

2013

Time	Session	Room
9am- 9.30	Registration	SCR
9.30-10.45	Session 1 Chair: Lawrence Napper	K2.31
9.30 – 9.35	Intro and welcome/housekeeping (Lawrence)	
9.35-9.55	1. Stephen Morgan on Mark and Jakeydwra Melford	
9.55-10.15	2. Tony Fletcher on Mitchell and Kenyon at the Cinema Museum	
10.15-10.35	3. David Mayer on Early Film and Late-Victorian Theatre	
10.35-10.45	Discussion and questions	
10.45– 11.15	COFFEE	SCR
11.15- 1.00	Session 2 Chair: Laraine Porter	K2.31
11.15 – 11.35	4. Alex Rock on <i>The Met Police and Scotland Yard</i> (1921)	
11.35 – 11.55	5. Jo Pugh on <i>The Battles of Coronel and Falkland Islands</i> at the National Archives	
11.55 – 12.15	6. Charles Barr on Hitchcock and <i>Always Tell Your Wife</i> (1923)	
12.15 – 12.35	7. Amy Sargeant on <i>Bright Eyes</i> , (1929)	
12.35 – 12.50	Discussion and questions	
1.00 – 2.00	LUNCHBREAK	
2.00-3.30	Session 3 Chair: Bryony Dixon	K2.31
2.00– 2.20	8. Sarah Street on James Stuart Blackton	
2.20-2.40	9. Lucie Dutton on Maurice Elvey	
2.40-3.00	10. John Reed on <i>The Life Story of David Lord George</i>	
3.00-3.20	11. Michael Eaton on <i>The Life of Charles Peace</i>	
3.20-3.35	Discussion and questions	
3.35 – 4.00	COFFEE	SCR
4.00-5.30	Session 4: Chair: Neil Brand	K2.31
4.00 – 4.20	12. Ken Reeves on Film and Edwardian Theatre	
4.20-4.40	13. Chris O'Rourke on Bree Narran's <i>The Kinema Girl</i> (1919)	
4.40- 4.50	Discussion and questions	
4.50- 5.20	14. PANEL DISCUSSION: Alison Strauss, Bryony Dixon, Laraine Porter, Neil Brand on programming silent cinema festivals.	
5.20-5.40	Symposium round up	

BSFF Symposium Proposals

CHARLES BARR – “ALWAYS TELL YOUR WIFE”

This two-reel comedy film, starring the celebrated stage actor and impresario Sir Seymour Hicks, was shot at Islington Studios early in 1923. The first reel survives. Various questions attach to it:

- The original director, Hugh Croise, left half way through: was this the result of illness or (as other reports suggest) creative differences?.
- Direction was taken over by a junior member of the Islington technical staff, Alfred Hitchcock. Does the surviving half of the film include any of his work?
- Was it ever released? – no record seems to survive.
- It was publicised as the first of a series: were any other films in the series shot, or even scheduled?

This illustrated presentation weighs up the evidence, and suggests some tentative answers.

Charles Barr is Professorial Research Fellow at St Mary's University College, Twickenham. His publications include *English Hitchcock*, and his main current project is *Hitchcock: Lost and Found*, co-authored with the Parisian scholar Alan Kerzoncuf

LUCIE DUTTON – Maurice Elvey: An overdue reappraisal

Maurice Elvey has been undeservedly neglected in British cinema history. His film career lasted from 1913 – 1957 but his silent work has been overshadowed by some patchy sound films. He was a significant figure in the silent years and paved the way for others who came afterwards.

Elvey had a constant desire for independence and innovation – probably informed by his first career in radical theatre. He made the shift to film in 1913 and developed an interesting body of work until 1919 when he joined the Stoll Film Company and perhaps had less choice over his work.

Elvey started in theatre aged 18, as the Demon Rat in pantomime, and made his first appearance on the London stage in 1907. He then had four successful years in the theatrical company of Julia Neilson/Fred Terry. He could probably have continued with this company but rejected security in favour of innovation.

Having developed links with the Stage Society (where he probably met Norman “Lloyd George” Page), Elvey established his own theatre company – the Adelphi Theatre Club. He was the first person to stage Chekov's *Seagull* in the UK (and received significant criticism for doing so). He also staged plays by Ibsen and Strindberg. These playwrights now firmly sit within the theatrical canon but were considered shocking in 1911.

