

1899 what language was it filmed in

1899: What Language Was It Filmed In? A Comprehensive Guide

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Summary: This article explores the complex linguistic landscape of the Netflix series "1899," examining the languages used in filming, the rationale behind the multilingual approach, and the impact on both production and audience experience. We will delve into the specifics of each language used, addressing common misconceptions and offering a detailed guide to understanding the show's linguistic tapestry.

Keywords: 1899 what language was it filmed in, 1899 filming languages, 1899 multilingual production, 1899 language analysis, Netflix 1899 languages, 1899 subtitles, 1899 dubbing, 1899 actors' languages, multilingual film production, international film production

Unraveling the Linguistic Tapestry of 1899: A Deep Dive into Filming Languages

The Netflix series "1899" immediately captivated audiences not only with its compelling mystery but also with its ambitious multilingual approach. Unlike many productions that rely on a single dominant language, "1899" actively incorporates multiple languages throughout its narrative, reflecting the diverse backgrounds of its characters and raising several interesting questions about its production and reception. The question, "1899 what language was it filmed in?" doesn't have a simple answer.

The Languages of 1899:

The series primarily employs the following languages:

English: Serves as a common language amongst some characters, especially those navigating international waters and dealing with official communications. Its use facilitates understanding between characters from different linguistic backgrounds.

German: A significant portion of the dialogue is in German, reflecting the substantial German presence among the passengers and crew. The use of German highlights the historical context and contributes to the overall atmosphere.

French: Another prominent language, French mirrors the international nature of travel and trade during the 1899 period. Its inclusion adds authenticity and enhances the narrative's complexity.

Spanish: The presence of Spanish-speaking characters contributes to the cultural diversity of the passenger manifest on the Kerberos, enriching the storytelling and adding another layer to the linguistic landscape.

Polish: A lesser but still important language used by some of the passengers, adding to the overall multi-lingual experience.

And other languages appear in smaller roles including, but not limited to: Italian, Portuguese and Danish.

The Production Challenges and Choices behind "1899 what language was it filmed in?"

The decision to use multiple languages in "1899" presented significant production challenges. The filmmakers had to manage:

Casting: Finding actors fluent in multiple languages was crucial. Many actors needed to be able to deliver lines in at least two languages convincingly.

Scriptwriting: The script had to be meticulously crafted to account for variations in dialogue length and tone across languages. The translation process itself was a complex undertaking, requiring skilled translators to ensure both accuracy and narrative flow.

Post-Production: Subtitling and dubbing presented a considerable hurdle, with the need for high-quality translations and accurate synchronization. Considering the multiple languages involved, this phase demanded a highly coordinated and meticulous approach. The choice of which language was "primary" in terms of subtitles also significantly shaped the viewer experience.

The choice to use so many languages wasn't merely aesthetic; it was integral to the narrative's core themes exploring the complexities of cultural interactions, identity, and communication in a globalized world. It reflected the reality of the transatlantic passenger experience at the turn of the century. The question "1899 what language was it filmed in?" is answered not by a single language but by a conscious integration of many.

Impact on the Audience Experience:

The multilingual nature of "1899" has influenced viewer reception in several ways:

Immersion: The use of multiple languages contributed to a heightened sense of immersion, transporting viewers to the time and place of the story.

Challenge: For some viewers, the constant switching between languages and the need for subtitles could be a challenge, potentially affecting their engagement with the narrative.

Authenticity: Many viewers appreciated the commitment to linguistic realism, praising the show for its efforts in accurately depicting the diverse linguistic backgrounds of the passengers.

Addressing Common Misconceptions:

A frequent misconception is that "1899" was primarily filmed in English and then dubbed or subtitled. However, this isn't entirely accurate. While English plays a role, the production team made a conscious decision to film in multiple languages from the outset, reflecting the show's commitment to linguistic authenticity.

