

JOHN HAS IMAGINATION, ANITA HAS SKILL, TOGETHER THEY MAKE A FORTUNE

Enthusiasm. Training. Technique. Continuity.

These four words, says Anita Loos, hold the secret of success in scenario writing.

"If you have enthusiasm and will work with all the energy of your waking hours, you will succeed," she says.

Eleven years ago she sold "The New York Hat" to D. W. Griffith. Mary Pickford and Lionel Barrymore starred in it—and Anita received \$15 for it.

She was only 16 then—and was possessed of the enthusiasm that has never since flagged.

She has written 60 produced plays and saved \$100,000.

Today some obscure woman sends her a few lines which inspire a brief plot. Miss Loos sits down, writes the woman a check for \$1,500, then dashes off a scenario, calls it "Dangerous Business," stars Constance Talmadge in it and calls it a day's work.

Works Before Open Fire.

Most of Miss Loos' work is done before a big open fire in her home on Grammercy Square, New York City.

The home is a gallery of art, luxurious draperies and matchless antiques.

But there is something else in the home that interests Anita far more than the antiques. It is a tall, angular object—John Emerson.

A short time ago a director introduced Emerson to Anita and said, "I want you to teach that man to write scenarios."

"What! Teach that big gawk anything?" she questioned herself.

"What! That shrimp teach me?" Emerson questioned himself.

He was a noted producer of legitimate drama then.

She stood four feet ten in her French heels and weighed 96 pounds.

But she did teach him. Then she married him.

"He furnishes the imagination," says Miss Loos. "And I do the work."

And if you would climb the sce-



ANITA LOOS.

nario ladder to wealth and fame and happiness to reach the heights of Anita Loos, read then her directions:

Go to some picture which thrills you. Study it.

In as few words as possible write a synopsis of what you have seen.

Then learn to write that way.

Conceive a plot or new theme suited to a certain actor.

Write a synopsis of the plot.

Leave out titles, descriptions, situations.

Continuity writers will read the synopsis, if worthwhile write a scenario around it, pay for it and give credit on the screen to the author who inspired it.

A one-page synopsis is likely to win; a three-page synopsis is likely to be poor; a 30-page synopsis has no chance.