

# Before Hollywood? *A Girl's Folly* as a testimony to the Paragon Studio in Fort Lee, New Jersey\*

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It is a well-known fact that the birth of the US film industry had its origins on the East Coast, before Hollywood was founded. What is not so well-known is that the first important studios on the East were located in New Jersey; more specifically —as of 1910— in Fort Lee, a centre that turned into the capital of US cinema for most of the decade that followed.

Film history books invariably overlook this fact, locating the first permanent studios in New York City in the first years of the 20<sup>th</sup> century before making the leap to Hollywood<sup>1</sup>. As a result, Fort Lee as a pioneering American film centre is completely forgotten. This ignorance is due to several factors. Richard Koszarski (1973: 24), for example, notes one that is especially significant when he points out that traditional film histories effectively erase the 1910s, which are always covered in the same way in these manuals: with the great spectacles of Griffith, Chaplin's short films and other comedy pictures. However, I would argue that the main factor that explains why Fort Lee has been consigned to oblivion is the fact that there is no trace left of its filmmaking past. Paradoxically, all the studios except the first that was built —Champion— have disappeared. And, of course, the same is true of the films, as it is estimated that between 80% and 90% of filmed production in Fort Lee has been lost.

Filmed in 1916 (but released in 1917), *A Girl's Folly* (Maurice Tourneur) is not only one of the few pictures that were filmed in Fort Lee that have been completely preserved, but also has a plot that is ahead of its time in its focus on the filmmaking world and the daily activity at the studio where it was filmed: the Paragon. The film is thus of exceptional value as a historic documentary testimony to the silent films shot

on real locations in New Jersey during the 1910s, in Fort Lee in particular and more specifically at the Paragon Studio. The purpose of this article is to explore this question through *A Girl's Folly*, with a special emphasis on the historical reconstruction of the vanished Paragon, the largest and most advanced film studio in the world in its day and yet completely unknown today. I will conduct this study from the perspective of the internal operation of the studio and the staff that worked in the factory (and appear in the film) and also in relation with the physical arrangement of the studio. For this last aspect, I will compare the images of the Paragon shown in the film with the documentary information provided by the cinema publications of the same period (mainly *Moving Picture World*, *Motography* and *Motion Picture News*). At the same time, as *A Girl's Folly* is an excellent comedy that is sophisticated and significantly ahead of its time both in visual terms and in terms of the surprisingly advanced use of cinematic language, a feature-length film that deserves to be recognized for its own merits, drawing attention to this film is another purpose of this study.

Given the general ignorance about Fort Lee, I will begin with a short explanation of the area and the studios established there, before turning to the Paragon Studio and its representation in *A Girl's Folly*.

### Historical notes on Fort Lee

Attempts to raise the value of the Fort Lee area date back to 1935 and have been promoted with slogans such as: “[Fort Lee] was Hollywood when Hollywood was a cow pasture” (quoted by SPEHR in KOSZARSKI, 2004: 3) or “When Hollywood, California, was mostly orange groves, Fort Lee, New Jersey, was a center of American film production<sup>2</sup>.” In response to such striking slogans, Paul C. Spehr, in Koszarski's book *Fort Lee: The Film Town*, offers a significant refutation when he asks: “Before Hollywood?” (SPEHR, 2004: 4), going on to explain: “It is not really true that Fort Lee was Hollywood before Hollywood was... Actually, both production centers developed about the same time and for much the same reasons: scenery, light and security”.