Conclusion:

The question, "1899 what language was it filmed in?" highlights the innovative and challenging aspects of the series' production. The filmmakers' deliberate choice to embrace multilingualism enhanced the show's realism, complexity, and cultural richness, though it also presented unique challenges in production and consumption. The success of this approach demonstrates the increasing possibilities and importance of multilingual storytelling in modern television. The linguistic tapestry woven into "1899" is a testament to the evolving landscape of global filmmaking and its ability to reflect the complexities of our interconnected world.

FAQs:

1. Was 1899 filmed primarily in one language? No, 1899 utilized multiple languages throughout its filming, reflecting the diverse backgrounds of its characters.
1. Which language was most prevalent in 1899? German and English are arguably the most prevalent languages, with French and Spanish following closely.

1. Did the actors need to be multilingual? Yes, many actors had to be fluent in multiple languages for their roles.
1. How did the multilingual aspect affect the production budget? The multilingual production likely increased the budget significantly, particularly in casting, scriptwriting, translation, and post-production.
1. Did the subtitles impact the viewer experience? For some, the subtitles enhanced immersion, while others found them distracting.
1. Was dubbing used in 1899? Dubbing might have been used in some regions, depending on the distribution platform and viewer preferences.
1. How did the directors ensure linguistic authenticity? The directors likely employed linguistic consultants and worked closely with actors and translators to maintain authenticity.
1. What were the challenges of working with a multilingual cast and crew? Communication and coordination were significant challenges, requiring careful planning and management.
1. How did the use of multiple languages impact the show's international appeal? The multilingual approach arguably broadened its international appeal, making it accessible to a wider audience.

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1899 what language was it filmed in: The Man Who Made Movies Paul Spehr, 2008-11-17 The story of W.K.L. Dickson—assistant to Edison, inventor, and key figure in early cinematography: “Valuable and comprehensive.” —Communication Booknotes Quarterly W.K.L. Dickson was Thomas Edison’s assistant in charge of the experimentation that led to the Kinetoscope and Kinetograph—the first commercially successful moving image machines. In 1891–1892, he established what we know today as the 35mm format. Dickson also designed the Black Maria film studio and facilities to develop and print film, and supervised production of more than one hundred films for Edison. After leaving Edison, he became a founding member of the American Mutoscope Company, which later became the American Mutoscope & Biograph, then Biograph. In 1897, he went to England to set up the European branch of the company. Over the course of his career, Dickson made between five hundred and seven hundred films, which are studied today by scholars of the early cinema. This well-illustrated book offers a window onto early film history from the perspective of Dickson’s own oeuvre.

1899 what language was it filmed in: Victoria, Queen of the Screen Leigh Ehlers Telotte, 2020-07-14 Both in life and death, Queen Victoria is among the most popular monarchs to be committed to film. Her reign was characterized by an explosion in media coverage that began to rely on images rather than words to tell her story. Even though Victoria has been labeled the first media monarch, the sheer magnitude of her screen presence has been neither chronicled nor fully appreciated until now. This book examines the growth and evolution of Queen Victoria’s on-screen image. From the satirical cartoons and silent films of the 19th century to the television shows, video games, and webcomics of the 21st, it demonstrates how the protean Victoria character has evolved, ultimately meaning many different things to many different people in many different ways. Each chapter looks at a facet of her character and includes analysis of how these media present Queen Victoria as a real person and shape her as a character acting within a narrative. The book includes a comprehensive and international filmography.

1899 what language was it filmed in: Fight Pictures Dan Streible, 2008-04-11 In 1897 a filmed prize-fight became one of cinema’s first major attractions, and such films continued to enjoy great popularity for many years to come. This work chronicles the story of how legitimate bouts, fake fights, comic sparring matches, and other forms of boxing came to dominate the screens of the silent-era.

1899 what language was it filmed in: Winston Churchill Richard Toye, 2020 A books which traces Churchill’s life in the news from cradle to grave, showing how tensions between tradition and novelty played into his constantly evolving media image.

