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WORLD OF THE FILM.

Artistes to Appear in Person.

(By ONLOOKER).

It is sometimes remarked by those who either do not know the truth, or do not wish to admit the truth, that British film producers are conservative and slow and unhappy and all the other qualities that are commonly supposed to characterise those who fail "to get a move on." Of course, it is not true, but that does not prevent some individuals from believing it. In point of fact, exactly the reverse is true. British producers are uncommonly progressive, if for no other reason than that they cannot afford to be otherwise. If no doubt exists on this point, it would be sufficient confirmation of the free state of affairs to recall the activities of Cecil Hepworth during the last six months.

In November he started the film world by his novel and delightful departure of submitting "Comin' thro' the Rye" to the trade in an incomplete form. Its extraordinary success is now historical. He then turned down offers from U.S.A. and the Colonies to give it a London season. This season was twice prolonged, and the prelude in which Alma Taylor and his other leading artistes appeared, was acknowledged to be the most beautiful and original form of presentation seen either in this country or in America. Again he made a new departure when he inaugurated a repertory season of his own films at one theatre the first real repertory season in the history of cinematography.

NOVEL INNOVATION.

His latest decision is to give two or three selected cities of the provinces the chance to see the entertainment which attracted all London to the Scala Theatre. He will therefore present Alma Taylor and his other distinguished artistes in person and the famous prelude "A Picture of 1860" at Bristol, for a week commencing April 28th, and at Liverpool, for a week commencing May 5th. Glasgow also will be visited at a later date. His most startling innovation, however, is that he has agreed to accept the offer of Sir Oswald Stoll, to present Alma Taylor in the Prelude—"A Picture of 1860" exactly as it was shown at the Scala—at the London Coliseum for five weeks commencing May 12th next. This theatre has included single cinema stars in its programme before now, but this surely must be the first occasion on which a complete film company has ever appeared on the stage.

Daily there are scenes of intense activity at the Cricklewood studios of Stoll Picture Productions Ltd. Five producers are at work upon scenarios of great and varying interest. Maurice Elvey has begun the making of "The Love Story of Aliette Brunton," a popular Gilbert Frankau novel. Isobel Elsom, whose super-film production pictures has brought her renown, plays the title role as well as the contrasted character of "Lucy Towers," a charwoman. Henry Victor has been cast to play "Cornelius," the lover, James Carew is "Hector Brunton, V.C.," and H. Humberston Wright is "Admiral Brunton."

"POOLS OF THE PAST."

Another picture upon which a start has just been made is "Pools of the Past," a story by Charles Proctor, first published as a newspaper serial. This production has been entrusted to George Ridgewell, whose last picture for Stolls was "Becket," a very popular film. The cast contains several names new to Stoll pictures. "Dan," a South African lady, plays the part of "Sybil," and other characters include "Honor," Peggy Lynn; "Stephen," A. B. Imeson; "David," Sydney Folker. Arthur Stanley, Basil Saunders, Cameron Carr, Albert Wyndham, Gordon Hopkirk and Jack Denton are also in the cast. Sinclair Hill and Hugh Croise has completed the third episode of "The Old Man in the Corner." Sinclair Hill is in the third week of "The Conspirators," and W. P. Kellino is nearing the end of "His Grace Gives Notice."

Representing the largest naval investment and one of the most picturesque undertakings of its kind ever recorded in motion pictures history, a fleet of five large vessels of the sixteenth century type, were recently completed by Frank Lloyd, for his production of Rafael Sabantini's "The Sea Hawk." The five ships ranging from 90 feet to 192 feet in length, one with a poop deck 52 feet above the water line, were constructed for Mr Lloyd, under the supervision of Fred Gabourit, recognized as filmdom's leading authority on ship-construction and periodical technique. Mr Gabouri was assisted by more than 300 draftsmen, mechanics, riggers, carpenters, electricians, sailors and common labourers.

ANCIENT TYPES OF SHIPS.

One of the ships is a duplicate of an English frigate of the early 1500's. From the waterline mainmast to the anchor, rudder, the bulwarks and the gallery, the minutest details of Sir Oliver Tresillian's time are duplicated. Another ship is a Moorish galleon, and a third is a Moorish frigate. There is also a pirate craft and a Spanish galleon. The Moorish frigate is manned by more than 200 oarsmen, four to six to an oar, and the other vessels have oarsmen in proportionate numbers.

