

# STUDIO NOTES

By "DANGLE"

Marjorie Day well suited in gipsy rôle—Sinclair Hill waiting for rain—Harma's "Love in the Hills," an absorbing story—Ray Raymond an effective screen villain—The Granger-Binger "Tulip" film.

Marjorie Day, whose picture we are privileged to reproduce in her part of the gipsy girl in J. Stuart Blackton's production, "A Glorious Adventure," has a part entirely to her liking, and therefore one in which she is likely to achieve a success equal to anything that she has yet done on the screen. Miss Day is not only one of our most beautiful actresses, but one whose personal charm carries her over on the screen, and therefore her work in the future will be looked forward to with eager anticipation.

\* \* \* Sinclair Hill, who has practically finished the Stoll screen play from Ethel M. Dell's story, "The Experiment," except for sundry very wet night scenes, which have to be retaken, has been waiting in vain for a heavy rain after dark; while Martin Thornton and the principal members of the cast of "Gwyneth of the Welsh Hills," a Stoll picture from Edith Nepean's novel, have been waiting more or less patiently in the neighbourhood of Snowdon for the rain to leave off in order that they might start work on exteriors.

\* \* \* Maurice Elvey is in Keswick, with the three artists who practically form the whole of the cast of the Stoll picture from A. E. W. Mason's first novel, "A Romance of Wastdale."

There is quite a lot of hill-climbing in the story, and the author is with the producer and artists in order to guide their feet over the exact spots he had in mind when he penned this particular novel.

\* \* \* A statue of the imaginary General John Regan plays an important part in the Stoll film adaptation of George Birmingham's novel of that name. This statue—which is a comic masterpiece in its way—was specially made for the picture in the property room at Cricklewood. It was modelled in clay, after which a mould was made, and the figure was cast in papier-mâché. The "General" is about one and a half times life size, and took fourteen days to fashion.

\* \* \* The Harma film, "Love in the Hills," set amongst the picturesque valleys and mountains of North Wales, is an absorbing domestic story, with extremely strong dramatic situations, the intensity of which increases as the plot is developed.

The director, Bernard Dudley, has done some fine work on the screen and the stage, and has succeeded in getting who will be remembered for her strong character impersonations in "A Romany Lass" and "The Man Who Forgot," surpasses herself in her interpretation of the heroine. In three scenes she reveals some wonderful but well restrained acting, anger and pathos alternating with marked skill. James Knight—always popular with patrons of the cinema—also achieves one of his best successes—indeed,

in some scenes he excels anything he has yet done on the purely dramatic side. Ray Raymond is responsible for some effective work as the villain, his expressions being particularly good in "getting over" all that Mr. Dudley required. Constance Worth gives a feeling rendering of some pathetic incidents, whilst others taking important parts are Heaton Grey, Florence Nelson, Ernest Spalding, and Seth Hughes.



Miss Marjorie Day.

I am told that work on "The Night Hawk" is proceeding apace in spite of the bad weather. The company includes Malvina Longfellow, Henri de Vries, Mary Brough, Nadja Ostrovska, Francis Innys, Sydney Seaward, Caleb Porter, Edward Sorley, Frank Gray, and Alec Hunter, and they are all comfortably quartered at one of the best hotels in Torquay.

They proceed to the scene of the day's work either by car or by the motor launch *Sylvia*, lying in the harbour. The *Sylvia* is the property of Mr. Alan Butler, Governing Director of the Company. Apart from use as an additional means of transport, she will play the part of the police boat which discovers "The Night Hawk" fishing in prohibited waters, as described in Eden Philpotts' book. For this purpose her powerful searchlight will be brought into action. Mr.

Butler and Mr. Walter d'Eyncourt are making the *Sylvia* their sleeping quarters.

Each day sees a full day's work at Brixham, Dartmouth, Start Bay, or at any other of the many interesting locations that have been selected. The company travels with a complete mobile lighting equipment, the only one of its kind in England. Arrangements are now being made for its use in connection with some special night scenes which will be a feature of the picture.

\* \* \* To see the tulip fields of Holland in flowering time is an experience which the film trade will enjoy in the film version of Dumas' "The Black Tulip," which will be privately exhibited next week. The Granger-Binger company have taken every advantage of this season, and these scenes enable one to realise the source of Dumas' inspiration; to grasp the intensity of the passionate devotion of the Dutch to tulip culture, a passion which completely dominated at least two of the characters in his story.

\* \* \* Hilda Bayley, the clever little dramatic actress who is responsible for the part of Simonetta in Harley Knoles' recent film "Carnival," made her film debut in a Royal Air Force propaganda film entitled "Sisters in Arms," in which she played the part of an idle daughter of a retired Colonel, who eventually enlists as an R.A.F. chauffeur. So much did film work appeal to her, that she next played the small part