

The Daily Movie Magazine Page

Continuity Clerk Records Every Movement the Actors Make



Here's the continuity clerk who recorded the scenes in "Footlights," the Rita Wetman photoplay starring Elsie Ferguson and filmed at the Paramount Long Island studio. She is Carmelita Geraghty, over whose shoulders Malcolm Dunn, assistant director, is gazing. The others are Cameraman Roy Overbaugh and his assistant, William Sheer.

HERE'S A JOB FOR WOMEN IN STUDIO—CONTINUITY CLERK

She's an Important Part of a Production, but You Don't Hear of Her Unless She Graduates to Writing Scenarios or, Perhaps, Really Acting

AMONG those who labor in a studio where motion pictures are made, but who never tread the path illuminated by the gleam of the arena, is the continuity clerk.

She works behind the camera, always; never before it, and, in consequence, her features never decorate the covers of movie magazines, nor is she courted by the public or invited to make personal appearances by theatre owners.

The continuity clerk is not in the movies; she is behind them, and after eight or nine hours of sitting near the glare of the hard lights and the disconcerting glow of the radiator vapor, she is inclined to regard herself as the galley slave of the studio.

The actress changes to street clothes, orders her automobile and goes where-where pleasure or duty beckons.

The continuity clerk buys a nickel ticket on the elevated and rides home for a long night of work. After she has registered the day's action in shorthand she finishes with an evening of typing her notes at home, that the director may have a concise description of the following morning of what was done the previous day.

For this the continuity clerk receives a salary that in two weeks nearly equals that of a prominent actor for one day.

But she carries on, because she is ambitious and, besides, she has mastered the technique of production, she may prepare continuities for other girls to check.

Her Duties in Studio

At 9 in the morning the continuity clerk arrives at her set in the studio, or location, if it is an exterior scene. She is armed with the tools of a stenographer, plus a typewritten script from which the director works.

The set is lighted properly, the cast arrives, the cameraman and his assistant are in readiness, and some one is sent to ask the star to come from her dressing room to the stage, as the great door of the studio is designated.

The action begins. The players move here and there, the director directing their movements, and the continuity clerk describing them in minute detail.

strips of what seem to be a disjointed story. But each take is numbered, and by means of a comparison with corresponding numbers in the continuity clerk's report the sequence is properly established again, and the director may at any time refer to the report of his clerk and learn exactly what has gone before.

Villeblanche Was Far Away

Miss Elizabeth Frazer, one of the most prominent women writers contributing to American magazines, was recently among the audience at the Lyric Theatre, New York, where Rex Ingram's production of "The Four Horsemen of the Apocalypse" was being shown.

She has traveled much, through France in war time, and later into Mesopotamia. Readers of the Saturday Evening Post will recall her brilliant articles on the situation in the Near East.

After seeing "The Four Horsemen," Miss Frazer, in conversation with Colonel Jasper E. Brady, Metro's scenario editor, grew reminiscent.

"The scenes in Villeblanche," she said, "were especially interesting to me. You know I was there during the war, I remember those some ducks waddling about the little public square." And here she paused to consider.

"How frightfully expensive it must have been to send actors over there," she added. "Yes," said Colonel Brady, "Villeblanche was more than an hour's ride from Hollywood, Calif."

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Answers to Questions From Movie Fans

HARRIET GREY, HARRISBURG—Mare McBernart appeared in "White New York Sleeps." Thomas Meligan has not been cast in a picture as yet. His new one will be "The Conquest of Canaan." Jack Quigley and Cy Ring, late of the Morosco company, are the ones you mean.

KITTIE MACK—Dan Mason was the skipper in Betzwood's Toonerville Trolley series.

FRED McGINNIS—Lenore Elric has appeared in movies. They were under the Pallas trademark.

DORIS EINHART—Florence Reed and Malcolm Williams have appeared in movies. Miss Reed will be seen in new productions in the fall.

