



**T 3: SILENT
CINEMA**

Phases of Silent Cinema



1886 - 1904: Early Cinema



1904 - 1917: Transitional
Period



Since 1917: Classical
Hollywood Cinema

Modes of Production

- 1896 – 1907 „Cameraman“ System
- 1907 – 1909 Director System
- 1909 – 1914 Director Unit System
- 1914 – 1931 Central Producer System

Edwin S. Porter

- *Jack and the Beanstalk* (June 1902)
- *Life of an American Fireman* (Nov. 1902 - Jan. 1903)

Length

50 feet

1900: 250 - 400 feet

1903: 300 - 600 feet

1905: 800 - 1000 feet

1000 feet = 300 meter = one reel

Biograph

**Wallace
McCutcheon**

**Frank
Marion**

Uncle Tom's Cabin

- 1903
- Porter
- First intertitles (in film)

TRADE
Thomas Edison
MARK

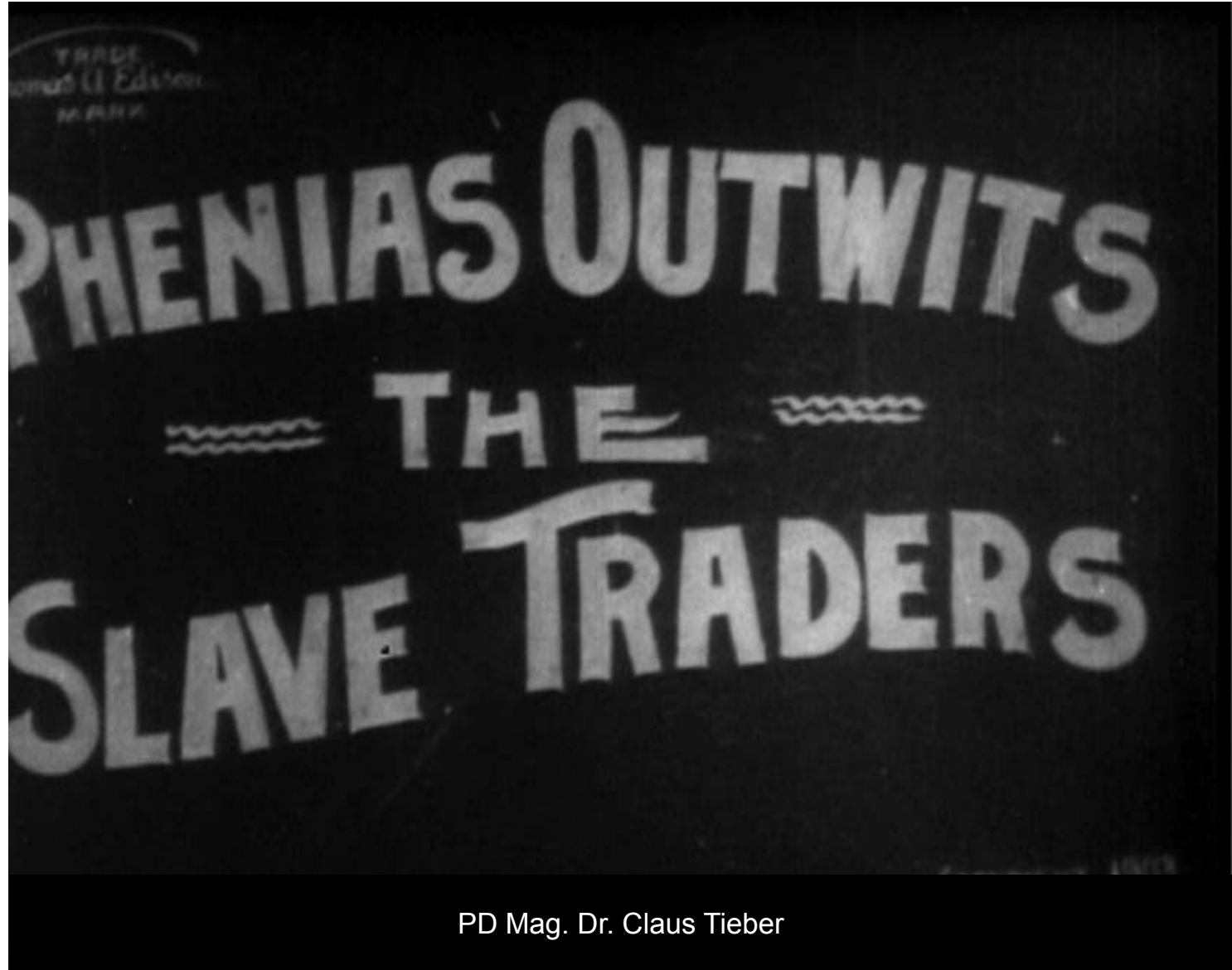
UNCLE TOMS CABIN
— OR —
SLAVERY DAYS

PD Mag. Dr. Claus Tieber

TRADE
THOMAS A. Edison
MARK

ELIZA PLEADS
WITH TOM
TO RUN AWAY

PD Mag. Dr. Claus Tieber



PD Mag. Dr. Claus Tieber

Screenplay Formats

- before 1886: oral
- 1896 – 1904: other media
(newspapers, photo stories, etc.)
- 1904 – 1912: Theater, Scenario
- Seit 1912: Continuity Script

Terms

Scenario

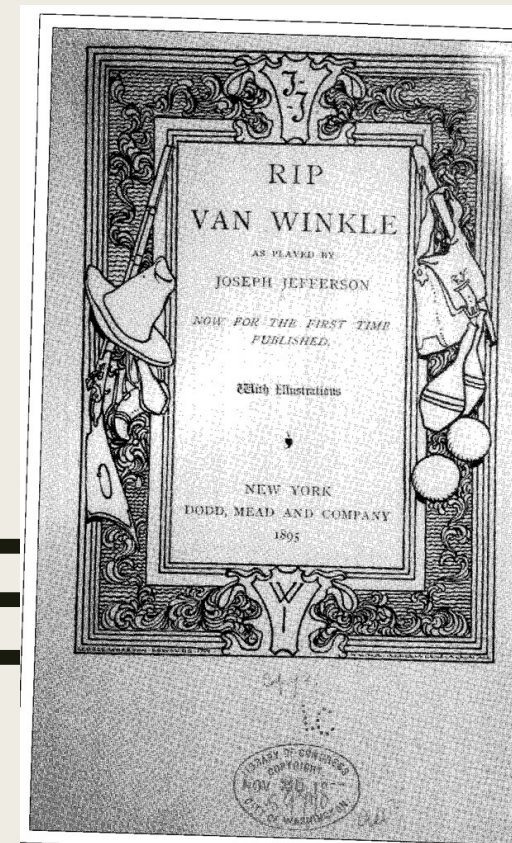
Photoplay

Continuity script

Master scene script

RIP VAN WINKLE

Thomas Jefferson 1896





THEY WERE HERE EARLY IN THE MORNING.



AS ACCIDENT TO A SHEEP IN THE DISTANT MOUNTAIN RANGE.



AT THE END OF THE LINE THEY ANNOY THEIR NEARBY.



THEY IS THE FIRST TIME SHEEP HAS BEEN SEEN.



PASSION PLAY

OF OBERAMMERGAU

IN ANIMATED PICTURES.

F. Z. MAGUIRE & CO. offer to Theatrical Managers and Owners of Animated Picture Apparatus the most sublime of all subjects, THE PASSION PLAY. Playing to crowded houses at the EDEN MUSEE New York. Endorsed by press, public and clergy.

