

## Titanic Bfi Modern Classics Bfi Film Classics

BFI Film Classics British Film Institute Film Classics British Film Institute Film and Television Handbook 1996 *The Magnificent Ambersons* British Film Institute Film and Television Handbook 1993 *Grave of the Fireflies* *Belle de Jour* *The Godfather, Part II* BFI Film and Television Handbook 2004 *The Big Sleep* *Remaking the Monster* *Bride of Frankenstein* British Film Institute Film Classics Coil *The Independent Film & Video Monthly* Lindsay Anderson Asian Cinema Guide to British Cinema Sight and Sound Directory of Publishing 2003 Taylor Downing Rob White Eddie Dyja V.F. Perkins David Leafe Alex Dudok de Wit Michael Wood Jon Lewis Eddie Dyja David Thomson Alissa Burger Alberto Manguel British film institute Erik Hedling Tom Vick Geoff Mayer Continuum BFI Film Classics British Film Institute Film Classics British Film Institute Film and Television Handbook 1996 *The Magnificent Ambersons* British Film Institute Film and Television Handbook 1993 *Grave of the Fireflies* *Belle de Jour* *The Godfather, Part II* BFI Film and Television Handbook 2004 *The Big Sleep* *Remaking the Monster* *Bride of Frankenstein* British Film Institute Film Classics Coil *The Independent Film & Video Monthly* Lindsay Anderson Asian Cinema Guide to British Cinema Sight and Sound Directory of Publishing 2003 *Taylor Downing Rob White Eddie Dyja V.F. Perkins David Leafe Alex Dudok de Wit Michael Wood Jon Lewis Eddie Dyja David Thomson Alissa Burger Alberto Manguel British film institute Erik Hedling Tom Vick Geoff Mayer Continuum*

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this book is an indispensable authoritative reference guide for anyone working in the film television and video industries or for those with a general interest of the moving image

v f perkins explores orson welles genius in directing actors his intricate weaving of his own narration in and around the drama and his unsurpassed use of the long take to capture the fines nuance of expression and unspoken feeling for perkins the magnificent ambersons has as many marvellous shots scenes ideas performances as most film makers could hope to achieve in an entire career second only to citizen kane in work this film can never be seen as he intended it after being heavily cut by rko studio however it remains a remarkable picture of dynastic ruin and social change

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on its release in 1988 *grave of the fireflies* riveted audiences with its uncompromising drama directed by isao takahata at studio ghibli and based on an autobiographical story by akiyuki nosaka the story of two japanese children struggling to survive in the dying days of the second world war unfolds with a gritty realism unprecedented in animation *grave of the fireflies* has since been hailed as a classic of both anime and war cinema in 2018 usa today ranked it the greatest animated film of all time yet ghibli's sombre masterpiece remains little

analysed outside japan even as its meaning is fiercely contested takahata himself lamented that few had grasped his message in the first book length study of the film in english alex dudok de wit explores its themes visual devices and groundbreaking use of animation as well as the political context in which it was made drawing on untranslated accounts by the film s crew he also describes its troubled production which almost spelt disaster for takahata and his studio

severine catherine deneuve is a listless haute bourgeoisie wife with a secret afternoon life of prostitution her life twists repression and guilt together with uninhibited behaviour strangled libido with its liberated counterpart luis bunuel was catapulted into cinematic history by his groundbreaking dali collaboration *un chien andalou* in 1929 but it is *belle de jour* 1967 which inaugurates the extraordinary late phase of his work it is a film shimmering with reflections on truth fiction and fantasy in addition to caustic social insight as it tells the story of a woman clearing her mind perhaps of its ghosts

francis ford coppola s *the godfather part ii* 1974 is a magisterial cinematic work a gorgeous stylized auteur epic and one of the few sequels judged by many to be greater than its predecessor this despite the fact that it consists largely of meetings between aspiring godfather michael corleone and fellow gangsters politicians and family members the meetings remind us that the modern gangster s success is built upon inside information and on strategic planning michael and his father vito s days resemble those of the legitimate businessmen they aspire or pretend to be jon lewis s study of coppola s masterpiece provides a close analysis of the film and a discussion of its cinematic and political contexts it is structured in three sections the sequel the dissolve and the sicilian thing accommodating three avenues of inquiry respectively the film s importance in and to hollywood history its unique auteur style and form and its cultural significance of interest then is new hollywood history mise en scene and a view of the corleone saga as a cautionary capitalist parable as a metaphor of the corruption of american power post vietnam post watergate

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the big sleep 1946 marlowe and vivian practising kissing general sternwood shivering in a hothouse full of orchids a screenplay co written by faulkner famously mysterious and difficult to solve howard hawks adaptation of raymond chandler reunited bogart and bacall and gave them two of their most famous roles hawks dredged humour and happiness out of film noir after first shown to a military audience and coldly received hawks shot extra scenes to replace one in which the film s murders had been explained and in so doing left the plot unresolved thomson argues that if this was accidental it also signalled a change in the nature of hollywood the big sleep inaugurates a post modern camp satirical view of movies being about other movies that extends to the new wave and pulp fiction

in remaking the monster alissa burger adopts an interdisciplinary approach to examine the continued influence of frankenstein s creature on popular culture demonstrating through close readings the necessity of reconsidering its role and meaning as it has changed over time

manguel gives a detailed and highly sensitive account of the film s felicities of inventive film making he also traces the literary roots of the frankenstein myth the creation of a living being by a man usurping the powers of a jealous god and he finds echoes in the work of modern artists such as max ernst and marcel duchamp of the bride as a kind of femme fatale monstrous and threatening

erik hedling explores anderson s entire output to examine how he contributed to a broadening of film narrative in britain towards more radical forms prefiguring thus the internationally acclaimed british art cinema of the 1980s

this is the first book to provide a concise engaging overview of the part present and future of the world s most dynamic and influential filmmaking region includes historical backgrounds from iran to thailand india and japan and a guide for further research

gives the reader and researcher a full sense of the depth and variety of british cinema from 1929 through the present day with entries on all major british actors and directors as well as significant and successful films and genres

this volume provides a detailed book trade directory for the u k commonwealth and irish republic it lists some 1500 publishers in 21 countries and also offers in depth coverage of the wider u k book trade

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