will be some who want to stay right in front so that they will show on the screen. I have known of people who played in mob scenes for two years without ever showing on the screen—who played often enough, too, so that they earned a good living at As a rule the extra is pathetically auxious to see himself on the screen; if he screens well he can call an agent's attention to the fact. And, of course, sometimes an extra shows up so well in the picture that he gets something better to do as a result.

There went about things in a some Derry went about things in a very alse way, one carer then than it is now.

Directors used to bully their people much more than they do now; I recall one who never spoke below a yell and who used language that was nothing short of vile. The modern director is likely to tell people what he wants, and a treat them like human beings.

That's what Derry did.

"You'll come running along there, has remained on the screen.

the down and get into them, it it had to take at an out the found out since then that as a rule it isn't.

matter and talk among themselves as they rushed along. And they did, and did it umazingly weil.

"Oh, my girl-my tittle girl." cried

springing to my eyes. These people were really noting-and doing it well enough to move even me,

When they had finished that bit Derry they wouldn't move in such a huddled mars, and had them do it again, and It was light, a gray, disheartening

down, when I slipped away. I badn't been paid for my night's work, I hadn't had my breakfust. But I knew what I ship, megaphone at his lips, shouting down to the crowd, I realized that. He thrown himself into his work when heart nebed because I had refused narry him. The least I could do was follow his example even though it cant facing Malcolm Sandy again.

To Be Continued Monday

Story of Indian Life,

L Frothingham's forthcoming pro- | She saw the famous Wat Chang and the tion, is rapidly approaching the con- the equalty remarkable Angkor Wat, BROADWAY Broad & Sayde clusion of its filming.

plays the name role of the picture arisenti, the daughter of Brahma. Other players who will be seen in this production include Ethel G. Torry, James Merrison, William V. Mong. Frankle Lee: Alfred Mich and Mary

Lawson Butt Gave Up

Music for Acting Career

Harris and Conrad Nagel, playing prominent parts in the picture. The Parisian gowns of the famous French danseuse and the immaculate white flan-

I'd niways supposed that a mob, at

N ITALIAN company has recently

A finished this elaborate spectacle. scenes of which are shown above. The Grandeur That Was Rome has been

transferred to the silver sheet. The

known to American nuclences, who plays the lead. The giant is Guide

INVENTOR OF TOYS

AIDS DE MILLE

GET SIAMESE COLOR

dance in accompaniment to the Intest

Son," Mrs. Florence Mechan, that Ce-

ed B. DeMille turned for first-hand

Information when preparing Siamese

est meture.

seemes for "Fools" Paradisc." his lat-

Mrs. Mechan had been months in the

ness of the Oriental is particularly well set off by the modern attire of Mildred

TAVE you ever seen "Sinm Soo"?

"Sinm Soo" is that hizarre mar-

Defry had told them to cry out and

after them; they always remember that and white spaces of the dock, his thin he's little Willie Jones, and somehow white hair blowing in the sleety wind,

Gerilli Daughter of Braham," J. L. Cambodian life,

will prove one of the scuentions of the

Marguerite de la Motre, the feminine with the famous Cambodian Temple and in Fuichanks' "Three Musketeers," dancers, the strangest group of artists dancers, the strangest group of artists DARBY THEATRE in the world. It was the peculiar attire and groers that suggested "Siam Soo"—and made it possible for Cecil B. De Mille to reproduce in his picture the mystic Orental temple dances.

latest to confess is Lawson Butt, the handsome leading man who appears in "The Sting of the Lash," Pauline Frederick's latest picture.

He admits he at one time had serious thoughts of devoting his life to music, but was offered an opportunity to make the policy of the back.

THESE costumes were strange and NATINEE Below Spruce trappings of Siamese royalty, not to speak of the dancing costumes.

FRANKFORD TIE HANDICAPT FRANKFORD TO WENUE. careers for stage and screen. The nels of the young American oil operator

thoughts of devoting his life to music, thoughts of devoting his life to music, but was offered an opportunity to play but was offered an opportunity to play a minor role in Shakespearean repertoire and accepted. Later he turned to pictures, found that he liked them and bas remained on the screen.

Later he turned to be with over two thousand jewels sewed on each. And the hats—tremendous pagoda effects in gold and tassels.

These dancers," says Mrs. Mec-

Barnes in the lead, and James Cruze as married. May McAvoy's present star-land, "are on a hereditary basis. They hand their art down through their peared in "Exit the Vamp," with Ethel daughters from one generation to another. You will notice their extremely then the star was first produced by David Belasco on Broadway make-up, not at all becoming. This is applied to blot out all traces of expression, to eliminate sex lure. For eichstein in the leading role. Ditrich-

PHOTOPLAYS

This photodrama was produced by Laurence Trimble and Jane Murfin. Miss Murfin was responsible for the adaptation of the original story. "The Cross Pull," by Hal G. Evarts, into screen form. Trimble directed the picture and both of the co-producers collaborated in the editing and titling.

police dog, who has wen segres of prizes at dog shows on the European conti-nent and was awarded medals for his valiant deeds as a Red Cross dog dur-ing the World War. An unusually talnted cast of human players appears in this production, including John Bow-ers, Kathryn McGuire-another Mack Semett beauty, who has recently achieved success in dramatic roles; Wittinm J. Dyer, Nelson MacDowell, Robert Bolder and William V. Mong.

