

From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, British Historical Cinema explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked.

Early years, "Origins The illusion of motion pictures is based on the optical phenomena known as persistence of vision and the phi phenomenon. The first of these causes the brain to retain images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight, while the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a motion-picture film strip to represent continuous movement when projected at the proper speed traditionally 16 frames per second for silent films and 24 frames per second for sound films. Before the invention of photography, a variety of optical toys exploited this effect by mounting successive phase drawings of things in motion on the face of a twirling disk the phenakistoscope, c. As photography was innovated and refined over the next few decades, it became possible to replace the phase drawings in the early optical toys and devices with individually posed phase photographs, a practice that was widely and popularly carried out. There would be no true motion pictures, however, until live action could be photographed spontaneously and simultaneously. This required a reduction in exposure time from the hour or so necessary for the pioneer photographic processes to the one-hundredth and, ultimately, one-thousandth of a second achieved in It also required the development of the technology of series photography by the British American photographer Eadweard Muybridge between and During that time, Muybridge was employed by Gov. Leland Stanford of California, a zealous racehorse breeder, to prove that at some point in its gallop a running horse lifts all four hooves off the ground at once. Conventions of 19th-century illustration suggested otherwise, and the movement itself occurred too rapidly for perception by the naked eye, so Muybridge experimented with multiple cameras to take successive photographs of horses in motion. Finally, in , he set up a battery of 12 cameras along a Sacramento racecourse with wires stretched across the track to operate their shutters. Marey invented the chronophotographic gun, a camera shaped like a rifle that recorded 12 successive photographs per second, in order to study the movement of birds in flight. These images were imprinted on a rotating glass plate later, paper roll film , and Marey subsequently attempted to project them. Like Muybridge, however, Marey was interested in deconstructing movement rather than synthesizing it, and he did not carry his experiments much beyond the realm of high-speed, or instantaneous, series photography. Muybridge and Marey, in fact, conducted their work in the spirit of scientific inquiry; they both extended and elaborated existing technologies in order to probe and analyze events that occurred beyond the threshold of human perception. Those who came after would return their discoveries to the realm of normal human vision and exploit them for profit. In in Newark, New Jersey , an Episcopalian minister named Hannibal Goodwin developed the idea of using celluloid as a base for photographic emulsions. The inventor and industrialist George Eastman , who had earlier experimented with sensitized paper rolls for still photography, began manufacturing celluloid roll film in at his plant in Rochester, New York. This event was crucial to the development of cinematography: It remained for someone to combine the principles embodied in the apparatuses of Muybridge and Marey with celluloid strip film to arrive at a viable motion-picture camera. Such a device was created by French-born inventor Louis Le Prince in the late s. He shot several short films in Leeds, England, in , and the following year he began using the newly invented celluloid film. He was scheduled to show his work in New York City in , but he disappeared while traveling in France. Instead it was William Kennedy Laurie Dickson , working in the West Orange , New Jersey, laboratories of the Edison Company, who created what was widely regarded as the first motion-picture camera. Seeking to provide a visual accompaniment to the phonograph, Edison commissioned Dickson, a young laboratory assistant, to invent a motion-picture camera in Building upon the work of Muybridge and Marey, Dickson combined the two final essentials of motion-picture recording and viewing technology. These were a device, adapted from the escapement mechanism of a clock, to ensure the intermittent but regular motion of the film strip through

the camera and a regularly perforated celluloid film strip to ensure precise synchronization between the film strip and the shutter. Department of the Interior, National Park Service, Edison National Historic Site Dickson was not the only person who had been tackling the problem of recording and reproducing moving images. Inventors throughout the world had been trying for years to devise working motion-picture machines. In fact, several European inventors, including the Englishman William Friese-Greene, applied for patents on various cameras, projectors, and camera-projector combinations contemporaneously or even before Edison and his associates did. Because Edison had originally conceived of motion pictures as an adjunct to his phonograph, he did not commission the invention of a projector to accompany the Kinetograph. Rather, he had Dickson design a type of peep-show viewing device called the Kinetoscope, in which a continuous foot metre film loop ran on spools between an incandescent lamp and a shutter for individual viewing. In April of that year the first Kinetoscope parlour was opened in a converted storefront in New York City. The parlour charged 25 cents for admission to a bank of five machines. Kinetoscope, invented by Thomas A. The syndicate of Maguire and Baucus acquired the foreign rights to the Kinetoscope in and began to market the machines. Edison opted not to file for international patents on either his camera or his viewing device, and, as a result, the machines were widely and legally copied throughout Europe, where they were modified and improved far beyond the American originals. It was given its first commercial demonstration on Dec. This naturally affected the kinds of films that were made with each machine: In both cases, however, the films themselves were composed of a single unedited shot emphasizing lifelike movement; they contained little or no narrative content. In the United States the Kinetoscope installation business had reached the saturation point by the summer of , although it was still quite profitable for Edison as a supplier of films. Raff and Gammon persuaded Edison to buy the rights to a state-of-the-art projector, developed by Thomas Armat of Washington, D. It also encouraged the activities of such successful Edison rivals as the American Mutoscope and Biograph Company, which was formed in to exploit the Mutoscope peep-show device and the American Biograph camera and projector patented by W. Vaudeville houses, locked in intense competition at the turn of the century, headlined the name of the machines rather than the films. The producer, or manufacturer, supplied projectors along with an operator and a program of shorts. During the novelty period, the film industry was autonomous and unitary, with production companies leasing a complete film service of projector, operator, and shorts to the vaudeville market as a single, self-contained act. Starting about , however, manufacturers began to sell both projectors and films to itinerant exhibitors who traveled with their programs from one temporary location vaudeville theatres, fairgrounds, circus tents, lyceums to another as the novelty of their films wore off at a given site. This new mode of screening by circuit marked the first separation of exhibition from production and gave the exhibitors a large measure of control over early film form, since they were responsible for arranging the one-shot films purchased from the producers into audience-pleasing programs. The putting together of these programs—“which often involved narration, sound effects, and music”—was in effect a primitive form of editing, so that it is possible to regard the itinerant projectionists working between and as the earliest directors of motion pictures. Several of them, notably Edwin S. Porter, were, in fact, hired as directors by production companies after the industry stabilized in the first decade of the 20th century. Smith subsequently developed the first commercially successful photographic colour process Kinemacolor, c. Another important early British filmmaker was Cecil Hepworth, whose *Rescued by Rover* is regarded by many historians as the most skillfully edited narrative produced before the Biograph shorts of D. The following year he organized the Star Film company and constructed a small glass-enclosed studio on the grounds of his house at Montreuil, where he produced, directed, photographed, and acted in more than films between and . These films were widely imitated by producers in England and the United States. By he had produced the influential scene narrative *Le Voyage dans la lune* *A Trip to the Moon*. Adapted from a novel by Jules Verne, it was nearly one reel in length about feet [metres], or 14 minutes. The first film to achieve international distribution mainly through piracy, *Le Voyage dans la lune* was an enormous popular success. He ultimately lost his audience in the late s to filmmakers with more sophisticated narrative techniques. Porter, a freelance projectionist and engineer who joined the Edison Company in as production head of its new skylight studio on East 21st Street in New York City. The process of selecting one-shot films and arranging