Elvey's big break came in 1912. He was invited to direct Shaw's *Fanny's First Play* on Broadway by Harley Granville-Barker. While in New York he made important contacts in the film world, Florence Turner and Larry Trimble, and they introduced him to the British film company Motograph in 1913.

As a film director, Elvey continued to be innovative and ambitious, always looking out to further his career and promote himself and his films. He developed the biopic as a genre (in *Florence Nightingale* and *Lloyd George*). He fought the film companies to get credit for himself and members of his crew, thus foreshadowing his key role in establishing the Association of Cinema Technicians in the early 1930s. He gathered around him a small company of actors who he knew from the stage – Douglas Payne, Fred Groves, and, most importantly, Elisabeth Risdon, who went on to become his star. Elvey even set up his own film company, Diploma Films, with the intention of making films to feature Elisabeth Risdon.

When Diploma failed, Elvey set himself up as a freelance producer, making films for Ideal and Butchers. He chose not to get tied into a contract with a studio at this stage, maintaining his independence. This tactic seems to have worked; in 1917, when Elvey and George Pearson met with fellow directors to drink and discuss the parlous state of the British film industry, Elvey was working most consistently.

Of course it is difficult to assess Elvey's early films – most of his work is lost. The earliest extant Elvey is *Dombey and Son* (1917) and there are four years of lost films before that. The best surviving film from this period is *The Life Story of David Lloyd George* which was not released. Elvey appeared with Lloyd George himself in this biopic, and must have created a sufficient atmosphere of trust to sustain a relationship: within four months he was filming Lloyd George again, this time for the prestige picture *The Victory Leaders*.

There is sufficient evidence from the trade and fan press, film advertising, promotional materials, and press reports to indicate that Elvey was a force to be reckoned with. And his reappraisal is well overdue.

Lucie Dutton is a PhD candidate at Birkbeck College, London

MICK EATON – 'THE LIFE OF CHARLES PEACE'

Two versions of *The Life Of Charles Peace* were produced in 1905, twenty six years after his death. The first was made in Newport, South Wales, by William Haggard and featured his son Walter. An undisputed innovative masterpiece, Haggard's work was undoubtedly based on a play which had been a stalwart of his fairground theatre. The other production came from the Mottershaw company, located in Peace's home-town of Sheffield. Though this film is unfortunately lost, a complete synopsis does exist which proclaims its superiority over its Welsh rival as some scenes had been staged in the actual locations where the events depicted originally took place. These films can be considered as early instances of the True Crime and/or the Drama-Documentary genres, but they were both firmly based on an iconographical tradition which had been established since the time of Charlie Peace's arrest, trial and execution. Obligatory scenes from the films will be compared with earlier representations of *The King of the Lags* from popular reportage, Penny Dreadfuls, waxworks and the one fairground drama which is known to survive.

Michael Eaton is contributing to the perpetuation of the myth of Charlie Peace with the world premiere of a new play to be produced at Nottingham Playhouse in October 2013.

TONY FLETCHER – An Archaeological Discovery – The M & K Films at the Cinema Museum

About fifteen years ago Ronald Grant purchased at an auction in London a camera as well as a collection of films advertised as coming from the Mitchell and Kenyon "Norden Collection" from Blackburn. The name of the vendor has never been ascertained. This was a number of years before the BFI purchased the much larger collection of M & K titles, which mainly consisted of non-fiction films, whereas Ronald Grant's purchase was mainly fiction. He later donated these films and the camera to the Cinema Museum which he had originally founded in Brixton while he was chief projectionist at the Ritzy Cinema (also in Brixton). The Museum was based first at Raleigh Hall around the corner from the Ritzy, moving later to the Old Fire Station in Renfrew Road, Kennington before finally arriving at its present home in the Old Lambeth Workhouse, also in Renfrew Road. I have been associated with the museum since its foundation over 25 years ago.

The importance of the fiction collection that the Cinema Museum holds is that it is probably the most complete collection of titles from one British Company anywhere. Around 10% – 20% of fiction titles survive from the majority of British Production companies, whereas in this particular case 90% may be extant. Most of the films were of smallish length which had been scratched on the negatives. These films were kept in tins which were enclosed in boxes and given a code word. I was one of the first to examine the films when they arrived at the Museum. My paper will discuss the films held in this collection plus some illustrations of the Museum on DVD.

