

# S H O T S

c i o s e - u p s

J. H. Stansfield, of Manchester, says that the renters run the Trade journals. This will be welcome news to many renters, whose bitter complaint is that they cannot run them—at least not all of them.

Some fears having been expressed by exhibitors that the suggested addition of five per cent. to contracts for films booked for the British Film Week might imply the disclosures of details of their business before the joint committee of the C.E.A. and the B.N.F.L., it has been decided that the money so contributed both by exhibitors and renters shall be handed to Horsley and Co., the auditors of the League.

The auditors will distribute the total bulk sums of the exhibitors' 5 per cent. thus received direct to the local C.E.A. branches, and the total bulk sums of the renters' 5 per cent. thus received to the British National Film League at such intervals as shall be agreed on by the joint committee of the C.E.A. and British National Film League, which has been appointed to supervise the general methods of the spending of the whole fund.

Flora le Breton departs this week for America and new picture activities. This rotation of stars between London and New York will soon set up a new constellation. And, of course, when Miss le Breton has been seen in a few American films someone will discover that stars are needed on this side and will go over to offer her real money to play here.

Birmingham, as pointed out in a recent issue of the *Kine*, sets a bad example in the matter of Sunday Trade shows. The number increases under the excuse of renters that week-day shows are ignored, yet there is small evidence of thoroughly representative attendances on Sunday evenings.

Exceptions occur when a really outstanding production has been well boosted in advance, but the audience one sees at the average Sunday Trade show in Birmingham consists largely of the general public and friends of the renters.

If one day is more convenient for exhibitors than others that is Sunday, but too many exhibitors stay away. The presence of a crowd seems to make the cost of hiring a public

theatre worth while. This, no doubt, pleases the renter, but does not necessarily bring more business than a sparsely attended week-day show.

Discussing the matter with the *Kine*. a few days ago, one renter, who has has not always been adverse to Sunday exhibitions, said he understood that a proposal to discontinue Sunday Trade shows was to be brought forward at the next meeting of the K.R.S. If the proposal is adopted no great regret will be felt, except by "dead heads."

Months have now elapsed since the passing into law of the Irish Censorship of Films Act, and, although several names have been mentioned as those of gentlemen likely to fill the office of Government censor, no appointment has yet been made. The Dublin newspapers are doing their utmost to elicit information on the subject, and members of the Trade in the Irish capital are still wondering how much longer they are to be kept in suspense.

When the *Kenilworth Castle* leaves Southampton this week-end she will have on board the expedition which M. A. Wetherall is taking to South and Central Africa to make the David Livingstone film. As we have already mentioned, Mr. Wetherall is taking the part of the great explorer, and with him will be Lena MacNaughton, Molly Rogers, Major Mackay, Douglas Cator, and C. W. Hopper.

Most of these names are well known in the Industry, and their labours, which it is expected will occupy eight months, should bring forth a fascinating picture. As a misconception may possibly have arisen it is important to point out that there will be two films made, one a five or six-reeler for exhibition in the ordinary kinemas, and the other a longer one, for the churches, which have shown considerable interest in the scheme.

Quality's pictures have received so good a send-off here that there should be a welcome awaiting them in America. To sell the first series of thirteen on a cash basis, Robert H. Kinsman is leaving on Saturday next for New York, and he intends to negotiate for the disposal of them in the States, Canada and Mexico.

The subjects he is taking with him are "Darkness," "Finished," "Constant Hot Water," "The Re-

verse of the Medal," "Three to One Against," and "The Man Who Liked Lemons." In addition he is taking over another attractive series of short items in "Secrets of Nature," and his stock-in-trade is clearly of a standard which will add to the prestige of our output. We understand he will also take over "The Agony of the Eagles."

Having completed negotiations and closed the contract by which "The Covered Wagon" will be shown at the Madeleine Theatre, Paris, John C. Flinn has returned to America. The contract gives complete control of the house, and allows for rebuilding, renovating and decorating. It also allows for the lessees providing their own orchestra, musical director and staff. The picture will be shown on American picture-house lines, and will be accompanied by an orchestra of 30 performers. The run will commence at Christmas and will be for an indefinite period.

The Madeleine is a small house with a seating capacity of only 900, but one of the newest in the city. Its situation is a valuable asset, as both the Metro and the Nord-Sud underground railways have their main stations at its door, and nearly all the tram and bus services start from the same place. "L'Atlantide" ran there for four months, after being played for two weeks at the Gaumont Palace. The house will be taken over on December 17 and kept dark for some days for renovation. A *répétition générale* will be given on December 20, and the real season starts next day. George Bowles, of International Films, will look after the pictures interests in France.

Marcel Numa, who will handle the publicity, arrived in London during this week to see the film and get posted generally. He is a French Journalist who has been for two years with Mercanton Films. During the war he was a French air pilot and is decorated with the Croix de Guerre.

Writes Boyle Lawrence: "The remarks of the *Sunday Express* regarding the preparation of foreign films for the English market may be generally true, but I would like to say that they do not apply to the Ideal Co., which recently commissioned me to re-write and re-arrange the titles of their picture, 'Jealousy,' or to the Swedish Biograph Co., for whom I re-titled their film 'The Whirl of Passion.'" The remarks in the *Sunday Express* may, as Mr. Lawrence suggests, be generally true, but they may also be expressed with reason.