

# BRITISH STUDIOS

## Peeps Behind The Screen

### Opera for the Screen.

The Alliance Film Corporation's studios at St. Margaret's-on-the-Hames are now actively engaged in the film version of "The Bohemian Girl," the world-famous opera by Balfe. A cast of stage stars has been engaged for the principal parts, including Ellen Terry, Gladys Cooper, Constance Collier, C. Aubrey Smith, Ivor Novello and Henry Vibart. The tuneful music of "The Bohemian Girl" will be recognised everywhere, and will form a delightful accompaniment for the screening of the film. Harley Knoles is directing the production. "The Bohemian Girl" has always been a favourite and was first produced at Drury Lane Theatre on November 27, 1843; again in June, 1856, and November, 1862, and May, 1884; while that celebrated wit and humorist, H. J. Byron, burlesqued the opera as "The Bohemian G'ycl," which had a successful run at the Old Opera Comique, 1877, and transferred later to the Gaiety in July, 1877. Therefore, the film production is sure to have a very wide appeal to the theatregoers of the old days, in addition to the modern kinemagoer, who can appreciate a holding story that calls for fine acting by this exceptional cast of players.

### Two New Lasky Productions.

Both "Three Live Ghosts," starring Anna Q. Nilsson, and "Perpetua," with Ann Forrest and David Powell, are now in the cutting and assembling stage at the Famous Players-Lasky Islington studio, and George Fitzmaurice and John S. Robertson are starting on two new productions, the latter on a photoplay called "Love's Boomerang," and the former on "The Man from Home." The exteriors will probably be taken by Mr. Fitzmaurice in Italy and by Mr. Robertson in Spain during the winter months.

### Wm. J. Elliott.

With the completion of an adaptation of Horace Annesley Vachell's novel, "The Shadow Third," William J. Elliott finished his twelve months contract to write scenarios exclusively for Stoll. During the period he has been with Stoll he has done some notable work, including adaptations of "Innocent" and "A Gentleman of France." Convinced that the era of the original story is looming on the horizon, Elliott is now busying himself with the writing of synopses of his own invention, in which connection it is interesting to note that he has already been responsible for over 200 original scenarios, and boasts that he is never at a loss for an idea or a plot.

### India in London.

For some of the final scenes in the Stoll film version of Ethel M. Dell's gripping novel, "The Lamp in the Desert," a complete Mashud village was built in the Cricklewood studio, complete with huts and hills, and natives in their picturesque dress. This set was the largest ever erected in the studio, and in order to illuminate it efficiently no fewer than five Sunlight arcs were used, in addition to the full studio equipment of Wchls, Kleigels, and so forth. The light of the Sunlight Arcs alone represented 2,000,000 candle-power! It was a very realistic piece of work in every way, and when it was ready for use Martin Thornton, the producer, started work amid a babble of Hindustani, the bleating of goats, the quacking of ducks, the clucking of chickens, and the neighing of horses. The Mashuds—men, women and children—had all been carefully selected for the occasion, and some of the babies looked so quaintly attractive that nearly everyone who visited the studio that day wanted to adopt them on the spot.

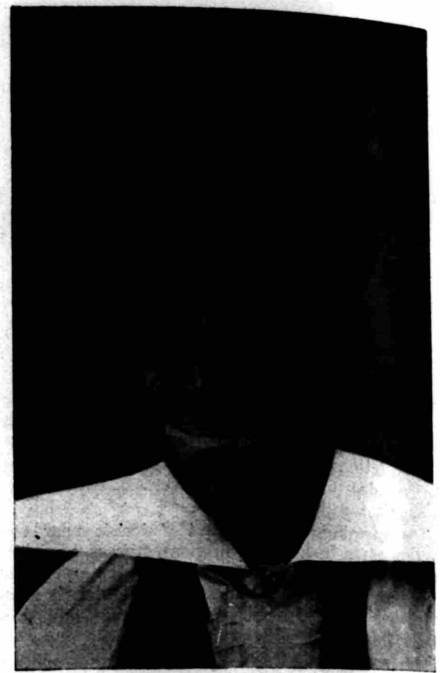
A council of war was held in the village, for film purposes, and the peaks were scaled both by messengers and marauders. A sort of corral was constructed all round the village in order to keep the animals from straying into other producers' sets; and several tons of earth, suitably disposed, entirely concealed the fact that the village and the mountains alike were actually standing upon a wooden floor. Tony Fraser, in addition to playing an important part, also acted in an advisory capacity in respect to Indian costumes and customs, as he is an authority on Oriental matters.

### The Beach Minstrels.

Harma (Associated Exhibitors) anticipates an unqualified success for its new film, "The Corner Man," directed by Einar Bruun. In addition to some elaborate interiors, with lavish settings, there are some exceptionally picturesque and novel exteriors, most of which were shot at Torquay, Paignton and Brighton. There is also a garden fête at night, with the guests in all kinds of fancy dress. This was taken in the grounds of a charming Surrey residence, lent by the noble owner. Hugh E. Wright plays in the title rôle, and he has such a realistic make-up that whilst he was on the beach at Paignton the police-sergeant approached him and demanded his licence from the local authority to perform. It was a long time before the vigilant officer could be satisfied that it was only a film production that was in progress. Ida Lambert, who is the heroine, has a part which is quite suitable to her personal charms and appealing style. She was at one time in America, where she had engagements at the Fox studios. With the fine indoor effects and a story well off the beaten track, Harma is sanguine as to the verdict that will be accorded the production. The cast also includes Eric Barclay, Sydney Folker, Patricia Francis, A. Harding Steerman, etc.

### Producing in Harrogate.

North British Productions writes us from Harrogate that it has just completed its first romantic drama, "The Lonely Road," which has been adapted from a Flemish scenario by Paul du Bois. The story is laid in the early fifteenth century, and deals with the exploits of a gang of crooks, of which Franz Walsh is the chief. Robert Fenemore



Hugh E. Wright in "The Corner Man" (Harma)

plays two entirely different rôles in this film, that of the old master crook and also that of a young secret service officer, the Hon. Maurice Grant. The film has been produced by Alfred Vandenbosch, who has done much excellent work in Belgium. On this page will be found the photo of a scene from "The Lonely Road." This shows Robert Fenemore and Gwynneth Roden, who are starring in the film, in a bal masqué episode of the early fifteenth century. There are some interior scenes of the Jacobean period, and a number of exteriors have been obtained amongst the hills surrounding Harrogate, where the North British Studios are.

### "Team Work."

The importance of "team work" in picture production—that is to say, intimate co-operation between producer, assistant producer, and cameraman, in every conceivable detail—is very keenly appreciated by George Ridgwell and his cameraman, Alfred H. Moses. These two have worked together for years, first of all in the States, and more recently with Stoll, and the effect of their



A scene from "The Lonely Road" (North British Productions)