DAVID MAYER – "Trouble at t'millpond: an early film and a late-Victorian theatre" Never film scholars and invariably theatre historians, Helen and I have persistently insisted that the late-Victorian and Edwardian stages are frequently – and unexpectedly – visible through the medium of early film. We argue that, for theatre scholars, close attention to specific films provides a means of understanding the visual practices of those distant stages.

I demonstrate this possibility with the aid of a brief – 1.5 minute – film, *The Bandits*, (London Hippodrome, 1902) – or, in Bryony Dixon's on-line *Chaplin-in-Context* catalogue "Collapsing Bridge". *The Bandits* is, in all likelihood, the earliest surviving motion picture actually shot in a British theatre – the entire performance space – stage and flooded arena – illuminated with artificial light.

To the theatre historian, *The Bandits* affords astonishing insight into late-Victorian theatrical spectacle; to the film scholar it brings to notice and understanding of a rare motion picture and the photographic techniques of the pioneer filmmaker Walter Gibbons. To all, it unlocks an entire decade of hitherto hidden theatrical "sensation

scenes". Thus, with an astonishing reciprocity, the film illuminates the geography and technology of the stage and, to no small degree, illustrates the Hippodrome's performance style and the deployment of Albert Hengler's Plunging Horses. But the stage likewise explains what we see on the screen and transforms 87 feet of nitrate-blemished celluloid into a historically significant and enjoyable film.

My paper will also demonstrate that research on this film has directly benefitted from willing collaboration between theatre and film scholars, notably Bryony Dixon, Stephen Bottomore, and Tony Fletcher. Indeed, it was Bryony's detective work that set this project in-train. We have ignored the arbitrary divisions between theatre and film to acquire a further understanding of the confluences between stage and screen at the beginning of the 20th century.

STEPHEN MORGAN - 'A Special Kind of History':

The fragmentary existence of Mark and Jackeydawra Melford

In June 2007, Luke McKernan wrote a Bioscope blog post that pieced together several shards of history about British actress and filmmaker Jackeydawra Melford. He concluded the post by posing a series of (semi-rhetorical) questions:

"How much might we want to pursue someone none of whose films are known to survive? Or is the story of lost films and those who made them a special kind of history? Who needs films to write film history anyway?"

This paper aims to take up that challenge, building upon McKernan's research and a variety of other disparate sources to piece together a fragmentary history of Mark Melford, his daughter Jackeydawra and the films they produced. A tale of music hall maestros, suffragettes, ornithophilia and witches, theirs is but one of many minor stories that remain untold amidst the murky history of British silent cinema. And in laying bare the research process – inspired by the relatively recent rediscovery of two Melford films at the East Anglian Film Archive – this paper also seeks to underline the ongoing importance of illuminating underexplored or 'lost' areas of film history outside the well-trodden path of the silent era canon.

Standing on the shoulders of past and present scholarship – much of it inspired by the efforts of the British Silent Film Festival – this paper argues that such efforts to piece together sections of a still fragmented historical landscape, often with the help of new web-based resources, is one of the many new directions for future research in this field.

Stephen Morgan is a PhD candidate at King's College, London.

CHRIS O'ROURKE – The studio, the city, and scandal in Bree Narran's *The Kinema Girl* (1919)

Literary depictions of film and cinema-going have attracted increasing attention in recent years from both film and literature scholars. Examples of what Stephen Bottomore terms 'moving picture fiction' have been approached as evidence of film's

impact on literary aesthetics (especially in relation to literary Modernism), and as a new source for studying film history. In this paper, I focus on a single work of 'moving picture fiction' published in Britain during the silent period – *The Kinema Girl* (1919) – and ask what it can tell us about prevailing attitudes towards the cinema, the relatively new category of the film 'star', and the changing role of women in British public life. *The Kinema Girl* is the fictional memoir of Nancy Jones, a young woman from Balham, who decides to 'go in for kinema-acting'. After enrolling at a training school for film actors, she is soon recruited by the manager of a London studio, where she quickly rises to become the stock company's leading lady.

As this capsule summary suggests, the novel recapitulates the rags-to-riches trajectory assigned to many real and fictional film stars in the 1910s and 1920s. But the novel also touches on darker and more transgressive subject matter. Nancy is said to have been born with a 'super-abundance of vitality', which finds expression not only in the studio (where she plays the tragic heroine Cleopatra, in an echo of the archetypal screen 'vamp', Theda Bara), but also in a highly sexual love affair with a married man and, finally, in opium. Nancy's drug taking brings her into contact with London's crime underworld, and culminates in a desperate flight to Limehouse.