Indeed, although the area of New Jersey to the west of the Hudson River had been very well known since the days of Edison's Black Maria studio around 1893, Fort Lee was discovered for location shooting by the Kalem Company in 1907, the very same year that Selig Polyscope Co. first moved to California. And while the first permanent studio in Fort Lee, the Champion, was built in 1910, the Selig Studio in Edendale, in Northwest Los Angeles, was completed in 1909. However, there are some significant differences, one of the most important being Fort Lee's dramatically



Top. Figure 1. The Paragon Studio in Fort Lee, N.J. Factory and adjoining laboratory in *A Girl's Folly* (Maurice Tourneur, 1917)  
Bottom. Figure 2. Backdrops inside the Paragon Studio

fast development as a filmmaking colony compared to Hollywood's, as just one year after the establishment of the Champion, the French company Eclair set up a studio there, as did another French company, Solax, a year later in 1912. These were quickly followed by the other studios: Willat-Triangle, built in 1914 by Willat Film Manufacturing Co.; Peerless Studio, owned by Peerless Feature Producing Co, completed in mid-1914; Leonia Studio, built by Universal Film Manufacturing Co. in mid-1915; the Paragon Studio, owned by Paragon Films, Inc., which opened its doors at the end of 1915; and the Ideal Studio, built in 1916 by the then independent producer-director Herbert Brenon<sup>3</sup>. Also of relevance is the data compiled by Alexander Walker (1970: 88), who notes that: “By 1913 there were about sixty studios located on the West Coast as against 47 in the East.” However, in relation to the studios in California he adds that “many of the operations were small, perhaps one-man affairs. A ‘studio’ was simply a film-making compound akin to the stockaded camps thrown up by the pioneers on



Figure 3. Outside the Paragon complex with one of the sliding glass panels from the main building folded upwards



Figure 4. One of the biggest innovations of the Paragon: the mobile steel bridge

the trek west". This is another significant difference between the studios in California and those located in Fort Lee, as the latter were fully equipped filmmaking factories with processing labs and facilities boasting the latest technology.

It is nevertheless true that Fort Lee disappeared as quickly as it was established. The factories were built in a short period of time between 1910 and 1916, and by 1918 most had already been abandoned as film production houses. Bad weather conditions battering the East Coast that winter, and particularly thick fogs that made it impossible to keep the facilities heated and illuminated, provoked a mass exodus of filmmakers to the West at the end of 1918. Almost all of them left with the intention of coming back, but hardly any did so<sup>4</sup>.

### **Establishment of Paragon Films, Inc., and launch of the Paragon**

The Paragon Studio was built by Jules Brulatour, a pioneering businessman of French ancestry who had become a multimillionaire after establishing himself in 1911 as the main distributor of raw film stock for Eastman Kodak in the industry. This agreement prevented him from getting involved in production, but he was connected with most of the companies in Fort Lee —Universal, and the French companies Solax and Eclair— and he himself was responsible for the construction of Fort Lee's two big studios: Peerless and Paragon.

In mid-1914, Brulatour began secretly producing films under the Peerless Pictures emblem in the studio of the same name, which he owned and using as a sole distribution network World Film Corporation, which is why the facilities came to be known as Peerless-World. Subsequently, on 31<sup>st</sup> March 1915, he legally established a new corporation, Paragon Films, Inc., and two months later he purchased a big proper-

ty on John Street adjacent to Peerless, where he would build his new factory.

Kevin Brownlow (1979-1980: 50) has suggested that Brulatour promoted the construction of the Paragon to contribute to the career of French filmmaker Maurice Tourneur, who had arrived in the United States in May 1914 to direct the production of Eclair's subsidiary in Fort Lee. However, Brulatour took him under his wing, transferring him to Peerless and then to the Paragon. In fact, Brownlow (1988: 33, 237) describes Brulatour as the most important individual contributor to Tourneur's career in the United States. At the end of 1915, the Eastman Kodak magnate conferred upon him the position of vice-president and general manager of Paragon Films, Inc. and granted complete artistic and creative freedom both to him and to his director colleagues, whose films Tourneur had to supervise. In spite of his short stay in the country, in this period he achieved a similar prestige to that of Griffith and his critical approval would become even greater, especially after his 1918 films *Prunella* and *The Blue Bird*, thanks to his association with US cinema's experimental forefront. According to Koszarski (2004: 242), at this time "his reputation as the screen's most sensitive artist was at its height. Not even D.W. Griffith was considered his equal in terms of photographic effects, thematic 'delicacy' and overall incorporation of symbolism, then a highly regarded artistic virtue."