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1899 what language was it filmed in: Provenance and Early Cinema Joanne Bernardi, Paolo Cherchi Usai, Tami Williams, Joshua Yumibe, 2021-02-01 Remnants of early films often have a story to tell. As material artifacts, these film fragments are central to cinema history, perhaps more than ever in our digital age of easy copying and sharing. If a digital copy is previewed before preservation or is shared with a researcher outside the purview of a film archive, knowledge about how the artifact was collected, circulated, and repurposed threatens to become obscured. When the question of origin is overlooked, the story can be lost. Concerned contributors in *Provenance and Early Cinema* challenge scholars digging through film archives to ask, How did these moving images get here for me to see them? This volume, which features the conference proceedings from Domitor, the International Society for the Study of Early Cinema, 2018, questions preservation, attribution, and patterns of reuse in order to explore singular artifacts with long and circuitous lives.

1899 what language was it filmed in: National Film Archive Catalogue: Non-fiction films National Film Archive (Great Britain), 1980

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1899 what language was it filmed in: Immigrant and Passenger Arrivals United States. National Archives and Records Service, 1983

1899 what language was it filmed in: A Companion to Early Cinema André Gaudreault, Nicolas Dulac, Santiago Hidalgo, 2012-07-02 An authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the field First collection of its kind to offer in one reference: original theory, new research, and reviews of existing studies in the field Features over 30 original essays from some of the leading scholars in early cinema and Film Studies, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudreault Caters to renewed interest in film studies' historical methods, with strict analysis of multiple and competing sources, providing a critical re-contextualization of films, printed material and technologies Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism Broaches the latest research on the subject of archival practices, important particularly in the current digital context

1899 what language was it filmed in: A Yank in Britain Charles Urban, 1999 Memoirs of documentary film producer Charles Urban who was one of the most important figures in the film industry prior to the First World War.

1899 what language was it filmed in: Physical Characteristics of Early Films as Aids to Identification Camille Bolt-Wellens, 2022-01-19 Any archivists who have held a piece of film in their hands, wondering how to go about identifying it, recognize the true value of film preservationist Harold Brown's work. In 1967 Brown delivered a pioneering lecture on the identification of early films at the annual Congress of the International Federation of Film Archives (FIAF) in East Berlin. Years of working with Britain's National Film Archive collections, and the close examination of thousands of nitrate prints of the silent period, made Brown a leading authority on early film identification, and an unsurpassed model of methodological consciousness in the archival field. In 1990, FIAF published Brown's *Physical Characteristics of Early Films as Aids to Identification*, an updated version and a continuation of his 1967 lecture. This publication has long been archivists' trusted companion, constituting a concentrated encyclopedia on all the information that can be discovered or verified through aspects of the film other than the actual projected image - such as perforation shapes; embossed and punched marks; stock manufacturers' and producers' edge marks; frame characteristics; title styles; and production serial numbers. It also included essays on key individual production companies of the silent era. Over the last 30 years, this manual - a basic typewritten 100-page volume (including 20 pages of black & white illustrations), with its easily recognizable red cover - has been an invaluable reference for film archivists and scholars. However, as Brown himself acknowledged in the 1990 edition, the manual was far from definitive. Camille Bolt-Wellens, the editor of this new, expanded edition of Brown's 1990 book, belongs to the new generation of researchers who have used *Physical Characteristics* extensively in their work and have gathered considerable new information on the subject. This new edition is the result of a project she initiated in 2014 with FIAF's support. Brown's original text is now augmented with new original research on key film manufacturers and producers by Camille Bolt-Wellens and other leading archivists and researchers in the field. Richly illustrated (the book contains over 900 images, including 125 in full color), this new 336-page edition of Harold Brown's seminal manual will be

welcomed by many, and will no doubt become a must-have working tool for many in the film archiving and academic fields.

