

1. Differences between 'Great Train Robbery' and 'Little Princess.' 'A Little Princess' written by Frances Marion was a star vehicle for Mary Pickford's star success. As opposed to 'The Great Train Robbery', which was produced only 14 years prior, the movie held a more 'Hollywood' film style. There were many close-ups which allowed the audience to connect with the star. Mary appeared as a compassionate, lovable and confident young girl, who created a strong bond with the audience. The youthful appearance and childlike persona that Mary projected on screen was present in many of her most famous movies. Another aspect of the Hollywood Style used in this film were high production values. Unlike 'Robbery', 'Princess' had nice costumes and was filmed on a believable indoor set. There were special effects with the dancing/animated dolls and instances of parallel editing. The latter allowed audiences to know what was happening with different characters in different story lines at the same time. This technique was used in 'Robbery', but 'Princess' was more advanced. One last aspect of the Hollywood film style was the romanticized premises. The characters were generally all good or all bad, and ultimately the film had a happy ending. The lines were displayed on intertitles throughout the movie, and they were quite poetic. In this short span of 14 years, filmmaking had made a big jump from the once melodramatic acting of 'Robbery' to the naturalistic acting style of 'A Little Princess'.

3. Process by Which Adolph Zukor created Paramount Studios. Adolph Zukor was one of the immigrants who prospered in early Hollywood. After Edison created his Trust, many Independents sought to over some his monopoly and Zukor was one of the most successful. Zukor began with his 'Famous Players' production company early on to get a start in the movie production business. He soon learned that they money was not being evenly distributed among the production, distribution, and exhibition wings of the industry. In order to being more profits to producers, he joined with W.W. Hodkinson's Paramount Pictures, a distribution company. After a short time, he had control over Paramount Pictures and he began requiring block booking and exclusive booking of his own films with exhibitors. Block booking meant exhibitors got a set of Paramount picture to show that included both box office hits (usually due to the presence of stars) and some duds. Exclusive booking meant that an exhibitor could show only Paramount films. When these two systems faltered, and First National Film Corporation became a threat to Zukor's power in the industry, he then purchased a large chain of movie theaters to show his films. These purchases concluded the vertical integration of Paramount Studios. This vertical integration was a key characteristic of a studio in the classic period. Another characteristic was that all employees were on contract and essentially owned for the duration of the contract by the studio. If the writer, actor, producer, etc. wanted to work elsewhere, the studio could 'loan' them out. By 1925, Adolph Zukor had successfully built the first complete studio; it would be one of the longest lasting.

4. Physical Comedy Question: One of the great achievements in American movies was the physical comedy genre. Between the later 1910s and 1920s movies of this genre were extremely popular. The stars of this era included 'Fatty' Arbuckle, Mack Sennett, and many others. The two most popular comedians were Charlie Chaplin and Buster Keaton. These comics had differing comedic techniques, but they both appealed to a large audience. Chaplin's comedic style was similar to his vaudeville acting days and there

was often just a stationary camera set up in front of which he acted. His face was very animated during his slapstick routines and his stories created sentimental situations with the audience. In 'The Immigrant' he connects with his audience and pulls at the heart strings by helping others. Chaplin's comedy takes place in the midst of the working class; it sides with them and often mocks authority. Buster Keaton's style differs in some ways. Keaton rarely shows strong emotion in his face; he is called the "Great Stoneface"; the connection with his audience is through his eyes. Editing plays a major role in Keaton's films. In 'Sherlock Jr.' Keaton often uses editing to create comic moments (such as the edited sequence that begins in the movie garden); the chase scene is edited and elaborately planned to create suspense and amazement in the audience. Class lines are not as clearly defined in Keaton's movies and he often blurs class lines by crossing over them. Between the two comics, I prefer Keaton because his movies are edited in a way to create excitement. Unlike the 'Immigrant', which sometimes seems improvised, 'Sherlock Jr.' has edited sequences that lead to a definite, planned ending that is more satisfying.