

IN FILMLAND.

PICTURES AND PARAGRAPHS ABOUT CINEMA PLAYS AND PLAYERS.



Violet Hopson as the factory girl heroine of the Broadwest film, "VI, of Smith's Alley."

be played in quick tempo, like this: Doo-da-da, and so on. In other words the composer conceived his piece truly as a 'Humoresque' gay and vivacious. But I saw greater possibilities in the work, particularly when played on the violin, if it was taken at a slower pace, emphasising the sentimental elements that are present in the melody, but are almost entirely concealed when performed rapidly. To this change, I believe, may be ascribed in large measure the present popularity of 'Humoresque.'

Miss Alice Brady, who has just arrived in England from New York, prefers the stage to the screen. She says it is her ambition to act in England, and early next year hopes to rent a London theatre for the production of a new play. Miss Brady was accompanied on her trip by her husband, James Crane, which gives point to the following little anecdote:

Alice Brady was being interviewed by members of the Press at the Famous-Lasky offices, when there arrived a gentleman, who said he wished to see Miss Brady. He fell into the sphere of influence of a young lady typist, who was assisting in shepherding the Press. "Do you want to interview Miss Alice Brady?" queried the young lady. "The new arrival's eyes twinkled. 'Well I have interviewed her a good many times before, and I don't mind interviewing her again—I'm her husband.'"

The Sisters of the Convent of our Lady of Charity in Dublin were unable to be present at the public funeral of



Ethel Clayton in the Paramount-Arcraft Picture "A Lady in Love." This is a romantic drama.

Madge Stuart as Diana Wreford, the heroine of the Stoll photoplay from Olive Wadley's novel, "Frailty," had to spend quite a lot of time on a moor in Surrey, and also in the rain. "I had such a pleasant time," says Madge, "that the less I see of that moor in the future the more I shall like it."

"We were doing a scene outside an inn," says C. H. Croker-King, "for the Stoll screen version of the 'Adventure of Sherlock Holmes,' called 'The Priory House.' I, playing the Duke of Holderness, was wearing a handsome fur coat. My arduous was somewhat dampened when a bystander said to me, 'Are you supposed to be a profiteer?'"

Edward O'Neil, who figures as an editor in "A Dear Fool," is now figuring as a publican in the Stoll picture from George Birmingham's humorous novel, "General John Regan." It may not sound a very proper sequence of occupations, but as Mr. O'Neil points out, both editors and publicans deal with all the most absorbing affairs of the day.

The story of "Greatheart" reaches its climax when Dinah Bathurst, having broken her unhappy engagement with Sir Eustace Studley, and thereby incurred the wrath of her brutal stepmother, wanders off to a neighbouring railway bridge with the intention of flinging herself in front of a train. Madge Stuart, who plays the part of Dinah in the Stoll screen version of this popular novel, declares that she will never forget the railway bridge incident.

"For one thing," says she, "I am absolutely terrified of heights, and if I had had to stand on the parapet of that bridge for another five seconds I am quite sure I would have gone over in dead earnest. There was a very strong wind blowing at the time, and as I swayed there I became so giddy that I had to shut my eyes and hope I'd be rescued before my knees gave way under me."

"Just before I clambered onto the parapet I had to sit on a stone ledge, apparently making up my mind to commit suicide, and although it doesn't show in the picture, I kept blinking as I sat, because the wind was blowing so much dust about. Suddenly George Ridgwell, the producer, shouted: 'Shoot your eyes open. Madge—you can hear the train coming. I opened my eyes wide, as directed, and as I did so the wind gathered up all the dust it could find in the road and blew it clean into them. That's fine," said Mr. Ridgwell, as my eyes watered profusely, "I wanted you to look fearful!"

In the coming play "Brewster's Millions," Fatty Arbuckle plays the double role of Baby Brewster and the adult Brewster—who spends one uncle's two millions within 12 months to qualify for the five millions from the other uncle. In the juvenile parts the furniture is made in proportion to seat the stature of



A scene from the Stoll Film "Greatheart," a screen version of Ethel M. Dell's novel. Isobel Studley (Norma Whalley) finds Sir Eustace Studley (Cecil Humphries) in Dinah Bathurst's (Madge Stuart) bedroom.

a 21-stone baby. Tables, chairs, mirrors, sideboards and perambulator are six times the normal size, and it may be added, strength, for the 21-stone baby plays the usual infantile trick on his surroundings.

Tears are by no means unusual wherever "Humoresque" is shown; for that wonderful photoplay of mother love clutches the heartstrings of even the most hardened. More than any person save Anton Dvorak, who first composed the melody for the piano, Kreisler the violinist, is responsible for the popularity of the piece. It was he who saw "Humoresque" played on the violin, and who played it more slowly than anyone had intended in order to bring out its latent meaning.