READ SOME OF THE PRESS COMMENTS:

"Follows quite faithfully the dramatic representation at Oberammergau."—NEW YORK HERALD.
 "The exhibition made a decidedly favorable impression, and will doubtless attract many visitors to this popular place of amusement."—WORLD.
 "Wherever it was done it was well done; the pictures are artistic and interesting."—EVENING JOURNAL.
 "The pictures are life size, and all the action is brought out in detail."—DAILY NEWS.
 "The display was in every respect interesting and held the attention of the spectators from beginning to end."—NEW YORK TIMES.
 "One would prophesy that those who came to scoff will remain to pray."—BROOKLYN CITIZEN
 "The tableaux, in their entirety, bring the Saviour's mission on earth, and His sufferings, more vividly before the spectator than any portrayal by tongue or pen could possibly do."—A prominent lawyer of this city, after having witnessed the representation, expressed his self as a letter to the management of the Musée as follows: "The lesson taught by the representation brings vividly to my mind, much more than ever before, the teachings of Scripture. The Passion Play might well be said to give those who see it a personal and living acquaintance with the Divine One. After the exhibition was over I left feeling like living a better life, becoming a better man, trying to follow the teaching of One whom I now know as I never knew before."—MAIL AND EXPRESS.

ABOUT 2,200 FEET IN 23 SUBJECTS, AVERAGING 100 FEET IN LENGTH
SPECIAL NOTICE.

