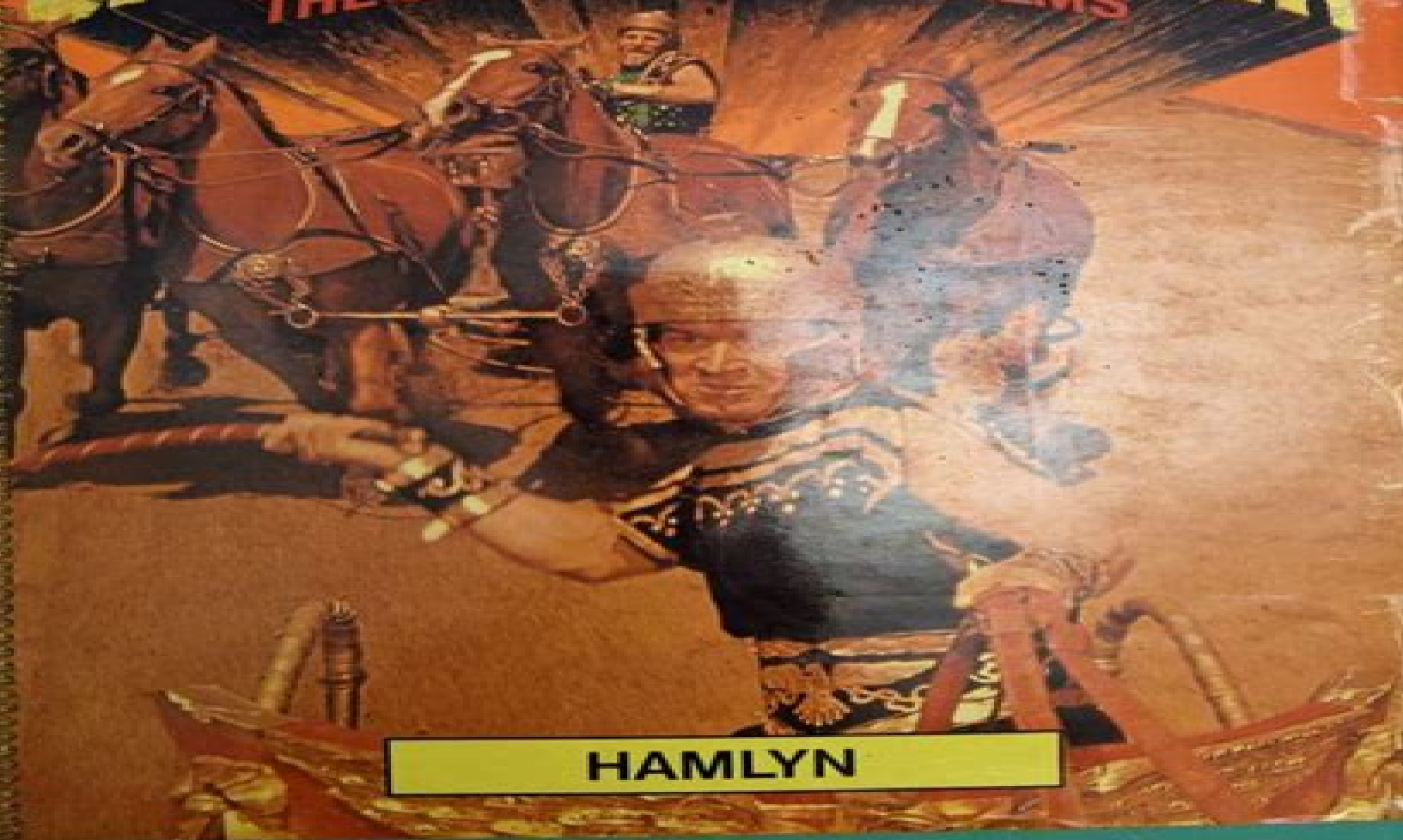


SPECTACULAR!

