

WITH THE MEN AND WOMEN WHO ARE MAKING CURRENT PHOTOPLAY HISTORY

who are acquainted with the ins and outs of the business. One bears the following table: COST OF PRODUCTION. One negative (1000 feet) \$1000. Twenty-four prints (1000 feet each) \$500.

Blanche Sweet Speaks Here is Blanche Sweet's own version of herself. I have been four-and-a-half years, until just now, with Mr. Griffith, from whom I received all of my training and to whom I owe practically everything that I have.

No, I don't think that injures the picture people, except as it is causing a gradual weeding out of the poorer ones. We know the methods and stage people have to learn things, which at first usually they are inclined to be conceited and hard to direct. There is no discrimination in favor of stage folk that the good picture people need fear.

I know what a lot of work having my own company would be, and I must confess I'm lazy. People aren't doing it, and those who do don't succeed in it. One must have a director, for there are so many details to be seen to that the actor cannot have in mind. The director must get the most out of the actor's efforts, too.

For instance, in the first part of "Are You a Mason?" the photograph is so poor that practically all of Jack Barrymore's work—and he is clever— is lost in darkness. He might just as well have been anybody, doing anything, as far as the audience is concerned. The director should have taken care of that so that his work would count. And one must have a director to watch your work and tell you to emphasize a bit or to do something a trifle. No actor can tell really how a bit of action looks. Some one outside must do that.

Tennessee May Have Censors The creation of a Tennessee board of censors for moving pictures is the purpose of a bill introduced in the lower house of the Tennessee Legislature on Tuesday, March 20, by Representative Nicholas. The proposed board, which was recommended in a message by Governor Rye, is patterned somewhat after the National Board of Censors.

Answers to Correspondents On April 13, the photoplay editor asked for information concerning a character in "The High Hand." Mr. Conn D. Bryson, of this city, has come forward with the data, for which thanks is extended herewith. Mr. Bryson writes: "The boss is Douglas Gerard, McDermott, Kavanagh (some name), known theatrically as Douglas Gerard, the state boss."



WILLIAM STRY AND J. McDONALD IN 'THE HEART OF MARYLAND' CHESTNUT ST. OPERA HOUSE

"The Clemenceau Case" Wonderfully Filmed

One of the most remarkable photoplays yet filmed is the famous "Clemenceau Case," made by the Fox Film Corporation, with Theda Bara as the star. The story of the play is wonderfully interesting. Pierre Clemenceau is brought up like a little weed in a shabby boarding house in the slums of Paris. His mother is a struggling seamstress. His father comes home one night in a drunken rage. He abuses the woman with whom he has formed an irregular alliance. Then he flings out of the house forever.

Years pass. Pierre has attained the dignity of his first school. He is a pupil at a cheap boarding school. His strictest teacher is a lad called Andre. Andre invites Pierre to his home. Pierre's mother knows the secret of Pierre's parentage. She writes Andre to tell him to leave him, boylike. Andre tells the other pupils of the school. Pierre flings himself out of the school. From the little cottage with hazy delight, one boy stands out as the crowd disperses. He is Ritz Constantin.

Nothing about what the other child is saying, he says, "but I like you. I'll be your child." Ritz's father, the elder Constantin, is a celebrated sculptor. In Constantine's studio, Pierre finds a lump of modeling clay. With natural skill his hands begin forming it. Constantin enters and watches the boy. He is struck by the great natural genius Pierre betrays. The sculptor visits Pierre's mother. He tells her he will make Pierre a great sculptor. The years elapse. The elder Constantin gives a riotous studio party. Among the guests are the Countess de Montecarlo, a young girl of striking beauty, Baron Sergius, whose encounters have made him known throughout Paris as a Lothario, is another guest.

Rapid Transit Proposal Norma Talmadge and little Bobby Connolly, Vitagraph players, together with a gentleman friend of Miss Talmadge's were riding in a street car. Miss Talmadge and her escort, interested in a subject of mutual concern, were paying little attention to the six-year-old Vitagraph star. Bobby thought he was being neglected. He nudged Miss Talmadge to attract her attention. Standing on the car seat, he whispered: "Is that gentleman your sweetheart, Norma?"

WORLD FILM CORPORATION PRESENTS BEATRIZ MICHELENA IN 'The Lily of Poverty Flat' FROM THE STORY BY BRET HARTE, IN 5 ACTS WORLD FILM CORPORATION, 1314 Vine Street

New Era Film Manufacture Made in America O. K. COMEDY CO. Wholesome Laugh Makers. MINERVA FILM CO. Educational, Instructive, Spell-binding. CLARION FILM CO. Pictures of the Shop, the Factory, the Mill. The Tie Between Producer and Consumer.



DOROTHY KELLY, OF THE VITAGRAPH PLAYERS



ROSETTA BRICE LEADING LADY AT LUBIN'S



COURTNEY FOOTE, WHO PLAYS GABRIEL IN 'HYPOCRITES'



CLAIRE McDOWELL OF THE BIOGRAPH



HOWARD ESTABROOK, WORLD FILM

Cricketer on the Screen If Christy Mathewson appeared in English films you would have a parallel to what is happening in the forthcoming Frohman-World Film offering, "The Builder of Bridges," for C. Aubrey Smith used to play cricket for Sussex, the one-time champion county of England. Then, at the height of his athletic prowess he stepped on to the stage of the St. James' Theatre, London, and was successful. From that stage to the screen was inevitable with Mr. Smith. He played leads with Margaret Hillington in "The Legend of Leonora," and with Maria Doro in "The Morals of Marcus," and with George.

