

At Last the Truth on Screen Lovers



Frank Mayo declares that love making before the camera isn't real—yet it is. You don't really love them but when the camera begins to grind the character you play does love 'em—until the lights flash out and the director calls "cut."

From experience in variegated love making, Mr. Mayo has gleaned many technical points to be considered in the art of amour.

"It is more artistic to make love to one nearly your own height, he believes.

"A girl should be careful in throwing her arms around a man's neck. My hat was knocked off once and spoiled the scene.

"It's really easier to make love to a vamp on the screen.

"The European technique seems the best. It is more ardent.

"A girl should never shower her kisses over a man's face. She should let him do the kissing, for she is apt to leave the imprint of her red lips on his forehead or cheek.

"For screen loving, stroking the eyebrows is out because it interferes with the makeup.

"The outstanding screen kisses are

came given Norma Tammage by Eugene O'Brien.

"Pauline Frederick's love making is the most interesting.

"Claire Windsor is ideal for a tall man to embrace.

"Love making, if it has to be continued all day, doesn't get as tiresome as some other kinds of acting, but it does become mechanical.

"Many times amusing things happen during love scenes. In the filming of 'Six Days,' Mayo burned his hand putting out the candle which he is supposed to quench in a most ardent love scene.

"While filming a scene at Mount Shasta, he tells, 'I was supposed to jump out of a canoe into the water, and throw both hands up to my sweetheart, saying, 'I love you.' I jumped all right, but when the ice cold water hit my waistline, I was petrified, and forgot all about love making. The scene had to be retaken—wet clothes and everything."

Mayo will be seen next in the leading masculine role of King Vidor's "Wild Oranges."

Frank's demonstration should be interesting in "Six Days" in which he appears on the Sun screen, January 6.

What Happens to a Screen Story

By JAY CHAPMAN, Associate Editor, Palmer Photoplay Corp. Filming the Picture.

The night before actual camera work upon a screen story begins, actors and production staff get a call for work at a certain hour next morning. Eight o'clock calls for studio work are the most popular, but if a location trip away from the studio is to be made, an earlier hour is often named. Work upon daytime exteriors usually is begun as early as light conditions will permit, and continued while satisfactory light remains. Interiors, or artificially lighted exterior sets built on dark stages are independent of sunlight and weather conditions.

The actors appear on the set costumed and made up, ready to work. The entire production staff is also ready, some divisions of it having arrived earlier to make final preparations.

With everyone at his post and ready, the director shouts "Action!"

and when the players catch the swing of the scene, "Camera!" The director has visualized the length of his scene, but he plays it beyond the right point to give the film editor latitude in cutting and assembling the picture. If the scene is satisfactory, the camera boy holds up a number board bearing the scene number, which is photographed to identify that strip of film. If it has been spoiled by a mistake in enactment, flickering lights, or any of the many things that may happen, the letters "N. G." are added to the number. If the director decides to take the scene more than once in order to have a choice of several ways of interpreting it, the different "takes" of the single scene are designated by letters.

The actors "called" must remain ready to "go on" instantly, with makeup in good condition and the action of the scene in mind. In waiting to play important scenes, the principals usually keep apart from

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DIRECTION OF A.H. BLANK

everyone in order to remain properly "keyed" emotionally for the coming bit of action. Music is almost always used as a stimulant to emotion in important emotional scenes. Sometimes it is supplied by a violinist only, but usually by a three-piece orchestra.

Just how much of the actual drama-building is the work of the director, and how much is handled by the players, depends upon the respective caliber of both players and the director, and upon individual methods. Generally, the director governs the ensemble effect, and on each capable player rests the responsibility of his own "business." Such a director corresponds to an orchestra leader. Some directors, however, handle players as a potter handles his clay, directing every move and gesture.

At the end of the day's "shooting," the "rushes" of the previous day's work, and sometimes part of those of the same day, are shown in the studio projection room. They are merely prints "in the rough," unedited and untitle. If the producer exercises active editorial supervision, he, as well as the production staff and principals of the cast, sees them each day when possible. Flaws necessitating "retakes" are often detected in rushes. Everyone connected with the production profits by them, for viewing them corresponds to the survey an artist gives his canvas after laying on a particular bit of line or color.

