

him. After this production he was again engaged by Samuelson to play juvenile lead in "Dr. Wake's Patients" opposite Dare, one of the most successful of the Samuelson productions of those days, and but for the call of the Army he would have played on for this company. After his discharge McCarthy had another stage success in "Our Mr. Heppelwhite" at the Criterion, and from there went to Stolls to film again, appearing in "The Amateur Gentleman." Then followed a rôle in the Ideal film "Demos," and then lead in "The Old Country," in which he enacted the rôle made famous on the stage by Gerald du Maurier. Still on the right side of thirty, critics prophesy for this sound actor a big screen future



Scene from "The Black Tulip," in the Tulip Fields at Haarlem

wasn't running, caught one to Redhill and motored on just in time to make up and do a few scenes in the new film which Kellino is producing for the Gaumont Company. Not bad going, taking the distance and the coal strike into consideration.

In spite of the fact that young George K. Arthur had rather a serious accident down at Midhurst, in Sussex, the other week, Harold Shaw has now completed the exterior scenes in the Stoll screen adaptation of H. G. Wells' famous novel "The Wheels of Chance," well within scheduled time, and has returned to town to round off the picture on the floor of the studio at Cricklewood. Scenes were "shot" at Bognor as soon as the muscles of George K. Arthur's neck and right shoulder were sufficiently recovered from their owner's unintentional header over the handlebars of his machine to permit of his figuring in front of the camera; and some incidents on the road were taken at Guildford and Ripley to complete the outdoor programme.

"The Wheels of Chance," in the opinion of its producer (who is never inclined to exaggerate) will prove to be even better than the screen version of "Kipps" in which "George K." made his name.

Workers in Silvertown were very surprised one day last week when, soon after noon, two big Daimler cars, followed by a lorry packed with all sorts of reflectors, arc lamps, and cameras made their appearance in the narrow streets leading to Keillers' factory. Although everything possible had been done to keep the visit a secret, the news had spread that Violet Hopson was to make an appearance in factoryland to play in some scenes for a new film, and when the cars came to a standstill thousands of eager and enthusiastic factory hands rushed forward to offer their greetings. Scenes were taken in five different departments, and to those who have never been inside a big jam and sweet factory, the Broadwest film "Vi, of Smith's Alley" will prove of great interest, for the assistance given Mr. Walter West by Messrs. Keillers will ensure the accuracy of technical details.

The tremendous hold Ethel M. Dell exercises over a very large section of the community may seem inexplicable to the highbrows, but its evidences are patent to all beholders. Her books sell well; her name, on the cover of a magazine, is a tremendous asset, and her name on the posters issued by the Stoll Film Company, Limited, has proved to possess a great drawing power. And now in the midst of a theatre slump of unprecedented dimensions a play based on her most popular novel, "The Knave of Diamonds," is playing to "capacity" at the Globe Theatre.

Stolls are to be congratulated, in such circumstances, on possessing the film rights of so many of Miss Dell's stories. René Plaissetty is, I understand, at the moment half-way through a film version of "The Knave of Diamonds," and when that picture is released it will fill cinema houses wherever it is shown, benefitting rather than otherwise, no doubt, by the stage version of the novel which is preceding it.

Captain Calvert has returned from Scotland, and when I saw him this week was "shooting" the final scenes for the British Screencraft production, "In His Grip."

Most of the Scottish scenes were taken in the streets of Glasgow itself, where Captain Calvert and his camera-men were followed from point to point by an interested crowd. Several other scenes were taken on the stretches of Loch Lomondside, and it says much for the energy of this producer when I say that, during the few days that he was in Scotland, Captain Calvert covered over 200 miles by motor car.



David Hawthorne playing in a scene in "In His Grip," in Glasgow

David Hawthorne, who is playing in this picture is being kept pretty busy just now, for he tells me that last Thursday he finished a picture with Captain Calvert in the morning at Ealing, got to Charing Cross in time to catch the 12.55 for Peshurst to find that it