Belasco Farce Comedy

Soon to Be Screened

DAVID BELASCO'S farce comedy. playing on the street. to be made into a picture at the Lasky studio in Hollywood, with T. Roy BETTY G.-Eric von Stroheim is

those who gaze on a Siamese temple stein adapted the play from a big condance are supposed to be cuthralled by tinental success. In its American verthe grace and marvel of the physical sion the play had an extended run in meyement without a thought of its sex- New York and a successful tour on the mand has not left the stage. Her next unl significance."

CECIL DE MILLE HAS METHOD OF HIS OWN, CONNIE SAYS

By CONSTANCE PALMER

B. DE MILLE has started pre-C. B. DE MILLE has started production on his newest victure. "Saturday Night." It is emphasized in advertising that this "Is not a bathing picture." Leatrice Joy. Edith Roberts, Conrad Nagle, and Jack Mower are the exponents of the drama in this case. I also saw nice Edythe Chapman waiting to be called.

I wish I might be gifted enough to rise to the heights of poesy in describing the atmosphere on Mr. De Mille's set. Briefly I'il say it's marvelous. Marvelous. The stage was perhaps a hundred feet deep: there were at least thirty people on the joband you could hear a pin drop. Silence,

and you could hear a pin drop. Silence, Then—"Leisen, move that blue chair," Twenty-nine people made one leap at the chair, then stood at attention, Tate, you are in my line of vision." Hezi Tate, the assistant director, made

Hezi Tate, the assistant director, made one antelope jump three feet straight up and seven to the side, and all was as it should be. In other words, Hezi Tate didn't hesitate.

Mr. Director General squinted a squint through the camera and then pronounced, "Good," and I wish I could show you not only the period of emphasis at the end of the word, but the expression of simple joy on the faces of the twenty-nine. It's a gift.

And then he said "Picture!" And the torms that had been statues before became twenty-nine proofs that there may be perpetual motion. And all that happened was Conrad signing some pa-

happened was Conrad signing some pa-pers at the end of the hundred foot set. Don't count me sareastic in my re-marks about Mr. De Mille's method and effect. I'm just having the laugh new that I didn't dare have in his pres-

Bebe Daniels' next story will be an Bebe Daniels' next story will be an adaptation of two Saturday Evening Post tales by Samuel Merwin. Asusual, Realart won't divulge the dark secret of the names.

The continuity of the next Wanda Hawley story will be written by Violet Clark, a Studio Club girl. Violet lived there is the rest by the secret of t

Hawley story will be written by Vlolet Clark, a Studio Club girl. Violet
lived there in the good old days, two
years ago. Virtually every one of
those girls has achieved success, Zasu
Pitts, Marjorie Daw, Sarah Mason and
Nell Newman are four of them, and
the others are not far behind.
Bayard Veillier staged a pr ze-fight for
Bert Lytell's new story, "Keep Off the
Grass," that was a humdinger. Bert
and the professional mixen is so yigorously that even director and cameraman forgot to give signals and grind,

The Silent Call,"

Soon to Be Ready

WORD comes from the West Coast that "The Silent Call" is now eady for distribution, the editing and the comes from the distribution, the editing and the comes from the comes from the west Coast that "The Silent Call" is now eady for distribution, the editing and the comes from the comes from the west Coast that "The Silent Call" is now eady for distribution, the editing and the comes from the west Coast that the comes from th

From Movie Fans

SYLVIA-The pictures in which Norma Talmadge has appeared for First National are "Daughter of Two Worlds," "The Woman Gives," "Yes or No." "The Branded Woman," "The It is a thrilling tale of the High Sierra region. The real hero of the photoplay is Strongheart, world-famous police dog, who has wen sewes of prizes.

Passion Flower, "The Sign on the Door," "The Wonderful Thing," and at present the is working on "Smilin' police dog, who has wen sewes of prizes.

