



M a n o r a T h e w

**About Manora Thew.**

The accompanying photograph shows a very clever artiste in Manora Thew, who has just completed the rôle of Celia in "At the Villa Rose," at the Stoll Studios at Surbiton. We are told that the rôle is a very pathetic one, and that Manora considers it to be one of her best screen efforts. Much of her previous work was with the old Windsor Film Company, under Arrigo Bocchi, and it will be remembered that she was one of the party of British artistes who visited Italy last year to make exteriors for the Walturdaw Windsor Co.

**"British Standard" Film Production.**

John Robyns, the managing director of this new company, has evidently made up his mind to do big things. On March 15, he took over one of Barker's Studios, and commenced planning extensions with a view to staging an ambitious program of "rights," which he has arranged. Associated with him as director of productions is Fred Paul, whom Mr. Robyns has secured as his executive right hand. While the studio alterations have been going on, Fred Paul has been busy

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directing "The English Rose," George R. Sims' famous Adelphi drama. In this production—the first British Standard Production—he also plays the rôle of Father Michael, the Irish priest of the story, and so makes his first return to any cast since "The Dop Doctor." Amy Brandon - Thomas (the daughter of the author of "Charley's Aunt") plays the lead. Mr. Robyns mentioned that it was the intention of the British Standard Company to produce really British films with a cosmopolitan appeal. He stated that he had bought the rights of many eminent works which will ensure strong stories, with plenty of action and familiar scenic effects. His next picture will be "Uncle Dick's Darling," by H. J. Byron, in which John L. Toole made such a hit.

**Adrian Brunelle to Produce.**

Adrian Brunelle has relinquished his position as scenario editor to the British Actors' Company, and has started a company in conjunction with A. A. Milne, of *Punch*, whose latest play, "Mr. Pim Passes By," is one of the big stage successes of the present season, for the production of high-class comedies. Ed. Dulac will be art director.

**"The Iron Stair."**

"Rita's" story "The Iron Stair," which is being screened for Stoll's, has a situation where the knowledge that within Princetown gaol lies the brother he has so cruelly wronged brings Geoffrey Gale down there to gaze on the hideous stone walls that rob a man of all rights of joy and citizenship. We believe it is an unprecedented privilege for a film company to make use of this great prison as a location. The picture's title means that weary path of metal which twists and curves through the heart of every convict prison and up and down which you may see lines of what have been men, with faces saddened and despairing. A story like this that follows calmly and steadily and without sensationalism the natural result that a man's weakness can bring about should be an object-lesson of the finest kind.

**The Cast for the New Ethel M. Dell.**

Maurice Elvey has finished the film version of A. E. W. Mason's "At the Villa Rose," and is now starting on the new Ethel M. Dell subject, "The Hundredth Chance." Stoll's has found the stories by this writer something to conjure with, as in the case of the present release, "The Rocks of Valpre," "The Keeper of the Door," and "The Swindler"; and Maurice Elvey, who is in the position of having two of the productions for which he is responsible released at the same moment—that is, "God's Good Man" and "The Rocks of Valpre"—has gathered round him a magnificent cast. This includes Mary Glynn as "Maud Brian," Dennis Neilson Terry as "Saltash," Sydney Seaward as "Jake Bolton," Teddy Arundell as "Sheppard," and Eille Norwood and Eva Westlake.

**Reardon British Films at Work.**

In a paragraph in our last issue relating to Reardon British Films it may not have been made quite clear that this company were entirely responsible for the production of the two comedies, "Seeing Double" and "Let's Pretend." Reardon British Films, Ltd. (of which James Reardon is the managing director), is now at work at the Princes' Studios, Kew, on "The Glad Eye," the screen version of which has been written by Kenelm Foss.

**A Screen Aspirant.**

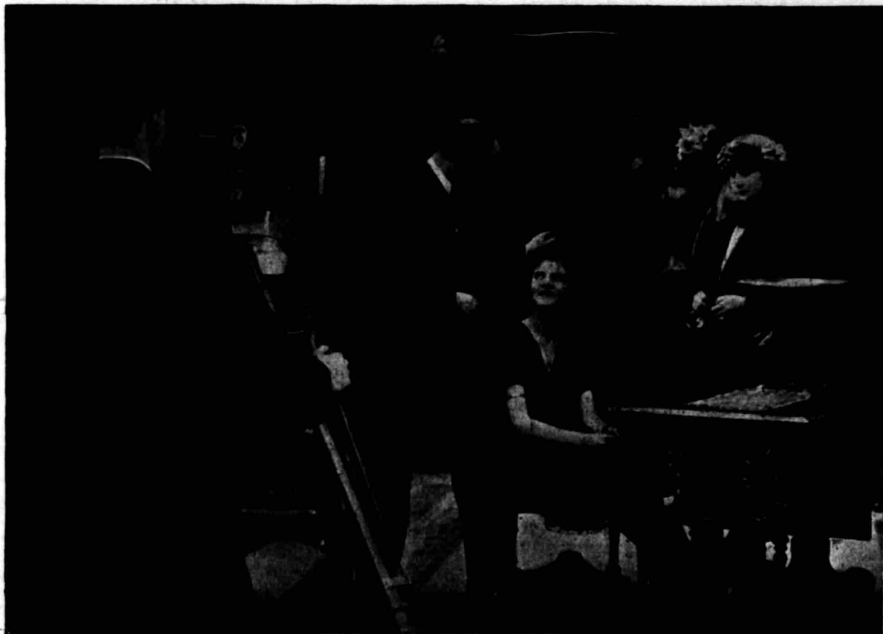
The photograph on this page shows Joan Pickering, a blonde of 18, who is the dancing partner of Georges Fontana, of the Grafton Galleries, and is a competitor in Pathé's Screen Beauty Competition. Miss Pickering is here seen being directed in a small test by Walter West, managing director of Broadwest Films, and one of Pathé's selection committee for the competition. The scene, which was taken at the Broadwest Studios, Walthamstow, also shows Violet Hopson as a spectator.

**In a Hackney Studio.**

When you are looking for a film-producing studio just off the Hackney Road, you must not be discouraged if you seem to lose yourself in an impenetrable forest of timber-yards. As a matter of fact, the British Pictures Studio is an old timber-yard, and until the adventurous visitor has penetrated the defences and reached the innermost recesses there are few enough signs of studios. Once inside, however, there is not much doubt, for an artlessly arranged stack of miscellaneous sets is around and over everything. The oak panelling of a library in a baronial hall leans against the trellis-work of a Continental casino, and a set of mediæval candlesticks affords a resting-place for a powder-puff and a make-up box. And, of course, trailing their tortuous length over everywhere are the countless cables connecting up the electric lamps with a big main switchboard, on which one of the chief priests of the place operates effectively, disguised in electrician's overalls, but prepared to change an equatorial noon into deepest gloom with a turn of the wrist at a nod from the man-who-will-be-obeyed, the producer.

Harry Lorraine was at work putting the finishing touches to the interior scenes of "The Woman and Officer 26" at the time of our visit, and, as he is taking a big part in this new Atlantic film, he has arranged with Bert Haldane to take charge of the direction when he himself is working in front of the camera.

Many mechanical effects have been brought by Mr. Lorraine from America, notably the camera, which apparently can do everything



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