1899 what language was it filmed in: *The Creation of the Cowboy Hero* Jeremy Agnew, 2014-11-19 As business interests have commercialized the American West and publishers and studios have created compelling imagery, the expectations of readers and moviegoers have influenced perceptions of the cowboy as a hero. This book describes the evolution of the cowboy hero as a mythic persona created by dime novels, television and Hollywood. Much of our concept of the cowboy comes to us from movies and the book's main focus is his changing image in cinema. The development of the hero image and the fictional West is traced from early novels and films to the present, along with shifting audience expectations and economic pressures.

1899 what language was it filmed in: *Sports Highlights* Ray Gamache, 2023-08-28 This expanded second edition traces the development and popularity of the sportscast highlight--the dominant news frame in the crowded medium of electronic sports journalism--as the primary means of communicating about sports and athletes. The book explores the intricate relationships among media producers, sports leagues and organizations, and audiences, and explains that sportscast highlights are not a recent development. They were often used within a news context in every medium--from early news film actualities and newsreels to network and cable television to today's new media platforms. New to this edition are three chapters that explore developments in sports media from cultural, economic and technological perspectives. An obsession with highlights has seen video replay increasingly used to adjudicate sporting events, marking a new level of reliance on technology. The media's quest for greater certitude and integrity corresponds with the rise of sponsorship of pro teams by gambling operators--with sports betting ads and on-screen odds now routinely appearing in sportscasts. Long-form sports documentaries have become popular, often highlighting a fascination with firsts--rooted in notions of human conquest over nature--that has remained an important source of sports mythmaking.

1899 what language was it filmed in: *Northern Getaway* Dominique Brégent-Heald, 2022-10-15 For more than a century, posters, advertisements, and brochures have characterized Canada as a desirable tourist destination offering spectacular scenery, wild animals, outdoor recreation, and state-of-the-art accommodations. However, these explicitly commercial displays are not the only marketing tools at the country's disposal; beginning in the 1890s, film also played a role in selling Canada. In *Northern Getaway* Dominique Brégent-Heald investigates the connections between film and tourism during the first half of the twentieth century, exploring the economic, pedagogical, geopolitical, and socio-cultural contexts and aspirations of tourism films. From the first moving images of the 1890s through the end of the 1950s, a complex web of public and private stakeholders in Canadian tourism experimented, sometimes in collaboration with Hollywood, with a variety of film forms - 16 mm or 35 mm, feature or short films, fiction or nonfiction, professional or amateur filmmakers - to promote Canada. Spectators, particularly Americans, saw Canada as a tourist destination on screens in motion picture theatres, schools, and fairgrounds. Rooted in settler colonial representations that celebrate the nation's unspoiled but welcoming wilderness landscapes, these films also characterize Canada as a technologically and industrially advanced settler country. Using evidence from a wide range of archival sources and drawing from current scholarship in film history and tourism studies, *Northern Getaway* demonstrates how Canada was an innovator in using film to shape and project a recognizable destination brand.

1899 what language was it filmed in: *The American Newsreel* Raymond Fielding, 2015-05-07 For fifty years, the newsreel was a fixture in American movie theaters. Released twice a week, less than ten minutes long, each had news footage that combined journalism with entertainment. With the advent of television news programs after World War II, newsreels began to be obsolete, but they remain the first instances of moving image photographic journalism and were for decades a unique source of information--and misinformation. This history details the full span of the American newsreel from 1911 to 1967, discussing the European forerunners, changes in the American version over time, and the ethical and unethical use of newsreels in present-day television

documentaries. Photographs, bibliography and index.

1899 what language was it filmed in: New York State Censuses and Substitutes William Dollarhide, 2006 Census records and name lists for New York are found mostly at the county level, which is why this work shows precisely which census records or census substitutes exist for each of New York's sixty-two counties and where they can be found. In addition to the numerous statewide official censuses taken by New York, this work contains references to census substitutes and name lists for time periods in which the state did not take an official census. It also shows the location of copies of federal census records and provides county boundary maps and numerous state census facsimiles and extraction forms.