EILEEN-The last picture in which Dorothy Phillips was seen was "Man, Woman, Marriage." The name of her new picture has not been announced. She is married and has one child,

J. W. F.—"The Idle Class" is the intest picture made by Charlie Chaplin. He is in Europe on a vacation at the present time, and as far as I know is not making pictures there. DIN-Yes, "Ben Hur" is to be filmed

very soon. Marshall Neilan ch se Wes-ley Barry from a group of youngsters

appears. Rudolph Valentino is leading man. ZERUAH-No. indeed, Mabel Nor

PHOTOPLAYS

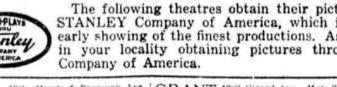
Stanley



It was to the inventor of "Sinin ARCADIA CHESTNUT bed total

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





ALLEGHENY Frankford & ALEKR BETTY COMPSON "AT THE END OF THE WORLD" ionette that dances a wooden Siamese APOLLO 52D & TROMPSON STR. "TOO WISE WIVES"

"A TALE OF TWO WORLDS"

MARGUERITE CLARK in "SCRAMBLED WIVES" ASTOR FRANKLIN & GIRARD AVE "THE OLD NEST"

BALTIMORE SIST & BAUTIMORE Constance Talmadge "Lessons in actual court of the King of Siam, working with him daily on a royal project! Is Nearing Completion which brought to the American woman PACLEOOM PAYS in "CINETS HEROES" BENN GATH AND WOODLAND AVE knowledge of every possible phase of ETHEL CLAYTON in "WEALTH"

> POLA NEGRI Oriental temples which Cwell B. De COLONIAL Gto & Maplewood Aven And, especially important for "Fools" Paradise," she was in constant touch CHARLES RAY

VIOLA DANA EMPRESS MAIN SE. MANAYINE DAILY POLA NEGRI In the forthcoming him the strange-

TOM MIX THE NIGHT HORSEMEN The FAMILY THEATRE-1311 Market BL FRANK MAYO IN "THE SHARK MASTER"

> FRANKFORD 4715 FRANKFORD SURPRISE VAUDEVILLE GLORE 5001 MARKET ST.

WILLIAM RUSSELL in "SINGING BIVER"

PAULINE FREDERICK GREAT NORTHERN Broad St. at Eric

ALICE BRADY in "LITTLE ITALY" IMPERIAL MATERIAL STR. WALNUT STS. WHITMAN BENNETT'S PRODUCTION. "The Truth About Husbands"

Lehigh Palace Germantown Ave. and Lehigh Avenue BETTY COMPSON LIBERTY BROAD & COLUMBIA AV DUSTIN FARNUM a "CRIMINAL LAW"

BEBE DANIELS "TWO WEEKS WITH PAY" PALACE 1214 MARKET STREET "WOMAN IN HIS HOUSE" PRINCESS 1018 MARKET STREET DOUGLAS FAIRBANKS

REGENT MARKET ST. Bel. 15711 DOUGLAS MacLEAN RIALTO GERMANTOWN AVENUE THOMAS MEIGHAN

RUBY MARKET ST. DELOW TTH CHARLES RAY SAVOY 1211 MARKET STREET BERT LYTELL

FAIRMOUNT MATTINEE DAILY SHERWOOD NAT 2 EVE, 6180 ALICE BRADY STANLEY MARKET AT 18TH THOMAS MEIGHAN

STANTON MARKET, Above "OVER THE HILL" 333 MARKET STREET THEATRE PARK RIDGE AVE. & DAUFHIN ST.

TOM MIX "THE NIGHT HORSEMEN" 130 to 11 VICTORIA MARKIST ST. ab. 6TH WEST ALLEGHENY 25th & Allegonia LIONEL BARRYMORE

Alhambra Mar, Daliy at 2: Evgs. 6:45 4.9 GRANT 4002 Girard Ave. Mar, Today AT WEST CHESTER RIALTO CLARA KIMBALL YOUNG IN IDLE HOUR "PUPPETS OF IDLE HOUR

THEATRES THEATRES BELMONT 52D ABOVE MARKET BERT LYTELL in "A MESSAGE FROM MARS"

CEDAR GOTH & CEDAR AVENUE OLIVE TELL in "WINGS OF PRIDE COLISEUM Market bet. 59th & 60 HERBERT RAWLINSON

In "THE WAKEFIELD CASE" OVERBROOK GED & HAVERFORD JUMBO FRONT ST. & GIRARD AVE.
WM. CHRISTY CARANNE'S **WHAT'S A WIFE WORTH?"** LEADER 41ST & LANCASTER AVE.

James Kirkwood and Ann Forcest in

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LOCUST SED AND LOCUST STREETS Ralph Ince in "Wet Gold" Chester Comedy—"Snooks's Blue Mond NIXON 52D AND MARKET STS.

Reopens Mon., Oct. 10

RIVOLI 52D AND SANSOM STS. ETHEL CLAYTON

STRAND GERMANTOWN AVE. MIDNIGHT Sessue Hayakawa and Bessie Love

AT OTHER THEATRES MEMBERS OF M.P.T.O.A. Germantown STO Germantown AV JUSTINE JOHNSTONE

in "SHELTERED DAUGHTERS" JEFFERSON 29th & Da prin No. ALICE JOYCE In "THE INNER CHAMBER"

"THE GREAT LOVER"

BESSIE LOVE