

and sea scenes. The part of Bob Warner is in the hands of Hugh E. Wright; Ida Lambert plays the heroine, and other characters are impersonated by Eric Barclay, Sydney Folker and A. Harding Steerman. With Bernard Dudley's "Love in the Hills," featuring James Knight and Marjorie Villie, Associated Exhibitors claims that it will be able to submit to exhibitors two epoch-making British screen dramas.

The March of Success.

Great success has attended the 16-weeks' old journal, *The Motion Picture Studio*, the only paper devoted solely to the interests of the British film industry. The current issue is a superlative supplement number with beautiful coloured covers and a finely produced supplement in colour on fine art paper dealing particularly with a film company, which, like the *M.P. Studio*, is as successful as it is new—International Artists, whose *première* is "The Night Hawk" now completed. There are several pages of personal

news about producers, artistes, scenarists and cameramen, a special article by Cecil B. de Mille on scenario writing, and another by Maresco Marisini, an Italian artiste, on "What is Wrong with British Productions." *The Motion Picture Studio*, in addition to going to all the British studios and circulating extensively in America, will also be in the hands of all British exhibitors this week. The subscription for three months is five shillings; for a year, twenty shillings.

Players' Movements.

Pauline Johnson has been engaged through Bramlins to play juvenile lead in the new Gaumont production.—Malcolm Tod having finished his part in the Haigh serial has now been engaged through Bramlins by the Famous Players-Lasky to play in George Fitzmaurice's production, "Three Live Ghosts."—Mrs. Haydn Coffin has been booked through Bramlins to play for Harma.—Elise Craven has been engaged by

Welsh Pearson in a new production, "Mord 'Emly" (Bramlins booking).—Mary Holroyd is playing a part for Harma (Bramlins booking).—Cecil Morton York has finished playing in "Lord Arthur Savile's Crime," for Film Le Grand.—Frank Dane is playing St. George of England in "Where the Rainbow Ends" (British Photo-plays).—Stewart Rome has been booked by Sid Jay to play Dickie Monteith in the new Thompson production.—Joan Morgan is to play in the latest Thompson production (Sid Jay booking).—Suzanne Morris has just finished playing Mrs. Haigh in "The Haigh Serial" (Masters).—Mary Dibley is on location for "The Bargain" (Hepworth).

New British Comedy.

Direct Film Traders, which is now engaged in the production end of the business, reports favourable progress with its first picture—a five-reel comedy feature entitled "Four Men in a Van." Now in the fifth week of production, it is said to be brimful of laughable incident—Hugh Croise, the director, having taken advantage of every opportunity offered. Johnny Butt and Manning Haynes (who played George and Harris respectively in "Three Men in a Boat") are co-starred in the new picture, and it is a notable fact that inquiries for many foreign rights have already been received. The production will be released shortly after completion, and exhibitors are advised to get in touch with the Direct Film Traders, Ltd. (which holds world's rights) without delay.

Stoll's Good Year.

The balance-sheet of Stoll Picture Productions, Ltd., issued to the shareholders, shows a net profit of £35,858 8s. 8d., and after deducting the dividend paid on the preference shares there remains a balance of £29,321 9s. 8d., which the directors propose to carry forward. From the report it also appears that the film printing works, which will be capable of executing the whole of the company's printing, and also of doing a large business in film printing for other firms, is on the point of completion. It is pointed out that as the first release date of the Stoll productions was January 31 last the actual returns of the company did not begin until seven months after its formation, and therefore the returns from both the home and foreign markets are limited.

The Big Lasky Set.

For "Beside the Bonnie Brier Bush" the carpentry department at Islington, under the direction of A. J. Moss, erected the largest set ever used there. This set, which represents the banqueting hall of Drumtochty Castle, occupied the entire floor space of Stage No. 1, and measured 120 by 50 feet, allowing a floor space of about 5,400 square feet for the long shots. The hall was photographed in its entire length, showing the great iron gates and double doors of the entrance and the massive flight of stairs at the opposite end. In order, however, to allow the cameramen the fullest scope in the matter of setting up their machines, so that the set could be photographed from every possible angle, all the scenes showing the staircase end of the hall were shot first. The staircase was removed, so as to allow full play for the cameras when they are turned on the opposite end of the set. With twenty carpenters at work the set took nearly a month to complete. An outstanding feature of this set was a hammerbeam ceiling 40 feet high. Heavy mouldings in plaster-work were used for the arches above doors and windows, for which it is estimated about two tons of plaster were required. The banqueting hall was used for an elaborate ballroom scene, in which a record crowd of extras was used and the music supplied by twenty regimental pipers of the London Scottish and the Royal Scots Guards.

A VITAGRAPH EXPANSION

Although Vitagraph has for some time translated the ideal of "fewer but better and bigger pictures" into actual practice, its turnover has been so far from showing a reduction proportionate to the smaller number of films handled that a further extension of premises has lately become necessary. In addition to the head office in Charing Cross Road and the hiring department in Brewer Street, the company now enjoys the use of a handsome suite at 29a, Charing Cross Road, where the accounts department, forced out of the main building by the rapid expansion of the publicity wing, is housed.

This reorganisation is preparatory to what, in the opinion of Francis Reader, the Vitagraph publicity chief, is likely to be the busiest and most successful winter campaign in the history of the company. A survey of some of the forthcoming releases supplies the clue to this optimism.

Prominent among them is the Geo. Randolph Chester production, "The Son of Wallingford," which is said to have taken two years to complete and which entailed, among other things, the construction of a huge artificial lake and the staging of a miniature Indian Durbar. This was written specially for the screen, but is being simultaneously published as a book. Mr. and Mrs. Chester are responsible for the direction, choice of cast, and the titles and

editing of the picture as well as for the original idea.

A James Oliver Curwood feature, "Flower of the North" is another big Vitagraph. Produced by David Smith, it has Henry Walthall and Pauline Starke in the leads. Jean Paige has also a special feature on the way in "The Prodigal Judge," in which the producer, Edward Jose, has concentrated on spectacular effects declared to be of unusual novelty. This is from a novel which has had a big American vogue, and there is a rapids shooting episode among other special attractions.

In the serial field, Vitagraph will have "Breaking Through," with Carmel Myers—a decided capture—and Wallace MacDonald in the leads; the latter is also new to Vitagraph. An exceptional pictorial appeal is claimed for this feature, which was filmed throughout the Far West and is also declared to have some refreshing comedy relief.

Alice Joyce, in "The Inner Chamber," is another Jose vehicle, and all the other favourites of the big V. have been busy; Corinne Griffith in "Moral Fibre"; Alice Calhoun in "The Matrimonial Web" and "Peggy Puts it Over"; Earle Williams in "Bring Him In"; William Duncan in "Sweetheart" and Antonio Moreno in "The Secret of the Hills" are a few scheduled for early offer, while the Larry Semon and Jimmy Aubrey comedies will continue.



A Corner of the New Vitagraph Wing