

***La duda* [literally, “The Doubt”]**

(Director: Domènec Ceret, 1916)

Studio Films took a step common at that time to broaden from making exclusively animated short films to producing feature-length films as well, because of the financial success of its short films. The production company’s early works had drawn on the art direction and central role of Domènec Ceret. The cast of actors used in those productions were mostly well-known figures from the comic theatre, vaudeville and the Spanish genre of short light musical plays known as *género chico* [literally, “little genre”], and it was clear from the outset that the studio aimed at a popular following.

To take the step from animated short films to dramatic cinema and the typical feature-length movies of the period, the art director of Studio Films, Domènec Ceret, turned to Lola Paris, an actor with whom he had worked in films made by Josep de Togores for Segre Films. Paris could play dramatic roles, but she was also the embodiment of a kind of dynamic, adventurous, free-spirited young person and she became one of the first divas of Spanish cinema. Together with Paris, Consuelo Hidalgo also began to play leading roles for a series produced by Studio Films, called the “Sèrie Paris-Hidalgo” [literally, “Paris-Hidalgo Series”]. The series included four films – *Pasa el ideal* (1100m), *La duda* (1100m), *La razón social Castro y Ferrant* (1150m) and *Un ejemplo* (1200m) – and all four were shot in May and June of 1916. The series enjoyed moderate success. Eight copies of each film were made for distribution in Spain, France, Italy and Argentina. As a whole, the series is an example of the influence of Italian cinema on Barcelona filmmaking in the period.

(PGL)

Bibliography

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