

blow to a pugilist who insults a lady; this makes the eighth film in succession in which he has had to use his fists!

Parisian Settings.

A few days ago, Bertram Burleigh left for the Continent on an engagement which has been offered him on behalf of a French producing firm by Dr. Pettinati, of the London and Counties Film Bureau. Tom Gallon's book, "Dead Man's Love," is going to be filmed, partly in Paris and partly in London, by Mr. de Marsan, and it is in this film that Bertram Burleigh is to play a prominent part. Emy Verity has the leading lady part.

Exteriors Only.

"Cherry Ripe," the latest Kenelm Foss Production, will be notable for at least two things when it is completed. For it will be an all-exterior picture, and it is intended to feature the producer rather than any particular player. After having made the Royal Forest Hotel his headquarters while he secured scenes in Epping Forest, Kenelm Foss has now gone, with his party, to Dorking for some Surrey exteriors. The two chief players are Mary Odette and Lionelle Howard.

Playing with Stoll's.

Betty Campbell has been engaged to appear in "The Hound of the Baskervilles," which Maurice Elvey will produce for Stoll. This engagement has been arranged by the kinema agents, Bertram Fryer and W. K. Rodger.

Just Finished.

Sydney N. Folker, who has been for some time past with Alliance as technical director,

has now taken to acting, and has just finished work with Broadwest in "Vi o' Smith's Alley." He has not, however, decided to stick to the acting side, and will shortly be back at work either as assistant or technical director.

Starring.

Harry Lorraine is shortly starting a new company for the production of pictures in which he is to star. The title of the first picture has not yet been announced, nor the name of the director. Last year Mr. Lorraine produced a number of pictures for the Atlantic, in which were included a number of sensational "stunts." A number of the scenes for the new production will be taken in Jersey.

Bramble's Latest.

"The Bachelors' Club" is also now being completed. In the cast are Sydney Fairbrother, Mary Brough, Ernest Thesiger, Arthur Pusey, James Lindsay, Ben Field, A. G. Poulton, Sydney Paxton, Jack Denton, Arthur Cleave, Alice de Winton, Margot Drake, Dora Lennox and Betty Belloc. The picture has been produced by A. V. Bramble from an Eliot Stannard scenario.

Dual Roles.

Rene Plaissetty is having a trying time producing "The Woman and the Fan," his latest production for Stoll, in which Mary Mussart is featured. The picture contains a great deal of double exposure, for Miss Mussart is called upon to play a dual role in the production. Cyril Percival, who played an important part in "The Four Feathers" and

"The Broken Road," will also be seen in this production.

Good Training of a Villain.

The not too deep-dyed villain, Bechamel, in the Stoll film version of H. G. Wells' novel, "The Wheels of Chance," is played by Gordon Parker, who has been a lawyer, an editor, a playwright, a soldier, and a stage actor, but who has never before played for the screen.

Quick Work.

It was only a very few weeks ago that George Ridgwell started work on the Stoll filmplay, from Ethel M. Dell's story, "The Knight Errant," yet the picture is practically finished, except for cutting and titling. The weather, of course, has been exceptionally favourable for location work just recently, and there are many outdoor scenes in this picture; but Mr. Ridgwell always works at high pressure once he has started on a production. He has been working for Stolls only a matter of about sixteen weeks, yet he has already made four films, "The Four Just Men," "Greatheart," "The Amazing Partnership," and now "The Knight Errant." Madge Stuart is the heroine in this last-mentioned picture, while Rex McDougal figures as the hero, and Norma Whalley as the heroine's calculating mother. Eva Westlake and the redoubtable Judd Green make a delightful couple as Mrs. Perkiss and her farmer spouse.

To Produce for Harma.

Bernard Dudley will produce Harma's next picture, which will be a story of Wales. Mr. Dudley has for some time past been playing "heavy" for the company. He has had a great deal of experience both on the screen and the stage. When he first entered the kinema business it was with the intention of producing, and so he settled down to study producing methods. Marjorie Villis plays the part of a Welsh girl in Mr. Dudley's production, and James Knight will also play a leading part.

Actor-Scenarioist.