These films ARE TAKEN UNDER LICENSE OF THOMAS A. EDISON, whose patents cover moving photographic films. Any other production of this subject is unauthorized by him, and parties so attempting will be vigorously prosecuted.

LECTURE FURNISHED FOR EXHIBITORS.

As Lent is rapidly approaching a special opportunity is afforded Managers and Exhibitors, who can easily reap large profits during this sacred season by utilizing THE PASSION PLAY for Lenten Matinees, etc. This production has cost a vast sum of money to produce. For particulars apply to

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THE PASSION
PLAY OF
OBERAMMERG
AU

THE PASSION
PLAY OF
OBERAMMERGA
U

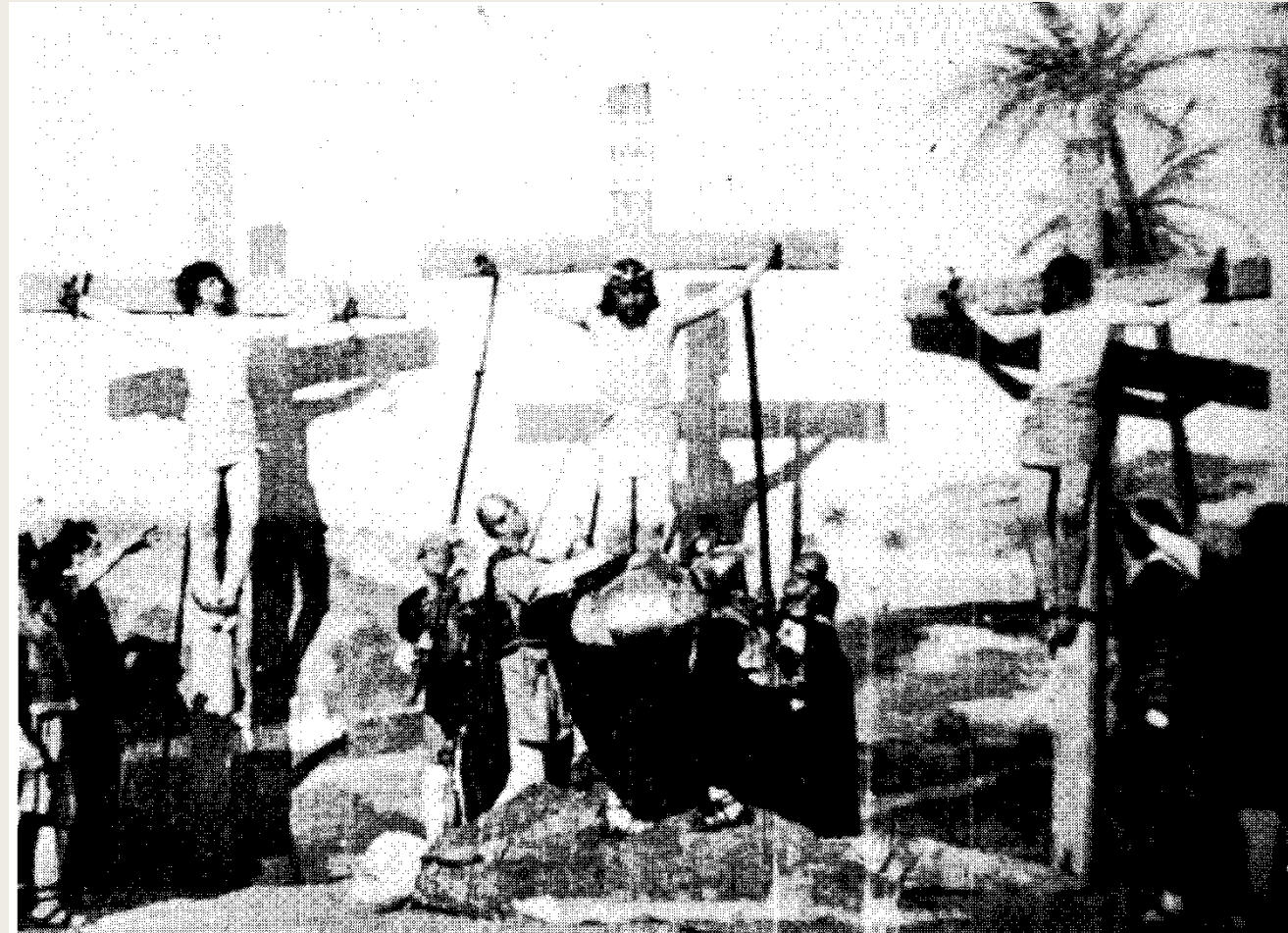


PD Mag. Dr. Claus Tieber

THE PASSION
PLAY OF
OBERAMMERG
AU



The Passion Play of Oberammergau



Ben Hur (1907)

- Kalem Company
- Gene Gauntier

- Lew Wallace



GENE GAUNTIER

PD Mag. Dr. Claus Tieber

Central Producer System

When I had my theatrical company (...) I never told a director ,Go and put on a play' and trusted to his inventive genius. I selected a manuscript I liked, and he followed it. And I didn't see any reason why the same course shouldn't be a success in the motion picture game.

