

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

You Can't Make It Go Without Action

THE mail constantly brings in letters from aspiring scenario writers, and it is frequently pathetic to see the fierce ardor with which they believe in themselves and, between the lines, read the hopelessness of their attempts to express themselves so that any director would take the trouble to understand them.

And then there are the others who express themselves fluently and clearly, but who very evidently haven't yet sensed the great difference between writing for the printed page and for the screen. There's a letter here now from one of this latter class. She writes:

"I have a typewritten manuscript—book form; never published—which I know would make an excellent screen story, but I can't write scenarios. Do you know of any one that would take the manuscript, read it and write out the part suitable for the screen?"

"The character of the beautiful slave girl who ran away from the landowner's estate near Petrograd, Russia, because the landowner sent his son to Paris to study art to break their friendship for each other—I think her part played by some star like Norma Talmadge would be perfect."

"This girl's beauty led her from poverty to luxury; she became a danseuse in the Imperial Ballet and the favorite of the Czar. After his exile she entered a convent and there is her real reception to her friends where military men, including the Czar, bid her farewell."

"The landowner's son, after a great many thrills in Paris, had come back to Russia and through a friend was invited to this reception, never knowing his childhood sweetheart had become such a world-renowned beauty. He went to the reception, and as she entered the room on a platform of gold he recognized her as a thought flashed through his mind, 'Other women might have the same name, but those eyes belong to her alone.'"

"Well, there is so much perfect beauty as to characters that I would love to have some one read it who understands and, as such stories are in demand, I wish some one would read mine. What do you suggest to do with it?"

USUALLY I keep away from discussions of scenarios. There are so many successful script authors who are writing on this subject that it is more or less impudence for me to butt into their field. But as long as readers of this page insist on asking me, I'll have to answer, but I warn them that my opinion probably has no authority.

FIRST, the well-known authors keep harping on the fact that anybody can succeed at scenario writing. Personally, I don't believe a word of it. I believe the chances are a million to one against the untrained man or woman getting away with it.

I know of only one actual case where this was done—the manuscript of "The Journey's End," produced by Hugo Ballin, and I don't know another producer in the business who would have gone to the trouble he did to whip that crude manuscript into its final beauty and completeness.

So, as a matter of fact, while the IDEA was furnished by an amateur, the result was the work of a thoroughly trained man.

Now, my correspondent is evidently not trained. She admits that she "can't write scenarios." Very well, then, there's only one thing to do—train yourself to write them. Learn.

But there's this one consolation: You won't be called upon to write the things technically known as scenarios or "continuations." All any producer will want from you is a clear, concise synopsis.

You've got to book-length novel. Suppose I were to ask you to sit down and tell me the plot of the story and give you twenty minutes to do it. Could you? Probably.

Well; that would be a synopsis. It would give me an idea of who and what the characters were, the theme of the story and the succession of EVENTS used to develop the story and show the changing relationship of the characters as it progressed. That's a synopsis. If you can write a novel, you surely can write a synopsis. In fact, most novelists write a synopsis—and rewrite it and rewrite it—before they put their stories in extended form.

But this letter itself shows one characteristic of the writer which is altogether too common and which is fatal if not overcome.

She is carried away by the beauty she has visualized; she is obsessed by the scenery, by the trappings, by the atmosphere.

That's all very well as an adjunct and can be suggested in a synopsis, but a successful synopsis must be made up of ACTION—ACTION—AND THEN MORE ACTION.

If you have enough action in your story to require four or five thousand words for its briefest possible telling, then maybe you have a salable synopsis. I say "maybe."

BECAUSE, after all, this is only the technical end of it. The one great fundamental thing—the genuine human heart-interest of the plot—is something that technical folks can't do much to develop. And that—this is the story original! Haven't you seen, many times, incidents so similar that those given in the letter sound like the rattling of ancient bones?

"WES" THINKS A LOT OF "MICKEY"



Marshall Neilan has always been the guiding hand to Wesley Barry in the youngster's rise to popularity and fame. Is it any wonder "Freckles" thinks the world of his director, who is now producing "Frenzy" with his young star?

Answers to Questions by Movie Fans

PEPPY—Cullen Landis has blue eyes, and dark wavy hair. He is married to a non-professional. He played the part of Pete in "Snowbound."