THE STORY OF EPIC FILMS



HAMLIN

Spectacular The Story Of Epic Films

Lloyd Llewellyn-Jones



Spectacular The Story Of Epic Films:

Spectacular! John Cary, John Kobal, 1974 *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

Biblical Epics Bruce Francis Babington, Peter William Evans, 2009-06-01 *Biblical Epics Sacred Narrative in the Hollywood Cinema* is a major survey and analysis of the relationship between religion and film and traces the development of this genre in Hollywood The book examines the impact of religion ethnicity sexuality and gender on this complex genre within the context of American history Together Bruce Francis Babington and Peter William Evans raise questions of narrative spectacle Jewish Christian relations authorship star meanings the representation of Christ and sexual desire The authors theorize the Biblical epic in its three main forms the Old Testament epic the Christ film and the Roman Christian epic Films analyzed include *David and Bathsheba* *The Last Temptation of Christ* *The King of Kings* *The Greatest Story Ever Told* *Demetrius and the Gladiators* *Samson and Delilah* and *Ben Hur* **Film and the Classical Epic Tradition** Joanna Paul, 2013-02-28 Paul explores the relationship between films set in the ancient world and the classical epic tradition arguing that there is a connection between the genres Through this careful consideration of how epic manifests itself through different periods and cultures we learn how cinema makes a claim to be a modern vehicle for a very ancient tradition

The Epic Films of David Lean Constantine Santas, 2012 In this volume David Lean s now undervalued epics *The Bridge on the River Kwai* *Lawrence of Arabia* *Doctor Zhivago* *Ryan s Daughter* and *A Passage to India* are restored to the elevated esteem they once held **Film Genre Reader IV** Barry Keith Grant, 2012-12-01 From reviews of the third edition *Film Genre Reader III* lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well

as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview. Since 1986, *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film, with more than 25 000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles: action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

Cinema and Classical Texts Martin M. Winkler, 2009-02-12. This book interprets films as visual texts and demonstrates the affinities between Greco-Roman literature and the cinema.

The Historical Film Marcia Landy, 2001-01-01. This aims to show how media critics and historians have written about history as portrayed in cinema and television by historical films and documentaries, focusing on what it means to read films historically and the colonial experience as shown in post-colonial film.

Ancient Greek Women in Film Konstantinos P. Nikoloutsos, 2013-10. This volume examines cinematic representations of ancient Greek women from the realms of myth and history. It discusses how these female figures are resurrected on the big screen by different filmmakers during different historical moments and are therefore embedded within a narrative which serves various purposes depending on the director of the film, its screenwriters, the studio, the country of its origin, and the sociopolitical context at the time of its production. Using a diverse array of hermeneutic approaches such as gender theory, feminist criticism, psychoanalysis, viewer response theory, and personal voice criticism, the essays aim to cast light on cinema's investments in the classical past and decode the mechanisms whereby the women under examination are extracted from their original context and are brought to life to serve as vehicles for the articulation of modern ideas, concerns, and cultural trends. The volume thus aims to investigate not only how antiquity on the screen depicts and in this process distorts, compresses, contests, and revises antiquity on the page, but also more crucially why the medium follows such eclectic representational strategies vis-à-vis the classical world.

Helen of Troy in Hollywood Ruby Blondell, 2023-08-01. How a legendary woman from classical antiquity has come to embody the threat of transcendent beauty in movies and TV. *Helen of Troy in Hollywood* examines the figure of the mythic Helen in film and television, showing how storytellers from different Hollywood eras have used Helen to grapple with the problems and dynamics of gender and idealized femininity. Paying careful attention to how the image of Helen is embodied by the actors who have portrayed her, Ruby Blondell provides close readings of such works as Wolfgang Petersen's *Troy* and the *Star Trek* episode *Elaan of Troyius*, going beyond contextualization to lead the reader through a fundamental rethinking of how we understand and interpret the classic tradition. A luminous work of scholarship by one of today's leading classicists, *Helen of Troy in Hollywood* highlights the importance of ancient myths not as timeless stories frozen in the past, but as lenses through which to view our own