Selig Epigrams The way of the movie hero is hard. Turnips, lettuce and picture play plots are sprouting. Everything comes to him who waits but a refined comedy. Solomon, in all his glory, was never arrayed like a film Indian. None but the brave deserve a seat in the centre of the aisle. Never put off until tomorrow the photoplay you can see today. And the movie mortgage plot falls on both the just and the unjust.

VITAGRAPH PROMINENT PERSONAGES LITTLE MARY ANDERSON, RICHARD LESLIE, AUDREY BERRY, FRANK LE STRANGE, BILLY BILLINGS, HUGHIE MACK, JACK BROWN, ESTELLE MARDO, VAN DYKE BROOKE, MARY MAURICE, JACK BULGER, THOMAS MILLS, NAOMI CHILDERS, GARRY McGARRY, BOBBIE and HELEN CONNELLY, KARIN NORMAN, GEORGE COOPER, MURIEL OSTRICHE, ARTHUR COZINE, EVART OVERTON, FRANK CURRIER, KATE PRICE, NICHOLAS DUNAEW, EDWINA ROBBINS, WILLIAM DUNN, ALBERT ROCCARDI, EDWARD ELKAS, TEMPLER SAXE, FLORA FINCH, PAUL SCARDON, HELEN GARDNER, WILLIAM SHEA, BETTY GRAY, ANITA STEWART, JULIA SWAYNE GORDON, EDITH STOREY, JOE HALPIN, CONSTANCE TALMADGE, MAE HALPIN, NORMA TALMADGE, GLADDEN JAMES, ROSE TAPLEY, ZENA KEEFE, WALLY VAN, DOROTHY KELLY, LILLIAN WALKER, JOHN T. KELLY, CHARLES WELLESLEY, ANNA LAUGHLIN, EARLE WILLIAMS

HARRY T. MOREY

Pictures of the Navy George W. Terwilliger, the Lubin writer and director, has just completed a three-reel spectacular naval drama called "The Insurrection," which promises to attract wide attention and interest, not only because of the story itself but also for the remarkable pictures of almost every branch of the United States Navy in action. The story has to do with the attempts of a band of South American revolutionists to embroil the United States in a war, and the infatuation of a naval lieutenant for the pretty daughter of the chief revolutionist. Throughout the three reels the naval action is decidedly thrilling and interesting and the Lubin photographers secured some of the best naval action pictures ever taken. In order to obtain these pictures the Lubin camera men went to Newport, R. I., League Island Navy Yard, Newport News, Florida, and a number of other places, and obtained splendid motion pictures of submarines, torpedo boat destroyers, battleships—in fact, every type of boat in the navy. The scenes showing a torpedo boat destroyer driving seaward, making 35 knots an hour on an official seven-hour test run, are remarkable indeed, but no more so than the landing and firing of torpedoes from submarines and destroyers, in which one gets a most intimate idea of the method used abroad at present in breaking up commerce. Navy men have pronounced the battle scenes, especially those taken at night with special lighting effects, magnificent in their realism.

LUBIN'S PROMINENT PERSONAGES EDGAR JONES, JUSTINA HUFF, EDWIN B. TILTON, GEORGE J. GOWEN, NANA BARNES, JOSEPH KAUFMAN, MARGARET MOORE, GEORGE S. TRIMBLE, JOSEPH W. SMILEY, WILLIAM W. COHILL, JAMES J. CASSADY, JACK McDONALD, CHARLES F. LEONARD, MR. BARRY O'NEIL, GEORGE SOULE SPENCER, RUTH BRYAN, FRANK MANN, ALAN QUINN, DOUGLAS SIBOLE, WILBERT MELVILLE, L. C. SHUMWAY, ARTHUR HOTALING, ARTHUR JOHNSON, ELEANOR BLANCHARD, J. H. DE WOLFF, GEORGE W. TERWILLIGER, EARL METCALFE, KEMPTON E. GREENE, HERBERT FORTIER, JOHN E. INCE, WILLIAM BLACK and A. LLOYD LEWIS, CRANE WILBUR, PERCY WINTER, BERNARD SIEGEL, JAMES L. DALY, JOSEPHINE LONGWORTH, WILLIAM H. TURNER, ROMAINE FIELDING, LOUISE HUFF, EDWARD LUCK, LOUIS MORTELLE, HARRY E. LOOMES, GILBERT ELY, ETHEL CLAYTON, MARIE W. STERLING, DAISY EVANS, LILLIE LESLIE, WILLIAM H. RAUSCHER, JOHN SMILEY, EDWARD ABBOTT, GEO. S. BLISS, ROBERT E. GRAHAM, JR., WALTER HITCHCOCK, ARTHUR WM. MATTHEWS, FLORENCE HACKETT, GEORGE CLARKE, THE GREAT RUBY, VELMA WHITMAN, ROBERT GRAY, MAY HOTELY, RICHARD DIMMICK, PATSY DE FOREST, P. THAD. VOLKMAN, ORMI HAWLEY, WILLIAM S. COOPER, ELEANOR DUNN, JOE BOYLE, "ROAD O' STRIFE", MARY CHARLESON, JACK STANDING, FRANK SMILEY, CLARA LAMBERT, FRANCIS JOYNER, DOROTHY DE WOLFF, THE EAGLE'S NEST

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