them into a minute program for screen presentation was very much like that of constructing a single film out of a series of separate shots. It was for years the subject of controversy because in a later version the last two scenes were intercut, or crosscut, into a shot parallel sequence. It is now generally believed that in the earliest version of the film these scenes, which repeat the same rescue operation from an interior and exterior point of view, were shown in their entirety, one after the other. This repetition, or overlapping continuity, which owes much to magic lantern shows, clearly defines the spatial relationships between scenes but leaves temporal relationships underdeveloped and, to modern sensibilities, confused. Contemporary audiences, however, were conditioned by lantern slide projections and even comic strips; they understood a sequence of motion-picture shots to be a series of individual moving photographs, each of which was self-contained within its frame. Spatial relationships were clear in such earlier narrative forms because their only medium was space. Motion pictures, however, exist in time as well as space, and the major problem for early filmmakers was the establishment of temporal continuity from one shot to the next. Running about 12 minutes, it also helped to boost standard film length toward one reel, or 1, feet metres [about 16 minutes at the average silent speed]. He experimented with model animation in *The Dream of a Rarebit Fiend* and *The Teddy Bears* but lost interest in the creative aspects of filmmaking as the process became increasingly industrialized. He left Edison in to pursue a career as a producer and equipment manufacturer. From to its studios at La Villette, France, were the largest in the world. In the United States a similar pattern was emerging through the formation of film exchanges and the consolidation of an industrywide monopoly based on the pooling of patent rights. About producers had adopted the practice of selling prints outright, which had the effect of promoting itinerant exhibition and discriminating against the owners of permanent sites. In , in response to the needs of theatre owners, Harry J. Miles and Herbert Miles opened a film exchange in San Francisco. The exchange functioned as a broker between producers and exhibitors, buying prints from the former and leasing them to the latter for 25 percent of the purchase price in subsequent practice, rental fees were calculated on individual production costs and box-office receipts. The exchange system of distribution quickly caught on because it profited nearly everyone: Between November and March , for example, producers increased their weekly output from 10, to 28, feet [3, to 8, metres] and still could not meet demand. The most immediate effect of the rapid rise of the distribution sector was the nickelodeon boom, the exponential growth of permanent film theatres in the United States from a mere handful in to between 8, and 10, by Originally identified with working-class audiences, nickelodeons appealed increasingly to the middle class as the decade wore on, and they became associated with the rising popularity of the story film. Their spread also forced the standardization of film length at one reel, or 1, feet metres , to facilitate high-efficiency production and the trading of products within the industry. By there were about 20 motion-picture production companies operating in the United States. They were constantly at war with one another over business practices and patent rights, and they had begun to fear that their fragmentation would cause them to lose control of the industry to the two new sectors of distribution and exhibition. The use of its patents was granted only to licensed equipment manufacturers; film stock could be sold only to licensed producers; licensed producers and importers were required to fix rental prices at a minimum level and to set quotas for foreign footage to reduce competition; MPPC films could be sold only to licensed distributors, who could lease them only to licensed exhibitors; and only licensed exhibitors had the right to use MPPC projectors and rent company films. To solidify its control, in “the same year in which motion-picture attendance in the United States rose to 26 million persons a week” the MPPC formed the General Film Company, which integrated the licensed distributors into a single corporate entity. Although it was clearly monopolistic in practice and intent, the MPPC helped to stabilize the American film industry during a period of unprecedented growth and change by standardizing exhibition practice, increasing the efficiency of distribution, and regularizing pricing in all three sectors. Its collusive nature, however, provoked a reaction that ultimately destroyed it. Almost from the outset there was widespread resistance to the MPPC on the part of independent distributors numbering 10 or more in early and exhibitors estimated at 2, to 2, , and in January they formed their own trade association , the Independent Film Protective Association”reorganized that fall as the National Independent Moving Picture Alliance”to provide financial and legal support against the Trust. A more effective and powerful anti-Trust organization was the Motion Picture Distributing and