In "Why Men Leave Home," a John M. Stahl production, the screen adaptation of the New York stage success by Avery Hopwood, comedy outweighs serious drama in a satire on matrimony. Starting with an elaborate wedding, the story pictures the journey of a young couple along a matrimonial highway beset with obstacles. Helene Chadwick and Lewis Stone as the newlyweds portray the leading roles. Alma Bennett in the role of a stenographer is to be seen as a very important reason why men leave home. Other prominent members of the cast are William V. Mong, Mary Carr, Hedda Hopper, Lila Leslie, Sidney Bracy, E. H. Calver, and Howard Truesdell.

Milton Sills was the busiest screen star in 1923. Tully Marshall and Gilbert Bosworth were the most active character actors on the screen during the year just closed and Anna Q. Nilsson was featured in more productions than any other female screen star, but to Sills goes a double honour—being featured in more pictures during the year and being featured in more big cinema successes.

NOTABLE FILMS.

Mr Sills started off the year, being featured in "The Isle of Lost Ships," a Tourneur success, followed that with "Adam's Rib" and "The Spoilers," which proved big attractions; "Legally Dead" and "Lady of Quality." Then came "The Heart Bandit," with Viola Dana, and "Flaming Youth," Colleen Moore's big First National Picture. Sills just completed Richard Walton Tully's "Flowing Gold," a screen adaptation of Rex Beach's famous oil story, one day before he began work in the title role of "The Sea Hawk."

Richard Barthelmess returns to a modern role in his next picture "Twenty-one," his new First National picture, after almost a year in which he has played nothing but character parts. Barthelmess himself executes a jump from the heavy character role in "The Fighting Blade" to a typical youth of to-day, which he plays in "Twenty-one" with an ease which is a tribute to his versatility. The picture is replete with human touches and comedy has a powerful climax revolving about one of the great problems of the present day—the habits of the younger generation. Dorothy Mackaill plays her second role opposite Barthelmess in "Twenty-one" and again takes a step forward in her rapid development as a motion picture actress. Ivan Simpson is another newcomer to the ranks of motion picture players who gives a good performance.

After experimenting for several weeks, a new method of photographing underwater work was evolved by Thomas H. Ince for his new comedy, "The Galloping Fish." Some of the novel "situations" of the story come from shots made of "the fish," played by

(Continued in next column).

MISSING AEROPLANE.

Feared Loss of Dutch Machine in Channel.

UNAVAILING SEARCH.

Aeroplanes set out at daybreak yesterday from the English and Dutch coasts to search for a Fokker (Dutch) aeroplane, which started from Croydon for the Continent on Thursday, and mysteriously disappeared after leaving Lympne.

In spite of an extensive search (a Central News telegram says) by seaplanes, vessels, and coastguards, no trace has been found of the missing aeroplane, and it is now presumed to have descended in the English Channel and sunk. There is a faint hope that the two passengers and pilot may have been picked up by a vessel without wireless apparatus.

An Amsterdam telegram says:—"All hope of finding the Fokker monoplane F3, belonging to the Royal Dutch Air Company, which mysteriously disappeared after leaving Lympne yesterday, has now been abandoned. Dutch aeroplanes set out early to-day (Friday) failed in their search."

COMPETENT PILOT.

The machine, after leaving Croydon on Thursday, alighted at Lympne to take a consignment of clocks. It set out again between 1 and 2 o'clock, and has not been heard of since. At dawn yesterday three aerial patrols were out, and searched from Ramsgate to Lympne. They returned to their base, however, without sighting the missing aeroplane. Later seaplanes while near the Goodwin Sands saw a large patch of oil, which might have come from an aeroplane in the sea. It is more probable, however, that the oil had been discharged from a passing steamer. Three naval aeroplanes and a torpedo boat were despatched from the Dutch coast. So far no trace of wreckage has been discovered.

The big wooden wing is fitted with large watertight compartments which might keep the machine afloat for several days. Johannes Tyl (24), the pilot, has been flying monoplanes between Holland and London for the past three years, and knows the route thoroughly. He was formerly a sergeant pilot in the Dutch military air force. His home is in Amsterdam, and he was married about twelve months ago. Following his visit to this country he has returned to speak English, and is a favourite at the London air station, where he has many friends.

Both the passengers are Dutch. One named Van Hien had been living at 2 Westbourne Mansions, Folkestone, for the past two years. He was formerly a planter in the East Indies, and is a married man with a family. The other passenger, named Modderman, was returning after a business trip.

WOMEN LIBERALS.