RICHARD M. DOWNS—The old Lubin studio was located on Market street west of Ninth. It was destroyed by fire.

HARRIS—Mary Pickford was given that name by David Belasco. Her original one was Gladys Smith, and she was born in Canada.

DOROTHY BREGMAN—Mary Pickford may be reached at her studio in Hollywood, Calif.

J. WALTER REED—"Earthbound" was written by Basil King.

P. D. O.—The late Robert Harroun played opposite Lillian Gish in "The Birth of a Nation."

K. C. B.—There are three members on the State Board of Censors.

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"DREAM STREET"

The Story of the Griffith Photoplay Made From Burke's "Limehouse Night Adventures"

CHAPTER V

With a crushed spirit she drooped before him as a wilted lily in the sun-burned fields. He devised a means to trap Spike in her rooms should he come, and, well he knew that the lover would come. It is the human way.

A lamp placed in the window with the lamp-shade well down, three raisings and lowering of this shade to give the inspector the signal that Spike was present. With all woman's wit in the crisis she agreed in order to get the inspector from the room, fearing Spike might enter at any minute.

Now it has been set down further up in our little narrative that Sway Wan lived just across the airshaft. He was ever peeping and listening and thinking of Gypsy.

Spike barely missed the inspector as he rushed into Gypsy's room. So tense was the excitement and keen the thoughts for escape that Gypsy did not tell of the inspector's visit.

Spike asked her if she could get old Tom Chudder to let him use his secret passage for escape.

She darted out the door, only to be stopped by Spike who told her the police were down stairs. With all the agility of a cat she swung from the rear fire escape and made for Tom Chudder's.

Spike is Betrayed

Spike was left alone in her room, awaiting the word from her. Sway Wan was anxiously waiting and listening across the court.

With Gypsy gone and Spike sitting with his back to the window, fairly worshipping the little dressing gown of Gypsy, Sway Wan, by the aid of a long wire, stealthily lifted the lamp-shade the fatal three times. The police lost no time in rushing the room. With gun in hand the inspector crowded Spike against the wall, while another cop fixed the cuffs.

At this juncture Gypsy returned, having obtained the consent of Tom Chudder to the use of his secret passage.

Stunned by the scene before her, she almost swooned, but recovered her composure and was about to place her arms around Spike's neck when the inspector, with a cynical smile, thanked her for the slight and showed a live-pound note into her hand.

It dropped to the floor and so did Gypsy. Spike, with a flood of dire thoughts racing through his brain, believed he was being betrayed. Gypsy tried to tell him but he would not listen. The evil one came upon him and he spurred her, he cursed her, he tried to strike her.

Gypsy Shows Her Culp

To the extent Spike, the inspector and his "stool pigeons." As they proceeded down the rickety stairs of the tenement there was a door on a crack underneath it. There, peering out, was Billy, the street urchin, who was under the spell of the evil one and was a coward.

He raved and in the dock at the court, there cursed myriads of thoughts of good and evil through Spike's fevered brain.

He was seeing out of the complex mists those far away thoughts of how at what to do. He was innocent, but he must protect his precious brother. His dead mother seemed to stretch forth her hand and soul to him.

He wanted to be noble. He wanted to be forgiving. He wanted to do right. And this was the good influence.

But then the cunning, the wily of Gypsy and the betrayal. And then evil plans upon his soul those melodies of pain and the demand for revenge.

"The best way," he said, "blatantly with the air," was called was Gypsy. One question was asked her.

"How do you know this man is innocent?"

Billy Rushes In

"He told me himself," replied Gypsy. And the evening was in the title room and at that jury box at this inquest to pass coldly and cruelly upon "the truth and nothing but the truth." A burst of laughter greeted Gypsy's utterance. It looked as though the evil one had triumphed until there was a great commotion at the door and, rushing pell mell up the aisle, came Billy.