Sales Company, which began operation in May three weeks after the inception of General Film and which eventually came to serve 47 exchanges in 27 cities. For nearly two years, independents were able to present a united front through the company, which finally split into two rival camps in the spring of the Mutual Film Corporation and the Universal Film Manufacturing Company. By imitating MPPC practices of joining forces and licensing, the early independents were able to compete effectively against the Trust in its first three years of operation, netting about 40 percent of all American film business. The independents later revolutionized the industry, however, by adopting the multiple-reel film as their basic product, a move that caused the MPPC to embrace the one-reeler with a vengeance , hastening its own demise. Page 1 of 5.

2: cinema | Definition of cinema in English by Oxford Dictionaries

Emergent British Cinema Modern cinema is generally regarded as descending from the work of the French Lumières brothers in , and their show first came to London in

Terrence Malick, This visually stunning film is set amid the first encounter of English and indigenous North American cultures during the founding of the Jamestown settlement in Virginia in A unique interpretation of the classic tale of Pocahontas and her relationships with adventurer John Smith and aristocrat John Rolfe that take her from the untouched beauty of the North American wilderness to the center of high society in Stuart England at the dawn of the British Empire. Ossei, a strong-willed young man, sets out to rescue his mother when their village is raided. This Ivorian film addresses a rarely acknowledged though controversial aspect of the history of slavery: Jeta Amata, The subject of this moving Nigerian film is the life and misdeeds of Captain John Newton, the infamous English slave trader who in later life repented, became an Anglican clergyman, and penned the lyrics of the popular hymn "Amazing Grace". The plot follows Newton while he was in West Africa and his interaction with one particular slave woman who forced him to see the humanity of his victims as well as his own. Stanley Kubrick, In a small village in eighteenth-century Ireland, Redmond Barry is a young farm boy in love with his cousin Nora. When she becomes engaged to a British captain, Barry challenges him to a duel and wins. He then flees to Dublin and, with no other alternative, assumes a false name "Barry Lyndon" and joins the army to fight in the Seven Years War. An excellent period film that brings to life the privileged world of the Anglo-Irish Protestant ascendancy. Based loosely on the picaresque romance by William Thackeray. Richard Boleslawski, Ronald Colman stars as Robert Clive, a humble clerk in the East India Company, who is frustrated by his lack of advancement and transfers to the military arm of the Company, where he excels. The story follows George Washington, then a brash and ambitious young officer hoping to make his reputation in the army. It also focuses on the critical military importance and strategic diplomacy of Indian tribes in the conflict between the British and French for the expansion of their colonial empires. While French and British forces and their Indian allies fight for control over North America, the colonists struggle to defend their settlements and families. The plot follows "Hawkeye", a European settler raised by the dying tribe of Mohicans, and his interactions with the British and Indians. Based loosely on the book by James Fenimore Cooper. They report on the movement of British forces while trying to avoid the suspicions of American loyalists in their own communities who are on the lookout for rebel spies and sympathizers. Peter Andrikidis, This mini-series tells the story, based on real events, of a young and destitute Cornwall woman convicted of theft and transported on the first fleet to the penal colony in Sydney Harbor in The hardships of the long sea journey and life in the penal colony are graphically depicted as is the indifference of British officials to the reckless behavior and desperation of the transported convicts. A harrowing portrayal of eighteenth-century English criminal justice as well as the earliest European settlement of Australia. Roger Donaldson, This film retells the familiar story of the mutiny that occurred aboard HMS Bounty during its return voyage from Tahiti in The plot follows the breakdown of discipline and morale aboard the ship, the efforts of lead mutineer Fletcher Christian to get his men beyond the reach of British retribution, and the epic voyage of Captain Bligh to get his loyal crewmembers safely to East Timor in a tiny lifeboat. David Attwood, A gripping tale of a group of British migrants on a six-month voyage to Australia in the early nineteenth century. Along the way, young Edmund Talbot, an aspiring civil servant traveling to take a post under the governor of New South Wales, keeps a journal recording his impressions of the crew and his fellow passengers. Filmed at sea aboard a replica period ship, this TV series captures well the rigors, discomfort, tedium and terror of an antipodean sea voyage in the Age of Sail. Based on the trilogy of novels by William Golding. Michael Apted, An inspiring but highly romanticized portrayal of the effort by William Wilberforce to bring an end to the slave trade in the British Empire. As a young MP, Wilberforce and his friend William Pitt the younger face daunting odds against the economic interests of the British sugar and slave trades and their influence in Parliament. The fast-paced story and attention to historical detail provide a compelling view of naval warfare in the age of sail. Nicholas Meyer, In , Lt. William Savage, a reform-minded