JENNIE C.—Ramsay Wallace played opposite Grace Darling in "Even as Eve," a Constance Talmadge picture. He has never appeared in pictures with Harrison Ford and Lew Cody, who have been her leading men in her recent pictures.

LUCILLE R.—I can't answer your first question. Kathryn Berry was a Ziegfeld Follies girl before entering the Belmuck fold. As far as I know she is the latest recruit from Mr. Ziegfeld's bunch of beauties. There were two actresses who played parts from Barrie's plays last year, May MacAvoy in "Sentimental Tommy" and Lois Weber in "What Every Woman Knows."

RUSS—You are mistaken about Katherine McDonald's picture. It is to be called the "Infidel" and not the "Atheist."

MURRAY D.—"The Concert" was adapted from the stage play by the name. Lewis Stone played the role of the musician Agostini and Myrtle Stedman took the part of his wife.

BETH—Elinor Glenn played a small part in "The Great Moment," the play written by her for Gloria Swanson, who is in "The Affairs of Anatol." She

"OLD HOME WEEK" AT THE STUDIO



Thomas Meighan has a reunion out at the Lasky studio in California. "Leading ladies I have played with," he might call it. Reading from left to right, Agnes Ayres (with him in "Cappy Ricks"), little Charlotte Jackson (with him in "The Prince Charming"), Meighan himself and Betty Compson, his leading woman in "The Miracle Man."

Garth Hughes Had a Honeymoon—Almost

REPORTS that Garth Hughes had a honeymoon at the Samarkand Hotel, the hostelry for newcomers at Santa Barbara, Calif., started the Metro studio at Hollywood last week. George D. Baker, the youthful star's director, who knew Mr. Hughes had gone to Santa Barbara for the week-end, word for confirmation of the report. Mr. Hughes wired back:

"Not honeymooning. Have the moon here, but no honey."

Russell's Tough Friends Embarrassed Him When Society Leader Appeared

WILLIAM RUSSELL, the Fox star, is a man exceedingly correct and polished in deportment. Always the gentleman, he is the way more than one friend has described him. But on the screen Russell stands high as a fighter—in the cause of right or clarity of course.

To keep in trim for such work the star loses much sparring with professional fighters. One evening, while making "The Lady From Louisiana" in which he uses his fists effectively, he invited several of the ring fraternity to his apartment. While they were there a certain well-known member of Southern California's "frazz band" called to ask Mr. Russell to appear at a charitable entertainment. The star was visibly embarrassed when he had to introduce "Kid" So-and-So and "Baldie" What-its-name, who were one of the assistant directors were present at the time, and spread the story of Russell's "society function." The laugh has been on the star since then.

Hughes Congratulates Original "Little Eva"

THE original Little Eva in "Tule Tom's Cabin," Mrs. Corneilia Howard McDonald, of Troy, N. Y., celebrated this week her seventy-third birthday. When Garth Hughes, who is to appear soon in a photoplay entitled "Little Eva Assends," heard of it he sent her the following telegram of congratulations from the Metro studios in Hollywood:

"You certainly started something when you started playing Little Eva. I have not started the first you have had out for years. But, nevertheless, I wish you many more years of happiness. As the original Little Eva, you will live forever."

"Little Eva Assends" is the story of a boy who outgrows his resignation to playing a girl's part in a "Tom" show.

Viola Dana's Horse Showed Bad Manners

SOME David Harman among losses, Miss Dana must have been responsible for the big snarl at Metro studios last week for the Harry Beaumont production of "Seeing's Believing." Miss Dana was to ride him and her acting called for a number of things other than paying attention to the horse. The animal was guaranteed, in the David Harman manner, as being one "star would want without hitting an lady could ride as well as a man."

Harman took the guarantee in good faith and paid little attention to him when she mounted. But the horse reared up and pranced suddenly about the stage, depositing the star on the floor. "Seeing's Believing" was Miss Dana's comment.

He Comes of a Family of Noted Photographers

JOSEPH DUBRAY, who is responsible for the photography in "Silent Years," Gasnier's forthcoming picture, is the son of a noted European photographer. His first professional work was done for a news weekly in 1910, and he has both making pictures ever since, with the exception of four years spent in his country's service during the great war.

