

Building the Outside Inside

MOTION 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, was reproduced. Other exteriors within the studio have included a street in Shanghai, China, a street in the vicinity of Sixty-seventh street and Seventh avenue in New York, etc.

Great Skill Required.

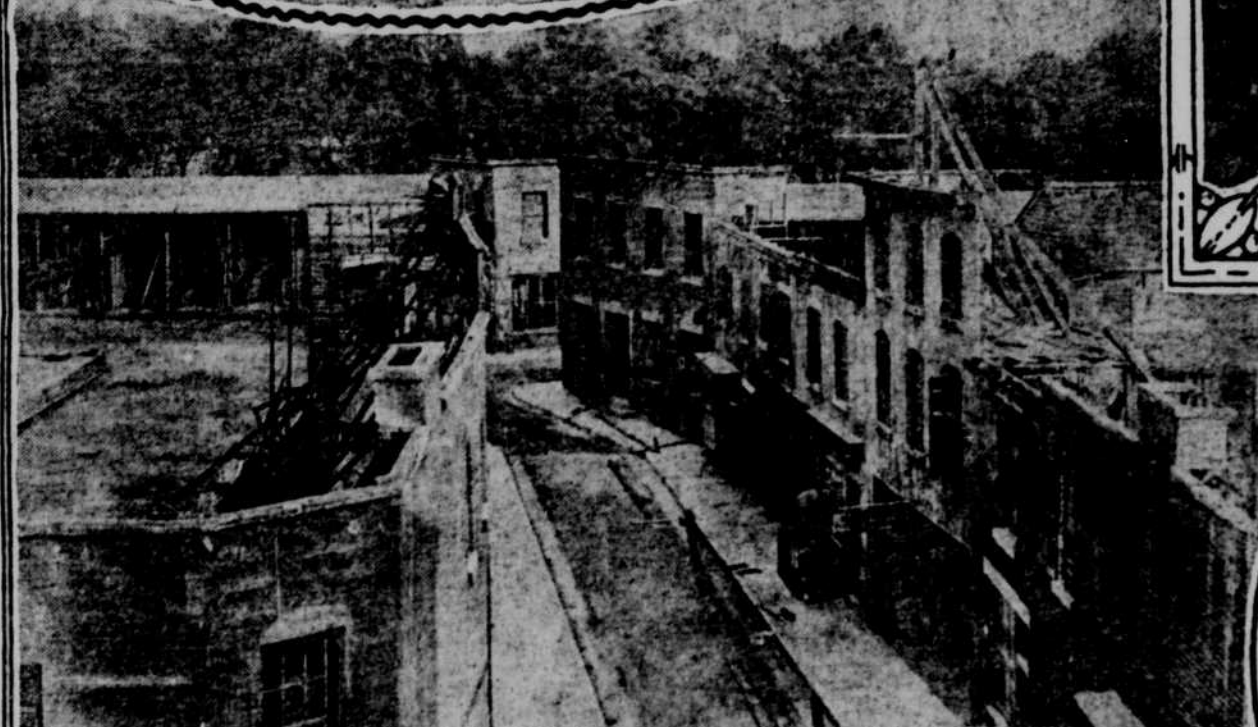
William DeMille almost consistently builds his exteriors within the studio. His pictures have included several beautiful garden and veranda settings which have greatly enhanced their artistic and pictorial value and in which much of the action has occurred. For instance, in "The Prince Chap," there was a very pretty Italian hotel exterior, in "The



AN EXTERIOR GARDEN SETTING FOR A NEW PICTURE BUILT WITHIN THE STUDIO. NOTE THE GLASS ROOF ABOVE



LOOKING OUT THE FRONT ENTRANCE OF AN INTERIOR SETTING TO THE EXTERIOR GARDEN BEYOND—BOTH WERE BUILT ON THE STAGE



A SLIM STREET BUILT ON AN EXTERIOR LOT



THE PATIO GARDEN OF A CALIFORNIA MOUNTAIN HOME AS PREPARED ON THE STUDIO STAGE—NOTE THE FOUNTAIN, WALKS AND OTHER LANDSCAPE EFFECTS

It Takes an Hour to Make a Minute!

IT takes an hour, or two hours, or maybe a day—or two or three—ceasingly all day long while the actors and actresses pass in review before them.

The time of photography is small. The time "before and after" is infinite. Let's take a typical scene for example. Let's take a very famous one to make our illustration carry real authority.

