

The History of the British Film 1896–1906

Volume I

Rachael Low

The History of British Film

ROUTLEDGE



Rachael Lows History Of British Film

Jeffrey Richards



Rachael Low's History Of British Film:

History of British Film (Volume 2) Rachael Low, 2013-09-13 This set is one of the cornerstones of film scholarship and one of the most important works on twentieth century British culture. Published between 1948 and 1985, the volumes document all aspects of film making in Britain from its origins in 1896 to 1939. Rachael Low pioneered the interpretation of films in their context, arguing that to understand films it was necessary to establish their context. Her seven volumes are an object lesson in meticulous research, lucid analysis, and accessible style, and have become the benchmark in film history.

The Brighton School and the Birth of British Film Frank Gray, 2019-07-16 This study is devoted to the work of two early British filmmakers, George Albert Smith and James Williamson, and the films that they made around 1900. Internationally, they are known collectively as the Brighton School and are positioned as being at the forefront of Britain's contribution to the birth of film. The book focuses on the years 1896 to 1903, as it was during this short period that film emerged as a new technology, a new enterprise, and a new form of entertainment. Beginning with a historiography of the Brighton School, the study goes on to examine the arrival of the first 35mm films in Britain, the first film exhibitions in Brighton, and the first projection of film in Brighton. Both Smith and Williamson's work features a progression from the production of single-shot, unedited films to multi-shot, edited films. Their subject matter was inspired by a knowledge of contemporary pantomime, humour, literature, theatre, mesmerism, the magic lantern, and current affairs, and their practices were underpinned by active involvement in the new film trade. Through the exploration of how these filmmakers cultivated a new way of understanding film and its commercial potential, this book establishes them as key figures in the development of British film culture.

Early British Animation Malcolm Cook, 2018-05-04 This book is the first history of British animated cartoons from the earliest period of cinema in the 1890s up to the late 1920s. In this period, cartoonists and performers from earlier traditions of print and stage entertainment came to film to expand their artistic practice, bringing with them a range of techniques and ideas that shaped the development of British animation. These were commercial rather than avant-garde artists, but they nevertheless saw the new medium of cinema as offering the potential to engage with modern concerns of the early 20th century, be it the political and human turmoil of the First World War or the new freedoms of the 1920s. Cook's examination and reassessment of these films and their histories reveals their close attention and play with the way audiences saw the world. As such, this book offers new insight into the changing understanding of vision at that time, as Britain's place in the world was reshaped in the early 20th century.

British Stars and Stardom Bruce Babington, 2001 British film stars, even the most famous ones such as James Mason, Sean Connery, and Julie Andrews, are a neglected subject in film history. This interesting collection looks at the whole of British stardom from circa 1910 onwards, and the many types of British stars who gained worldwide fame through national and international cinema. *Rachael Low's History of British Cinema* Rachael Low, 1949

The Sounds of the Silents in Britain Julie Brown, Annette Davison, 2013 *The Sounds of the Silents in Britain* explores the