SOME CALL LEON BARY "SCREEN'S GREATEST LOVER"

IS HE the greatest lover on the screen? That is what directors are beginning to ask about Leon Bary, the French actor, who has been seen in innumerable screen productions during the last few years.

Bary himself scoffs at the idea: just "moon" here, but no honey."



Bary's face work in a love scene before the camera is not that of the dime novel hero who has "a way with women." He is a man of quietude and refinement. The young French actor is a model of courtesy and gentle attentiveness.

There is little wonder about Bary's preference for a quiet life. Born in Paris, he studied the drama there. His first professional engagement was with Mme. Sarah Bernhardt's company. He remained with her for ten years, playing many kinds of male parts. He accompanied her to America on three of her tours.

After leaving Mme. Bernhardt he played engagements with Mme. Rejane and later with Jane Hading. The actor was directed by a series of famous directors in London when the war broke out. He returned to France immediately and joined his regiment. He served in the trenches and was finally released from service after suffering severely from rheumatism and trench fever.

Bary is now appearing in "The Call of Home," a film version of George Agnes Chamberlain's novel. "Home."

Priscilla Dean Going Abroad

Priscilla Dean, now director and company, and a technical staff will go to Europe to make a picture in Vienna and Berlin, according to a recent announcement.

Tom Wise Is Playing in Race Track Picture

TOM WISE is playing the leading role in "Father Tom," directed by John O'Brien. It is set in the environment of a small-town community with its characteristic interests and problems. The big punch in the picture is a horse race which was taken at Saratoga last summer.

In addition to Tom Wise, the players include James Hill, Max Kitson, Myra Brooks, Ray Allen, Harry Buder, Alexander Clark and Nancy Deaver.

Stage Rodeo for Film

A Wild West exhibition rivaling "The Frontier Days" at Cheyenne, was staged at the Lasky studio in connection with the filming of Gloria Swanson's latest picture, "The Husband's Burden." The exciting, bustling, rope throwing and billowing of stoves by cowboys and Mexicans helped make one of the big scenes at a Spanish ranch house. An old-fashioned Spanish baroque followed.

INTRODUCING A NEW STYLE HAT



Mabel Normand wears a hat of fuchsia velvet which is strictly "a la mode" in that it is tipped sharply at an angle.

Wallace Reid Has Ceased Looking "Sad" in His New Pictures

THE New York critic, who couldn't imagine Wallace Reid as ever looking "sad" until he recently appeared in "Peter Ibbetson," may be reassured.

"Wally" is normal again. He's going to be a "box fighter" in "The Champion," and he's put polo on the screen in his latest picture, "Don't Tell Everything." Incidentally, he gets a nasty soot in a mix-up caused by the checkrein of one pony's bridle being partially severed by a jealous retainer, desiring to help his master.

No, "Wally" just can't be sad. It is true, he was a little dreary as the philosopher in "The Affairs of Anatol," and a trifle didactic as the teacher in "The Charm School." He'll be an artist in "Monte Carlo," and a most natural of all, he was a dancer in "The Dancing Fool."

James Barrows' Father Was a "Forty-niner"

JAMES O. BARROWS, who portrays one of the leading roles in "Silent Years," is the son of pioneer parents who crossed the vast wilderness that lay between New York and California in the days of '49 in a prairie schooner. He was born in a small mining village in the age of ten, during his school days, formed his life-long friendship with David Belasco.

"They were together for a few years and used to delight in staging 'Wild West Shows' for the neighborhood children, little dreaming that those 'spectacles' were destined for their theatrical careers."

Tom Wise Is Playing in Race Track Picture

TOM WISE is playing the leading role in "Father Tom," directed by John O'Brien. It is set in the environment of a small-town community with its characteristic interests and problems. The big punch in the picture is a horse race which was taken at Saratoga last summer.

In addition to Tom Wise, the players include James Hill, Max Kitson, Myra Brooks, Ray Allen, Harry Buder, Alexander Clark and Nancy Deaver.