Though still in his teens Percy V. Field has played for most of the leading British producing companies, including Stoll, Samuelson, Alliance, and Ideal. His last work for Ideal was in "Build Thy House," "The Twelve-Pound Look," and "Beyond the Dreams of Avarice." He has now signed a contract with I. B. Davidson, for whom he will play the part of Wrayford in "The Fifth Forn. at St. Dominic's." Mr. Field has also attempted scenario-writing with some measure of success.

John Gliddon at Work.

For "Senorita" John Gliddon obtained scenes in the vicinity of Victoria Station recently, with Elizabeth Brandt and Francis Innys dressed in Spanish costumes. Elizabeth Brandt is shortly starting her third picture for the John Gliddon Production Company. This is to be "The Greater Gift," and the first scene is laid in Paris, whither Miss Brandt has arranged to fly.

Re-Starting.

J. H. Davies and W. Milward are re-starting the Seal Film Co., with Bert Wynne as director. The first subject has already been started on. It is a screen version of Silas K. Hocking's book, "Dick's Fairy." The studios being used are those belonging to Reardon, at Kew. The cast has not yet been announced, but more particulars will be available next week.

At Gaumont's

Captain Calvert, of Gaumont's, has now finished editing and cutting "In His Grip," and the picture is ready for Trade showing. Basil Emmott, the cameraman, has obtained a number of new effects in this production. Will Kellino has also completed his latest film, and the cutting has just started. The name of the next Gaumont production will be announced shortly.

POSSIBILITIES OF THE BRITISH FILM

II.—The Exhibitor and the Public
by L. AUSTIN

One of the weakest spots in the Kinema Industry of this country is the exhibitor. Of course, it is impossible to say this without condemning the exceptions, but the average picture theatre here is run by a man who has no conception of how to exploit a picture.

The one source from which this statement would be expected to emanate is the producing and renting firm, but they naturally deem it policy to live in harmony with the exhibitor. Nevertheless, the public is only reached through the theatre, and the showman's inability to educate the public to appreciate fully the beauty of the film is a serious handicap to the progress of the kinema in its attempt to become recognised as the foremost entertainment. For example, a British picture is made and Trade-shown at a West End theatre, accompanied by incidental music arranged by the conductor who has previously viewed the picture. Now when the film ultimately reaches the public, the public should be able to see it to the same advantage, but rarely is this the case. It generally listens to an orchestra, not necessarily inferior, playing selections with a total disregard to the picture, which is frequently run at a hurried speed. The outside and vestibule of the theatre are rarely utilised for artistic exploitation, other than with the photos and posters supplied by the renter.

The public which now mechanically visits the kinema is either satisfied or dissatisfied with a program, but whichever is the case, it will come again. It is this periodical visit that has naturally made the exhibitor think that if he is able to fill his hall without "assisting" the pictures, then why should he go to the expense and trouble of making the entertainment more attractive and artistic—something to be remembered.

Thus the chief reason why the kinema is a "habit" instead of being an "anticipated entertainment," as is the theatre, is arrived

at. The exhibitors' point of view can be understood, but the kinema will never reach the standard that the productions are reaching until the actual exploitation in both publicity and music are improved. Never will it reach the height of an entertainment without equal until the public go to see a picture instead of going to THE pictures, ignorant of the program until it is projected. People do not go to a legitimate theatre without knowing the play they will see, so it should be with the kinema.

It is a welcome improvement that we see just starting of running films for unlimited periods. This will greatly assist to teach the public that the film is an art equal to the stage. If the present state of showmanship is to remain crude, while the standard of production continues to improve, the kinema will develop into a very weird entertainment of struggling excellence. Why should it be necessary to improve production if the present standard will fill the theatres to capacity? Why spend fabulous sums on super productions when smaller pictures will bring the theatre "standing room only"? No, if the production side of the kinema is improving, so must the standard of exploiting these productions develop.

The object of these few ideas which I have put on record is for British companies to make better AND FEWER films, and I contend that it is for the exhibitor to give a much greater preference to the exploiting of a British picture, which they would be only too willing to do if the quality of the films were as indicated. Then can the exhibitor run the British picture for a week or more, and change the remainder of his "imported program" as often as he likes. By this method the British people will recognise British pictures, but as long as they are all mixed together with the major portion of them consisting of imported productions, and exhibited with the present lack of showmanship, British pictures will continue to experience heavy competition.