Lady Bonham Carter to Preside at Coming Conference.

Lady Bonham Carter, president of the Women's National Liberal Federation, will preside at the Council of Liberal Women, which will be held at the Ringsway Hall, London, on May 27th, 28th, and 29th.

A very large number of delegates are expected to be present, and between one and two thousand Liberal women are attending from all parts of the country. Mrs Wintringham, M.P., Mrs Corbett Ashby, Lady Simon, Miss Violet Markham, Mrs F. D. Acland, and the majority of the Liberal women candidates will take part in the discussions.

The agenda covers all points of Liberal policy and women's questions—including insurance, industrial unrest, housing, education, electoral reform, women and children's labour, and women police. The Council will open with a resolution on foreign policy and the League of Nations, moved by Lady Bonham Carter and supported by Professor Gilbert Murray.

A reception for delegates and for Liberal Members of Parliament and their wives will be held by the Liberal Social Council at the Hotel Great Central, on Monday, May 26th. Lady Grey of Falloden, president of the Liberal Social Council, will receive the guests.

RAILWAYMEN'S BONUS.

Arbitration on Claims by Salaried Employees.

The Central Wages Board for Railway Employees having been unable to agree upon a matter of the war bonus payable under the terms of the national agreements to railway employees, the Railway Clerks' Association and the National Union of Railwaymen and the railway companies agree to refer the question to Sir Wm. Mackenzie, the Chairman of the National Wages Board, for decision, instead of taking the matter before the Board for determination, and the parties were heard yesterday.

The claims concerned in the dispute are salaried clerks, stationmasters, supervisors, and others. The Central Wages Board had conceded an increase of bonus to the manual workers but were unable to agree as to whether the salaried classes come under their agreement and were entitled by reason of the recent rise in the cost of living to any increase in their bonus.

Sir William Mackenzie reserved his decision.

ELECTION IN SOUTH AFRICA

Preparations for the South African General Election in the middle of June are already been begun, says a Capetown correspondent. According to the pact the Nationalists and the Labour Party have allocated the constituencies to be contested, so that there will be no three-cornered contests.

The Labour Party hope to win twelve or fourteen seats on the Rand, and the Nationalists declare that they will capture many country seats.

While the South African Party admit that they do not expect to be returned to power, they predict that there will be another election twelve or eighteen months hence owing to disagreement between the Nationalists and Labour members. Many members of the South African Party are not seeking re-election.

I learn that two Ministers, Mr Jagger and Mr de Wet, are retiring from politics. General Lukin may try to wrest the East London seat from Labour, and Mr Drummond Chaplin, ex-Administrator of Rhodesia, may re-enter Union politics.

FRESH AIR FOR FOWLS.

There is no better form of poultry house than the open-fronted, both for winter and summer says a correspondent of one of the London papers.

Without being at all draughty, it admits a plentiful supply of air, and fowls living in a house of this description are healthier than those in the ordinary type of closed house.

There should be a shutter over the front of the house which can be opened and closed at will, for even during the summer months there are often nights when it is rather cold for the house to be entirely open.

The perches should be placed right at the back of the house, and not close up to the wire-netted front. A capital form of house is one with the roosting compartment and scratching shed in one.

Convenient measurements for a house which will hold a cock and nine or ten hens are about ten feet square. This space affords ample roosting and scratching room.

Freddie, a trained seal, in a mammoth tank which has been specially constructed for the picture, Louise Fazenda, as "Undine," the diving beauty, merrily disports in the tank with Freddie, while Syd Chaplin, Ford Sterling and Chester Conklin also have unlimited opportunity to display their acquatic skill.

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The Reward of Love.

By S. T. BRENTLEY.

[All characters in this story are fictitious.]

(Continued from yesterday).

"Beverley," burst out Barrow in obvious desperation, "I've got to say it. If I offend you I can't help it. Is it that you're hard up? Is she having you to sit to her so as to help you? Wait, man. If so, come and sit to me. I want a model—that's the truth. She doesn't. She can't afford it. She's starving herself. Four or five shillings a day means ruin—simply ruin. She can't do it. Sit to me. If she's giving you a bob an hour, I'll make it fifteen pence. Tell her any lie you please. But—put a stop to it. It's killing her. Man, I'm not exaggerating—it's killing her."

Barry stood up.

"On your word of honour, what's the usual rate to pay a model?" he asked.

"I've told you—a bob, fifteen pence, one and-six, and more for nudes or exceptional cases."

"Thank you."