District Officer in the service of the East India Company, undertakes to rid his district of what the British viewed as the two greatest problems of Indian society: The plot chronicles the increasingly desperate struggle of the eight men to survive as they move deeper into the Tasmanian wilderness. Xie Jin, This Chinese epic tells the story of the war between Britain and the declining Qing dynasty that resulted in the forced opening of Chinese markets to the opium trade and the establishment of the British colony of Hong Kong. Yipian Zhanzheng received enthusiastic support from the Beijing authorities and was the most expensive Chinese film ever made at the time of production. It was released in to coincide with the handover of Hong Kong. Daryl Duke, Dirk Struan and Tyler Brock, the heads of two rival British trading companies, establish themselves in Hong Kong after the British acquire that colony at the end of the first Opium War in the early s. As Struan and Brock try to destroy each other in business and personal affairs they both work to build Hong Kong into the centerpiece of the British Empire in East Asia. A muddled and melodramatic film version of the novel by James Clavell. Years later, Walker returns to betray and overthrow the same rebels he once helped in order to facilitate the expansion of British sugar cultivation. This film was released in the US under the title Burn! Set in the nineteenth century, three British soldiers and a native waterbearer must stop a secret revival of the murderous "Thuggee" cult before it can spread across the land. Satyajit Ray, In , officials of the East India Company move to consolidate their hold over North India by annexing the wealthy kingdom of Awadh. The chief minister to the Nawab attempts to warn his ruler and local landlords of the impending danger but they ignore him and instead indulge their obsession with playing chess. Based on the short story by Premchand. The Rani of Jhansi struggled to save her state from British annexation and died in while personally leading her soldiers into battle. Her heroism, leadership, and sacrifice have been celebrated in folklore and repeatedly invoked by Indian nationalists. This was the first Indian film in Technicolor and one of the first to enjoy distribution in the US under the title The Tiger and the Flame. The story follows the rebel leader Mangal Pandey, an Indian sepoy in the service of the East India Company, and his friendship with a British officer. Pandey was a real figure but one about whom little is known. Filming began in and the opening scene was launched by Charles, Prince of Wales, during an official royal visit to India. Shyam Benegal, Set during the Uprising of , this film focuses on three women of an Anglo-Indian family who take refuge from the rebels with a local moneylender to whom they have a substantial debt and who, thus, has a vested interest in their survival. When they are discovered, their lives are spared as the rebel leader, Javed, wishes to make the youngest woman, Ruth, his second wife. The plot is further complicated when British forces return seeking vengeance for the mutiny. Ashutosh Gowariker, In , the people of a small village in colonial India hope that they will be excused from paying lagaan, the crippling land tax that the British have imposed. Instead, the capricious officer in charge challenges them to a game of cricket, a game totally unknown to them. If they win, they get their wish; if they lose, the increased tax burden will destroy their lives. Bob Rafelson, This film traces the friendship between Victorian explorers Richard Burton and John Hanning Speke that broke down during their expedition to find the source of the Nile, a route that took them through East Africa from Zanzibar to the shores of Lake Victoria. Based on the biographical novel by William Harrison and the travel diaries of Burton and Speke. Their journey began in Melbourne in the south and ended the Gulf of Carpentaria in the north, a distance of around 1, miles. At that time most of inland Australia had not been explored by non-indigenous people and was completely unknown to the European settlers along the coasts. Vincent Ward, A lavishly filmed and intimate story set in New Zealand in the s during the war between British settlers and the Maori tribes resisting the colonization of their lands. Unsure whether or not her son is even alive she continues her search for seven years and is eventually forced to choose sides in this war of empire. Experienced, though insubordinate, Lt. McGregor Gary Cooper is joined by two younger officers through various adventures and hardships. This film is a noteworthy period piece from the s but is less well known than Gunga Din , which was released a few years later and has become a cinema classic. They decide that the country is too small for them, so they trek beyond the Northwest frontier to "Kafiristan" in order to become kings in their own right. Kipling appears briefly as a character in his own fictional tale. The title character is a young British orphan who, like an Anglo-Indian Huck Finn, roams the bazaars and roads of his adoptive country surviving through theft, begging, and being a messenger and spy for the British. The film is set in the