Lloyd Thanhouser

Scenario Script

the plot of action that is no more than a synopsis of the scenes is being replaced by the full script.

Eapes Winthrop Sargent

D. W. GRIFFITH

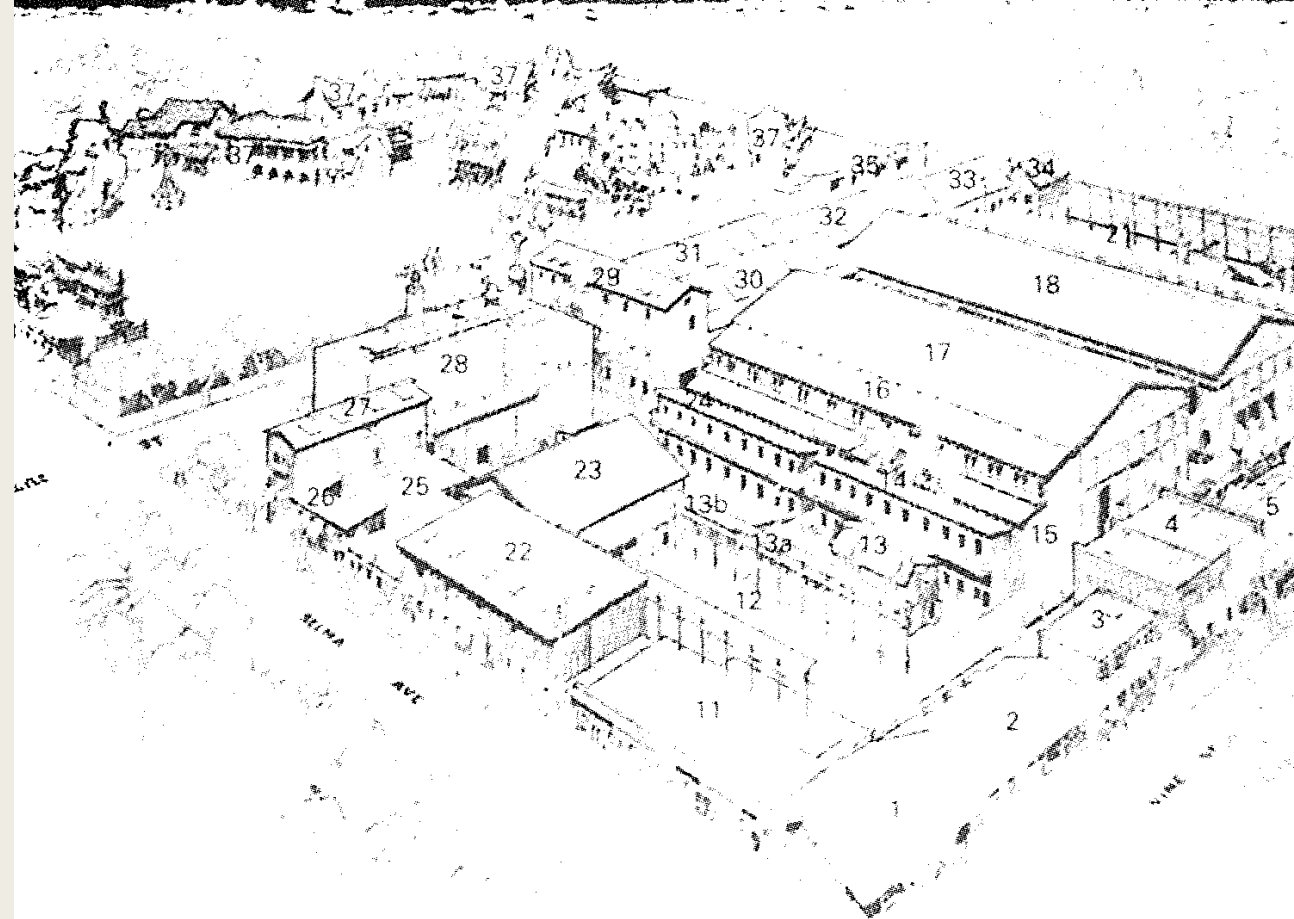




MACK SENNETT

Frank Capra Here's the way we slave: Two men work up a story line, then all the others pitch in on gags. Sennett holds story conferences up here or down in his office. Sometimes he takes us to the projection room to see the rushes. You can scribble out your own ideas, but no scripts for the directors. You tell them the story and they shoot from memory. Got it?