Another aspect that should be taken into account is the inherently French atmosphere that predominated at the Paragon. This was the same atmosphere that reigned at Peerless, and there is clear evidence that because of Brulatour the whole Fort Lee area had strong French roots. But it is surprising that it was intentionally transferred by Brulatour and Tourneur to the new corporation. Thus, on 6<sup>th</sup> November 1915, before the factory began truly operating, Tourneur



Figure 5. Another of the factory's innovations: the revolving stages that were activated with levers fixed in the ground

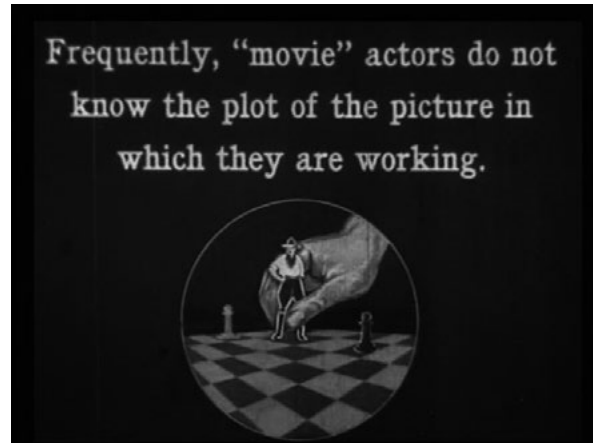


Figure 6. Artistic title from the film taking credit away from the actors

declared to the press: "We have already contracted for the best French directors in America" (*MOTOGRAPHY*, 1915: 948). Actually, as happened with Tourneur, the contracts of Émile Chautard and Albert Capellani, the most successful French directors at Peerless, were immediately transferred to the Paragon. In fact, there were very few American producers working there — Frank Crane — and French was the lingua franca in the studios.

### **A *Girl's Folly*: Plot and preserved copies**

The plot is simple. Mary Baker (Doris Kenyon) lives in the countryside of New Jersey with her widowed mother (Jane Adair) and has a persistent suitor in Johnny Applebloom (Chester Barnett), but she is full of dreams and romantic longings and desires to run away. After this initial presentation, the action moves to the Paragon, where the whole apparatus involved in filmmaking production begins to be documented. When the film crew moves to the countryside of New Jersey to film the location shots for a western, the two plots intersect. Mary lets herself be seduced by the movies and by the idol of the day, Kenneth Driscoll (Robert Warwick), and when the company returns to the Paragon, she follows them. Aided by Driscoll, she is proposed for the role of an ingénue, but she gives a terrible screen test that has her packing for home. However, mesmerised by celluloid, she ultimately decides to stay and to become Driscoll's protégée. He sets her up in a luxurious apartment and organises a birthday party for her. Mary's mother appears during the celebration and instead of telling her off for her behaviour (she herself is a little drunk) she gives her various presents from her friends at home, including a heart-shaped card from her old suitor, Applebloom. At this point, Mary and Driscoll realise that their union is a mis-

take. She returns to the countryside and meets Johnny, who has reconciled with his previous lover, actress Vivian Carleton (June Elvidge).

*A Girl's Folly* reappeared in 1972, when it was donated to The American Film Institute (AFI) by the private collector L. P. Kirkland from San Diego, in California. Preserved since then in the United States Library of Congress (AFI/Kirkland Collection), the material consisted of a positive copy on 16mm film, including the five original reels of the picture, but edited onto one reel, in black and white and 1,682 feet long (the copy came from a re-release of the film issued by Essex Films). From this 16mm source the Library created a new 35mm negative, on five reels, 4,148 feet long in black and white. And from this a new positive copy was made with the same specifications. In the Library there is also a complete copy on VHS that is 66 minutes long.