Stage Rodeo for Film

A Wild West exhibition rivaling "The Frontier Days" at Cheyenne, was staged at the Lasky studio in connection with the filming of Gloria Swanson's latest picture, "The Husband's Burden." The exciting, bustling, rope throwing and billowing of stoves by cowboys and Mexicans helped make one of the big scenes at a Spanish ranch house. An old-fashioned Spanish baroque followed.

How I Became a Movie Star As Told to INEZ KLUMPH

What Has Already Happened

Dorothy Lane, a girl from a small town, shares her biggest ambition with thousands of other American girls—that of becoming a moving-picture star. She thinks her chance has come when Persis, a friend of hers working in New York, tells of the studio and gains admittance to one of them. Dorothy is given the chance to play in a mob scene, and makes the most of it. She meets Lawrence French, press agent for the company, who becomes interested in her. Then comes her big chance when, because of her resemblance to a well-known star, she is asked to double for her. When she tells Persis the happy news, Persis in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.

OF COURSE I felt awfully flattered that he should want to know me, and his kindness in giving me such a wonderful opportunity was simply overwhelming. On the way home, as we coasted down the long hills and then went rushing through the summer night, I tried very hard to thank him for all he'd done for me, but he just laughed in sort of an embarrassed way and changed the subject to double for her. When she tells Persis the happy news, Persis in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.

Sylvia was out somewhere with Lawrence when I got home, and when she came in, at about eleven, she didn't come to my room at all. I wanted to go in and talk to her, but I remembered the way she'd looked at me when I left the studio, and didn't.

Lawrence didn't come to the studio the next day, and Sylvia wasn't working, so I didn't see either of them. And the day after that was Thursday, when I was to leave for Cape Cod. I called Lawrence up and told him about it.

"You're going with Seward?" he repeated when I'd finished.

"Yes—Mrs. Phipps and Mr. Haynes are going, too," I told him. He didn't answer for a moment, and then he just said very gruffly: "Well—hope you have a good time," and hung up the receiver.

He was so disagreeable that I couldn't sleep that night, on the train, for thinking about him. I just lay awake and wondered and wondered about him, and at last, though it seemed awfully excited to think so, I decided that perhaps he was in love with me. For there were lots of little things he'd done and said when we were together that meant a lot to me now. I thought of him then, though at the time I hadn't thought about it at all. And the way John Seward had looked at me when I'd told him John Seward was in a mix-up because I home had a new significance now, coupled with his being so cross because I was going to Cape Cod with Mr. Seward.

I didn't really know whether I liked thinking Lawrence was in love with me or not. He'd been such a dear always, but he'd seemed more like a brother than anything else. The way he'd looked at me, though, as John Seward did. Not that Mr. Seward would ever fall in love with me, of course.

It was gorgeous when we got to the Cape; we stayed in a tiny little town, and before we did any work at all we spent one long, glorious day out on the rocks at the ocean's edge, finding just the right place and rehearsing what we were to do. Mr. Seward went over every bit of my part with me, and truly the way he'd worked it out was wonderful.

Then the second day we began to work. Mrs. Phipps was in one or two scenes, but the others were so many of them were between just John Seward and me. He and Mr. Haynes thought it best to take a lot of extra poses, dozens more than they could possibly use, and then they'd cut out all but the very best ones, of course.

We had done all of them and were finishing the last few, the third day we were up there, when the thing happened that bowled me over completely.

It's rather hard for me to tell it, because it was so very intimate and personal—yet, after all, you who read this

story of part of my life will never know me, and having told so much, I might as well tell the rest.

At the very end of the picture, John Seward was to take me in his arms and kiss me. He'd done the same thing earlier in the picture, but he'd just faked the kiss, and that was all. But that afternoon, when the air was like wine, and the sun and wind and dashing waves seemed to have got right into my blood, he swept me up in his arms, held me close to him an instant, and then kissed me on the lips again and again.

Mrs. Phipps wasn't there, and somehow the film caught in the camera at the very end, so that the camera man had to give it his attention. I was glad of that. I know that my face must have been blazing. I heard Mr. Haynes say, "Rather hot stuff, John?" as John Seward led me go, but I rushed away down a little path in the rocks; we'd planned to leave that evening, and I told them that I had to pack, so when I thought about it afterward I realized that Mr. Haynes would think that was why I'd hurried away.