THE LASKY STUDIO 1918



- | | | | |
|----------------------------|-------------------------------|----|--------------------------|
| Property room | over dressing room used | | |
| Outgoing property room | by Geraldine Farrar | 21 | Sail boat in tank |
| Star dressing room | 13a Title department, and | 22 | Dark stage |
| building | printing plant, and | 23 | Small glass stage |
| Wardrobe building | electrical department | 24 | Extra dressing rooms and |
| Engaging department | 13b Projection room No. 2 | 25 | hospital |
| Executive offices | 14 Extra dressing room | 26 | Stock room |
| Cecil B. De Mille's office | 15 Scene docks | | Purchasing department. |
| Director's offices | 16 Principal dressing rooms | | Press photographer's |
| Scenario department | 17 Stage No. 2 | 27 | rooms |
| Mary Pickford's dressing | 18 Stage No. 3 | | Old paint frame now |
| room | 18a Company dressing rooms, | | upholstering and wall |
| Incoming property room | entire length of stage | | papering department |
| Stage No. 1 | 19 Stage No. 4 | 28 | Laboratory. Frame build- |
| Wilfred Buckland's office | 20 Scene docks, entire length | | ing under number now |
| | | | of Stage No. 4 |
| | | | 29 |
| | | | labor |
| | | | 29 |
| | | | Pain |
| | | | 30 |
| | | | Fitti |
| | | | 31 |
| | | | Carp |
| | | | 32 |
| | | | Plan |
| | | | 33 |
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| | | | Doug |
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| | | | 37 |
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| | | | produ |

THOMAS H. INCE



CONTINUITY SCRIPT

MOONSHINE STORY

11-11-11-11

SCENARIO BY THOS. H. INCE and R. V. SPENDER

PRODUCED BY

STARTED Dec 15 (Held up by several days bad weather)

FINISHED " 26

RELEASED _____

CHARACTERS

MARY EVANS

Mrs. Evans

MRS. EVANS

" Mitty

JACK KEANE

" Ed

HILL EVANS

" Edley

GILL GALE

" Stanton

OTRIL

Cyril

TAVERN KEEPER

Bonham

STONE

CINQUET SIDER

Wanda
10 women

10 REVENUE MEN

6 MOONSHINERS

10 men

4 Women

LOCATIONS

INTERIORS

~~INTERIOR TAVERN BAR ROOM-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100~~

EXTERIORS

~~EXTERIOR TAVERN-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100~~

THE MOUNTAIN
ALBUQUERQUE, N.M.

SCENE 15

Handwritten notes and diagrams including a Venn diagram with two overlapping circles and various scribbles.

SCENE 10. ROCKS AND MOUNTAIN BACKGROUND.

Keane, his wife, April and the three remaining members of the gang run into scene--stop and listen--Keane points off sideline--they're fighting over there, boys--they run from scene led by

SCENE 11. INTERIOR OF CAFE.

Four officers still searching liquors and wracking still--Stone runs in--tells them "Come on boys. We've had piece of over the hill here"--Stone and the two officers run from scene

SCENE 12. ABOVE MOUNTAIN RIDGE.

Keane, his wife, April, and three moonshiners sneak past camera--pause foreground and look up background--thirty or

Ince's Authors

- C. Gardner Sullivan
- Monte Katterjohn
- J.G. Hawkes

ROY
MCCARDE
LL



MCCARDELL'S PHOTO- STORIES



LITTLE WILLIE AND THE CHICKEN FEELS
SHOWING HOW A FODDER CLERK, WITH THREE PER WEEK AND STORY IDEAS, IS RECEIVED AND FINALLY SENT HOME, A WELLY



FRANK E. WOODS

PD Mag. Dr. Claus Tieber

Photoplay 1914

Biograph wanted

„problem stories in which
effective contrast is made
between the rich and the poor.“

The American Film Manufacturing Company

...can now use Eastern and Western drama, melodrama, and comedy drama. All sorts of comedy subjects and an occasional costume play are purchased.

