

# STUDIO NOTES

By "DANGLE"

"The Corner Man"; Hugh E. Wright as busker—James Knight's perilous climb—"Froggy's Little Brother" on the screen—Maurice Elvey's new production—William Stack to star in "The Scourge"

There has been considerable activity at the Harma (Associated Exhibitors) studios during the past few days, where the final scenes in "The Corner Man," directed by Einar Bruun, have been taken. Some most elaborate sets were constructed, one being a fashion salon, stocked with some of the latest model gowns, lent by a well-known West End firm, who also supplied the manequins. The scene, which looked extremely effective, forms part of the development of the plot, for it is through this channel that the hero (Eric Barclay) obtains news of the whereabouts of his missing wife (Ida Lambert) to whom he has been secretly married.



Scene from "The Corner Man"

Hugh E. Wright, whose performance in "Nothing Else Matters" has greatly pleased the public, has been entrusted with a character part in which he has a fine opportunity for a nicely balanced display of humour and pathos. Eric Barclay has recently returned from Paris, where he has interpreted a very important part in a French drama that is likely, it is said, to create a sensation when shown. For the purpose of the story Hugh E. Wright has become a "busker." As "The Corner Man" he makes his appearance as a nigger minstrel. The part of his daughter is played by Ida Lambert, who although until recently seen only in small parts, will undoubtedly make an impression in her first leading rôle. Sydney Folker appears as the sailor lover, and Eric Barclay as Hugh Morland. The story has been specially written by Frank Fowell for the screen, and includes many novel incidents, such as a beach minstrel scene, and a nigger troupe at work on the stage. Great care has been exercised in the selection of artists for small parts, and it is interesting to note that the manager

of the nigger minstrel troupe in the film was for many years Adeline Patti's manager.

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Not the least attractive feature of "The Corner Man" is the quaint little cottages (some of them over 400 years old) which have been used as backgrounds for some of the love scenes. Mr. Bruun and A. G. Frenguelli (who is responsible for the photography) have selected backgrounds which have special artistic value. One of the most surprising scenes is that which was filmed amongst a big holiday crowd on the beach of one of our most famous seaside resorts. Hugh E. Wright, as the minstrel, plays to the crowd whilst Ida Lambert takes round the hat. Not once did any of the spectators glance at the camera. Einar Bruun says that he has never filmed such a wonderful public crowd—experienced crowd artists could never have played so naturally as did these real holiday-makers.

The settings and dresses used in certain portions of the film have been carefully selected. Although of the best quality and in good taste, they do not give the idea of lavish expenditure for mere effect, as do some of the elaborate settings in some American productions.

So that the continuity of the scenes should not be broken, a complete West End flat was erected for one part of the film, including boudoir, bedroom and drawing-room.

It is anticipated that the film will be completed within the next fortnight, and Associated Exhibitors will announce the date of the Trade Show as soon as possible.

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The date of the Trade Show of Harma's "Love in the Hills," directed by Bernard Dudley, and in which two popular artists, James Knight and Marjorie Villis, play the leads, will be announced in a few days.

In "Love in the Hills" Bernard Dudley, the director, arranged two legitimate "stunts," one being a fall from a mountain to the rocks below, a distance of nearly 1,000 ft. (performed by Ray Raymond), and the other a perilous climb down the hillside to effect the rescue, for which James Knight was responsible.

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"Froggy's Little Brother," which A. E. Coleby is producing for Stolls from the story by "Brenda," is a picture-play of juvenile life in the slums, and as such it ought to interest a number of charitable institutions—such as the Ragged School Union, Dr. Barnardo's Homes, and the promoters of the Fresh Air Fund—to say nothing of the general public. For it depicts the sorrows and privations of youngsters brought up in the gutter with a realism which surely must touch the hearts of all who see the picture. Needless to say, however, there is light as well as shade in the picture, and the end is a happy one—although it is quite the reverse in the book.

Some time ago Mr. Coleby produced a little picture devised entirely by himself, entitled "The Bottle," and this evidently showed the evils of drink in a way that appealed to temperance reformers. For recently Mr. Coleby noticed with surprise that it was being shown at a temperance meeting in Southend as a form of special pleading by one of the big Temperance Societies.

"Brenda," by the by, is the authoress of that other children's classic, "The Lamplighter."

The part of Froggy is being played by Master Maurice Thompson, who did so well in Mr. Coleby's production of "The Fifth Form at St. Dominics," while that of his little brother Benny is in the chubby hands of a mite named Stephen Frayne. Another important character is that of