Although the film was marketed unabridged on VHS, today the only available version is a shortened 30-minute version included on the DVD *Before Hollywood There Was Fort Lee, N.J. (Early Moviemaking in New Jersey)*, which was restored by David Shepard in 1995 through Film Preservation Associates, Inc. / Blackhawk Films Collection. Without a doubt, its plot made it a strong candidate for the DVD, and this might also explain its reduction to 30 minutes, since the DVD version leaves out precisely every detail not closely related to filmmaking production<sup>5</sup>.

For my analysis of the film I have studied both versions, the one shortened to 30 minutes on the DVD and a full-length VHS version from Nostalgia Family Video (1996)<sup>6</sup>. However, my commentary on the film here focuses on the shortened version, as its content is limited exclusively to the world of filmmaking. The images included with this article are also taken from the shortened version.

### The Paragon through *A Girl's Folly*

The Paragon was opened, although still unfinished, on 1<sup>st</sup> December 1915<sup>7</sup>. It was one of the last big studios in Fort Lee and the largest and most technologically advanced filmmaking factory of its day (*MOTOGRAPHY*, 1917: 675). It cost almost a million dollars and Brulatour ensured that it was designed according to the latest architectural ideas for filmmaking studios.

It consisted of a main building and a laboratory. According to *Moving Picture World* (1916d: 1837), it was a huge square building, with external dimensions of 200 by 200 feet and a total area of approximately 20 000 square feet. After the opening sequence showing Mary Baker in the countryside of New Jersey, the film on the DVD begins with a shot of the outside of the Paragon: in the background, on the right, is the printing plant, while on the left is the main building [Figure 1]. The image shows the rectangular shape of the latter, made entirely of glass and with a gabled roof. The reports of the time add that it measured 75 feet from the peak of the roof to the studio floor (*MOVING PICTURE WORLD*, 1916d: 1837).

Immediately after this, the action moves inside. From a high-angle shot, the camera shows several backdrops made of walls without roofs and we can see several movies being filmed while the props people carry heavy objects across the sets [Figure 2]. The film is constantly peppered with Tourneur's nods to the filmmaking world and here we find the first, as the backdrops shown evoke the multiple labyrinthine, roofless rooms of the cells in another Tourneur movie, his much more famous *Alias Jimmy Valentine* (1915).

We come back outside and a pan to the right shows another movie being filmed outside the studio [Figure 3]. The writings of the period report that the glass walls of the Paragon were composed of sliding panels on the sides as well as on the ends, which allowed outdoor scenes to be filmed from inside, as well as the extension of set constructions beyond the limits of the building (*MOVING PICTURE WORLD*, 1916d: 1837). This is precisely what can be distinguished in this shot, where one of the shutters of these panels is folded upwards [Figure 3].

The camera stops and an individual shot shows one of the innovations most oft-vaunted by the press of the era as characteristic of the Paragon (*MOVING PICTURE WORLD*, 1916d: 1837): a mobile steel bridge that could move right through the inside of the structure and facilitate all kinds of camera movements, which in this scene has been moved outside the factory [Figure 4]<sup>8</sup>.

The action moves back inside again, and we see Kenneth Driscoll in his dressing room, thereby revealing another significant part of the studio: the dressing rooms of the stars. On this point, Robert Warwick,



Top. Figure 7. Another artistic title from the film where the actors are made to resemble chess pieces that the director moves as he wishes  
Bottom. Figure 8. The spraying chamber inside the Paragon's adjoining laboratory, the Brulatour Building

who plays the part of Driscoll, declared at the premiere of the movie: "My friends will be interested in knowing that the dressing room in which I appear in *A Girl's Folly* is really the dressing room that I used while making up for this picture and a number of others" (*THE WORLD FILM HERALD*, 1917). From this point the narration makes use of rapid cross-cutting to move continuously from Driscoll's dressing room to the set where the western is to be filmed, while introducing constant notes of humour and tributes to the filmmaking world. For instance, Driscoll smokes compulsively in his dressing room next to a sign that reads: "Smoking Strictly Prohibited". And when he goes out to the set, now fully dressed, we notice that he is dressed exactly the same way as silent film star William S. Hart's cowboy hero.