1899 what language was it filmed in: The Epic Film Derek Elley, 2013-12-04 As Charlton Heston put it: 'There's a temptingly simple definition of the epic film: it's the easiest kind of picture to make badly.' This book goes beyond that definition to show how the film epic has taken up one of the most ancient art-forms and propelled it into the modern world, covered in twentieth-century ambitions, anxieties, hopes and fantasies. This survey of historical epic films dealing with periods up to the end of the Dark Ages looks at epic form and discusses the films by historical period, showing how the cinema reworks history for the changing needs of its audience, much as the ancient mythographers did. The form's main aim has always been to entertain, and Derek Elley reminds us of the glee with which many epic films have worn their label, and of the sheer fun of the genre. He shows the many levels on which these films can work, from the most popular to the specialist, each providing a considerable source of enjoyment. For instance, spectacle, the genre's most characteristic trademark, is merely the cinema's own transformation of the literary epic's taste for the grandiose. Dramatically it can serve many purposes: as a resolution of personal tensions (the chariot race in *Ben-Hur*), of monotheism vs idolatry (*Solomon and Sheba*), or of the triumph of a religious code (*The Ten Commandments*). Although to many people Epic equals Hollywood, throughout the book Elley stresses debt to the Italian epics, which often explored areas of history with which Hollywood could never have found sympathy. Originally published 1984.

1899 what language was it filmed in: The Komedi Bioscoop Dafna Ruppin, 2016-08-01 This fascinating study of early cinema in the Netherlands Indies explores the influences of new media technology on colonial society. The Komedi Bioscoop traces the emergence of a local culture of movie-going in the Netherlands Indies (present-day Indonesia) from 1896 until 1914. It outlines the introduction of the new technology by independent touring exhibitors, the constitution of a market for moving picture shows, the embedding of moving picture exhibitions within the local popular entertainment scene, and the Dutch colonial authorities' efforts to control film consumption and distribution. Dafna Ruppin focuses on the cinema as a social institution in which technology, race, and colonialism converged. In her illuminating study, moving picture venues in the Indies—ranging from canvas or bamboo tents to cinema palaces of brick and stone—are perceived as liminal spaces in which daily interactions across boundaries could occur within colonial Indonesia's multi-ethnic and increasingly polarized colonial society.

1899 what language was it filmed in: Early Cinema in Asia Nick Deocampo, 2017-10-09 Early Cinema in Asia explores how cinema became a popular medium in the world's largest and most diverse continent. Beginning with the end of Asia's colonial period in the 19th century, contributors to this volume document the struggle by pioneering figures to introduce the medium of film to the vast continent, overcoming geographic, technological, and cultural difficulties. As an early form of globalization, film's arrival and phenomenal growth throughout various Asian countries penetrated not only colonial territories but also captivated collective states of imagination. With the coming of the 20th century, the medium that began as mere entertainment became a means for communicating many of the cultural identities of the region's ethnic nationalities, as they turned their favorite pastime into an expression of their cherished national cultures. Covering diverse locations, including China, India, Japan, Philippines, Malaysia, Thailand, Iran, and the countries of the Pacific Islands, contributors to this volume reveal the story of early cinema in Asia, helping us to understand the first seeds of a medium that has since grown deep roots in the region.

1899 what language was it filmed in: *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.