"Dvorak's 'Humoresque' was practically unknown until I adapted it for the violin and put it on my programme," said Kreisler speaking recently on this subject. "One day, years ago, I was glancing over a batch of pieces by Dvorak. That was shortly after the composer's death, and I was struck at the name of ways and means to assist his widow. Suddenly my eyes lit upon the melody of the 'Humoresque.'"

"And now let me tell you a secret," Kreisler continued. "According to Dvorak's intentions the piece ought to

their late Archbishop. The suns were abetted, however, to view the ceremony through the medium of the Pathe Gazette, a special performance being given to the Sisters in the Convent. This is an interesting innovation, which holds possibilities for the future. It should enable those who take the vows to keep in touch with the human side of everyday life through cinema pictures.

The extraordinary speed which Payne, the famous Brighton walker, attains has aroused criticism in some quarters which suggests that his speedy form of pedestrianism borders on running. Pathe's are going to film this walking wonder with their Ultra Rapid camera, which takes pictures at the rate of 160 a second, and reduces human movement ten times less than normal. It will then be seen whether he carried out the correct heel and toe movements which constitute the official designation of walking.

"One thing I will not have in my productions," says Louis Mercanton, whose screen version of Sir Anthony Hope's "Phroso" is said to be something specially sensational, "and that is imitation whiskers of any kind. Willy Clarkson is a very good friend of mine, but I feel sure he will not take

it unkindly from me if I wholeheartedly condemn the camouflage beard and moustache, so suitable for the stage, as being entirely the reverse for the screen. Make-believe and make-up generally is hardly perceptible from the stalls, but any attempt to fake up film characters is instantly betrayed by the camera's hawk-like orb.

"Mouraki Pasha in 'Phroso' wears the conventional Turkish insignia on his chin, and rather than take any risks I preferred to pay the talented M. Maxudian, who plays the part, eight weeks' salary to do nothing more than grow the essential 'face fungus.' There can be no possible substitute for the real thing on the screen, and I prophesy that before very long studio sets of interiors and fake scenes of streets in Hong-Kong, etc. will become things of the past. In California and other film producing centres, if the leading characters have to wear beards or moustaches, they don't buy them or hire them, Charlie Chaplin being one of the few acceptable exceptions."

The extent to which various breeds of animals possess intelligence is still a problem to even the most eminent zoologists. It is interesting to learn, however, that a leading student of (Continued in next Column.)

ON THE SCREEN NEXT WEEK

Floral Hall.—For the first half of the week we shall have another of Ethel M. Dell's popular novels, "Greatheart," which has been translated to the screen by the Stoll Picture Productions and features Madge Stuart and Cecil Humphreys. It is an interesting story set in beautiful surroundings. This will be followed by "The Heart of a Rose." On Thursday, Friday, and Saturday there will be a drama, "The Sword of Damocles," featuring Jose Collins, the popular London actress who made such a success in "The Maid of the Mountains." Others in the cast include Claude Fleming, Tom Nesbitt, Bobbie Andrews, and H. V. Esmond. Next there will be "The Resident Patient," the sixth of Sir Arthur Conan Doyle's stories, "The Adventures of Sherlock Holmes."

Cinema-de-Luxe (Temperance Hall).—A very attractive picture, "Greatheart," adapted from Ethel M. Dell's novel, will be shown all the week. It is an interesting story which is made the most of by Madge Stuart, Teddy Arundell, Winifred Harris, and a star cast. At the beginning of the week Dorothy Gish appears in a five-part production, "Remodelling Her Husband," and on Thursday, Friday and Saturday there will be shown a society drama, "The Luck of Geraldine Laird," in which Bessie Barriscale has a congenial role.

Silver-street Pictures.—The programme for the first three days includes "Partners of the Night," a five-part drama in which Prima Nisbett appears, and another interesting instalment of the serial, "The Mystery Mind." At the end of the week Bessie Barriscale will be seen in a drama, "The Maid of the Storm," and more exciting incidents in "The Great London Mystery" will be shown.

animal life has announced that the advent of the film camera has thrown new light on this question. By studying the movements and demeanour of animals on the film it has been found possible to arrive at conclusions regarding the amount of brain matter various species of the zoological world possess.

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Speaking of Bishop Weidon dull than fast, a not necessarily

It is said that divorce cases the marriage.

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"I am not a "For Heaven's degrade themselves which is not a makes fools General Lloyd.

In a breach Captain, who had to pay £200

Mrs. Lloyd Gaid of Refuge presented with Liverpool Welsh