On the set the director orders "Set up the duchess bedroom" and the backdrops are put up quickly before the spectator's eyes on another of the Paragon's most outstanding innovations: one of its revolving stages (*MOVING PICTURE WORLD*, 1916d: 1837). Clarence

Brown, who would become one of the most respected directors in Hollywood, who worked as a director's assistant, set designer and second unit director for Tourneur at that time, declared in an unpublished interview with Kevin Brownlow (1965: 26): "When we were in Fort Lee in 1915 we built a studio called The Paragon studio —Brulatour's money— we were shooting at Peerless studio, then we built the Paragon about a mile and a mile and a half away and the Paragon Laboratory. We built two revolving stages two turntables on the studio floor, so we would put a set up on this turntable and as the sun came across the zenith [...] we turned our set to keep the same shadows all the way around." In *A Girl's Folly* this is made evident when we see the director in the foreground, motionless and with his back to us, while the whole background moves to the right. We even discover how these revolving stages moved thanks to the film, as in the image we can see the technicians pulling some levers fixed into the floor [Figure 5].

Seasoned with a tone of extreme comedy, we witness a rehearsal, the filming of a movie within the movie, and still photographs being taken for promotional purposes.

Another unquestionably brilliant feature of *A Girl's Folly* is its artistic titles, as it is in these that the satirical aspect of the production is made most evident. For example, the rehearsal for the western starts with a title that reads: "Frequently, "movie" actors do not know the plot of the picture in which they are working." And here the actors, like veritable puppets, are placed on a chessboard to resemble pieces that the director moves as he wishes [Figure 6]. Based on an original story by Frances Marion and Tourneur, and with a script written by both, these titles, however, clearly reflect the French director's point of view of the world of filmmaking and stardom. Thus, when

the director tells "the girl" (Leatrice Joy) to come on-camera, the corresponding caption appears [Figure 7] and "the girl", in the action, obeys, and so on. Apart from these titles, Tourneur repeatedly satirises and mocks the stars of the screen and the phenomenon of "movie fans", which is constantly portrayed as absurd. Another example: we see a photo of the screen idol Driscoll being signed with impeccable handwriting... by his black servant.

One of the most interesting parts of the film is when several members of the Paragon go to the adjoining laboratory on Jane Street, the "Brulatour Building", to watch Mary's screen test.

According to *Moving Picture World* (1916d: 1837) this was the largest printing plant in the country, with a capacity of two million feet of film a week and half a dozen 75-foot projection rooms. And it is in one of these very rooms where Mary's screen test is shown. To get there, the characters first pass through what was known as another of the most remarkable areas in the compound: "the spraying chamber, 150 feet long, where many reels of film can be washed at the same time through a device that travels up and down the room spraying the film with a fine water-mist" (*MOVING PICTURE WORLD*, 1916d: 1837) [Figure 8]. After this they cross an editing room with a multitude of female workers in white uniforms, sitting at tables cutting and editing strips of film [Figure 9].

The final sequence of the film on the DVD introduces another significant section of the studio: the Paragon's canteen, with the main characters and a crowd of extras in a variety of costumes. In this regard, the advertising material published at the time by the distributor World Film Corporation asserted that "[t]he lunch hour scene in *A Girl's Folly* is so very realistic because the scene was taken at the lunch hour when all the actors at the studio were participating in the noon day meal. No special poses were made for this picture —outside of the acting done by the stars. Consequently the lunch room scene is an actual reproduction of the actual happenings every noon in the studio." (*THE WORLD FILM HERALD*, 1917).