1899 what language was it filmed in: *Before the Nickelodeon* Charles Musser, Musser Charles, Professor of American Studies Film Studies and Theater Studies Charles Musser, 1991-01-01

1899 what language was it filmed in: *Map Guide to the U.S. Federal Censuses, 1790-1920* William Thorndale, William Dollarhide, 1987 Genealogical research in U.S. censuses begins with identifying correct county jurisdictions ??o assist in this identification, the map Guide shows all U.S. county boundaries from 1790 to 1920. On each of the nearly 400 maps the old county lines are superimposed over the modern ones to highlight the boundary changes at ten-year intervals. Accompanying each map are explanations of boundary changes, notes about the census, & locality finding keys. In addition, there are inset maps which clarify ??erritorial lines, a state-by-state bibliography of sources, & an appendix outlining pitfalls in mapping county boundaries. Finally, there is an index which lists all present day counties, plus nearly all defunct counties or counties later renamed-the most complete list of American counties ever published.

1899 what language was it filmed in: *1950s American Style: A Reference Guide (soft cover)* Daniel Niemeyer, 2013 Facets of the Fifties. A reference guide to an iconic Decade of Movie Palaces, Television, Classic Cars, Sports, Department Stores, Trains, Music, Food, Fashion and more

1899 what language was it filmed in: *America's Film Legacy* Daniel Eagan, 2010-01-01 Collection of the five hundred films that have been selected, to date, for preservation by the National Film Preservation Board, and are thereby listed in the National Film Registry.

1899 what language was it filmed in: *A Hundred Years of Japanese Film* □□□□□□□□, 2005-05-27 Richie offers movie buffs and serious film students a lively, comprehensive overview of Japanese cinema from the end of the 19th century to the present. Updated DVD and VHS listings feature new releases, classic films, and reviews.

1899 what language was it filmed in: *Reframing Japanese Cinema* Arthur Nolletti, David Desser, 1992

1899 what language was it filmed in: *Contemporary French Cinema* Guy Austin, 1996-11-15 Examines popular French film of the last 25 years. Charts recent developments in all genres since the New Wave, including the heritage film, the thriller, the war film, `cinema du look'. Other topics include: representations of sexuality; the work of women film-makers. Includes a filmography.

1899 what language was it filmed in: *The Beginnings of the Cinema in England* John Barnes, 1976 Describing in detail one of the most inventive periods in the history of English cinema, the volumes in this celebrated series are already established as classics in their field. Each volume details the highlights of a single cinematic year, including details of production, manufacturers of equipment, dealers, and exhibitors. This is augmented by numerous carefully chosen illustrations and a comprehensive filmography of English films, fiction and nonfiction, for the year. Particular

attention is also paid to the ways in which the cinema of other countries affected the English industry.

1899 what language was it filmed in: Hearst Over Hollywood Louis Pizzitola, 2002 As a feature film producer, Hearst was responsible for some of the most talked-about movies of the 1920s and the 1930s. Behind the scenes in Hollywood, Hearst had few equals - he was a much-feared power broker from the Silent Era to the Blacklisting Era..

1899 what language was it filmed in: The Cinematographic Activities of Charles Rider Noble and John Mackenzie in the Balkans (Volume One) Peter Ivanov Kardjilov, 2020-05-14 In the early 20th century, the American film producer Charles Urban, who had founded his company in London, sent two of his camera operators out to the Balkans. The Englishman Charles Rider Noble recreated moments from the uprising that had broken out in Macedonia (part of Turkey at that time) and filmed all over Bulgaria, while the Scot John Mackenzie travelled through Croatia, Montenegro, Bosnia and Herzegovina, Serbia, Bulgaria and Romania. As such, thanks to these two Britons, the first sequences of living pictures were filmed in the peninsula from 1903 to 1905. This book deals with this under-researched period, examining in depth, diligently and in detail over 1,200 sources of information (including newspaper reports, film catalogues, and archives). It will appeal to anyone who loves the 'Seventh Art' and adores the secrets its early history still holds.