Barry's hands ground together and his jaws worked beneath his moustache.

"I guessed I'd offend you," said Dick.

"You haven't. You've done me a huge good turn. I only wish to God you'd come sooner. Don't worry any more. My sitting to her's done with."

"And you'll come to me?"

"Thanks. Perhaps; I'll see. Good night."

Dick Barrow scrambled on the bed.

"She's—she's such a man," he said. "She'd never have let you know."

Long after he had gone Barry sat where Dick had sat, his elbows between his knees, his haggard eyes fixed on the carpet.

It was nearly midnight when he went out.

"I've not come to sit. The farce is over. I've come to repay you. Seven days at an average of twelve-and-sixpence—£4 7s 6d."

He made a new deposit down on a table and his eyes met hers.

"I wondered at the time; but I believed you" he went on passionately. "I wondered how artists could stand it. I wondered all the time, and I believed you. Four days a week. But I was such an ignorant fool that I believed you. You meant to be kind. I don't doubt that—now."

"Haven't you broken your word?" she asked quietly.

"How?" he demanded.

"Not to speak about sitting to me."

He shook his head. "I've heard what the usual rates are. I've heard that you've made me into a robber. You're poor."

"Ah! Who told you? Dick?"

"Never mind," he retorted roughly. "I know. That's enough. I keep telling myself that you meant to be kind. You were kind—wonderfully kind. But it was the wrong sort of kindness. It's made me feel lower than I've ever felt before. I spoke of self-respect. I've lost it."

"I can pay what rates I please," she broke in. "Payment is always a matter of arrangement. Leighton used to pay the people—"

"Don't!" he said, sharply. "I know now. You don't mix any longer. You made me accept your charity. I've sponged on you. You've starved yourself."

"Oh, if it's Susanne!" she cried wildly.

"Mr Barrow hasn't mentioned your name to me. But I've eyes," he went on. "Don't ever fool a man into accepting charity again. It's dangerous. It—it means ruin."

Suddenly she looked at him. She swept close to him.

"You've bought clothes. You had nothing," she cried. "Your face looked dying away. "Where—where did you get this?"

His face was very white and grew whiter, strained, very haggard.

"Let it be a lesson," he said huskily.

"You're right. I'd spent the money. I hadn't a cent. So soon as I learned what you'd done, I went out—and stole."

She drew a long breath, her eyelids flickering till they closed and her cheeks grew paper white.

"Stole a purse from an old man in King's Road last night," he said. "Look at it! It's here—in my hand. In it were ten pounds—in gold and silver—and this purple scarab. It's the first crooked act I've done. You gave me no choice. I didn't mean to tell you. But I'm glad you know. It's a lesson. Men aren't children—to be deceived and fooled. A man doesn't spongo on a girl. Take the next poor wretch you befriend into your confidence."

"Barry—Barry—Barry!" she called softly, a longer interval between each repetition.

"You gave me so much besides my self-respect," he said bitterly. "I was happy—most wonderfully happy. Last night I was stripped of everything—stark. I was a criminal slinking back through by-ways to his den."

He went to the door, stood a moment still, his hand on the latch.

"It was kind," he said again hoarsely, as though he forced himself to say the words. "It was all kindness, it was all your kind heart. I'm sorry if I've spoken brutally."

The renewed ill-use in his latch rocked. "Where are you going?" she asked faintly.

"To the police—to give myself up," he answered. She screamed and sank down on her knees beside the little table, bitterly weeping. Simultaneously Dick Barrow pushed open the door.

"Hallo!"

He stared at Hazel in astonishment, a paper in his hands. She rose swiftly, brushing her hand across her eyes. "It's all right, Dick."

"Keep your eyes open—Beverley—all of you," cried Barrow excitedly. "Lost between Hammer Studios—that's the next block to this—and Sloane Square Station, a small leather purse containing money and a small purple scarabaeus. One hundred guineas reward. It's in this morning's papers. Come out and hunt the gutters. It's better than painting."

"My! I see it!"

Barry asked the question and stretched out his hand.

"Apply Gaythorne Melrose, 19 Yeadon Place, Chelsea, S.W.," he read aloud. "Lost!"

"Lost!" repeated Hazel faintly.

"Lost!" cried Barry again. "One hundred guineas reward. Don't waste your time, Barrow. I picked up the purse myself. Good morning."

Cresallin Barrow leaned up against the studio wall.

"He found it!" he stuttered, looking at the open door through which Barry had passed.

In amazement he swung round and stared at her white face.

