



Hall's Studio
1456-58-60 Broadway,
Bet 41st & 42nd St, N.Y

Hollywood

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These fellows have their own way of doing things out here in Hollywood.

The Average Broadway theatre fellow comes here, looks on, and wonders what it's all about.

Broadway and Hollywood are as different as day and night.

The business of play producing in the theatre is more or less of a one man job.

There's no one mind on anything in Hollywood.

A manuscript must pass muster with many many departments before it reaches the stage of production.

Authors, rewrite men, supervisors, production managers, stars and executives all voice their opinions and offer suggestions in the straightening out of a story before it's put on the screen.

It's all very interesting to stand by and watch this being done.

But there's no getting away from the fact that it spells confusion to the fellow who has been what you might call a soloist all his life.

Co-operation is a great thing in any line of endeavor, there's no doubt about that.

But it seems like asking an awful lot of any man who has been 'on his own' for a number of years to come out here and immediately enter into the spirit of the thing, without losing a certain amount of self confidence and finding his style a bit cramped.

It's very easy to understand why some
of the Broadway fellows take one look, wolver
"murder, watch" and grab the next train
back East.

Their pride and impatience won't stand
the gaff.

They won't take time to find out what
it's all about.

And these fellows out here are too busy
to take time to explain.

The Broadway fellow imagines his being
'pushed about' underrated, that his
judgment is being questioned every time
he sees the picture fellows run into
a tuddle.

He stands by and wonders what all
the "sitting in" sessions and conferences
have to do with the writing or presenting
of a play.

He doesn't stop to consider that these men
have been working this way for years
and that every screen writer is schooled
to believe that the other fellows' judgment
is as good if not better than his own.
This whole idea turns turtle in the mind
of the Broadway theatre fellow.

Whether the group system out here is right
or wrong depends entirely upon which
side of the knot hole you're peering
through.

After all has been said and done
these fellows out here having built up

a great big industry ~~and~~ are still producing
hundreds of motion pictures every year.
On the other hand the Broadway theatre
fellow has lived in his own little world
of individual effort for so long that
he came to believe that what ever
success he achieved has been because
of his absolute confidence in his own
judgment and his own way of going
through.

There's something to be said for both
sides of the argument -

The picture fellow shouts "Listen to reason"

The theatre fellow hollers "Too many cooks"

The great trouble is however that they don't
argue their differences with one another.

They go about telling their troubles to the
fellow on the outside -

It seems to me that the question of who's
right or who's wrong is never going to be
settled by either side of the fence until
the fence is torn down and they decide
to get together and quit singing "I
don't want to play in your yard"

After all the talking picture is the
'theatre' and there's no use trying to
hide in shadows -