In "Ebb Tide," the Robert Louis Stevenson-Lloyd Osbourne classic of the South Seas there is a dinner in the home of Attwater, pearl concessionaire; a dinner heralded by critics as being one of the greatest pieces of character delineation in all literary history; a dinner where the emotions of anticipated theft, honest cunning and vengeance pass across the faces of four remarkable characters like squalls on a Summer lake.

It will take but a few minutes for you to read it in the book; to see it on the screen. It took days for Director George Melford to record it on celluloid as an integral part of his new picture.

Dim, Religious Light.
First the rehearsal.
They're spooky, ghost-like things

these rehearsals. Especially for night scenes where the set is covered over with black cloth to exclude light. In but dim illumination therefore, James Kirkwood, Raymond Hatton, George Fawcett and Noah Beery sit down to practice the business and thrills of the audience will be sure to get with him.

Half-hour, an hour, two hours for rehearsal. Then lights.

When you've exclaimed over some particularly beautiful photograph effect, did you ever stop to think what brought this about? When an artist makes a light effect on a piece of canvas it is comparatively easy. He takes a little blue paint, a little white point, a little pink paint—daubs them here and there—and presto a beautiful painting with only the exertion of a hand and wrist to get it!



Getting Effect.
But to "paint" such an effect in lights means hard, grinding, physical labor, not only by the cinematographer, but by a corps of electricians

which may vary from three or four to fifteen or twenty individuals.

Under the orders of the cinematographer, in this case Bert Glennon, they wheel back and forth heavy Klieg lights weighing 200 pounds each, they jockey into position a "Sun Arc," a huge apparatus weighing half a ton which throws a concentrated flood of light on a certain place. And then two or three of their number emulate the monkey and climb to the top of the set where they sit precariously on narrow

pieces of boards and operate spotlights which play down on the heads of the players and give that attractive "glowing" effect which adds so much to the excellence of the photography. It means art, correct lighting, but it takes time and a liberal application of good old human "elbow grease."

And then comes rehearsal with the lights to test them to see if everything is working well. It develops that one of the lights has an automatic flicker that needs correction—and the lights are turned off while an electrician slips in a new carbon and twists nuts and bolts here and there to make the thing behave again.

Ready to Start.
Finally everything is set so that Director Melford can call "Camera." The scene unfolds. Raymond Hatton as the slimy "Huish" digs ravenously into the food; George Fawcett as "Captain Davis" pours wine into his glass with a shaking hand; Noah Beery as Attwater tells the story of his domination on the pearl island while "Herrick" the Oxford-bred failure smokes a cigarette and listens to the recital.

"Cut," calls the director. Seemingly the scene is ready for incorporation into the finished photoplay. But it isn't.
"I think a little sterner expression at the start Noah," says Mr. Melford. "And 'Huish'—that side expression of

of song. But mildy canary was temperamental—and for hours and hours she sat huddled on her perch, half asleep with no apparent interest in the proceedings whatsoever.

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

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 torador's hat towards the handit "Plummas" sitting in the grandstand. Time and labor—yes, indeed both!

No Second Chance.
And great uprooting storms like that in "The Old Homestead" may mean 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 close-ups are all secured at the same time. In such an instance the actual time of taking is small—but to make up for this there are hours and hours of careful forethought.

Truly, in motion pictures "It takes an hour to make a minute!"—By Barrett C. Kiesling.

Eight-Cent Meals Successful.
Prisoners in the Washtenaw county jail, in Ann Arbor, Mich., gained weight during the last year on meals that cost 8 cents each. Several cases were cited by the Sheriff where long-term prisoners had gained as much watching to see the first premonition as 30 pounds.

Color Process Used in New Film

Color photography of a new kind is tried in Cecil B. DeMille's production, "Adam's Rib." The system used is what is known as a perfected "spotted" process. The system has been perfected by Loren Taylor, who has been working on it for some time. The color is shown through the regular blacks and grays of the ordinary celluloid film. "All Over" color photography carried to the tints of the skin is admittedly far from perfection, according to Paramount executives. The scene in which the spotted color or appears is a night ball-room in which appear a large group of dancers. They are furnished with large Japanese lanterns. The main lights of the room are turned out and the lanterns lighted. Each lantern has been "spotted" in a different color, red, blue, yellow, purple and many tints.



JAQUELINE LOGAN—GEORGE FAWCETT—JAMES KIRKWOOD—RAYMOND HATTON AND NOAH BEERY

Golden Gleanings~

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

—Pope.