I didn't go back to the hotel, though I didn't care whether I ever packed my clothes and went back to New York or not. I could only think of one thing—the way John Seward had kissed me. And I didn't want to think of that. There was a little nook in the rocks, off by itself, where you could sit and look straight out to sea; I clambered up to that and just sat very still, trying to get hold of myself, but somehow I couldn't. I found myself crying—crying hard, too, though I didn't exactly know why. And then someone softly scrambled up the rocks, and I felt John Seward's hand on mine and heard him say:

"Don't cry, dear—didn't you know that I loved you?"

At first I could hardly believe that I'd really heard what John Seward had said. To think of a motion-picture star proposing to me!

I suppose I must have looked also

WHAT DO THEY CARE FOR A CITY?



Carter De Haven and one of the girls in "My Lady Friends" seem to wish to ignore scycrappers and everything. Incidentally they have evidently quarreled.

lately stupid, for he laughed a little even as he took my hands in his and kissed them.

"I think I've loved you from the very first," he told me. "You're so unlike any one I've ever known. I know, and I've spent my whole life among its people and in the studio. I never knew a real girl till I met you."

But even while he was talking to me, telling me how happy he'd make me, and planning the most wonderful future, I couldn't believe that it was all real. I'd so often gone to the movies with the girl's back home and seen him on the screen, and we'd talked about what he was probably like, and how it would seem to act with him and have him make love to you. And now here he was really telling me that he loved me and wanted me to be his wife! Do you wonder that I couldn't believe it?

It was funny perhaps, and yet I couldn't help wishing that I'd never seen him off the screen. You see, he'd always seemed so wonderful then. But now, right up close, I could see lots of things about him that I'd have liked to have changed. Oh, I suppose it would be that way with Dick Barthelme or Bert Lytell or any of them, perhaps. But as I sat there and looked at him I couldn't help thinking that it was too bad, in a way, that we'd ever met.

"We'll run out to the coast as soon as this picture's done," he promised, still holding my hand in one of his. I couldn't get it away, even though I tried. "And you'll meet all the bunch out there. Wally Reid's a great pal of mine—and I sit there and look at him. I couldn't help thinking that it was too bad, in a way, that we'd ever met."

I wondered why I didn't feel almost too happy to live. But I didn't. I couldn't say why it was that I didn't feel that way, but I knew that something was wrong.

