

is now being edited and cut, under the supervision of Einar Bruun, who directed the production, and A. E. Frenguelli, who is responsible for the photography. The cast includes Hugh E. Wright, as the Corner Man, Ida Lambert, as the daughter, Eric Barclay as the juvenile, and Sydney Folker. Eric Barclay, who hails from Scandinavia, makes his second screen appearance in England in this production. His previous part was in "Enchantment," after which he went to France where he played an important part in a Film D'Art entitled, "The Dream," from Zola's famous novel. Ida Lambert, who plays her first big part in the new Associated Exhibitors film "The Corner Man," started filming at the

age of ten, whilst in Los Angeles, California. Returning to England, she again appeared before the camera in a British film entitled, "The Mill Girl." She has played several small parts, but this is her first big opportunity.

Geoffrey Benstead.

This well-known player, who has been engaged for the last two years playing principal parts in British films, has now embarked on a new role, that of managing partner in the B. and Z. Film Productions. His first selection is a soul-stirring story surrounding London life, entitled "Repentance," from the pen of E. R. Gordon, who has adapted his own story for the screen. Mr. Gordon will be responsible for the pro-

duction of the picture. Work has already begun, and he expects to create something approaching a record with this picture, as he has already completed exterior work within the week; and Mr. Benstead should reap rewards for his efforts, as an adequate cast of leading players has been engaged, foremost being Peggy Hathaway, who has of late been rapidly climbing the ladder of success; Ray Raymond, Ward McAllister, Hetta Bartlett, Eric Lancaster, Fabbie Benstead, and other well-known players making up the cast. Arrangements have been completed for the lease of the Catford Studio, where operations will begin immediately. The photography is in the capable hands of Harold Bastick.

F O R T Y - E I G H T R E E L S

:: :: "The Three Musketeers" French Version in Serial Form :: ::

A forty-eight thousand foot picture has just arrived in this country. Its producer came one day and returned to his own land the next with the contract for the U.K. rights all sealed and settled. He is Henri Diamant Berger, and his production is the great French classic "The Three Musketeers," the rights for this country in which have now been acquired by Gaumonts.

It cost him three million francs and six months' meticulous care, but the reception already accorded to it in France has convinced him that it is value for what he has put into it. It has been on the screens for two or three weeks, but already 800 out of the 1,600 kinemas of France have booked it. At its first performance at the Trocadero in Paris, which was a charity show, five thousand paid prices ranging from 60 francs upwards to see it in three consecutive evenings, a solid four hours at each sitting.

This is the principle on which the exhibitions are being arranged for France generally, but of course it is by no means in keeping with British customs. M. Berger realises this, and has arranged to cut it down by a quarter for issue as a serial in thirty-six two-reel parts. He has had an interesting but anxious time during the work of production, for he has had incorporated in his sets many genuine Richelieu

relics and articles of furniture, and casually mentioned to us that not only were his bouts of sword-play enacted either by professional fencers or by actors under the immediate direction of Bouché, one of the finest fencing instructors in the world, but as the fencing of our days and the hand to hand sword-fighting of D'Artagnan's are two very different matters, every bout was subjected to the scrutiny of the historian as well as the fencer and the film producer.

The exquisite scenery of South France has afforded some beautifully romantic exteriors. The village of Perouges, near Lyons, which now has a population of 47, was in the 17th century a flourishing town of 5,000.

