

fertile brain, and is automatic in operation, the human element being eliminated so far as is possible. The well-oiled walls, ceiling and floor of the negative drying room, with its gauze-covered windows, point to the care exercised to exclude every particle of dust from this apartment. The titles, uniform in all Gaumont productions, are set up from Winchester founts, and reproduced by a camera working in front of a special lighting equipment developing 6,200 candle power. In the final operation of cleaning the film, machines of the manager's own invention are employed.

The engine rooms are in charge of Mr. Templeman, and here are installed two motor generators of 125 kilowatts each, in which the current received from the Hammersmith Supply Station at 2,200 volts, is transformed down to meet the requirements of the studio and works.

The inspection of the works completed, we indulged in the pleasure of a long chat with the studio manager and the two producers, who made it abundantly clear that they are not content to rest upon their oars. Good as has been the quality of their previous productions, they intend to do even better in the future, and certain it is that this constant striving after improvement will materially assist in attaining for British productions in general, and Gaumont productions in particular, a leading position in the opinion of exhibitors and public alike.

BRITISH STUDIOS

British Standard Film Productions, Ltd.

Directors: JOHN ROBYNS (Managing Director),
Producer: FRED PAUL.
Camera Expert: FRANK CADMAN.
Publicity: EDWARD EVE.

Formed about six months ago, with John Robyns as managing director, and Fred Paul, director of productions. Their first production was "The English Rose" adapted from the famous Adelphi drama by George R. Sims and Robert Buchanan. The cast included Amy Brandon-Thomas (daughter of the author of "Charley's Aunt"), Sidney Folker, Humberston Wright, Jack Raymond, George Turner, May Morton, Clifford Desborough, and Fred Paul, who reappeared in an acting capacity for the first time since "The Dop Doctor." He also directed the picture, and is now engaged on "Uncle Dick's Darling," by H. J. Byron. This features Athalie Davis, a screen actress of seventeen, who, at five and a half years of age, was painted by Alan Williams, the miniaturist, as the prettiest child in England. Supporting her are Frank Dane, Humberston Wright, Violet Bebbington, George Bellamy, Ronald Power, and Sidney Folker. The interior scenes are being taken at Barker's Studios, Ealing Green.



British Standard Film Production Company in "Uncle Dick's Darling." In front row are Frank Dane, Athalie Davis, and Humberston Wright. Ronald Power is seen seated at back. By the camera, reading from left to right, are Fred Paul, Capt. John Robyns (Managing Director), W. Gordon Saunders (Studio Manager), and Frank Cadman (Cameraman).

Reardon British Films, Ltd.

Directors: CHARLES REEVES (Chairman), R. GEO. LAWS, JAMES REARDON (Managing Director).
Producer: KENELM FOSS.
Camera Expert: LESLIE REARDON.
Registered Offices: Basildon House, Moorgate Street, E.C.
Studio: Princes Studios, Kew.
Publicity: EDWARD EVE.

Following upon the making of two short comedies, "Seeing Double" and "Let's Pretend," this company recently exhibited privately their first five-reeler "The Glad Eye," the screen version of the famous Globe Theatre success, produced by Kenelm Foss, and starring James Reardon (who is also managing director of the firm), and Dorothy Minto, in her original part as "Kiki." The cast also included Hayford Hobbs, Peggy Marsh, Pauline Peters, Will Corrie, Douglas Munro, Lyell Johnston, George Bellamy, Joe Peterman, William Armstrong, and Blanche Churms. All the exterior scenes were taken in France, and supervised by a native Frenchman. The interiors were "shot" at the Princes Studios, Kew, which the company took over and equipped.

Eros Film Productions

Proprietor: THE COUNTESS BUBNA.
Producer: EDGAR CAMILLER.
Offices: 49, Old Bond Street, W. 1.
Publicity: EDWARD EVE.

This new British company was formed a few months ago by the Countess Bubna, in conjunction with Edgar Camiller, the producer. The Countess, who is the daughter of the late Dowager Duchess of Sutherland, had been reading "The Definite Object," by Jeffrey Farnol, and she was struck by the screen possibilities of the book. The formation of a company to produce the film version of this particular book, along with other rights which were purchased, thereupon materialised, and at the moment "The Definite Object" is practically completed. Readers of the book will recall the vivid story of slum life in New York, and of the exploits of Budd McGinniss and his gang. For the rôle of "Hermione Chesterton, the angel of the tenement," Mr. Camiller selected Ann Elliott from hundreds of other applicants. He states that "despite the fact that Miss Elliott is a newcomer to the screen, I am more than justified in my selection. I predict for her an honourable place among British screen artists." Peter Upcher enacts the rôle of "Geoffrey Ravenslee," the millionaire.