s and chronicles the Maori struggle to keep the land guaranteed to them by the Treaty of Waitangi from seizure by the Pahekas white settlers. Michael Anderson, The plot revolves around a scandal in a British regiment stationed in India in the s. Drake is from a middle-class background and is eager to advance himself by making the right impression. Millington, the son of a general, is not keen on army life and desires to get out as soon as he possibly can. Based on the play by Barry England. Peter Duffell, Based on the bestselling novel by M. Kaye, this mini-series is an epic of high adventure in colonial India revolving around the romance between Anjuli, a half-caste Indian princess, and Ash, a British officer raised in India. The Far Pavilions drew upon and helped perpetuate a popular sense of "Raj nostalgia" in the early s. As such, it offers a lavish, entertaining, but highly romanticized vision of exotic India under British rule. In the course of the fighting about 1, British soldiers were massacred by a force of over 20, Zulu warriors and the regimental colors were lost. Isandhlwana was the first engagement of the Anglo-Zulu War and stands as one of the most shocking defeats in British military history. Zulu Dawn was written by Cy Enfield as a prequel to his more successful film Zulu released fifteen years earlier. Cy Endfield, In the British Army suffered one of its worst defeats when Zulu forces massacred 1, of its troops at Isandhlwana in South Africa. In s Australia, young Ned is a bushranger living in poverty with his family of first-generation descendants of transported Irish convicts. His frequent trouble with the law and his resentment of colonial class prejudice lead him to form a gang of outlaws who redistribute their loot among the poor farming communities. Ned Kelly has become an Australian icon and is the subject of many earlier films. Stephen Frears, In , Abdul Karim, a young police clerk from Agra, is selected by the British colonial government to travel to London to present a gift to Queen Victoria on the occasion of her Golden Jubilee. When Victoria dies in , Abdul returns to India. Basil Deardon, This Hollywood epic recounts the ill-fated struggle in of General Charles Gordon and his British-Egyptian regiment to hold the Sudanese city of Khartoum in the face of an attack by the forces of the Mahdi, a charismatic religious leader bent on the expulsion of the British. Igor Auzins, This film is based on the memoir by pioneer woman Jeannie Gunn chronicling her years on a cattle station in the Australian outback and her struggle to raise a family in that harsh and unforgiving environment. An evocative recreation of an important period in Australian history and the tragic consequences of white immigration and settlement for the aboriginal people. David Drury, This lavish miniseries tells the story of Cecil Rhodes, the British entrepreneur and champion of empire who, in the late nineteenth century, became one of the wealthiest men in the world. Bruce Beresford, The true story of three Australian army officers serving in the Bushveldt Carbiniers, a unit of the British forces fighting in the Boer War, who were court-martialed by the British South African High Command for alleged atrocities. To this day many Australians claim the men were scapegoats in an unpopular war. This courtroom drama reveals well the growing tensions between Britain and her imperial dominions. Based on the play by Australian Kenneth Ross. Lee Thompson, This film takes place in in the Northwest mountain regions of India where a local Hindu raja allied to the British is battling rebel Muslim tribesmen. The film is a typical Saturday morning cliffhanger, but the direction is quite good. Based on the novel by Rabindranath Tagore. After his death, Capt.

3: HIST British Empire: Film List

The historical period drama is a film genre in which stories are based upon historical events and famous people. Some historical dramas are docudramas, which attempt an accurate portrayal of a historical event or biography, to the degree that the available historical research will allow.

The city of Troy has been sacked and the victors of the war are taking decisions on the fates of surviving captives. The film focuses on the fates of female captives Hecuba , Andromache , Cassandra , and Helen of Sparta. Meanwhile, Astyanax , the underage heir to the Trojan throne and relative of all four women, is scheduled for execution. The film is based on the epic poem Aeneid by Virgil , which depicts Aeneas and his Trojan colonists as ancestor of the Romans. It depicts the ten-year struggle of war veteran Odysseus to return home to the island of Ithaca following the war. Samson and Delilah are characters in the Book of Judges , where Samson is depicted as the last of the Biblical judges in its narrative, and Delilah as a woman of Nahal Sorek who was bribed by the lords of the Philistines to learn his secrets. Ramses XIII rises to the throne when still in his 20s, following the deaths of his father, and the incapacitating illnesses and one suicide of a number of older brothers. Egypt is in decline due to a combination of internal and external threats, and Ramses is pushing for necessary reforms but his efforts are resisted by the powerful, bureaucratic priesthood. Ramses dies young, before accomplishing his goals. His political rival "Herhor" the historical Herihor succeeds him on the throne and attempts some of the same reforms, but still fails to rescue Egypt from its decline. Based on the Books of Samuel. David is the supposed founder of the House of Davidic line. David and Goliath of Gath. Based on the Books of Samuel , which depict Achish as a king of Gath who was in conflict with Saul and recruited David to serve in his army. David is married to Michal , daughter of his predecessor Saul. David has an extramarital affair with Bathsheba , wife of the soldier Uriah the Hittite. Solomon forms a political alliance with the Queen of Sheba , becomes a lover of his new ally, and introduces pagan rituals in his kingdom. His exiled half-brother Adonijah offers his military services to Ancient Egypt and leads an Egyptian army in an invasion of Kingdom of Israel. The events of the film are loosely based on narratives from the Books of Kings and the Books of Chronicles. The Books of Kings depict Adonijah and Solomon as sons of David and rival claimants to the throne of Israel, but do not feature Adonijah as loyal to Egypt. Shortly after the founding of the kingdom and the start of the reign of Romulus , Rome still lacks a female population and its residents can not reproduce. Romulus organizes bride kidnappings from neighboring people, primarily targeting the Sabines. This leads to a war between the Roman and Sabines, and the eventual assimilation of the Sabines by the Romans. The Roman Kingdom is at war with the city of Alba Longa and the outcome will be decided by champion warfare. Rome sends three brothers from gens Horatia and Alba Longa sends three brothers from gens Curiatia gens. Publius Horatius emerges as the sole survivor of the combat, and Alba Longa is annexed by the Roman Kingdom.