To Be Continued Tomorrow

PHOTOPLAYS	PHOTOPLAYS	PHOTOPLAYS
<p>Alhambra 1236 Market & Passunk Ave. 8:15, 10:15, 11:15 P. M.</p> <p>ALLEGHENY Frankford & Alshoberg</p> <p>"Dangerous Curve Ahead"</p> <p>APOLLO 922 & Thompson Sts.</p> <p>"THE MYSTERY ROAD"</p> <p>ARCADIA Chestnut bet. 10th & 11th</p> <p>EUGENE O'BRIEN</p> <p>"THE LAST BOY"</p> <p>ASTOR Franklin & Girard Ave.</p> <p>"DANGEROUS TOYS"</p> <p>BALTIMORE 5th & Market Sts.</p> <p>"WET GOLD"</p> <p>BENN 5th & Woodland Ave.</p> <p>"EXPERIENCE"</p> <p>BLUEBIRD 10th & Market Sts.</p> <p>"THE GREAT LOVER"</p> <p>BROADWAY Broad & Shippen Ave.</p> <p>ALICE LAKE</p> <p>"THE GREATER CLAIM"</p> <p>CAPITOL 722 Market St.</p> <p>CONSTANCE TALMADGE</p> <p>"WEDDING BELLS"</p> <p>COLONIAL 6th & Market Sts.</p> <p>CHARLES RAY</p> <p>"NINETEEN AND PHYLIS"</p> <p>DARBY THEATRE</p> <p>WILLIAM BUTLER and Special Cost in "FICKLE WOMEN"</p> <p>EMPRESS Main St. & Market St.</p> <p>ANITA STEWART</p> <p>"HARRIET AND THE PIER"</p> <p>FAIRMOUNT 29th & Girard Ave.</p> <p>Gloria Swanson, "The Great Moment"</p> <p>CHARLIE CHAPLIN in "THE IDLE CLASS"</p> <p>FAMILY THEATRE—1511 Market St.</p> <p>"OUT OF THE DEPTHS"</p> <p>56TH ST. THEATRE—Below Rittenberg</p> <p>"THE FAMILY CLOSET"</p> <p>GLOBE 4001 Market St.</p> <p>HOPE LAMONT</p> <p>"LOVE'S PENALTY"</p> <p>GRANT 4022 Girard Ave.</p> <p>"THE WANDERING JEW"</p> <p>Wm. Ruppel's Shillbuck</p>	<p>GREAT NORTHERN Broad St. at Erie</p> <p>"Dangerous Curve Ahead"</p> <p>IMPERIAL 60th & Walnut Sts.</p> <p>MARGUERITE CLARK</p> <p>"SCRAMBLED WIVES"</p> <p>KARLTON Chestnut Above Broad</p> <p>BERT LYTELL</p> <p>Lehigh Palace 14th & Arch Sts.</p> <p>ETHEL CLAYTON</p> <p>"BEAUVEN"</p> <p>LIBERTY Broad & Columbia Ave.</p> <p>THOMAS MEIGHAN</p> <p>"CAPPY RICKS"</p> <p>OVERBROOK 5th & Market Sts.</p> <p>"NO WOMAN KNOWS"</p> <p>HAROLD LLOYD in "NOW OR NEVER"</p> <p>PALACE 12th Market Street</p> <p>WILLIAM S. HART</p> <p>"THREE-WAY BRAND"</p> <p>PRINCESS 10th Market Street</p> <p>"HOMEKEEPING HEARTS"</p> <p>REGENT Market St. bet. 17th & 18th</p> <p>"COURAGE"</p> <p>RIALTO Germantown Avenue</p> <p>"The Affairs of Anatol"</p> <p>RUBY Market St. bet. 7th & 8th</p> <p>"SOULS OF MEN"</p> <p>SAVOY 12th Market Street</p> <p>"Dangerous Curve Ahead"</p> <p>SHERWOOD 5th & Baltimore Ave.</p> <p>"The Great Impersonation"</p> <p>STANLEY Market at 10th</p> <p>"AFTER THE SHOW"</p> <p>STANTON Market Above 16th</p> <p>"OVER THE HILL"</p> <p>333 MARKET STREET THEATRE</p> <p>NORMA TALMADGE</p> <p>"THE INVISIBLE POWER"</p> <p>VICTORIA Market St. bet. 9th & 10th</p> <p>RIALTO WEST CHESTER</p> <p>LIONEL BARRYMORE</p> <p>"THE GREAT ADVENTURE"</p>	<p>THE NIXON-NIRDLINGER THEATRES</p> <p>BELMONT 922 ABOVE MARKET</p> <p>"THE LITTLE FOOL"</p> <p>CEDAR 60th & Cedar Avenue</p> <p>CONWAY TEARLE</p> <p>in "BUCKING THE TIGER"</p> <p>COLISEUM Market bet. 50th & 60th</p> <p>ALL-STAR CAST in "GREATER PROFIT"</p> <p>JUMBO Front St. & Girard Ave.</p> <p>James Oliver Curwoods</p> <p>"God's Country and the Law"</p> <p>LEADER 41st & Lancaster Ave.</p> <p>Alice Brady, "Out of the Chorus"</p> <p>Charlie Chaplin, "The Idle Class"</p> <p>LOCUST 52d and Locust Streets</p> <p>"A Tale of Two Worlds"</p> <p>NIXON 52d and Market Sts.</p> <p>EDITH STOREY</p> <p>"GREATER PROFIT"</p> <p>RIVOLI 52d and Sanson Sts.</p> <p>ALICE LAKE</p> <p>in "THE GREATER CLAIM"</p> <p>STRAND Germantown Ave.</p> <p>CHARLES RAY</p> <p>in "Nineteen and Phyllis"</p> <p>AT OTHER THEATRES</p> <p>MEMBERS OF M. P. T. O. A.</p> <p>Germantown 5510 Germantown Ave.</p> <p>HELEN CHADWICK in RUPERT HUGHES</p> <p>"Dangerous Curve Ahead"</p>