In its sensationalist representation of the behind-the-scenes world of the film studio, *The Kinema Girl* contributes to an image of film stardom that would soon become widespread in literary and journalistic discourse, following the so-called 'Hollywood scandals' of the 1920s. However, as the novel predates the earliest of these news stories (the arrest of Roscoe Arbuckle for the alleged murder of Virginia Rappe in the autumn of 1921) by some years, it suggests that film stars were already taking their place in the retinue of scandalous types that populated the British post-war imagination. Rather than looking exclusively to Hollywood, the novel draws partly on media scandals closer to home, such as the drug-related death of the stage actress Billie Carleton, thereby positioning the film studio as an extension of London's much-mythologised theatrical scene. More broadly, the novel links the culture of aspiration growing up around film stardom to anxieties about the sexual and moral dangers supposedly awaiting women in the working world.

JO PUGH - "A fairly stiff letter to the Admiralty": HMG and The Battles of Coronel and Falkland Islands

In December 1927, Lieutenant-Colonel Headlam informed the House of Commons that the British Admiralty had collaborated on a dozen films and had two more "in course of preparation". This was a production slate of which most film companies would be proud but some of these pictures came to involve the Admiralty in legal wranglings and set them against colleagues in government.

Following the screening of *A Couple of Down and Outs* at the BSFF in 2012 and in preparation for the forthcoming restoration by the BFI of *The Battles of Coronel and Falkland Islands*, surviving government files at The National Archives relating to Walter Summers' work have been examined in an attempt to reconstruct the film's 'government story'.

Some of these records have been destroyed but those that remain chronicle the appalled reaction among Falkland Islanders, not least the islands' governor Arnold Hodson, to Summers' depiction of the colony's population. While the Treasury counted the film's income over years of profits, Colonial Office files bristle with outrage and calls for cuts.

The film's inaugural Falklands screening at the Roman Catholic Mission in Stanley in May 1928 is captured in the composition of a schoolgirl witness ("of course there were a few things misrepresented") but the version shown to islanders appears to have had almost every frame of Summers' work in the Scilly Islands removed. This was in order to avoid a repeat of "the almost irreparable harm" which Hodson claimed the film had already caused by being shown in British cinemas. All other Colonial prints were directed to be cut to match these excisions – despite some suggestions that Hodson lacked "a sense of proportion or even a sense of humour".

Permitting calculations of the film's profits and preserving the reactions of some of the first people to see it, what survives in the files is a fascinating insight into one of the British government's key forays into silent filmmaking.

Further work on National Archives files of this period may reveal yet more details of Summers' work: War Office files on the making of Ypres and Mons remain as yet untraced, though tantalising references to these and other films remain buried in the collection. There remains much more to be uncovered.

Jo Pugh works at the National Archives

KEN REEVES TBC – on the Gaiety theatre and Lily Elsie

JOHN REED – 'THE LIFE STORY OF DAVID LLOYD GEORGE'

Imagine, if you will, that it is October 1918, you are a young film director finishing what is to be your most prestigious film to date, a film that is, mooted to be honoured by the industry as the film of the year. Europe has been embroiled in military conflict for the last four years, yet despite this, for the last 4 months you have been making a ground breaking film, a bopic, a biopic that is so contemporary that you have managed to introduce an inter-title that reproduces the words of the subject uttered only 8 weeks previously.

You have finished all the shoots, editing of parts 1 -7 is complete, only parts 8,9 & 10 have to be fully edited, all the inter-titles have been created for insertion into the final cut, the tints and tones have been selected. There are rumours that the War will end soon but, you have finished shooting your film, the subject, Britains' War-time Prime Minister Mr David Lloyd George.

The trade screening is scheduled for 12th November in the Park Hall Cinema Cardiff. Everything is going well and you can look forward to major recognition when your 150 minute film is released.

Even the news that the notorious editor of 'John Bull' magazine, Horatio Bottomley has written an article accusing the directors of Ideal Films of being 'Huns' and totally unsuitable people to be involved in making this film, doesn't unduly disturb you, and

the knowledge that Ideal films have issued a writ for libel against Bottomley is reassuring.