4: A Retrospect Of British Cinema on Vimeo

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The criteria for entry to this list is that the film must be an epic movie a film which emphasizes human drama on a grand scale and it must be based on real people or events or, if fictional, must depict accurately the period in which it is set. Every movie on this list is a must-see movie. Two years later, the child is brought to Lhasa where he is schooled as a monk and as head of state amidst the color and pageantry of Tibetan culture. The film follows him into adulthood: Bare to the waist, the king kneels to receive a flogging from Saxon monks. He begins to reminisce, recalling at first the carefree, promiscuous adventures with Becket, then his favorite drinking and wenching companion. A violently emotional drama that probes the changing relationship between two young men between two close friends bound together by similar pride of flesh and spirit who become deadly enemies as they pursue their separate destinies. In only three months, one million people were brutally murdered. In the face of these unspeakable actions, inspired by his love for his family, an ordinary man summons extraordinary courage to save the lives of over a thousand helpless refugees, by granting them shelter in the hotel he manages. This trial is about 4 Judges who used their offices to conduct Nazi sterilization and cleansing policies. The Cold War is heating up and no one wants any more trials as Germany, and allied Governments, want to forget the past. But is that the right thing to do is the question that the tribunal must decide. The French foreign legion has left Vietnam in defeat and has something to prove. The Algerians are seeking independence. A look at war as a nasty thing that harms and sullies everyone who participates in it. The first part of the film focuses on the escape efforts within the camp and the process of secretly digging an escape tunnel. The second half of the film deals with the massive effort by the German Gestapo to track down the over 70 escaped prisoners who are at this point throughout the Third Reich attempting to make their way to England and various neutral countries. Eva Braun parties while Magda Goebbels kills her children. The movie goes on to show how Hitler and Eva lived their last hours in the Bunker. Based on the true story of Oskar Schindler who managed to save about Jews from being gassed at the Auschwitz concentration camp. A testament for the good in all of us. Gandhi realizes that the laws are biased against Indians and decides to start a non-violent protest campaign for the rights of all Indians in South Africa. After numerous arrests and the unwanted attention of the world, the government finally relents by recognizing rights for Indians, though not for the native blacks of South Africa. After this victory, Gandhi is invited back to India, where he is now considered something of a national hero. Gandhi agrees, and mounts a non-violent non-cooperation campaign of unprecedented scale, coordinating millions of Indians nationwide. When his Hebrew heritage is revealed, Moses is cast out of Egypt, and makes his way across the desert where he marries, has a son and is commanded by God to return to Egypt to free the Hebrews from slavery. In scenes of his coronation, his wedding to Anastasia, his campaign against the Tartars in Kazan, his illness when all think he will die, recovery, campaigns in the Baltic and Crimea, self-imposed exile in Alexandrov, and the petition of Muscovites that he return, his enemies among the boyars threaten his success. Chief among them are his aunt, who wants to advance the fortunes of her son, a simpleton, and Kurbsky, a warrior prince who wants both power and the hand of Anastasia. Ivan deftly plays to the people to consolidate his power. His love for Varinia, a slave girl, coupled with his revulsion at the crushing treatment and callous murders of his fellow slaves, ignite in his breast a passion for freedom. They escape and are joined by more runaways, and swell to become a vast army. Contrasted with their impassioned plans for open rebellion are the cool, calculating minds of their Roman adversaries Crassus, Grachus and Batiatus. To Rome, a poorly equipped army of slaves are no more threatening than the invasion of insects which attack the city during the hot, humid seasons. And so, in a chilling engagement, the superior military might of Rome proceeds to crush the army of Spartacus. He soon finds however that his friend has changed and has become an arrogant conqueror, full of the grandeur of Rome. When Judah refuses to divulge the names of Jews who oppose Roman rule, Messala decides to make an example of him and sends him off as a galley slave. Through fate and good fortune, Judah survives the

galleys and manages to return to Jerusalem in the hopes of finding his mother and sister, who were also imprisoned, and to seek revenge against his one-time friend.

5: The guide to British Cinema and Movie History Background

The United Kingdom has had a significant film industry for over a century. While film production reached an all-time high in the 1930s, the "golden age" of British cinema is usually thought to have occurred in the 1940s, during which the directors David Lean, Michael Powell, (with Emeric Pressburger) and Carol Reed produced their most highly acclaimed work.

