

"DUVAL" AND THE LIGHT TOUCH

A frequent failing in many "period" films is a lack of humanity—the result of the producer's extreme anxiety to maintain dignity in resurrecting characters of by-gone days. Only too frequently the result is he is afraid to give his players soul, and so ends in presenting them as historical dolls instead of as real, living beings. On this subject George Cooper, already distinguished for his production of the two-reel Quality Plays, and who is now essaying his first really big subject, "Claude Duval," for Gaumont, has his own ideas. In translating life, of whatever period, to the screen, he holds that one must take cognisance of the laughter in life as well as the sorrow, and apparently he is determined not to have his characters accused of inhumanity by denying them humour. Prominent among his characters to inspire laughter is one represented by John Harris, who made his screen debut as Shakespeare Jarvis in the Gaumont film of "Lights of London." Formerly he was stenographer to Bernard Bromhead, the Gaumont studio manager. Capt. Calvert suddenly pounced upon him as just the type of person he wanted for Shakespeare Jarvis, and then Mr. Cooper found opportunity to develop him further. Most of the comedy, Mr. Cooper explains, will come in the latter half of the film, the opening scenes being rather too dramatic to introduce more than

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one or two touches of comedy. Once the action of the story is transferred to the high road and the tavern, however, there is plenty of opportunity to get laughs. Cooper has had a bad time fighting fog and 'flu, and in consequence has lost all the fine headway he made at the start of the production. It is now unlikely that the picture will be finished much before Christmas.

B. & C. PETT RIDGE COMEDIES

Short films have come to stay; at any rate, that is the opinion of B. and C. Encouraged by the success of the three series on historical and literary subjects, this company has arranged for the production of a series of twelve two-reel comedies, based on the stories of W. Pett Ridge, who so ably portrays the lighter side of English home life in its various phases, and which stories make a particular appeal. The scenarios will be by Eliot Stannard, and Edward Godal is personally supervising all arrangements, including suitable casts and careful production. Pett Ridge's stories will provide an ample field for the producer,

Hugh Croise, who is now engaged upon "The Happy Prisoner." There is an excellent star cast, which includes Ben Field, James Knight, Franzi Carlos, Dorothy Easton, Pauline Chase and Charles Windermere. The photography is in the hands of A. W. Kingston.

SQUIBS' GOOD-BYE TO THE SCREEN.

After much hard work and no little delay due to bad weather, George Pearson has completed "Squibs' Honeymoon," which is to be the logical conclusion to the series of "Squibs" pictures, upon which the Welsh-Pearson Co., Ltd., and Betty Balfour have built such a reputation. Everybody loved Squibs, and everybody will be sorry to lose her, but, after all, she was a merry maid, whose decision to retire into serious domesticity deserves to be respected. "Squibs' Honeymoon" stops at this point, but between Squibs' resignation from Parliament and her complete entry into a talking shop of her own, a gulf of amusing adventure has been fixed by George Pearson, which should provide happy reminiscences.



Scenes from "SQUIBS' HONEYMOON," which George Pearson has just finished. The picture will be handled by Gaumont.

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