

# BRITISH STUDIOS

## Peeps Behind The Screen

### The A.A. and Film Contracts.

Further comment on the question of film acting was caused at a meeting of the Actors' Association, held in London last week, by the question put to the secretary by a member, asking how the position stood with regard to a standard Kinema contract.

The secretary (Alfred Lugg) said that the Association had held a meeting with the I.A.K.M., but the latter would not admit that the Association represented 25 per cent. of actors connected with the film industry, and therefore refused to meet them again. He hoped to prove to the I.A.K.M. that the Association was qualified to speak for film actors, but that could only be done when members put aside their apathy.

Maurice Hoffman complained of the action of a certain film company. It had been paying 25s. per day for crowds, he said, and engaging the crowds through a reputable agent. Now it had switched over to a less reputable agent, and was only paying £1 per day. He heard one firm wanted a crowd, and was guaranteeing 5 or 7 days' work, but was only going to pay 12s. 6d. per day.

When were they going to tackle this question? There were so many actors out of employment that there would be thousands after the jobs, even although the price paid for crowds was coming down steadily. He (the speaker) held that the actors should tell the film companies that if they did not continue to pay £1 per day they would not get the crowd. The agent, he concluded, did not care how much the actor was sweated as long as he drew his commission.

No action was taken by the meeting.

### Rex Davis's New Part.

When George Pearson made his first film, years ago, Rex Davis was his leading man. The fortune of war and other circumstances over which neither artiste nor producer had control have prevented the association from being resumed until the present time. Now George Pearson has secured a story with an ideal part for this original lead, and Davis will shortly be at work with him for the first time since, in combination with T. A. Welch, he established his own company. The story is a secret for the present. It is declared to have wonderful atmosphere and quite exceptional opportunities for character acting.

### The Directory of British Studios.

America's studio journal *Camera* devotes its leading columns to an eulogy on the worth of its counterpart, the *British Motion Picture Studio*. It gives in extenso the very useful "Pulse of the Studio" with the remark: "It (the *Motion Picture Studio*) tells us what England is doing in the production line; it also locates some of our missing friends." The underlying significance of this statement is in the fact that readers of and advertisers in the *Motion Picture Studio* are securing an invaluable introduction into American studios. The *Motion Picture Studio* is well read in American producing circles, while British producers declare that they find its pages invaluable both for reading matter and for casting purposes.

### Masters' Activities.

During September two Masters Films Productions are being shown to the trade, one, already shown, is "Miss Charity," from the novel by Keble Howard, the other is "Love at the Wheel," a story written for the screen by Harry B. Parkinson. Both these subjects have been acquired by Butcher's Film Service. "Love at the Wheel" is a

story of Brooklands Track. The track was exclusively acquired to secure these pictures, and two or three expert professional racing men were engaged in the production. Another Masters Film production to be shown next month, entitled "God in the Garden," is from the novel by Keble Howard. This subject features Edith Craig, the daughter of the actress, Ellen Terry. During the past three months Masters Films have been working night and day, producing for the Frederick White Company, the Haigh Series, "Tales from the Life of a Great Detective," and will complete these fifteen episodes within the next two or three weeks.

### Britain's Beauties.

The beautiful "Valley of the Rocks," so well known to those who have visited Torquay, is the locale for the exterior shots of "Where the Rainbow Ends," based on Mrs. Clifford Mills' stage story selected by H. Lisle Lucoque, who is producing this film for British Photoplay Productions, Ltd., of Devon Chambers, Torquay. Mr. Lucoque brought the whole of his crowd down on Wednesday, September 14, and took advantage of the glorious weather to secure his exterior scenes. The cameraman, I. Roseman, is coming down immediately to take a couple of scenics for the beautiful Britain series. Mr. Lucoque is at present engaged studying special effects for this picture, which it is hoped will present novelties which up to the present have not been presented on the screen. At the moment of writing Mr. Lucoque has not yet decided upon the studios he will use for his interiors. Torquay and its environs—Babbacombe Downs, Watcombe, Maidencombe, Cockington, and the famous cliff walk in the direction of Teignmouth—are to be included in the "Beautiful Britain" series of scenic films, and work on the picture will commence at once.

### Ten Miles of Film.

John Gliddon, who has just completed the production of "The Night Hawk" for International Artists, and who is now supervising its preparation for the Trade show, tells us that in order to obtain the very best results he used ten miles of negative for this picture, which will be in six parts. The stills were developed and printed by Dinham's at Torquay, the work done there being found to surpass the experimental prints submitted in London. News reaches us from Torquay to the effect that the filming of "The Night Hawk" (based on "The Haven," by Eden Philpotts) has created a big demand for the book. Eden Philpotts has taken a personal interest in the production, and is himself a local resident. An extensive publicity campaign is being prepared both in this country and abroad.

### Screening Bennett.

Arnold Bennett's "The Old Wives' Tale" is soon to be converted into celluloid at the Ideal Studio, this being the fifth subject to be produced for that company by Denison Clift. At the moment he is very carefully selecting the cast. It is likely that the two heroines of the story will be played by a star, who has gained experience and fame in America and a well-known English actress.

### Bramble at Work.

A. V. Bramble, who will soon be starting on the interiors for "Shirley," by Charlotte Brontë in the Ideal Studio, is at present still in Yorkshire on exterior work. He has just received from London, among the property for an interesting crowd



Adelqui Millar

scene, a consignment of some seventy rifles looking less formidable than large.

### A Chilean Artiste.

Adelqui Millar, author and star of "Laughter and Tears," is a young Chilean, who has had over ten years' experience in the film studios of America, Italy, France and Holland. He speaks five languages, and is well known as a playwright on the Continent. "Laughter and Tears" is adapted from his play, "Carnaval Tragique," which had an unbroken run of three years in Holland, one of the leading actors of the Netherlands playing the rôle which Millar enacts on the screen. Doxat-Pratt directed this Granger-Binger production, which was made at the Haarlem studios and in France, Italy and England. Millar will be remembered in many of the Pasquali and Gloria productions of a few years ago, and has recently been seen in England in "Fate's Plaything," "Joy," "As God Made Her," "John Heriot's Wife," "The Little Hour of Peter Wells," "Hidden Life," "The Other Person," "Laughter and Tears" is a story of Bohemian life, Millar playing an artiste who jumps from poverty in the poorest quarter of Venice to fame overnight in Paris. Evelyn Brent plays opposite him as Pierette.

### For Education.

H. Bruce Woolfe, of British Instructional Films, is engaged, at the Boreham Wood Studio, on the construction of a miniature lighthouse scene to illustrate an educational industrial film to be called "The Romance of Wireless." At the same time he is producing a series of scientific subjects (natural history, biology and so forth) involving the use of an elaborate and ingeniously constructed microscope apparatus. Light is projected into the object being photographed by a small arc lamp with the carbons at right angles.

### A Screen Strongling.

Victor McLaglan, the famous boxer, who made his first appearance on the film in "The Call of the Road," is now playing one of the most important parts in the Stuart Blackton film, "The Glorious Adventure," in which Lady Diana Manners plays the star part. As Bullfinch, the ruthless bravado, McLaglan goes through all sorts of thrilling experiences. Not the least thrilling of these is where Bullfinch breaks out of prison at the time of the great fire, and rescues Lady Beatrice from the flames.