As I suggested at the beginning of this article, *A Girl's Folly* is of interest as a visual historical document not only of the now vanished Paragon, but also of the staff that worked in the factory, as Tourneur included several crew members in the cast, and he himself made a brief appearance in the film with a very young Josef von Sternberg [Figure 10]. The most outstanding cameo is that of the latter [Figure 11], who plays a key role in the film as the cameraman, and appears because he was working at the studio as Émile Chautard's assistant at that time. We also find Chautard playing a small part in the western in spite

Figure 9. The editing room inside the Paragon's adjoining laboratory, the Brulatour Building





Figure 10. Maurice Tourneur with Josef von Sternberg in a scene from *A Girl's Folly*

of his unmistakable appearance with his long beard and despite the fact that some authors erroneously identify him as the director of the film within the film (WALDMAN, 2001: 53-54); Leatrice Joy, who was an unknown extra at the time, actually plays that part in the film. Finally, Paolo Cherchi Usai (1988: 475) mentions the presence of Ben Carré, Tourneur's artistic director, although he doesn't identify him specifically. It is also possible that other personalities of the Paragon appeared in the final scene of the DVD version showing the studio canteen.

### Conclusion

"This picture ought to give hundreds of thousands of film fans a perfectly correct idea of what a movie studio looks like and the way that a picture is taken" (*The World Film Herald*, 1917), said Tourneur in the publicity released to launch the film. For this reason I agree with Koszarski (2004: 235) that *A Girl's Folly* is a real tribute by Tourneur to the Paragon Studio and to the creative energy that existed there, as the production constantly reveals the relaxed atmosphere that reigned at the Paragon and the joy that characterised the years that Tourneur and his team spent at the studio (life would soon become much gloomier for the filmmaker, especially after his move to Hollywood at the end of 1918). Indeed, the film, whose plot is incredibly thin, seems no more than an excuse to immortalise the filmmaking process, the factory and the corporation's workers on celluloid. Despite being a comedy with a fictional storyline, *A Girl's Folly* clearly has the look of a documentary in this respect. Moreover, in the film Tourneur makes an effort to capture every section and architectural innovation of the Paragon: the main building, the laboratory (the spraying chamber, editing room and projection room), the backdrops, the sliding panels outside the main building, the mobile steel bridge, the dressing rooms, the revolving stages and the canteen.

By comparing the filmic material of *A Girl's Folly* with the documentary information provided by the specialist journals of the era, I believe that with this article I have presented as complete an overview as possible of the now gone and forgotten Paragon factory in Fort Lee, which at the time it opened was the largest and most modern filmmaking studio in the world. I have conducted this study with close attention to aspects related to both the physical appearance of the complex —dimensions, structure, building innovations and sections— and its internal operations, its daily activity and the staff working for the studio. At the same time, I hope I have contributed to the historical reconstruction of the Fort Lee area and the filmmaking studios built there between 1910 and 1916, as well as arousing the interest of future researchers in this pioneering US production centre.

I also hope I have shed some light on the film *A Girl's Folly* itself. Apart from its value as an accurate and little-known historical testimony to the Paragon and location shooting in New Jersey during the 1910s, it is a comedy full of wit that reveals a remarkable maturity for its time: the gags are subtle and sophisticated; the artistic titles, carefully designed, stand out for their satirical bent and even meta-filmic mischievousness; the narration is agile and fluid; numerous scenes use cross-cutting; and the camera moves quite frequently. And, of course, the film also exhibits the usual cinematographic excellence of its director, Maurice Tourneur: depth of focus photography, simultaneous actions at all levels of spatial depth that make up the shot, improved dark foreground designs with geometric reframing structures, silhouette compositions and a proliferation of mirrors with the purpose of expanding the spatial areas represented; and many other distinctive features.