Sir Oswald Stoll, *Origins and silent films*[edit] The first moving picture was shot in Leeds by Louis Le Prince in [21] [22] and the first moving pictures developed on celluloid film were made in Hyde Park, London in by British inventor William Friese Greene , [23] who patented the process in Charlie Chaplin , c. Paul and Birt Acres. Soon several British film companies had opened to meet the demand for new films, such as Mitchell and Kenyon in Blackburn. Although the earliest British films were of everyday events, the early 20th century saw the appearance of narrative shorts, mainly comedies and melodramas. The early films were often melodramatic in tone, and there was a distinct preference for story lines already known to the audience, in particular, adaptations of Shakespeare plays and Dickens novels. In Gaumont-British Picture Corp. In Ealing Studios was founded by Will Barker , becoming the oldest continuously-operating film studio in the world. In the earliest colour film in the world was made; like other films made at the time, it is of everyday events. In it was found by the National Science and Media Museum in Bradford after lying forgotten in an old tin for years. The re-discovered films were made by pioneer Edward Raymond Turner from London who patented his process on 22 March This was later challenged in court by Greene, causing the company to go out of business in In the Ideal Film Company was founded in Soho, London , distributing almost films by , and producing In Elstree Studios was founded, and acquired in by German-born Ludwig Blattner , who invented a magnetic steel tape recording system that was adopted by the BBC in Leslie Howard In the short-lived company Minerva Films was founded in London by the actor Leslie Howard also producer and director and his friend and story editor Adrian Brunel. Some of their early films include four written by A. Milne including *The Bump* , starring C. The Slump of caused many British film studios to close, resulting in the passage of the Cinematograph Films Act to boost local production, requiring that cinemas show a certain percentage of British films. The act was technically a success, with audiences for British films becoming larger than the quota required, but it had the effect of creating a market for poor quality, low cost films, made to satisfy the quota. The "quota quickies", as they became known, are often blamed by historians for holding back the development of the industry. However, some British film makers, such as Michael Powell , learnt their craft making such films. Ironically, the biggest star of the silent era, English comedian Charlie Chaplin , was Hollywood -based. Based at the former British National Studios in Elstree, the facilities original owners, including producer-director Herbert Wilcox , had run into financial difficulties. Auden towards the end of the short. Music halls also proved influential in comedy films of this period, and a number of popular personalities emerged, including George Formby , Gracie Fields , Jessie Matthews and Will Hay. These stars often made several films a year, and their productions remained important for morale purposes during World War II. Alexander Korda Many of the British films with larger budgets during the s were produced by London Films , founded by Hungarian emigre Alexander Korda. Of the British production companies registered between and , only 20 were still active in Moreover, the Films Act was up for renewal. The replacement Cinematograph Films Act provided incentives, via a " quality test " , for UK companies to make fewer films, but of higher quality, and to eliminate the "quota quickies". Influenced by world politics, it encouraged American investment and imports. One result was the creation of MGM-British , an English subsidiary of the largest American studio, which produced four films before the war, including *Goodbye, Mr.* The new venture was initially based at Denham Studios. Korda himself lost control of the facility in to the Rank Organisation , whose own Pinewood Studios had opened at the end of September *Magna Carta* , the *Tower Bridge* and *Alfred Hitchcock*, the greatest director of screen melodramas in the world. Second World War[edit] Humphrey Jennings began his career as a documentary film maker just before the war, in some cases working in collaboration with co-directors. Paul Rotha and Alberto Cavalcanti were colleagues of Jennings. British films began to make use of documentary techniques; Cavalcanti joined Ealing for *Went the Day Well?* By this

time, Gainsborough Studios were releasing their series of critically derided but immensely popular period melodramas, including *The Man in Grey* and *The Wicked Lady*. Towards the end of the s, the Rank Organisation, founded in by J. Arthur Rank, became the dominant force behind British film-making, having acquired a number of British studios and the Gaumont chain in to add to its Odeon Cinemas. For the moment, the industry hit new heights of creativity in the immediate post-war years. Ealing Studios financially backed by Rank began to produce their most celebrated comedies, with three of the best remembered films, *Whisky Galore*, *Kind Hearts and Coronets* and *Passport to Pimlico* both, being on release almost simultaneously. Their portmanteau horror film *Dead of Night* is also particularly highly regarded. During the s, the British industry began to concentrate on popular comedies and World War II dramas aimed more squarely at the domestic audience. The war films were often based on true stories and made in a similar low-key style to their wartime predecessors. The Rank Organisation produced some comedy successes, such as *Genevieve*. Popular comedy series included the "Doctor" series, beginning with *Doctor in the House*. The Carry On series began in with regular instalments appearing for the next twenty years. Ealing Studios had continued its run of successful comedies, including *The Lavender Hill Mob* and *The Ladykillers*, but the company ceased production in, after the studios had already been bought by the BBC. *Christopher Lee in Dracula*. Less restrictive censorship towards the end of the s encouraged B-film producer Hammer Films to embark on their series of commercially successful horror films. The studio turned out numerous sequels and variants, with English actors Peter Cushing and Christopher Lee being the most regular leads. *Peeping Tom*, a now highly regarded thriller, with horror elements, set in the contemporary period, was badly received by the critics at the time, and effectively finished the career of Michael Powell, its director. These individuals, principally Karel Reisz, Lindsay Anderson and Tony Richardson, were also involved in the short lived Oxford film journal *Sequence* and the "Free Cinema" documentary film movement. The statement of Free Cinema, the name was coined by Anderson, asserted: Sounds amplifies and comments. Perfection is not an aim. An attitude means a style. A style means an attitude. The team of Basil Dearden and Michael Relph, from an earlier generation, "probe[d] into the social issues that now confronted social stability and the establishment of the promised peacetime consensus". Influenced by the Wolfenden report of four years earlier, which advocated the decriminalising of homosexual sexual activity, this was "the first British film to deal explicitly with homosexuality". Films like *Darling*, *The Knack Blowup* also, and later *Women in Love*, showed female and then male full-frontal nudity on screen in mainstream British films for the first time. At the same time, film producers Harry Saltzman and Albert R. Broccoli combined sex with exotic locations, casual violence and self-referential humour in the phenomenally successful James Bond series with Sean Connery in the leading role. The first film *Dr. No*. By the time of the third film, *Goldfinger*, the series had become a global phenomenon, reaching its commercial peak with *Thunderball* the following year. Bond co-producer Saltzman also instigated a rival series of more realistic spy films based on the novels of Len Deighton. Michael Caine starred as bespectacled spy Harry Palmer in *The Ipcress File*, and two sequels in the next few years. The war room in *Dr. Strangelove* was designed by Ken Adam. American directors were regularly working in London throughout the decade, but several became permanent residents in the UK. Blacklisted in America, Joseph Losey had a significant influence on British cinema in the s, particularly with his collaborations with playwright Harold Pinter and leading man Dirk Bogarde, including *The Servant* and *Accident*. *Strangelove* and *A Space Odyssey*. While Kubrick settled in Hertfordshire in the early s and would remain in England for the rest of his career, these two films retained a strong American influence. Other films of this era involved prominent filmmakers from elsewhere in Europe, *Repulsion* and *Blowup* were the first English language films of the Polish director Roman Polanski and the Italian Michelangelo Antonioni respectively. Major films like *Becket*, *Khartoum* and *The Charge of the Light Brigade* were regularly mounted, while smaller-scale films, including *Accident*, were big critical successes. American studios cut back on British productions, and in many cases withdrew from financing them altogether. The British horror film cycle associated with Hammer Film Productions, *Amicus* and *Tigon* drew to a close, despite attempts by Hammer to spice up the formula with added nudity and gore. Although some attempts were made to broaden the range of British horror films, such as with *The Wicker Man*, these films made little impact at the box office, In, British Lion, who produced *The*