sonic dimension of film exhibition in Britain from the emergence of cinema to the introduction of synchronized sound. Written by experts on British silent film and film music, the chapters provide an introduction to diverse aspects of early film sound: vocal performance from lecturing and reciting to voicing the drama; music from developments in accompanying techniques to the impact of legislation on musical practice overall and performance in cinemas more generally from dancing and sing-along films to live stage prologues. The book also debunks some of the myths about the sonic dimension of film exhibition; it reveals that exhibition practices in London were arguably more sophisticated than those in New York before the onset of World War I, for instance, and that venue licensing decisions had a profound effect on whether music could even be performed with film in some theatres. Based on extensive archival research and musicological analysis, *The Sounds of the Silents in Britain* represents an important addition to early film and film music scholarship. **Film Histories** Paul Grainge, 2007-01-11 An introduction to film history, this anthology covers the history of film from 1895. It is arranged chronologically and each chapter contains an introduction on the key developments within the period. Various types of film history are undertaken to enable students to become familiar with different types of film historical research. Len Lye Roger Horrocks, 2013-11-01 *Len Lye: A Biography* tells for the first time the story of a unique, charismatic artist who was an innovator in many areas: film, kinetic sculpture, painting, photography, and poetry. Born in New Zealand in 1901, Len Lye gained an international reputation in the arts and had friendships with many famous people, including Dylan Thomas, Robert Graves, Gertrude Stein, John Grierson, Norman McLaren, Oskar Fischinger, John Cage, Robert Creeley, Laura Riding, Stan Brakhage, and the artists of the New York School. A colorful bohemian, Lye lived in London from 1926 to 1944, where he made highly original hand-painted films for John Grierson's GPO Film Unit, then moved to New York for the last 36 years of his life. Describing Len Lye as a trailblazer and a one-man modern art movement in *Sight and Sound*, Ian Francis also celebrated this superb biography as the definitive piece of Lye scholarship. **Propaganda and Empire** John M. MacKenzie, 2017-03-01 It has been said that the British Empire, on which the sun never set, meant little to the man in the street. Apart from the jingoist eruptions at the death of Gordon or the relief of Mafeking, he remained stonily indifferent to the imperial destiny that beckoned his rulers so alluringly. Strange then that for three quarters of a century it was scarcely possible to buy a bar of soap or a tin of biscuits without being reminded of the idea of Empire. Packaging, postcards, music hall, cinema, boys' stories, and school books, exhibitions, and parades all conveyed the message that Empire was an adventure and an ennobling responsibility. Army and navy were a sure shield for the mother country, and the subject peoples alike, Boys' Brigades and Scouts stiffened the backbone of youth who flocked to join. In this illuminating study, John M. MacKenzie explores the manifestations of the imperial idea from the trappings of royalty through writers like G. A. Henty to the humble cigarette card. He shows that it was so powerful and pervasive that it outlived the passing of Empire itself, and as events such as the Falklands adventure showed, the embers continue to smoulder. Silent to Sound Geoff Brown, 2024-10-22 Silent cinema was never silent. But from the

mid 1920s onwards the sound part of the cinema experience was transformed by the arrival of films long and short with clearly audible talk music and sound effects built in. It marked the most fundamental shift in cinema technology since cinema's birth. The first book devoted to Britain's conversion to talkies and the result of eight years' research, *Silent to Sound: British Cinema in Transition*, takes a lively and comprehensive look at the production side of the British sound revolution stretching from experimental efforts in the late 19th century through the sound shorts of the 1920s to the key year of 1929, the year of Hitchcock's *Blackmail*, Britain's first home-grown talkie feature, and the industry turmoil that followed. The narrative concludes in 1934 when John Grierson's GPO Film Unit finally acquired sound equipment, prompting a late burst of experimentation just when commercial feature soundtracks had settled down. Films familiar, neglected, and unknown are examined: overripe melodramas, the lost *Black Waters*, local versions of Hollywood musicals *Harmony*, *Heaven*, visually elaborate science fiction *High Treason*, plus newsreels, documentaries, amateur films, and the last phase of British silent production. The impact of sound on studio technique is examined along with the industry's complex relations with Britain's strong theatre traditions with Europe and above all cinema's superpower America. It's also never forgotten that the sound transition was shaped not just by technology but by the talents, foibles, and follies of individual people. Film history with a human face.

Hitchcock and the Spy Film James Chapman, 2017-11-30. Film historian James Chapman has mined Hitchcock's own papers to investigate fully for the first time the spy thrillers of the world's most famous filmmaker. Hitchcock made his name as director of the spy movie. He returned repeatedly to the genre from the British classics of the 1930s including *The 39 Steps* and *The Lady Vanishes* through wartime Hollywood films *Foreign Correspondent* and *Saboteur* to the Cold War tracts *North by Northwest*, *Torn Curtain*, and his unmade film *The Short Night*. Chapman's close reading of these films demonstrates the development of Hitchcock's own style as well as how the spy genre as a whole responded to changing political and cultural contexts from the threat of Nazism in the 1930s and 40s to the atom spies and double agents of the post-war world.