"Be—stole it!" she cried, and burst into tears.

"Hey!"

"Mr Melrose!"

"I'm he," said Gaythorne Melrose, fingering the card she had sent up to him. "Miss Wescott, I believe?"

"I called—I called about that purse," she said, faintly.

"Which was miraculously found and returned to me," he said. "But, of course, you didn't know that."

"I knew—yes. That's why I'm here," she said. "The man who brought it to you—"

She plunged into the story of her meeting with Barry Beverley.

"When he went this morning we knew he was coming to you. He's been?"

"Yes."

"Then perhaps I'm too late. A friend of mine—a Mr Barrow—was in my studio. I told him the whole story, just as I've told you. He said it was my duty to come to you—to prevent your being robbed a second time. I knew nothing about Mr Beverley, except—except that I was sure he was honest and straight. I was wrong. His stealing your purse proves that. He came here to claim the reward you offered—to claim a reward for returning a purse that he had robbed you of. I came to prevent that. I feel that I am responsible. I meant to help him. I failed—I bungled badly. I drove him to commit a crime. Yet he's honest at heart. Oh, Mr Melrose, I'm sure

(Continued in next column).

THE GREAT WAR.

Could It Have Been Avoided?

Viscount Grey of Falloden, in a talk with Mr Wickham Steed which appears in the April number of "The Review of Reviews," deals with the growth of armaments in relation to the Great War.

"I often wonder," Lord Grey said, "how we got through the years before the war without some great mishap. We lived in a world of suspicion. The French were suspicious of us and of Germany, the Germans suspicious of us and of France, Russia and Austria-Hungary suspicious of each other, indeed, everybody was suspicious of everybody. As far as we and France were concerned, I could always put things right with the help of Cambon to whom I spoke frankly, and who never failed to be frank with us and frank with his own Government. I am sure, too, that the former German Ambassador, Wolff-Metternich, was straight. He upheld the German view of things very tenaciously, but I never found that he misrepresented our view to his own people, nor did he cast doubt upon our sincerity. Lichnowsky also was straight, and to the end he stood for peace. Had Germany wanted peace in 1914, as she wanted it in the autumn of 1912, when Lichnowsky was sent here, we should not then have had war.

THE MAIN TROUBLE.

"I used to believe that peace might have been preserved indefinitely if Germany had acted otherwise in July and August, 1914, but now I am not so sure. I see that the main trouble was the growth of armaments. Armaments, and the organisations for using them, always tend to go out of control. One of the chief counts against Germany is that she forced the pace in armaments on land and sea. Do you know that, at the end of July, 1914, when Serbia had accepted nearly the whole of the Austrian ultimatum, the German Emperor wrote a marginal note upon a despatch saying, 'Now there is no more reason for war'? But by that time the military machine with which he had made so much running had got beyond his control.

"No, I do not think now that war could have been avoided indefinitely. It was the nemesis of false ideas of security. Napoleon tried to safeguard the security of France at the expense of the countries which he conquered. Bismarck in his turn tried to get security for Germany at the expense of France. He created the Triple Alliance against France and, as was inevitable, that policy ended by setting up a counter combination of threatened peoples, and when Germany tried to crush it, she and her system were overthrown. It is as certain as anything can ever be in international politics that endeavours to get permanent security at the expense of other countries must fail. They always have failed; and armaments produce fear, not security."

LENIN'S MEMORY.

A report from Helsingfors states:—The plenipotentiary representative of the All-Russian Council of National Economy in South-Eastern Russia has issued an order forbidding the appearance on cigarette-boxes of portraits of Lenin.

It points out that cigarette-boxes are not preserved, but when their contents have been smoked, "are flung on the ground with other rubbish and trodden under foot."

This, it is declared, is regarded by the workers as "an insult to the memory of the great leader of the proletariat," and the printing on cigarette-boxes of portraits of Lenin and other Bolshevist leaders is therefore prohibited in future.

The Centre.

Scots are generally supposed, writes a Scot, to have one idea, and that is concerning Scots themselves, and the inhabitants of the Scottish Capital would appear to be no exception to the rule.

For then, the other day, a bulky document, addressed to "The Lord High Treasurer, Centre of the Universe, Edinburgh (near Leith)," reached the Post Office authorities evidently did not think of questioning whether Edinburgh was really "it," and so the packet was duly delivered at the City Chambers.

Edinburgh seemingly believes that the Heart of Midlothian and the Centre of the Universe are one and the same thing.

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