HERE'S AN UNUSUAL GALAXY OF FAVORITE FILM STARS



It isn't often that such a group of screen favorites can be gathered together for the making of one photoplay. The picture shows the women stars who have been producing "The Affairs of Anatol." In the group, from left to right, are Maude Wayne, Bebe Daniels (the picture was taken before she was sentenced to ten days in jail for speeding), Wanda Hawley, Cecil B. De Mille, the producer; Polly Moran (in back), Gloria Swanson, Agnes Ayres, Ruth Miller (left front), and Shannon Day (right front)

MAY ALLISON WAS NERVOUS WHEN SHE ASKED FOR A JOB

Had Thought of a Lot of Stage Names to Give, but Lost Her Head and Gave Her Real One When Manager Asked

MAY ALLISON admits that she really was considerably flustered when she took her first actual step toward becoming an actress. She had come from her native Scotland to New York with no professional experience, with only her smile, her spun-gold, sunny hair, a soprano voice with the savor of real melody in it—and confidence.

The confidence disappeared suddenly when she presented herself in Henry W. Savage's office and asked for a job. Several trick stage names, prepared with much deliberation at boarding school, were on the tip of her tongue.

George Fitzmaurice and his wife, Ethel Bergere, have gone to White Sulphur Springs, Va., to complete the preliminary preparations for the filming of "Peter Ibbotson," which will be the next Fitzmaurice production, co-starring Elsie Ferguson and Wallace Reid. Miss Bergere is writing the continuity for the picture which her husband will direct.

William N. Selig and Sam E. Rokk are bringing about the return of an old public favorite—the "L" drama. These two producers will now offer two-reel productions of well-known short stories by famous authors, with all-star casts.

This plan gives the reverse to the idea that, for melodrama and problem plays, the screen needs the relief of fast comedy. The two-reel drama will be used as a counter attraction for the light and romantic five-part comedy to which so many motion-picture stars are turning their attention.

Selig and Rokk have already completed two pictures with such casts as William Desmond, Wallace Berry and Wilton Fair in the first, and Lewis S. Stone, Ethel Grey Terry and Wallace Berry in the second. The first of these is "The Policeman and the Baby," by Charles L. Cullen, and the second is adapted from James Oliver Curwood's short story, "The Wilderness Mail."

Clarice Van Alstyne, Greenwood De Reszko and the like. But when the manager came out, blurted with the question the little blonde girl said: "May Allison."

She got the job—the part of Vanity, in the morality play, "Everyman on a Tightrope." Later she was given the part of Beauty in the same production.

The following season found her alternating with "The Girl in the Blue" and "The Quaker Girl." A prominent part in De Wolf Hopper's musical comedy a year later, "Miss Cupric," and still another season later, the star role in "The Quaker Girl." A prominent part in De Wolf Hopper's musical comedy a year later, "Miss Cupric," and still another season later, the star role in "The Quaker Girl."

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After a season on the stage again, with Edith Wynne Matthison in "The Governor's Lady," Miss Allison was made a star in American Mutual productions.

During the making of one of these, "The House of a Thousand Scandals," the little blonde girl from Georgia met Harold Lockwood. Together they arranged to co-star in Metro productions. The success of this screen combination was marked—"The River of Romance," "Piggy Island," "The Masked Rider," "The Come-Back," "Mister 44" and "Big Tremaine."

The first picture in which Miss Allison became a Metro star in her own right was "Fair and Warner," presented on the stage by Selwyn & Co. This was followed by "The Walk-Off," by the Hittons; "The Cheater," by Henry Arthur Jones; "Hold in Trust," by George Kibbe Turner, and "Are All Men Alike?" by Arthur Stringer, and her present release, "The Marriage of William Asher."

What Your Favorite Film Stars Are Doing

Roscoe (Fatty) Arbuckle is making rapid progress with "Gasoline Gus," Walter Woods' adaptation of two stories by George Pattullo. Much time has been spent at the Lasky ranch in a set representing a Texas mushroom town which has sprung up over night as the result of an oil boom. This is a complete village in every way, and hundreds of extras were employed to give color and life to the scene.

