



Studio Notes

By "DANGLE"

During last week a great deal of excitement was caused in the neighbourhood of Deansgate, Manchester, by the appearance of several ladies and gentlemen dressed in mid-Victorian costume, entering and leaving the Grosvenor Hotel, this place having been chosen as the headquarters by the company producing "Hobson's Choice."

But in Chapel Street, Salford, the excitement was still greater, this being the principal scene for the action of the plot. I am very pleased the producer has chosen this particular district, for as I suggested in these notes some weeks ago, I consider this an ideal spot for the exterior required to give the right atmosphere. I was privileged to witness the filming of these scenes, and can only say if the same care is taken with producing the other portion that was taken over the scenes in Salford, there is not the least doubt about the film being a winner.

Fred. Paul has just finished screening "The English Rose," the old Adelphi drama by George R. Sims and Robert Buchanan. In the cast are Amy Brandon-Thomas (daughter of the author of Charley's Aunt), May Morton, Sidney Folker, Humbertson Wright, Jack Raymond, Clifford Desborough, and George Turner. Fred Paul himself enacts the rôle of "Father Michael." His next production will be "Uncle Dick's Darling" by H. J. Byron.

The fourth of the "Progress Shoreham and Sea Series" is a bold attempt to give the Trade *something new!* "The Scarlet Wooing" is an "all-story" picture. Unlike the previous successful offerings, they are neither relying on an author's name, elaborate staging, or beautiful scenes. The

picture will be the most serious test ever made of the oft-quoted maxim, "The Play's the Thing."

The story is a profound secret, which even the synopsis will not reveal, and it is claimed by the author—Mr. Sydney Morgan—that the subject has never been treated before—either in novel, play, or on the screen.

This, however, can be confidently asserted that the many well-known artists appearing in it have never had such active chances. More than one of these will give the exhibitors a surprise.

Eve Balfour, Marguerite Blanche, Joan Morgan, Arthur Walcott, Harry Newman, George Bellamy, and George Keene are all appearing.

Both Violet Hopson and Stewart Rome have recovered from their recent attacks of 'flu, and are now back at work in the Broadwest Walthamstow studio. Mr. Walter West is personally directing the production, and expresses his delight at the way in which Nicholas (Miss Hopson's little son), is playing his part.

Nicholas says that playing for films is not like work, for a beautiful Meccano set is introduced into the film, and he has made the most wonderful little tanks, cranes, and engines with it. He says he will be sorry when the film is finished.

Violet Hopson is to present the prizes at the big dance to be held at Battersea Town Hall on March 31st. The presentation to the prize-winners will take place about 9.30 p.m.

Capt. Jack Smith, of B.M.P., Ltd. seemed in very good spirits when I called on him at Ealing the other day.

I made a tour round their studios, and as usual found everyone very busy.

Judging by the delightful sets I saw in the studio in which the Cairns Torquay Film Company are now working—"Unrest"—their production—should be an artistic success.

A call at the Reardon British Studios the other day synchronised with the opening scenes of "The Glad Eye," which Kenelm Foss has adapted for the screen. The ball scene in evidence was a magnificent affair extending the whole width of the studio. It was set in three parts—an outer vestibule, a lounge, and a library, with Mosaic floor and rich-coloured tapestries. This one set took three weeks to construct, and I understand it cost more than is usually spent on complete productions. The Reardon staff were at work on three successive days until two o'clock in the morning putting the final touches to the scene, and getting it ready according to schedule. Two camera-men were at work—the depth of the scene necessitating the use of a movable "car" by means of which the shooting point could be changed without loss of time.



"I'll confess to the Priest, but not to the Man"
Fred Paul as Father Michael in "The English Rose."—
(British Standard Production)