

PEARSON STARTS

George Pearson entered upon the second week of production on Monday at the Famous Players-Lasky studios, Islington. The new Welsh-Pearson subject is not yet disclosed, but its nature will evoke considerable interest, and it may be hinted that it is a distinct departure from the Betty Balfour pictures which have so invariably delighted us during the past year or two. Among the players who have been at work during the last few days are Stewart Rome (who plays opposite Betty Balfour), Charles Ashton, Guy Phillips, Henrietta Watson, Buena Bent, Tom Coventry, Donald Searle, Sir Simeon Stuart, and James Reardon.

DAVIDSON ABROAD

I. B. Davidson, with his company of British players headed by Clive Brook, are on the Continent on location for exteriors of "The Wine of Life," the new production by Arthur Rooke, which Butcher's will handle. In a brief line the other day from Nice, Brook announced the departure of the director and his little band for Switzerland, and they have since secured some special scenes in Chamounix. This week some actual locations in Rome and Naples are being utilised. The photography is under the control of Leslie Eveleigh—one of the few cameramen in our studios who uses a British camera.

STARS IN PUBLIC

It is a delicate matter to question how much the exhibitors' programs during the British National Film Weeks have benefited—and, indeed, are still benefiting—by the personal appearance of British stars. To say that the good business which has been general is largely due to these appearances might be construed into a reflection upon the merits of the films themselves! However, there can be no doubt that extremely good work has been done by the many players who, at some trouble, have spoken to audiences with

BRITISH STUDIO

Artistes and Producers

invariably enthusiastic receptions. Clive Brook, Florence Turner, Fred Wright, Stewart Rome, John Stuart, Queenie Thomas, Marjorie Benson, Guy Newall, Warwick Ward, Arthur Walcott, Marjorie Hume, Johnny Butt, Victor McLaglen, Rex Davis and others have done excellent service to British films during the last three weeks. There can be no doubt that the exceptional circumstances have more than justified what would in normal times be open to certain objections in principle and practice.

PERCY NASH AT WORK

"The End of the World" is the title of an original story written for the screen by Harry Fowler Mear, now being produced in a London studio by Percy Nash. It is a theme which borders on fantasy, involving the impending destruction of the earth by a comet. The principal players are Rex Davis, Sydney N. Folker, Pauline Peters and Daisy Gilbert. Jack Raymond is Nash's assistant, and Bert Ford is cameraman.

THIS WEEK'S SHOWS

The threatened clashing of two British Trade shows this week was happily averted, and the B. and C. José Collins two-reelers are being presented this morning instead of yesterday, when Ideal's "I Will Repay" was well received at the Marble Arch Pavilion. Reviews of both Trade shows will appear in next week's *Kinematograph Weekly*.

FRANKAU NOVEL ACQUIRED

At a recent Stoll dinner, Gilbert Frankau regretted that he had never received any royalties from the sale of the film-rights of any of his novels. Now comes the news that Stoll's are to produce

very soon a screen version of that clever author's "The Love Story of Ailette Brunton." The other day Mr. and Mrs. Frankau were interested spectators of production on the Cricklewood studio floor, where they were introduced by Jeffrey Bernerd to a number of screen celebrities in between "shots."

FRIESE-GREENE PICTURES

In a week or two we are to see in the West End the first pictures to be made by the new colour process invented by Claude Friese-Greene. Spectrum Films announce a short program of the new subjects, made under the aegis of their production manager, Felix Orman, who has also written and devised one of them, "Moonbeam Magic." This little fantasy will be included among those shown.

"SCHOOLS" AGAIN

One effect of the British Film Weeks, not altogether unforeseen, is a revived activity on the part of film "schools," evidently on the crest of a wave of public interest and a belief that there is a boom in British production. It would be of some advantage to the public if the British National Film League issued an official opinion on amateurs and "schools."

A STRONG CAST

Astra-National, it is understood, is making preparations for an unusually striking Trade show of "Miriam Rozella" about the middle of March. This picture, which was hampered in production by the illness of three of the principals, is directed by Sidney Morgan, who wrote his own adaptation of the late B. L. Farjeon's famous novel. Moyna Macgill enacts the all-important title-rôle, and Owen Nares is said to have eclipsed all his previous screen work in what is a new type of part for this popular actor. The very strong cast also includes Gertrude McCoy, Henrietta Watson, Nina Boucicault, Mary Brough, Russell Thorndike, and Ben Webster. Some spectacular scenes of exotic interest, including the depiction of a Roman festival, are a strong feature of this most ambitious native production.

BRUNEL DEPARTS

Adrian Brunel, whose "Man Without Desire" has done such remarkably good business during its special presentation at the Tivoli last week—even the "Scaramouche" record was beaten—is leaving England within the next day or two for Algiers, and expects to be away for some weeks.

VALIA'S TWO PICTURES

Mlle. Valia is playing in two pictures simultaneously—probably the last two before her impending marriage, when, as she has stated, her screen career will, to the regret of her countless admirers, be terminated. She is in "Miranda of the Balcony" on one floor of Stoll's, and in "The Yu Sen's Devotion" opposite Sessue Hayakawa. This picture, too,



Mr. and Mrs. Gilbert Frankau at Stoll Studio