Henry Arthur Jones' play, "The Lifted Veil," is being filmed by Paramount with Ethel Clayton starring.

Cecil B. DeMille has gone on location for opening scenes of his next production, the title of which remains unannounced as yet. The cast will include Dorothy Dalton, Mildred Harris, Conrad Nagel and Theodore Kosloff.

Wallace Reid has begun work on a new picture, directed by Frank Ursin and written and scenarized by Byron Morgan, called "The Hell Diggers." The setting is in the gold mining districts. Following the completion of this picture Wallace Reid will leave for New York to co-star with Elsie Ferguson in a film version of George Fitzmaurice's famous novel, "Peter Ibbotson."

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KING VIDOR MAKES STRONG PLEA FOR ORIGINAL SCRIPTS

Declares Too Much Attention Is Being Paid to Books and Plays and Urges Writers to Compose Directly for the Screen

King Vidor, author-producer-director of motion pictures, states that his organization is open for original scenarios.

Six of the seven most successful photoplays he has directed were filmed from stories written specifically for the screen. His preference for original screen stories is based on what he believes to be a principle governing the motion-picture art, and he deprecates the worship, on the part of motion-picture capitalists, of published books and plays.

"King Vidor productions will always be on the market for original scenarios," said Vidor the other day in New York, in speaking before an assemblage of film men, "and I regret that many of the financiers of motion pictures are refusing to finance the filming of any original motion-picture scenario, on the grounds that popular books and plays possess a big initial advertising value."

"I grant the logic of their contention, but believe the application of this theory is fundamentally dangerous, if continued, likely to lessen the popularity of the photoplay."

"I believe the best screen stories can be written by writers who thoroughly understand the various technical devices employed. The writer who is familiar with all the processes whereby raw film is transmuted into a cinematic work should surely be able to write for the screen most intelligently."

"The writer of a scenario must not feel dejected or discouraged because poor Mr. Director or poor Miss Star returns the scenario with the remark 'not suitable for us.' Your scenario may be a splendid work. Do not blame the director or star, but the big fellows who hold the purse strings."

"They are the fellows who have been justifying on the adaptations of books and plays. They overlook the fact that a popular book or play may not possess good screen material, and may not even be recognized in its screen clothes by the audience."

Vidor cautioned against placing too much confidence in big names, saying that he still believed the most successful screen stories would come from young writers trained from the beginning as photoplaywrights.

Buster Won His Bet

It was March 4—inauguration day for President-elect Warren Harding—and of course the sole topic of discussion at the studio had to do with the change in administration.

"Well," Buster Keaton said, "I can't see how President Harding is to meet with the success predicted. I'll bet that four months from this date, his inauguration—every bank and factory will be closed and business will be at a standstill."

"How come?" queried an actor, who also voted the Republican ticket.

"Simple enough—it'll be the Fourth of July."

