

# Dotheboys Hall or: Nicholas Nickleby

UK : 1903 : dir. Alf Collins : Gaumont  
prod: : scr: : dir.ph.:

Silent : 3 min

[Michael Carrington](#) .....

Adult cast unknown

| Ref:  | Pages | Sources | Stills | Words | Ω | 8 | € | M | ♀ | Copy on VHS | Last Viewed |
|-------|-------|---------|--------|-------|---|---|---|---|---|-------------|-------------|
| 5108a | 1     | 1       | 0      | 349   | - | - | 3 | - | - | No          | Unseen      |

The British Film Catalogue 1895-1985 listing:

“Comedy. Period. Ignorant teacher beats pupil and is caned by new assistant.”

[no listing in "Classics of the Silent Screen", "A Pictorial History of the Silent Screen", "Silent Movies: A Picture Quiz Book", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 1996", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. But it's Wackford Squeers, Smike and all that. Other very early British films enacted tableaux from Dickens' famous works – see also "[THE BOY AND THE CONVICT](#)" (1909, the graveyard scene from "Great Expectations") and "[MR BUMBLE THE BEADLE](#)" (1898, from "Oliver Twist") – while "**SCROOGE or: MARLEY'S GHOST**" (1901) was for its day an ambitious attempt to tell the whole of "A Christmas Carol" – in ten minutes. There was even an early silent documentary on "**DICKENS' LONDON**". Edifying though they may have been, these filmic nods toward the classics did not succeed in earning the new art form a status above that of the sideshow novelty, and nor did slightly later highlights from contemporary Shakespearean productions. It was not really until the 1920s, and particularly with experimental continental films, that the cinema began to attract serious notice as a creative medium. Carrington's age is not known, but he appeared the same year in the delightfully titled "**TWO LITTLE VAGABONDS or: THE PUGILISTIC PARSON**", and in 1904 he made "**THE APPLE WOMAN**".

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