Work on the completing the film continues, the legal process bubbles away in the background. November 11th peace is announced, what do you do, do you leave the film finishing at a point where the war is continuing, or do you quickly re-shoot some scenes to include change the ending of your film?

The trade press of the period has run several stories about the film and it is eagerly awaited, then the real bombshell lands, the trade screening doesn't happen, but no-one appears to question why. Later that year two men arrive at the offices of Ideal Films pay £20,000 in one thousand pound notes and take the film away to face an unknown but assumed destructive future. Does anyone ask why or what has happened to the film?

Several scenes throughout the film suggest there was some form of political influence enabling access to otherwise closed locations, the gardens and front entrance of No.11 Downing Street a tour of a munitions factory and Lloyd George in person appearing in the victory parade, but was there a more malign political move that suppressed this film just before its release?

Mystery still surrounds the disappearance of this film, and perhaps, now it is almost 20 years since the discovery of the original negatives a retrospective look at the history and perhaps some of the creative techniques used in its production is now relevant?

John Reed is Conservation Officer at the National Library of Wales

ALEX ROCK - Keeping the *Secrets of Scotland Yard*: The Metropolitan Police and the British Film Industry, 1919-1921

Following the end of World War I, the Metropolitan Police (hereafter 'Met') introduced a Public Relations department, in line with other public bodies such as the Bank of England. The Metropolitan Police Press Bureau, which was staffed by a retired army Captain and a shorthand typist, became a means for the Met to stem the endemic culture of bribery within Scotland Yard, and also for the press to 'be supplied with such Police information as it may be of advantage to make public.'¹ One of the first tasks given to the Press Bureau was to commission the Topical Film Company to produce an official film based on the activities of the Met. This paper makes use of previously untapped primary materials housed at the National Archives, Kew, to provide a detailed history of the production of the resultant film, *Scotland Yard 1921: For the King, the Law, the People* (Edmund Distin-Maddick, Topical Film Company, 1921), building upon the British Silent Film Festival's previous presentations of the same company's *Topical Budget* newsreels and the research of Festival staple, Luke McKernan. My research provides an account of *Scotland Yard 1921*'s production history from the Met's perspective, using recently declassified internal correspondence to map the police's uneasy relationship with the Topical Film Company and to chart the

¹PRO TNA HO 45/24442, General Sir Nevil Macready, Metropolitan Police, to Edward R. Troup, Under Secretary of State to the Home Office, 27th September 1919.

processes of control employed by the Met Press Bureau over the course of the film's production.

Scotland Yard 1921, now considered lost, is the first official collaboration between a police agency and the British film industry and is crucial in understanding the significance of its successors (most notably *The Blue Lamp* (Basil Dearden, Ealing Studios, 1949)). However, its release was preceded a month earlier by another lost film, the *Secrets of Scotland Yard* serial (Frederick White Company, 1921). This serial featured the input of the recently-retired ex-Chief Inspector Ernest Haigh who, in attempting to alleviate himself of a great deal of debt, had taken to providing the Frederick White Company with heavily-sensationalised crime film scenarios. Upon being made aware of *Secrets of Scotland Yard*, the Met attempted to suppress the film by filing legal actions and threatening to remove Haigh's pension entitlements. 'Keeping the *Secrets of Scotland Yard*' provides a dual narrative of the Met's incursion into the British film industry in this period, by contrasting the Met's efforts to suppress *Secrets of Scotland Yard* with their control over – and enthusiasm for – the production of *Scotland Yard 1921*, and to map the status of domestic propaganda in the early interwar period.

Alex Rock is a PhD research student based at De Montfort University, Leicester, and is currently employed as Engagement Officer of Derby QUAD

AMY SARGEANT – *Bright Eyes*/ *Palace de Luxe*/ *Champagner* (1929)

Over the past fifteen years, the British Silent Film Festival has acknowledged connections between Britain and America and between Britain and Europe. It has similarly not only provided an excellent showcase for original scores and new, brilliant, live accompaniment, but also covered experiments in early synchronised sound (with Tony Fletcher's various compilations of shorts, the screenings of *Kitty* and *Journey's End* and Jeremy Jago's exemplary discussion of *The Case of the New Pin*, following Charles Barr's pioneering work on *Blackmail*).