The Bison Film Company

... recently, acquired the services of the Miller Brothers 101 Ranch Company of Indians and cowboys and is in the market for high class western and cowboy scenarios.

The Eclair Company

... on the other hand did not want westerns, while Edison was more interested in ,the particular plot than the classification.

Kalem

... at this point wanted material that could be done in Southern California, and suggested writers keep in mind the personalities of their top stars, Alice Joyce and Carlyle Blackwell. Kalem did allow as how ,an occasional railroad subject might be considered.' Kinemacolor Company of America, in an early attempt at making color films, wanted ,open air scenes as far as possible,' while Majestic wanted ,rural comedies or dramas of life on the farm.'

The Méliès Film Company

... was also looking for stories with Southern California settings, and were even more specific about their requirements: ,The stories must not require military scenes or anything of a spectacular order. There may be a number of riders used in the picture, incidentally, up to the number of fifteen.'



ROY L. MCCARDELL



BANNISTER MERWIN



RICHARD HARDING DAVIS



HAROLD MACGRATH



EPES WINTHROP SARGENT



EMMET CAMPBELL HALL



J. BERG ESENWEIN



MARC EDMUND JONES

A Group of Photo-playwrights

A GROUP OF PHOTO- PLAYWRIGHTS

"TOO STUPID"

Knut Hamsun came over from Norway some years ago and got a job washing dishes in a restaurant. He was "fired." His employer told him he was "too stupid" to wash dishes. Maybe he was. Knut got a job on a Chicago street car. The superintendent "fired" him. He couldn't remember the names of the streets. "Too stupid," was the verdict.

Successively Knut became porter in a hotel, coal passer on a steamship, deckhand, and many other things. Always he was discharged and usually the boss told him he was too stupid to "earn his salt."

But Knut wasn't too stupid to write fifteen volumes of poems, which have been translated into seventeen languages, and which have delighted readers the world over. He wasn't too stupid to write novels no one can forget after reading. He wasn't too stupid to earn and receive the Nobel prize for literature, nearly \$50,000. He wasn't too stupid to become one of the world's really great writers.

Yet he was a failure as a dishwasher.

On the other hand, many a failure in literature would make a fine street-car conductor.—Editorial, Los Angeles Record.



WHO KNOWS BUT WHAT YOU ARE ANOTHER KNUT HAMSUN?

It is said that Marshall Neilan, the famous director, was a taxicab driver, and that C. Gardner Sullivan, Ince's \$100,000 a year scenario writer, was a farmer boy. People get to be famous in the motion picture business in just a short while.

The purpose of the League is to give you YOUR OPPORTUNITY.

PHOTOPLAYWRIGHTS LEAGUE OF AMERICA

621-7 Union League Building

Los Angeles, Calif.

SCENARI O FEVER

YOU
can earn
BIG MONEY
WRITING PHOTO=PLAYS

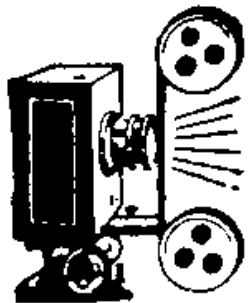
Great demand. We teach only **sure** method of **writing** and **selling** photo-plays. No experience or literary ability required. Our students are **selling** their plays. Send for free book of valuable information and **Special Prize Offer**.

CHICAGO PHOTO-PLAYWRIGHT COLLEGE
Box 278-R. O., Chicago



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O FEVER**

WRITE MOVING PICTURE PLAYS



Constant demand

Devote all or spare time

Correspondence Course Not Required

Past experience and literary
ability unnecessary.

DETAILS FREE

\$50
EACH

Atlas Publishing Co. 795 Atlas Bank Bldg., Cincinnati, O.

SCENARI
O FEVER

Professions



Story Editor



Reader/ Story Analyst



Continuity Clerk/ Script Girl



JOHN EMERSON AND ANITA LOOS

ANITA
LOOS



JUNE MATHIS



JUNE
MATHIS -
VALENTIN
O



JEANIE
MACPHERS
ON



PD Mag. Dr. Claus Tieber



MARY
PICKFOR
D
FRANCES
MARION

Frances Marion

- *Poor Little Rich Girl* (1917)
- *Stella Maris* (1918)
- *Pollyanna* (1920)
- *The Love Light* (1921)
- *Stella Dallas* (1925)
- *The Scarlett Letter* (1926)
- *The Wind* (1928)

- *Anna Christie* (1930)
- *The Big House* (1930)
- *Min and Bill* (1931)
- *The Champ* (1931)