Finally, although Chaplin's short films *A Film Johnny* (George Nichols, 1914) and *Behind The Screen* (Charles Chaplin, 1916) pre-date it, *A Girl's Folly* is one of the first known feature-length examples of meta-cinema, where the cinema talks about itself and reflects on its own filmmaking processes, i.e., the "film within the film". Of course, there may have been contemporaneous or earlier feature films that include this same metadiscursive concept but, due to the huge loss of silent era films, it is impossible to determine this. However, what we do know is that *A Girl's Folly* was practically a decade ahead of the much more famous feature-length silent films that include this same self-referential discourse, such as: *The Extra Girl* (F. Richard Jones, 1923), *Sherlock, Jr.* (Buster Keaton, 1924), *The Cameraman* (Edward Sedgwick, 1928), *The Last Command* (Josef von Sternberg, 1928) and *Show People* (King Vidor, 1928).

## Notes

- \*The pictures that illustrate this article have been provided voluntarily by the author of the text; it is her responsibility to localize and to ask for the copyright to the owner. (Edition note.)
- 1 The exception is *The Black Maria*, built by Edison in 1893 in West Orange, New Jersey, which is usually identified as the first structure specifically built for filmmaking in the United States.
  - 2 Text extracted from the case of the DVD *Before Hollywood There Was Fort Lee, N.J. (Early Moviemaking in New Jersey)*, produced by David Shepard in cooperation with the Fort Lee Film Commission. Special features © 1994, 2002, 2003 by Film Preservation Associates, Inc., from Blackhawk Films Collection. DVD © MMIII Image Entertainment, Inc. Black and white and colour. 146 minutes (total duration of all contents). 2003.
  - 3 It is also worth noting that there were many production companies operating in Fort Lee that rented their facilities: Triangle Film Corporation, which distributed the films of Griffith, Sennett and Ince; Famous Players-Lasky Co. (later Paramount Pictures); Mary Pickford Film Co., which distributed as Artcraft Pictures; Fox Film Co., which in 1935 would become Twentieth Century-Fox; Lewis J. Selznick, David O'Selznick's father, who worked in Fort Lee between 1914 and 1920 under different commercial emblems; the independent producer Samuel Goldwyn, then known as Samuel Goldfish; Pathé Frères, which, although it had a studio in Jersey City, often rented Solax Studios, etc.
  - 4 Of course, there are so many other reasons behind the desertion of Fort Lee; for a more detailed explanation, see Chapter "21. Why Did the Studios Leave Fort Lee?" in Richard Koszarski's book (2004: 330-343).
  - 5 The scenes deleted from the DVD are also the most damaged and this could be another of the reasons for their removal.
  - 6 In this VHS version the whole film is 56 minutes long, while the VHS version is 66 minutes; this ten-minute difference is most likely due to the fact the copies were transferred at different speeds.
  - 7 On 6<sup>th</sup> November 1915, *Motography* (1915: 948) reported that the studio was still under construction, but almost finished. An interview with Tourneur published in January 1916 by *Motion Picture News* (1916a: 316 / KOSZARSKI, 2004: 230-231) announced that film production had not yet started at the Paragon. Similarly, on 1<sup>st</sup> January 1916, *Moving Picture World* (1916a: 56) identified Frank Crane as the first director working at the studio (as yet unfinished), where he was directing Kitty Gordon. Later, on 22<sup>nd</sup> January 1916, the same publication again mentioned Crane, who was still working alone at the huge new factory (*MOVING PICTURE WORLD*, 1916b: 575).
  - 8 Another improvement introduced at the Paragon was the elimination of ground vibrations (*MOTION PICTURE NEWS*, 1916b: 1571 / KOSZARSKI, 2004: 231-233; *MOVING PICTURE WORLD*, 1916d: 1837).



Figure 11. Josef von Sternberg playing the cameraman in *A Girl's Folly*

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