I propose to present some observations arising from my current research into silent and sound versions of *Bright Eyes*, a BIP/Sascha co-production, directed by Geza von Bolvary (whose *Ghost Train* we saw in Nottingham a few years ago) and, apparently, a 'forgotten film'. Its co-star Jack Trevor (British by birth but largely employed in Germany), will be known to the audience from previous screenings of *The Golden Butterfly* - introduced by Andrew Higson) and to Pordenone stalwarts from *Fiaker Nr. 13*, and so forth. I shall refer to the work of Judith McLaren (on *Bright Eyes*' star, Betty Balfour, in her Squibs persona) and to Michael Williams' work on 1920s stardom (by way of Ivor Novello) as a measure of BIP's extra-national production and marketing strategies, and more generally to the work of Jenny Hammerton and Jane Bryant on stardom and fandom. I shall also acknowledge Kelly Robinson's work on German cinematographers in Britain: after *Bright Eyes*, Theodor Sparkhul was to assist Walter Brandes on Arthur Robison's *The Informer* - also previously screened by the Festival. The themes of my commentary will include an opposition of 'high' and 'low' life in the contemporary city (addressed in papers formerly given by, amongst other contributors, Christine Gledhill and Lawrence Napper) and the comedic value of intertitles (Gledhill) as manifested by the silent and sound versions of *Bright Eyes*. I shall also

return to my own preoccupations with dance (in its documentary and spectacular aspects) and, more especially, the figure of the gigolo (as in *Downhill*, *Palais de Danse*, *Easy Virtue* and *A Woman Tempted*) as a recurrent character in 1920s cinema, in Britain as elsewhere.

ALISON STRAUSS – Programming Silent Film in Scotland

This presentation will reflect on Alison's experience running the Bo'ness Silent Film Festival at the Hippodrome Cinema, Bo'ness. (full proposal to follow)

SARAH STREET – Glorious Adventures in Silent Britain with James Stuart Blackton

This paper discusses the significance of James Stuart Blackton's British films within a wider context of their place in British silent cinema aesthetics and economics. Born in Sheffield and moving to the USA as a child, James Stuart Blackton's film career was forged with Vitagraph in New York, where his company became known for experimentation with stop-frame animation, literary adaptations and developing streamlined, working studio methods. Also well known as a journalist-illustrator, Blackton was responsible for many pioneering films and techniques. After a few years working as an independent producer in 1921 Blackton returned to Britain where he directed three significant costume dramas, *The Glorious Adventure: A Romance of the Great Fire of London* (1922, filmed with Prizmacolor and starring Lady Diana Manners and Victor McLagen); *A Gypsy Cavalier* (1922, tinted and starring Flora le Breton and heavyweight boxer Georges Carpentier) and *The Virgin Queen* (1923, filmed in part with Prizmacolor and starring Lady Diana Manners and Carlyle Blackwell). Described by Rachael Low as a 'temporary and colourful visitor' who made 'ambitious costume spectacles with huge sets, crowd scenes, involved plots and enormous casts supporting the fashionable and celebrated leading players' (*History of the British Film 1918-29*: 126), the films pushed at technical boundaries, deploying elaborate set designs, an innovative deployment of colour for the historical costume dramas *The Glorious Adventure* (the first feature-length film in natural colour) and *The Virgin Queen*, and the refinement of a star-driven generic approach to adapting John Overton's novel *My Lady April* for *A Gypsy Cavalier*. Blackton promoted a British film aesthetic based on monumental casts, stories and landscapes. He was convinced that British films should aim at international markets, demonstrating an early understanding of the transnational appeal of 'heritage' cinema, and became caught up in 1920s debates about British cinema's future directions in the increasingly competitive international market. The paper will discuss the films as a continuation of his reputation for technical innovation, intermedial deployment of adaptation, as well as the impact of the films' star-driven casts. Both the casting of female and male leads in all three films, for example, result in performances embedded within a broad, intertextual contemporary milieu, particularly in the cases of Lady Diana Manners (a fast-living society beauty); Victor McLagen (British-born boxer and actor who moved to Hollywood in the 1920s); Georges Carpentier (starring in *A Gypsy Cavalier* near the end of his boxing career) and Flora le Breton (the 'British Mary Pickford' who went to Hollywood shortly after starring in two of Blackton's films). The paper, well illustrated with images in particular from *A Glorious Adventure*

(frame enlargements taken from the BFI's print), concludes with reflections on how the films, the stars and Blackton himself were part of a transitional period for British cinema in the pre-quota years, as it sought to position itself within the world film market.

Sarah Street is Professor of Film at the University of Bristol.