Wicker Man, were finally absorbed into the film division of EMI, who had taken over ABPC in 1969. Peter Ustinov starred as Hercule Poirot in *Death on the Nile*. Some British producers, including Hammer, turned to television for inspiration, and big screen versions of popular sitcoms like *On the Buses* and *Step by Step* proved successful with domestic audiences, the former had greater domestic box office returns in its year than the Bond film, *Diamonds Are Forever*. Low-budget British sex comedies included the *Confessions of a Young Woman*. More elevated comedy films came from the Monty Python team, also from television. Some American productions did return to the major British studios in the 1970s, including the original *Star Wars* at Elstree Studios, *Superman* at Pinewood, and *Alien* at Shepperton. Successful adaptations were made in the decade of the Agatha Christie novels *Murder on the Orient Express* and *Death on the Nile*. The concession had made it possible for an overseas based film company to write off a large amount of its production costs by filming in the UK – this was what attracted a succession of big-budget American productions to British studios in the 1970s. Handmade also bought and released the gangster drama *The Long Good Friday*, produced by a Lew Grade subsidiary, after its original backers became cautious. Some of the talent backed by Puttnam – Hugh Hudson, Ridley Scott, Alan Parker, and Adrian Lyne – had shot commercials; Puttnam himself had begun his career in the advertising industry. Forster, such as *A Room with a View*. Mainly outside the commercial sector, film makers from the new commonwealth countries had begun to emerge during the 1970s.

6: British historical cinema : the history, heritage and costume film in SearchWorks catalog

British Cinema and Theatre History. likes. Many of Britain's cinemas and theatres have been lost, of those that remain just a few are protected.

However, the first moving pictures developed on celluloid film were made in Hyde Park in by William Friese Greene, a British inventor, who patented the process in 1861. The film is the first known instance of a projected moving image. At the end of the 19th America had started to experiment in how to get a moving image onto a screen and in Britain Friese-Green was working hard at doing much the same thing on a commercial basis. The first people to build and run a working 35 mm camera in Britain were Robert W. Paul and Birt Acres. But even now there was competition - Gaumont and Pathe had both opened film companies by and there were now films coming into England from Europe. America was advancing at a similar pace to Britain at around this time pre WW1 and two Americans, Jupp and Turner, were starting to make American films in Britain. This of course was all halted by the Great War in and efforts were directed elsewhere. By this stage Britain was starting to lag behind the US. Post war saw the nearly the death knell of British cinema as the desire for American films, and lack of money in Britain saw the industry slow down and by the mid twenties it had practically stopped. Even the son of the Prime Ministers Anthony Asquith joined in to keep the industry alive. But in Parliament brought in an important piece of legislation the Cinematographers Trade Bill, designed to ensure there was a guaranteed home market for British made films. Korda had failed in Hollywood, and when the boom started in the UK, he decided to try his luck there. He founded London Films and built, reputedly, the finest studios in the world at Denham. Among them were Sidney Gilliat, J. Arthur Rank, who had started by making religious films, founded British National. In he went into partnership with Woolf to take over Pinewood Studios. Boom turned to slump in 1929. The year before, the British film industry had over produced, making pictures. Studio space had increased seven fold in ten years. This mean that the overproduction gave rise to poor quality films and this in turn opened up the door to the American industry, and American companies moved into the UK to make quality British films that would qualify them for the home market quota. All the major film producers started to take over studios. This was a period of classic movies. Home grown productions had an easier time passing the censors. It was now that the certificates U, for universal and A, for Adult were introduced. They maintained, and still do, a film library not just of British films, but International ones too. They restore damaged prints and transfer nitrate stock onto safety film, as well as funding projects. Without them, many classics would be lost today.

7: Top 15 Greatest Epic History Movies - Listverse

British eccentric T.E. Lawrence set about inspiring the Arabs to fight alongside the British against the Turks in the campaign. The film is full of scenes and performances to treasure, though perhaps the best remembered is the arrival at the isolated well of Sherif Ali (Omar Sharif) and the long shot of his ride across the shimmering sand.

8: 25 British Period Drama Mini-Series You Can Watch Right Now – Flavorwire

So don your favorite wearable blanket, pour yourself a glass of something delicious, and check out these streaming British (or British-ish) period drama mini-series that are available right now.

9: History of British Pathé

Audrey Fox is an ex-film student, which means that she prefers to spend her days in the dark, watching movies and pondering the director's use of diegetic sound.

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