The British Cinema Book Robert Murphy, 2019-07-25. The new edition of *The British Cinema Book* has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film makers, and debates in British cinema from the 1890s to the present. The book has five sections addressing debates and controversies: industry, genre, and representation; British cinema 1895-1939; British cinema from World War II to the 1970s; and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics including British cinema as a national cinema, its complex relationship with Hollywood, film censorship, key British genres such as horror, comedy, and costume film, the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell, and Mike Leigh, studios such as Gainsborough, Ealing, Rank, and Gaumont, and recent signs of hope for the British film industry such as the rebirth of the low-budget British horror picture and the emergence of a British Asian cinema. Discussions are illustrated with case studies of key films, many of which are new.

to this edition including Piccadilly 1929 It Always Rains on Sunday 1947 The Ladykillers 1955 This Sporting Life 1963 The Devils 1971 Withnail and I 1986 Bend it Like Beckham 2002 and Control 2007 and with over 100 images from the BFI's collection The Editor Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema including British Cinema and the Second World War 2000 and Directors in British and Irish Cinema 2006 The contributors Ian Aitken Charles Barr Geoff Brown William Brown Stella Bruzzi Jon Burrows James Chapman Steve Chibnall Pamela Church Gibson Ian Conrich Richard Dacre Raymond Durnat Allen Eyles Christine Geraghty Christine Gledhill Kevin Gough Yates Sheldon Hall Benjamin Halligan Sue Harper Erik Hedling Andrew Hill John Hill Peter Hutchings Nick James Marcia Landy Barbara Korte Alan Lovell Brian McFarlane Martin McLoone Andrew Moor Robert Murphy Lawrence Napper Michael O Pray Jim Pines Vincent Porter Tim Pulleine Jeffrey Richards James C Robertson Tom Ryall Justin Smith Andrew Spicer Claudia Sternberg Sarah Street Melanie Williams and Linda Wood [The British film and television industries](#) Great Britain: Parliament: House of Lords: Select Committee on Communications,2010-01-24 This is the first report from the House of Lords Select Committee on Communications of the 2009 10 session HLP 37 I ISBN 9780108459290 and examines The British film and television industries decline or opportunity The report looks at how these industries have developed the challenges they are currently facing and what practical help might be provided to enable them to develop further The film and television industries make an important contribution to the British economy They contribute to national income and employment and make a net contribution to exports which has the capacity to grow Despite the competition from abroad particularly the US UK produced content on film and television has a strong international reputation and makes a major contribution to the entertainment and education of British audiences The publication is divided into 6 chapters and looks in detail at the following areas Chapter 1 The British film industry Chapter 2 A better future for British films Chapter 3 British television Chapter 4 Promoting British television Chapter 5 Skills and training With Chapter 6 setting out recommendations including in respect of television that the Government should urge public service broadcasters to revive their investment in training encourage the expansion of online video on demand promote greater production of UK TV content by a tax credit or through the use of the proceeds of spectrum sale and sharing part of the BBC licence fee expand the role played by BBC Worldwide in distributing UK content overseas Recommendations in respect of film include new legislation specifically targeted at making the recording of a film in a cinema by camcorder a criminal offence provide more support to smaller films and allowing British films to be partly shot abroad without suffering a financial penalty encourage more private investment in film production For Vol 2 Evidence see ISBN 9780108459306 [A Companion to British and Irish Cinema](#) John Hill,2019-07-18 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood A

Companion to British and Irish Cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under question A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland

Acting for the Silent Screen Chris O'Rourke,2016-11-30 A shop girl wins a newspaper competition and is transformed overnight into a transatlantic celebrity An aristocrat swaps high society for the film studio when she consents to perform in a series of films thus legitimising acting for what some might have considered a low art Stories like these were the stuff of newspaper headlines in 1920s and reflected a craze for the cinema They also demonstrated radical changes in attitudes and values within society in the wake of World War I Chris O Rourke investigates the myths and material practices that grew up around film actors during the silent era The book sheds light on issues such as the social and cultural reception of cinema the participatory film culture expressed through fan magazines instructional booklets and movie star competitions and the working conditions encountered by actors behind the scenes of silent films Drawing on extensive research and a wealth of archival materials O Rourke examines how dreams of stardom were fuelled and exploited in the interwar period and reconstructs the personal narratives and experiences of the first generation to imagine making a living on screen In doing so he reveals a missing and much sought after piece of cinematic history to bring to life the developing industries social attitudes and norms of a period of enormous change

