Building the Outside Inside

OTION picture directors do not always go outside the studios for their exterior settings.

Many of the most adaptable exterior sites about the film capitals, especially those such as gardens. verandas and vistas on the property of beautiful estates, have already served as backgrounds for motion picture scenes. Then again, the mechanics of the story are often such as to require the construction of some of the exterior settings, so that they may be perfectly adaptable in construction and design, for the making of the particular scenes involved.

Far Away Spot.

Other exteriors built within the studios represent various parts of the world of such a distance away that it would involve an immense expenditure to take the company and cast to the real location to make a few scenes of the - picture. In such cases, the exteriors are often built in the studio, as nearly as possible the replicas of the originals and constructed under the supervision of skilled technical artists who have made extensive research of the location and structure in question.

Examples of this are the Versailles garden spot in the Paramount picture "Beyond the Rocks" starring Gloria Swanson, which was prepared by skilled landscape artists and decorators; the exteriors of St. Mary's church, London, for another picture. and for still another, the exterior of Shepherd's Hotel in Cairo, Egypt. In "To Have and to Hold," the historical stockade at Jamestown in 1620, FOR A NEW PICTURE eras reproduced. Other exteriors DUILT WITHIN THE within the studio have included a STUDIO. NOTH THE street in Shanghai, China, a street in GLASS ROOF ABOVE the vicinity of Sixty-seventh street and Seventh avenue in New York.

Lost Romance," a California patio Great Skill Required. garden in a mountain home and in William DeMille almost consist- "Clarence," the veranda and garden ently builds his exteriors within the of the Wheeler home. These comstudio. His pictures have included bine the finest skill and art in exseveral beautiful garden and veranda terior landscape decoration. Comsettings which have greatly en- plete lawns are laid by transporting hanced their artistic and pictorial the green turf in sections; trees and value and in which much of the ac- shrubbery are put in and flowers in tion has occurred. For instance, in profusion, in the whole set off by "The Prince Chap," there was a very walks, fountains and other garden pretty Italian hotel exterior, in "The effects.

It Takes an Hour

to Make a Minute!

T takes an hour, or two hours, or teries of cameras which click unmayhap a day-or two or three- ceasingly all day long while the acto put upon the screen that tors and actresses pass in review bepoignant minute of drama, heart in- fore them.

terest, comedy-whatever it was that The time of photography is small. caught your fancy when you last vis- The time "before and after" is ited a motion picture theater. infinite

The time element is a factor in Let's take a typical scene for ex-

tendant. So quickly, so smoothly do authority.

sionaire; a dinner heralded by crit- ness of the difficult scene. projection.

It's surprising how many of the ics as being one of the greatest Sitting and rising, passing plates be sure to go with him. uninitiated public have the impres- pieces of character delineation in all of bread or salt or pepper-all of Half-hour, an hour, two hours for trated flood of light on a certain sion that to make a scene in the literary history; a dinner where the these things have to be carefully fig- rehearsal. studio requires but little more time emotions of anticipated theft, hon- ured out in advance. For these mat- Then lights. than that required to place it on the esty cunning and vengeance pass ters are minor undertones and must When you've exclaimed over climb to the top of the set where characters like squalls on a Summer not interfere—but it takes time and some particularly beautiful photo- they sit precariously on narrow silver sheet.

Disappointed Visitors.

"I had no idea it took that much lake. It will take but a few minutes for work!" is a common saying of stuyou to read it in the book; to see it dio visitors. And hundreds admitted on the screen. It took days for Dlto the big picture plants have gone rector George Melford to record it. away disappointed because not a on celluloid as an integral part of camera turned while they were there. his new picture. When one enters a studio the first il-Dim, Religious Light. lusion to be shattered is that of the average outsider who believes that First the rehearsal.

picture stages are flanked by bat-They're spooky, ghost-like things



ACQUELINE LOGAN - GEORGE FAWCETT- JAMES KIRKWOOD RAYMOND HATTON AND NOAH BEERY



A SLUM STREET BUILT ON AN EXTERIOR LOT

motion picture production seldom ample. Let's take a very famous one these rehearsals. Especially for thought and practice to assure this, which may vary from three or four realized by the casual photoplay at- to make our illustration carry real night scenes where the set is cov- And in equal measure the dramatic to fifteen or twenty individuals. ered over with black cloth to ex- part must be built up to a crashing Under the orders of the cinemator-

the co-ordinated scenes flash over In "Ebb Tide," the Robert Louis clude light. In but dim illumination climax, a climax so vivid that when rapher, in this case Bert Glennon, the screen that they create an illu- Stevenson-Lloyd Osbourne classic of therefore, James Kirkwood, Raymond James Kirkwood, in horror, rises they wheel back and forth heavy slon of ease, of lack of effort, of the South Seas there is a dinner in Hatton, George Fawcett and Noah from the table and crashes out to Klieg lights weighing 200 pounds play in the making as well as the the home of Attwater, pearl conces- Beery sit down to practice the busi- the surrounding garden the sympa- each, they jockey into position a "Sun thy and thrills of the audiences will Arc." a huge apparatus weighing

half a ton which throws a concenplace. And then two or three of their

number emulate the monkey and

lights which play down on the heads little broader next time." of the players and give that attractive to the excellence of the photography. It means art, correct lighting, but grease."

