

BRITISH STUDIOS

Peeps Behind The Screen

A New Company.

Golden West's first photoplay, "Caught on the Hop," is to be a three-reel comedy, produced under the direction of Harry Granville. The cast includes Harry Granville, Paddy Burke, May Blossom, and Evan Wyndham. The scenes are laid at Southend, Blackpool, and in the West End of London. One of the many amusing situations occurs on the ground floor of one of the largest general stores in Oxford Street, the proprietor of which has graciously afforded Mr. Granville special facilities for "shooting" his scene, although it involved the temporary holding up of the business routine of one of his principal departments.

Producing Activities at Torquay.

Einar J. Bruun, who was formerly with Broadwest and London Films, is producing "The Corner Man," an original story by Frank Fowel, for Associated Exhibitors (Harma Photoplays), and has taken his artistes to Torquay for the exterior work. The old-world village of Cockington, with its famous forge, which has already figured prominently in several films, has been the scene of a good deal of location work, and good progress has been made. Hugh E. Wright fills the title rôle—that of an old English nigger minstrel, for which he is capably suited—and the part of his daughter has been entrusted to Ida Lambert. Eric Barclay, who has played in previous Einar Bruun productions, and who has recently returned from France after completing an engagement with the Film de Art Company in "The Dream," by Emile Zola, is playing juvenile lead. Mr. Bruun has got his old cameraman, A. G. Frenguelli, back with him again, and, in addition to filling the position of art director, Sydney Folker is cast for the part of Jim West.

"The Good Red Earth."

We understand that Eden Phillpotts has offered the film rights of his story, "The Good Red Earth," to International Artists, which is now producing "The Night Hawk" (adapted from "The Haven," another of the same author's works) at Brixham, under the direction of John Gliddon.

Dramatics and Rustics.

The Harma film, "Love in the Hills," set amongst the picture-que valleys and mountains of North Wales, is nearing completion. It is a domestic story, with dramatic situations. The climax is quite unexpected, and is not revealed until the last two "shots." The theme centres on the love affairs of two sisters who carry on a farm formerly occupied by their father, and introduces some beautiful rural scenes and interesting night scenes. The director, Bernard Dudley, has done some fine work on the screen and the stage. His principal artistes are Majorie Villis, James Knight, Ray Raymond, and Constance Worth. Others taking important parts are Heatou Grey, Florence Nelson, Ernest Spalding, and Seth Hughes. Mr. Dudley was accorded the utmost assistance by the residents in the Machynlleth district of Wales, and one historic farm, which has been in the same family for over 300 years, was placed at his disposal for a fortnight. The vicar of the parish also gave every facility for a wedding scene to be taken—both inside and outside his typically Welsh church.

For Scenarist

It is interesting to learn that an exceptional demand has set in for the current issue of the *Motion Picture Studio*. This is significant because it is a Special Scenarists' Number, and the rush for copies points to the pleasing fact that at last scenarists are being taken really seriously. The issue under notice contains, among other helpful features, "The Scenario Market" (particulars of the needs of our chief producing companies) and "Scribes of the Screen" (tabloid biographies of the leading scenarists). A quarter's subscription for this, the only journal solely devoted to the interests of the British studio workers, costs only five shillings.

Among Our Producers.

Capt. Harry Lambert has left for Paris to get scenes for "Romance and Reality."—Henry Edwards is back at Walton-on-Thames. Sinclair Hill is producing "The Experiment" for Stoll. —Fred Le Roy Granville is due to arrive in



Clive Brook

Screen Versatility.

Clive Brook, who has recently achieved such tremendous success in British film land, is a Londoner by birth. Before the war he was a keen student of dramatic art, and appeared as an amateur actor. After being demobilised in 1919, however, he turned his serious attention to the stage, and obtained a small part in a sketch called "The Harbury Pearls." After touring the country in the musical revue, "Fair and Warmer," he returned to London and was offered a leading part with the Reandean company, with which he remained until the early part of last year, when he made his debut before the film camera. His first engagement for films was in a small part in the Broadwest, "Trent's Last Case," and he was immediately engaged for the part of Lord Loudwater in "The Loudwater Mystery." The interpretation of the character, however, was a triumph, and he next enacted the hero part in "Kissing Cup's Race." From this he played a villain part in "A Sportsman's Wife," and then appeared in two costume parts in "Daniel Deronda" and "Christie Johnstone." His next part was in Ideal's "Sonia." He has now decided to give up stage work entirely for screen acting.

Statuesque.

A statue of General John Regan plays quite an important part in the Stoll film adaptation of George Birmingham's novel of that name. It is not supposed to be an ordinary statue, but the top of a tomb fashioned by the local monumental mason which that worthy has had on his hands for years and years. This statue—which is a comic masterpiece in its way—was specially made for the picture in the property room at Cricklewood. It was modelled in clay, after which a mould was made, and the figure was cast in papier-mâché. The "General" is about one and a half times life size, and took fourteen days to fashion. His boots are so modern and so realistic that the vanman who had to cart his away thought they were ordinary boots stuck on and painted to match the rest of the statue.

At Islington.

Anna Q. Nilsson is in this country, with the object of working a Famous Players-Lasky British Producers studio at Islington.



Marjorie Villis and James Knight in "Love in the Hills" (Harma)