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA Alhambra 1708 Morris & Passyunk Ave. 7:30, 9:15 P. M. MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"	THE NIXON-NIRDLINGER THEATRE AVENUE 25th St. and Allegheny Ave. MATINEE DAILY TOM MOORE in "DUBS"	CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY MATINEE DAILY "PARTNERS OF THE TIDE"	CENTURY Erie Ave. and 6th St. ALL-STAR MATINEE 2:15 "THE KILLERS"
ALLEGHENY Frankford & Allegheny Mat. Daily 2:15. Even. at 7:30 CLARA KIMBALL YOUNG in "HUSH"	BELMONT 522 ABOVE MARKET BILLIE BURKE in "THE EDUCATION OF ELIZABETH"	Fay's Knickerbocker Market & 4th in "HIS GREATEST SACRIFICE"	WM. FARNUM in "THE ROOKIE'S RETURN"
BROADWAY Broad & Snyder Ave. 7:30, 9:15 P. M. FATTY ARBUCKLE in "BREWSTER'S MILLIONS"	CEDAR 60TH & CEDAR AVENUE RALPH INCE'S "THE HIGHEST LAW"	FAIRMOUNT 26th & Girard Ave. 2:15, 7:30, 9:15 P. M. CONSTANCE TALMADGE in "GROD REFERENCE"	56TH ST. THEATRE Below Spruce MATINEE DAILY MARY PICKFORD in "THE LOVE LIGHT"
COLONIAL 6th & Marketwood Ave. 7:30, 9:15 P. M. FATTY ARBUCKLE in "BREWSTER'S MILLIONS"	COLISEUM MARKET BETWEEN 5TH & 6TH STS. "FORBIDDEN FRUIT"	FRANKFORD 4715 FRANKFORD AVENUE DOUGLAS MACLEAN in "THE ROOKIE'S RETURN"	Germantown 5310 Germantown Ave. MATINEE DAILY MARY MILES MINTER in "ALL SOULS EVE"
DARBY THEATRE NAZIMOVA in "MILLIONS"	JUMBO FRONT ST. & GIRARD AVE. 2:15, 7:30, 9:15 P. M. RALPH INCE'S "OUT OF THE SNOWS"	IMPERIAL 2d and Poplar 2:15, 7:30, 9:15 P. M. TOM MIX in "THE ROAD DEMON"	JEFFERSON 29th & Dauphin Sts. MATINEE DAILY BERT LYELL in "THE PRICE OF REDEMPTION"
EMPRESS MAIN ST. MANAYUNK MATINEE DAILY REX BEACH'S "THE NORTH WIND'S MURDER"	LEADER 41ST & LANCASTER AVE. MATINEE DAILY MATT MOORE "The Passionate Pilgrim"	LIBERTY Broad & Columbia Ave. MATINEE DAILY CLAIRE WHITNEY in "LOVE, HONOR & OBEY"	MODEL 425 SOUTH ST. Orchestra Continuous from 1 to 11 "THE PENALTY"
FAMILY THEATRE —1311 Market St. 7:30, 9:15 P. M. MARY MILES MINTER in "EYES OF THE HEART"	LOCUST 522 AND LOCUST STREETS 2:15, 7:30, 9:15 P. M. GEORGE ARLISS in "THE DEVIL"	OVERBROOK 63d & Haverford Ave. MATINEE DAILY DOROTHY GISH in "THE GHOST IN THE GARRET"	PARK RIDGE AVE. & DAUPHIN ST. 2:15, 7:30, 9:15 P. M. NAZIMOVA in "MILLIONS"
GREAT NORTHERN Broad St. at 7th 7:30, 9:15 P. M. KATHERINE MACDONALD in "CERTAIN"	NIXON 522 AND MARKET STS. 2:15, 7:30, 9:15 P. M. "HIGH AND DRY"	SPRUCE 60th and Spruce MATINEE SATURDAY NEAL HART in "GOD'S GOLD"	WM. PENN 41st and Lancaster AVE. 2:15, 7:30, 9:15 P. M. GEORGE ARLISS in "THE DEVIL"
IMPERIAL 60TH & WALNUT STS. 7:30, 9:15 P. M. HOBERT BOSWORTH in "HIS OWN LAW"	RIVOLI 522 AND CANTON STS. MATINEE DAILY ETHEL CLAYTON in "THE PRICE OF POSSESSION"		
333 MARKET STREET THEATRE 7:30, 9:15 P. M. JAMES OLIVER BRIDGEMAN "NOMADS OF THE NORTH"	STRAND GERMANTOWN AVE. AT VENANGO ST. FATTY ARBUCKLE in "BREWSTER'S MILLIONS"		
PRINCESS 1018 MARKET STREET 7:30, 9:15 P. M. "EMPIRE OF DIAMONDS"	ATTRACTIONS AT THE NEIGHBORHOOD THEATRES		