

BRITISH STUDIOS

Peeps Behind the Screen

Quality Films has practically completed another of its series of one-reel *Pan* stories. This latest addition to the Quality program is "The White Rat." George H. Cooper is directing the series, and in the cast of "The White Rat," Sydney Folker, Tom Coventry and Ernest Douglas are featured.

A "Double." Event.

Some time ago, Guy Newall announced in the Press his need of a young man who could ride a horse and look sufficiently like Ivy Duke to be mistaken for her by various characters in the film play he is producing from the picturesque racing novel by Alfred Ollivant, called "Boy Woodburn." The result was an avalanche of letters from would-be "doubles." There were over a thousand of these letters—though not all of their eager writers could ride, and quite a number confessed that they were not strikingly like the lady in the case.

Amongst so many applicants there should have been at least one who could have filled the bill. But Guy Newall was far from satisfied with any of the photographs which accompanied the applications.

Then suddenly occurred a striking example of the time-worn fact that when people are looking for anything they search everywhere but right under their own noses. The producer (who is also the hero) of the picture, was wandering across the farm-yard he is using one morning when the weather had put camera work out of the question, came upon one of the lads engaged to groom and exercise the horses, and—was struck by his marked resemblance, facially and in the matter of height, to Miss Duke. He had seen the lad scores of times before without noticing him; this time he really saw him.

The youngster—his name is Charlie Evely—was promptly whisked off and made up by the assistant producer, his rather bushy eyebrows being suitably reduced in bulk by a razor. And then Guy Newall was really astonished, and exclaimed delightedly, "He'll do!" Thus it came about that Charlie was promoted to the rank of artist. He is a lad of eighteen, and having been brought up



Flora Le Breton in "What Love Can Do" (Gaumont).

A New Role.

Flora Le Breton is seen as she appears in the new Gaumont Kellino production, "What Love Can Do." In this production she plays a little flower girl, a part quite different from anything she has hitherto attempted. She has just finished in "Cocaine" for Master's, and is at present co-starring with George K. Arthur in the new George K. Arthur production.

A Further Master Series.

The production of "Cocaine," which has been made under the direction of Grahame Cutts, having been completed, the Master Film studio, in order to keep up its output, has decided on another series of one-reelers, these to be known as "Tense Moments from Great Operas." They will, of course, be somewhat similar to the other Master series, "Tense Moments With Great Authors." Each of these one-reelers will give the chief scene from well-known operas.

Shorter Films.

Short films seem to be occupying the attention of quite a number of British producing companies. At Screenplays studio,



Henry Victor and Fay Compton in "Diana of the Crossways" (Ideal).

amongst horses is a magnificent rider. In fact, only an attack of rheumatic fever, which laid him low on the eve of what was to have been his first appearance in public at Newbury, prevented him from becoming a jockey.

Important British Production.

"Diana of the Crossways" will shortly be ready for showing. A great deal of interest was created when it was first announced that George Meredith's story was to be filmed. "Diana of the Crossways" is the story of a young Irish beauty, gifted with great wit and brilliancy, but the plaything of fortune, and unable to stand alone. Over and over again she stands at the crossways—only in each time to be rescued at the eleventh hour, as though by the intervention of a higher providence. In Fay Compton, Ideal has a fine artiste. She is fortunate, however, in having fellow players of distinction like Henry Victor, J. Fisher White, Ivo Dawson, J. R. Tozer, E. Dagnall and Harding Steerman. In this film version Denison Clift, it is claimed, has laid himself out to produce a picture of commanding importance.

Dick Turpin on the Screen.

Stoll is about to film the most famous exploit of that famous of all highwaymen, Dick Turpin, namely, his ride to York. It matters little that the authorities who declare the gallant Dick of legend and story was really a cowardly knave and cut-throat, while his wonderful ride to York, on the back of his bonnie "Black Bess," was really accomplished by a far less esteemed but altogether more daring highwayman. Dick Turpin and his ride to York are linked together in our minds with the fine figure of a fine outlaw who robbed portly gentlemen in their coaches, but persuaded beautiful ladies to dance with him on village greens in the moonlight.

The part of Dick Turpin in this Stoll Production is to be filled by Matheson Lang, who is probably as popular a living actor on stage and screen as Dick is a dead highwayman. The outstanding feature of the Stoll production is that the ride is to be filmed all along the old coaching road that leads from London to York, and that all the incidents which are supposed to have happened by the way will be reproduced for the screen en route. Bars, toll-gates and gibbets will have to be erected in all sorts of places.



Ivy Duke and her Jockey Double