

SCENARIO WRITING TODAY

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Scenario writing today by Grace Lytton

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GRACE LYTTON

**SCENARIO
WRITING TODAY**

SCENARIO WRITING TODAY

VOL. OF
CALIFORNIA

BY

GRACE LYTTON



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There are picturizing words; select them and reject abstract words. Nouns, adjectives, and verbs are your chief tools; use them wisely. Make a marionette play — put them through acts — using only these three kinds of words. Scenery and action tell the story — the characters show it; the thing of chief importance is *action*.

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Model photoplay, reproduced here by permission of scenario company.

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INTRODUCTION

It gives me pleasure to write a few words of introduction to a volume which I believe to be one of unique worth and utility. The author, whose first book it is, has written a book of which a veteran in the art of writing might well be proud. She has set forth, in a clear and convincing style, the principles of scenario writing, not from the theoretical but from the practical standpoint, and her logical plan of unfolding her subject makes it strikingly different from the ordinary essays one now finds filling magazine pages, claiming to teach amateurs an easy and quick way of writing the screen story. To be able to tell that certain things are necessary is simple enough, and innumerable authors can write exhaustive treatises about the technique of their art: but to have the capacity to show the steps of approach to success, and inspire learners with the ambition to work steadily toward it, is the very genius of teaching. This is what the young author has accomplished in *Scenario Writing Today*, which lives up to its title in a thorough and complete manner, omitting nothing which is vital to the topic, and dwelling with particular emphasis

upon those special parts of it that are most obscure to beginners and that most need elucidation. The initial chapter, establishing, in a wonderfully lucid way, the difference between the process of writing the literary story and the screen story, is of great value, being very original and unusual in its deductions. The picturesque, colorful style of the writer adds power to her unfolding of her subject all through the book, but nowhere more than in the chapter entitled "The Thought back of Your Story," which will appeal with force to the amateur who has struggled hard and wearily to bring his dim and wandering ideas to the light of day. The chapters on "Plot" are not only well done, but finely done, and should stimulate every student to labor harder than ever to produce excellent work. While the whole tone of the volume is encouraging, optimistic, and delightfully sympathetic, Grace Lytton seems to utter constantly between the lines an exhortation to splendid and undaunted effort; so far as her personality reveals itself in a very modest and unaffected volume, one divines the characteristics of sane vigor and cheerful perseverance. This touch of personality lends the volume particular charm. Unlike many educational books there is a sprightliness and intimacy about it which lifts it above a mere treatise and se-