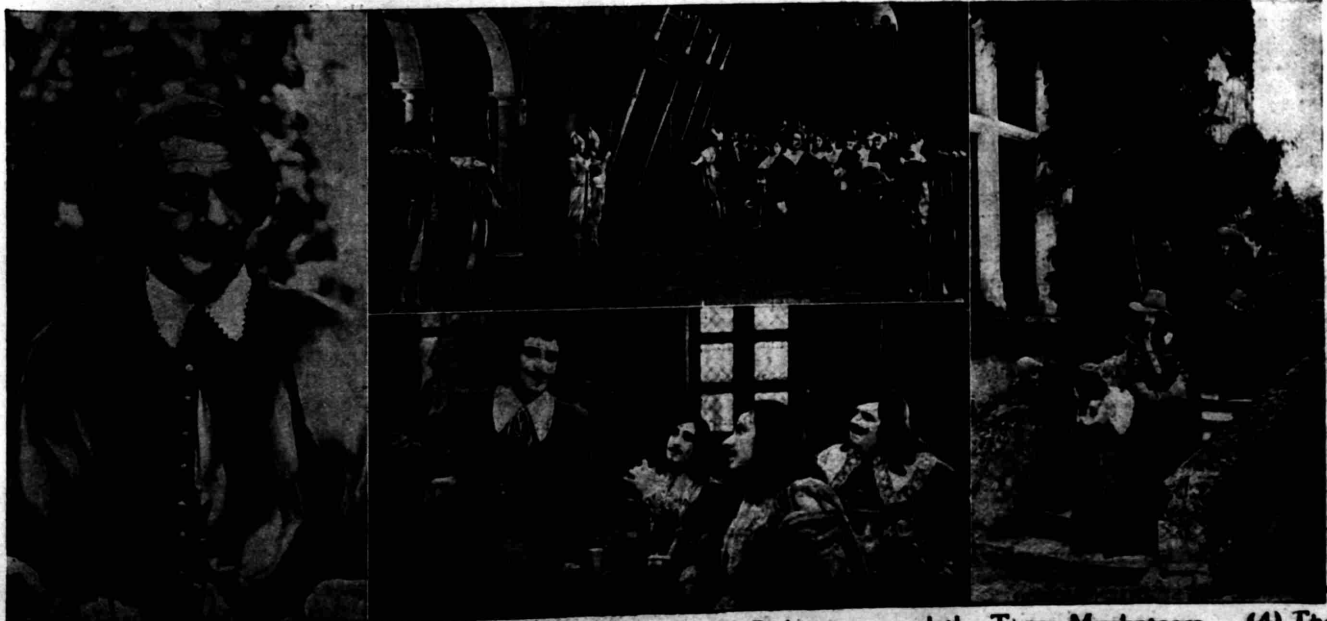
The next production on which M. Berger will embark will be a complete change—he is going to make a modern comedy. This is because he objects to having the label "historical" attached to his fame as a producer. Specialisation is a good thing, he says, but to allow the idea of costume plays always to be associated with his name is not his policy. He has, however, very definite plans for the sequel to "The Three Musketeers," and will come over again in January to arrange for the setting of the English scenes. Work on this will probably not commence until June or July, but it is typical of the thoroughness of the man that already he has three cameramen in different

parts of France looking for locations for "Twenty Years After."

M. Berger's assistants, to the number of about 40, he has kept with him for the past three years, for by his swift system of working, everything, he says, depends upon complete co-operation between all who are engaged on the production. Thus, he tells us, he succeeded in getting the shooting of one big scene at La Rochelle, in which one thousand artistes took part, completed in an hour. "But it took me four hours to explain what I wanted first," he added. This method in handling the crowds used in big spectacles is to explain and discuss with his principals overnight to the uttermost detail, so that there is no doubt of what he wants and he calls up one man in every twenty of his crowd workers and goes equally carefully into the necessary procedure with him, making him responsible for the acting of his own group of artistes.

The cast includes the names of some very famous French actors and actresses, of whom Aimé Simon-Girard (D'Artagnan), M. de Max (Richelieu), A. F. Brunelle (Buckingham), and Jeanne Desclos (the Queen) are perhaps the best known on this side of the Channel.

It is the intention of Gaumonts to release the film in February or March at the rate of one two-reel part a week. The Trade show will probably be held in the early part of December.



(1) M. de Max as Richelieu. (2) The Cardinal's Court. (3) D'Artagnan and the Three Musketeers. (4) The Execution of Milady.