Strand Announces January Bookings

The Strand offers Bert Lytell, Blanche Sweet and Bryant Washburn in "The Meanest Man in the World" on January 6, and claims for the picture that it is one of the funniest in the world. Constance Talmage in "The Dangerous Maid," a story of the days when cavalier and roundhead battled in England, is booked for January 13. Tom Moore, Edith Roberts and little Micket Bennett in "Big Brother," a widely read story, comes on January 20 and on the 27th is scheduled one of the Strand's banner pictures, "The Eternal City." In its cast are Barbara La Marr, Lionel Barrymore, Bert Lytell and 20,000 people of the city of Rome where the picture was made.



Fifty years as stage partners is the record of James McIntyre and Tom Heath, who are headlining this week's bill at the Orpheum.

In celebration of their golden anniversary of stage partnership, these pioneers in blackface comedy are giving their original sketch.

How many thousand times McIntyre and Heath have played this act, no one—not even themselves—has any idea.

It was in 1874 that Jim McIntyre and Tom Heath met at San Antonio, Tex., and decided to become partners. They were exceptionally fine dancers, and, incidentally were the first to bring syncopated music and dancing to the stage.

After several years in circuses, variety and their own minstrel show, they decided to try Broadway, so, in 1879 they made their first New York appearance at the famous old Tony Pastor's, where they were an instantaneous hit.

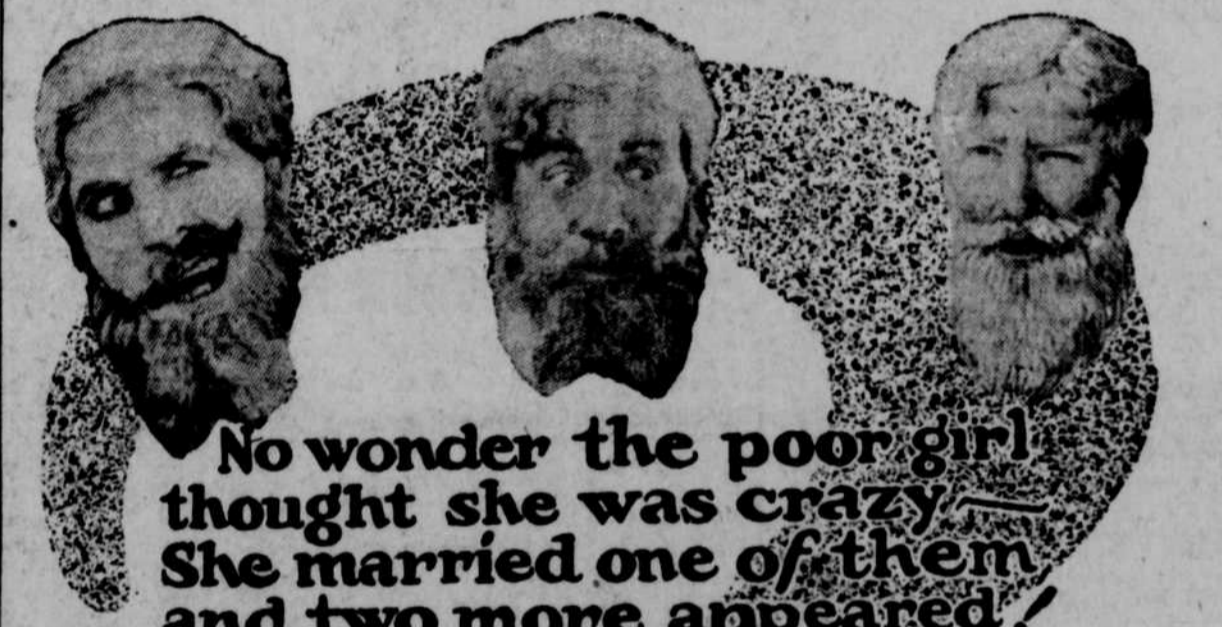
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