British art cinema Paul Newland,Brian Hoyle,2019-07-23 This is the first book to provide a direct and comprehensive account of British art cinema Film history has tended to view British filmmakers as aesthetically conservative but the truth is they have a long tradition of experiment and artistry both within and beyond the mainstream Beginning with the silent period and running up to the 2010s the book draws attention to this tradition while acknowledging that art cinema in Britain is a complex and fluid concept that needs to be considered within broader concerns It will be of particular interest to scholars and students of British cinema history film genre experimental filmmaking and British cultural history

Film 1900 Annemone Ligensa,Klaus Kreimeier,2009-10-05 Essays examining the relationships between culture film and the

audience around the turn of the twentieth century The current digital revolution has sparked a renewed interest in the origins and trajectory of modern media particularly in the years around 1900 when the technology was rapidly developing This collection aims to broaden our understanding of early cinema as a significant innovation in media history Joining traditional scholarship with fresh insights from a variety of disciplines this book explains the aesthetic and institutional characteristics in early cinema within the context of the contemporary media landscape It also addresses transcultural developments such as scientific revolutions industrialization urbanization and globalization as well as differing attitudes toward modernization Film 1900 is an important reassessment of early cinema s position in cultural history The capable Ligensa and Kreimeier invited a coterie of renowned Continental scholars and thinkers to reflect on issues of modernity and cinema by harking back to the fin de si cle Summing Up Highly recommended Graduate students researchers faculty T Lindval Choice

Audiences Ian Christie,2012 This timely volume engages with one of the most important shifts in recent film studies the turn away from text based analysis towards the viewer Historically this marks a return to early interest in the effect of film on the audience by psychoanalysts and psychologists which was overtaken by concern with the effects of film linked to calls for censorship and moral panics rather than to understanding the mental and behavioral world of the spectator Early cinema history has revealed the diversity of film viewing habits while traditional box office studies which treated the audience initially as a homogeneous market have been replaced by the study of individual consumers and their motivations Latterly there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data And as the film experience fragments across multiple formats the perceptual and cognitive experience of the individual viewer who is also an auditor has become increasingly accessible With contributions from Gregory Waller John Sedgwick and Martin Barker this work spans the spectrum of contemporary audience studies revealing work being done on local non theatrical and live digital transmission audiences and on the relative attraction of large scale domestic and mobile platforms Publisher s website

Films and British National Identity Jeffrey Richards,1997-09-15 This book seeks to examine the ways in which the cinema has defined mythified and disseminated British national identity during the course of the twentieth century It takes the form of a series of linked essays which examine chronologically thematically and by specific case studies of films stars and genres the complexities and ambiguities in the process of evolution and definition of the national identity It argues for the creation of a distinctive British national identity both in cinema and the wider culture But it also assesses the creation of alternative identities both ethnic and regional and examines the interaction of cinema and other cultural forms music literature and television

Colour Films in Britain Sarah Street,2019-07-25 How did the coming of colour change the British film industry Unlike sound the arrival of colour did not revolutionise the industry overnight For British film makers and enthusiasts colour was a controversial topic While it was greeted by some as an exciting development with scope for developing a uniquely British aesthetic others were deeply concerned How would audiences accustomed to seeing black and

white films which were commonly regarded as being superior to their garish colour counterparts react Yet despite this initial trepidation colour captivated many British inventors and film makers Using different colour processes these innovators produced films that demonstrated remarkable experimentation and quality Sarah Street s illuminating study is the first to trace the history of colour in British cinema and analyses the use of colour in a range of films both fiction and non fiction including The Open Road The Glorious Adventure This is Colour Blithe Spirit This Happy Breed Black Narcissus The Red Shoes The Tales of Hoffmann and Moulin Rouge Beautifully illustrated with full colour film stills this important study provides fascinating insights into the complex process whereby the challenges and opportunities of new technologies are negotiated within creative practice The book also includes a Technical Appendix by Simon Brown Kingston University UK which provides further details of the range of colour processes used by British film makers

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