ton as the slimy "Huish" digs was in the case of Raymond Hatton graphic effect, did you ever stop to ravenously into the food; George think what brought this about? When Fawcett as "Captain Davis" pours nose which required careful re-vampan artist makes a light effect on a wine into his glass with a shaking ing every few minutes, the property piece of canvas it is comparatively hand; Noah Beery as Attwater tells man comes forward with a piece of little white point, a little pink paint pearl island while "Herrick" the q's feet and the feet of the chair in tion, "Adam's Rib." The system The scene in which the spotted colpresto a beautiful painting with only arette and listens to the recital. "Cut," calls the director. Seem- scene starts again. the exertion of a hand nd wrist to

Getting Effect. But to "paint" such an effect in But it isn't.

get it!

Photographing a Song. ingly the scene is ready for incor "Camera" is called for the second ing on it for some time. The color of the room are turned out and the poration into the finished photoplay. time and the scene is repeated. And is shown through the regular blacks lanterns lighted. Each lantern has lights means hard, grinding, physical "I think a little sterner expression a third and a fourth and maybe more and grays of the ordinary celluloid been "spotted" in a different color, labor, not only by the cinematogra- at the start Noah," says Mr. Melford. times for there must be at least two film. "All Over" color photography red, blue, yellow, purple and many

pleces of boards and operate spot. yours was great-do it again only a tor can not run the risk of imperfec-

A new helping of food has to be

And then comes rehearsal with the placed on all the plates. The bottle whole day has been spent just to fit of careful forethought. lights to test them to see if every. of wine used by Fawcett has to be thing is working well. It develops refilled just to the exact original last more than two or three seconds. an hour to make a minute!"--Br that one of the lights has an asth- level. The property man hands to matic flicker that needs correction- Mr. Kirkwood a new cigarette which Mille wanted a "shot" of a canary and the lights are turned off while he must puff rapidly for about 30 bird singing to emphasize later an electrician slips in a new carbon seconds to bring to the same length as scenes where Clarence Burton Prisoners in the Washtenaw cour-

tions in any single roll of film. And Then he returns to his canvas chair each time a repetition of the same round of real physical and mental But does he call "Camera ?" labor and use of time.

Not at all, there's a lot to be dons Just a few minutes on the screenit takes time and a liberal applica- before the scene can be "shot" a but it meant several days' hard time. In such an instance the actual work for twenty or thirty people.

-- Pope.

In "Forbidden Fruit" Cecil B. De Barrett C. Kiesling.

Eight-Cent Meals Successful,

and twists nuts and bolts here and at the start of the scene. And the throws cage and canary out of the ty fail, in Ann Arbor, Mich., gained there to make the thing behave players can't move except by per- tenement window, killing the bird, weight during the last year on meals his wife's one pet. that cost 8 cents each. Several cases

For an entire day a motion picture were cited by the Sheriff where longphotographer stood vigilantly by- term prisoners had gained as much watching to see the first premonition as 30 pounds.



Color photography of a new kind mittedly far from perfection, accordeasy. He takes a little blue paint, a the story of his domination on the chaik and carefully marks the play- is tried in Cecil B. DeMille's produc- ing to Paramount executives.

-daubs them here and there-and Oxford-bred failure smokes a cig- which he was sitting so that both used is what is known as a perfect- or appears is a night ball-room is can be replaced quickly when the ed "spotted" process. which appear a large group of danc-

The system has been perfected by ers. They are furnished with large Loren Taylor, who has been work- Japanese lanterns. The main lights

pher, but by a corps of electricians "And 'Huish'-that side expression of perfect "negatives"-and the direc- carried to the tints of the skin is ad- tints.

who had a big putty "wart" on his



It is with narrow-souled people as with narrow-necked bottles-Golden Gleanings~ the less they have in them the more noise they make in pouring out.

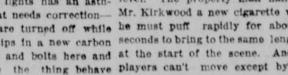
"glowing" effect which adds so much by the camera. tion of good old human "elbow second time.

> has them in exact focus and to re-do Ready to Start.

mission of the photographer for he

again.

Finally everything is set so that this work would cause the loss of Director Melford can call "Camera." much valuable time. If it is really The scene unfolds. Raymond Hat- necessary for them to get up, and it



in the proceedings whatsoever. And then suddenly, late in the afternoon when the camera operator had almost given up hope, she sat up

THE STAGE

suddenly as if galvanized by electricity and opened her throat to give forth glorious spasms of melody, the physical part of which was immediately recorded in celluloid.

emperamental-and for hours and hours she sat huddled on her perch. half asleep with no apparent interest

Take stunts where something has to be thrown and a light in just a certain way. They take time. Take "Blood and Sand" where Rodolph Valentino tosses his toreador's hat towards the bandit "Pluminas" sitting in the grandstand. Time and labor-yes, indeed bo!

No Second Chance.

And great uprooting storms like that in "The Old Homestead" may means days and days of careful preparation before a camera is even turned. In cases like this, where destruction is involved, the time is all beforehand, for there is no duplication of takes. A big battery of eight or ten cameras all crank at once and long shots, close-ups and medium time of taking is small-but to make And there are instances where a up for this there are hours and hours