DADDY LONG LEGS (1919)



*THE LOVE
LIGHT
(1921)*

Star Image: Themes and Variations

**Little
Mary**

**Mary
Pickford**

Mary Pickford

The trade press published articles as early as 1910, noting that her fans called her “Little Mary.” By 1912, illustrated magazines, such as McClure’s, as well as newspapers, spread the word of her high salary. (Abel 520)



UNITED
ARTIST
S

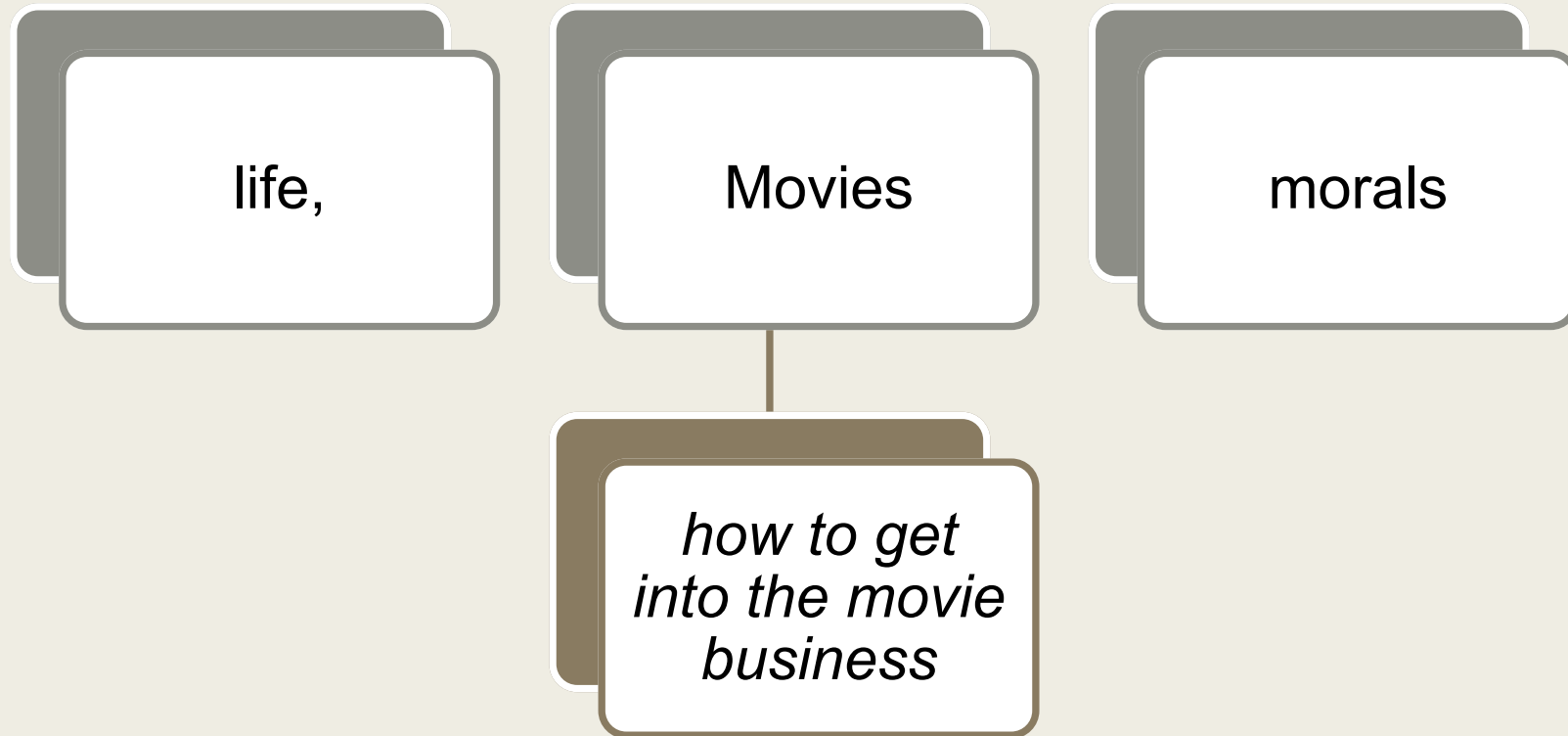


*STELLA
MARIS
(1918)*



*LITTLE
LORD
FAUNTLE
ROY (1921)*

Daily Talks



Frances Marion

- Parents - children relations
- rich - poor, melodramatic vs. classical narration
- female characters
- Marion - Pickford

Mack Sennett

The more money we spent on the script, on writing the story, the less money it cost us to shoot the pictures when we put the actors to work. I thought that over and made motions to get all the work possible out of my writers.

