

A Personally Conducted Tour Through the Vitagraph Studio With Screens Up



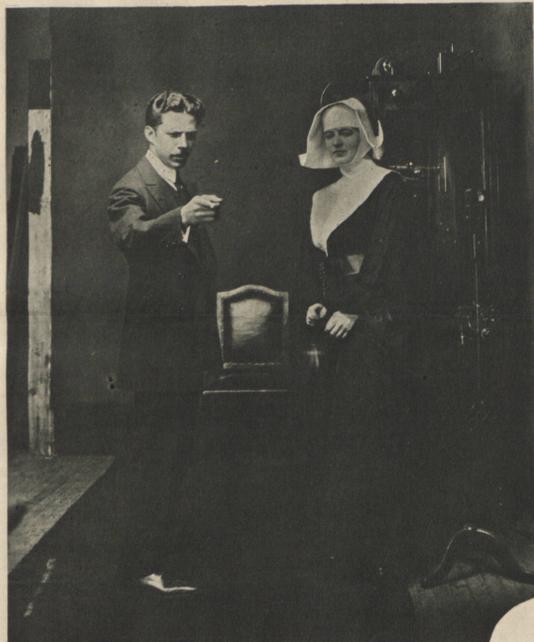
An exposure of "The Secret Kingdom." Preparing for the day's work; front row, left to right: Frank Nelson, electrician; W. A. Ross, camera man, Katharine Lewis, Aimee Remley, Dorothy Kelly and Director Theodore Marston.



Hughey Mack entering the Vitagraph "Door of Opportunity." Through this main entrance studio all stars must run their course.



"The Battle Cry of War" is the taking. Alice Joyce and Director William Earle rehearsing a scene in a new Vitagraph production.



Director S. Rankin Drew and Pauline Curley in a set in the Vitagraph screen adaptation of "The Girl Philippa."



E. H. Sothorn digests the day's news while the camera man is getting ready for him.

Automobile Row in the Vitagraph yard. A "Red Cross Nurse" and "two fighting men."



Inside the gates but not on the screen. Every day the Vitagraph yard is the Mecca of a score of "extras." It's tiresome, but perseverance is the only road to success in the movies.



Half an hour after eating breakfast at The Lambs, Frank Daniels dons this cannibal costume at the Vitagraph studio and becomes a Fiji chief-tain.



Fred Thompson, director of E. H. Sothorn for the Vitagraph, meets Director Theodore Marston, Soline Pretty, Naomi Childers, Harry Morey and Dorothy Kelly.



The city room in the Vitagraph newspaper play, "The Kid." Director Wilfrid North, Lillian Walker and Bob Gaillard.



And the sign over the door says: "Do not loiter in front of this doorway." Waiting for the call to the camera.



Leah Baird is receiving instruction from her director, Van Dyke Brooke, in a new and as yet unnamed play.



E. H. Sothorn registering for the first time in the Vitagraph House. Fred Thompson, his director, J. Stuart Blackton, President of the Vitagraph Company, Charles Chapman, Technical Director, and Milly Burns are watching.