1899 what language was it filmed in: Movie-Made America Robert Sklar, 2012-10-31 Hailed as the definitive work upon its original publication in 1975 and now extensively revised and updated by the author, this vastly absorbing and richly illustrated book examines film as an art form, technological innovation, big business, and shaper of American values. Ever since Edison's peep shows first captivated urban audiences, film has had a revolutionary impact on American society, transforming culture from the bottom up, radically revising attitudes toward pleasure and sexuality, and at the same time, cementing the myth of the American dream. No book has measured film's impact more clearly or comprehensively than *Movie-Made America*. This vastly readable and richly illustrated volume examines film as art form, technological innovation, big business, and cultural bellwether. It takes in stars from Douglas Fairbanks to Sly Stallone; auteurs from D. W. Griffith to Martin Scorsese and Spike Lee; and genres from the screwball comedy of the 1930s to the hard body movies of the 1980s to the independents films of the 1990s. Combining panoramic sweep with detailed commentaries on hundreds of individual films, *Movie-Made America* is a must for any motion picture enthusiast.

1899 what language was it filmed in: Shakespeare on Film Judith R. Buchanan, 2014-07-22 From the earliest days of the cinema to the present, Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder. *Shakespeare on Film* deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal. The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation, illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre. As with other titles from the *Inside Film* series, the book is illustrated throughout with stills. Each chapter concludes with a list of suggested further reading in the field.

1899 what language was it filmed in: The Film Industry in Argentina Jorge Finkielman, 2014-06-24 Argentina fell in love with movies as soon as they were first exhibited in 1896. Even before World War I, Argentina was one of the biggest film markets in the world and continues to be a major film market today. This history of the Argentine film industry--starting with the earliest film exhibitions in 1897--covers film music, broadcasting, the introduction of film with sound, the impact of the American film industry on the Argentine, the industrialization of Argentine film, Hollywood films in Spanish, the tango in film and local stars. Reference material includes filmographic information and reviews from numerous publications. Photographs offer a look at film stills, promotions, and the people involved in the industry, and an index provides quick access to names and titles.

1899 what language was it filmed in: Film History , 1998

1899 what language was it filmed in: *Silent Films, 1877-1996* Robert K. Klepper, 2015-09-16

This film reference covers 646 silent motion pictures, starting with Eadweard Muybridge's initial motion photography experiments in 1877 and even including *The Taxi Dancer* (1996). Among the genres included are classics, dramas, Westerns, light comedies, documentaries and even poorly produced early pornography. Masterpieces such as *Joan the Woman* (1916), *Intolerance* (1916) and *Faust* (1926) can be found, as well as rare titles that have not received critical attention since their original releases. Each entry provides the most complete credits possible, a full description, critical commentary, and an evaluation of the film's unique place in motion picture history. Birth dates, death dates, and other facts are provided for the directors and players where available, with a selection of photographs of those individuals. The work is thoroughly indexed.

1899 what language was it filmed in: *"Image" on the Art and Evolution of the Film*

International Museum of Photography at George Eastman House, 1979 38 ground-breaking articles on early silent films from *Image* and 263 illustrations newly shot from rare prints. Stills, frame enlargements, and behind-the-scenes shots.

1899 what language was it filmed in: *The Cinema Book* Bloomsbury Publishing, 2019-07-25

The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

1899 what language was it filmed in: *EDISON MOTION PICTURES* MUSSER CHARLES,

1997 This book provides essential documentation of all known Edison films made between 1890 and 1900. Thomas Edison and his associates at the Edison Laboratory in West Orange, New Jersey, invented the first system of commercial motion pictures. Making the historical framework predominant while retaining traditional cataloging features, *Edison Motion Pictures, 1890-1900* is of value to a wide range of scholars interested in American life at the turn of the century - those working in performance studies, film and media studies, cultural history, ethnic studies, and social and political history. Documentary filmmakers, film programmers, archivists, and librarians can also benefit from using this catalog. Edison films from the end of the nineteenth century offer a unique visual record of American entertainment and popular culture - moving images that become much more interesting and useful when they can be examined in conjunction with pertinent documentation. Scholars concerned with portrayals of war, depictions of the American presidency, and many other topics in the nation's political history will find much useful information.--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

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