Goldwyn, Eminent Authors

The great trouble with the usual author is that he approaches the camera with some fixed literary ideal and he cannot compromise with the motion picture viewpoint.

Cont.

This attitude brought many writers whom I had assembled into almost immediate conflict with our scenario department, and I was constantly being called upon to hear the tale of woe regarding some title that had been changed or some awfully important situation which had either been left out entirely or else altered in such a way as to ruin the literary conception.

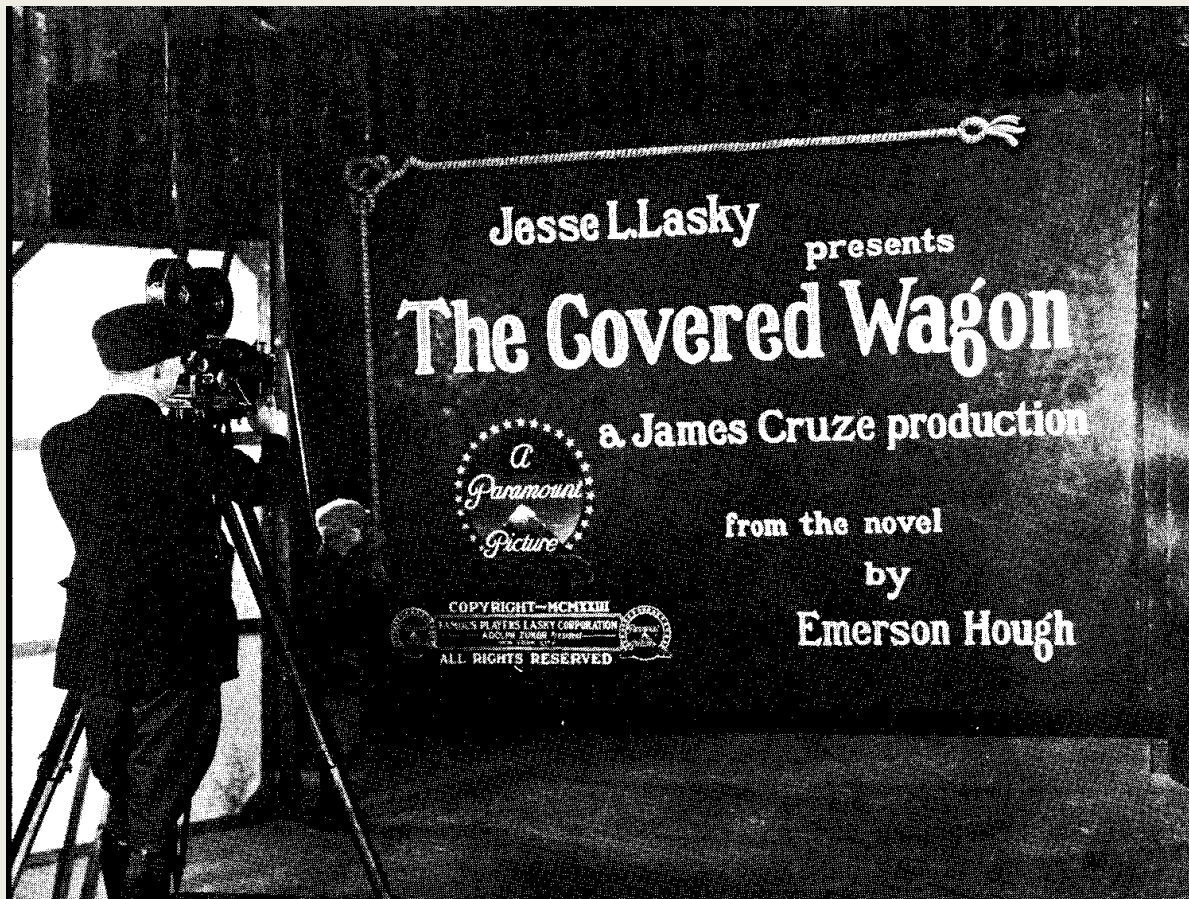
Payment

1909: 10 \$

1914: 50 - 100 \$

1000 - 2500 /weel

10.000 - 25.000 \$ original story



INTERTITLE
S

INTERTITLE S



Transition to Sound

Central Producer and Producer Unit System



Master Scene Script



Dialogue Continuity



economic crisis