artistic cultural and political moment in a new light This incisive book demonstrates how whether as the hero of these screen adaptations or as a peripheral character in male dominated adventures the mythic Helen has become symbolic of the perceived dangers of superhuman beauty and transgressive erotic agency *Return of the Epic Film* Andrew Elliot, 2015-03-05 With the success of *Gladiator* both critics and scholars enthusiastically announced the return of a genre which had lain dormant for thirty years However this return raises important new questions which remain unanswered Why did the epic come back and why did it fall out of fashion Are these the same kinds of epics as the 1950s and 60s or are there aesthetic differences Can we treat *Kingdom of Heaven* 300 and *Thor* indiscriminately as one genre Are non Western histories like Hero and Mongol epics too Finally what precisely do we mean when we talk about the return of the epic film and why are they back The *Return of the Epic Film* offers a fresh way of thinking about a body of films which has dominated our screens for a decade With contributions from top scholars in the field the collection adopts a range of interdisciplinary perspectives to explore the epic film in the twenty first century *History vs Hollywood* M J Trow, 2024-05-30 Film studios have been making historical movies now for over a century In that time thousands of films have been made covering not just centuries but millennia Did Neanderthal woman really look like Raquel Welch in her bearskin bikini Did 6 000 rebellious slaves claim that they were Spartacus Did Berengaria complain to her husband Richard the Lionheart War war that s all you think about Dick Plantagenet Was El Cid strapped to his horse s saddle to lead his army after he was dead These aren t questions of history they are questions of Hollywood Charlton Heston was a foot too tall for General Charles Gordon John Wayne was a tad too American for Genghis Khan Eric von Stroheim s bald head was an odd choice for the perfectly hirsute Erwin Rommel And Warren Beatty and Fay Dunaway were far too gorgeous for bank robbers Bonnie and Clyde Hollywood never gets it right History and its characters are endlessly complicated and producers directors and screenwriters have a simple story to tell They have a maximum of two hours to explain what happened over weeks or months or years and many of it give it their best shot Yet for all Hollywood s shortcomings in recreating the past it has managed to evoke eras and people long dead in a magical way that has kept millions of us enthralled for generations *Epic Films* Gary Allen Smith, 2015-09-03 Epic films those concerned with monumental events and larger than life characters cover the period from the Creation to the A D 1200s and have been churned out by Hollywood and overseas studios since the dawn of filmmaking Cecil B DeMille a master of the genre hit upon the perfect mixture of sex splendor and the sacred to lure audiences to his epic productions The 355 film entries include casts and credits plot synopsis and narratives on the making of the films There are 190 photographs in this edition **Conductors and Composers of Popular Orchestral Music** Naomi Musiker, Reuben Musiker, 2014-02-25 World wide in scope and focusing on the second half of the 20th century this work provides biographies and discographies of some 500 composers and conductors of light and popular orchestral music including film show theatre and mood music The book is arranged in two sequences 1 Biographies and select discographies both arranged alphabetically of the well known and better

known conductors and composers These entries also include a list of suggested reading for those wishing to further their studies and 2 Select discographies of conductors about whom little or no biographical information is available The bibliography at the end of the book covers discographical sources popular music and film music This is the first time that the lives and recordings of such artists as Kostelanetz Faith and Gould as well as the orchestral recordings of such great popular composers as Gershwin Kern Porter Rodgers Berlin and Coward have been documented and presented in an encyclopedic form

The Encyclopedia of Epic Films Constantine Santas, James M. Wilson, Maria Colavito, Djoymi Baker, 2014-03-21

Soon after film came into existence the term epic was used to describe productions that were lengthy spectacular live with action and often filmed in exotic locales with large casts and staggering budgets The effort and extravagance needed to mount an epic film paid off handsomely at the box office for the genre became an immediate favorite with audiences Epic films survived the tribulations of two world wars and the Depression and have retained the basic characteristics of size and glamour for more than a hundred years Length was and still is one of the traits of the epic though monolithic three to four hour spectacles like *Gone with the Wind* 1939 and *Lawrence of Arabia* 1962 have been replaced today by such franchises as the Harry Potter films and the Lord of the Rings trilogy Although the form has evolved during many decades of existence its central elements have been retained refined and modernized to suit the tastes of every new generation The Encyclopedia of Epic Films identifies describes and analyzes those films that meet the criteria of the epic sweeping drama panoramic landscapes lengthy adventure sequences and in many cases casts of thousands This volume looks at the wide variety of epics produced over the last century from the silent spectacles of D W Griffith and biblical melodramas of Cecil B DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg Each entry contains Major personnel behind the camera including directors and screenwriters Cast and character listings Plot summary Analysis Academy Award wins and nominations DVD and Blu ray availability Resources for further study This volume also includes appendixes of foreign epics superhero spectacles and epics produced for television along with a list of all the directors in the book Despite a lack of overall critical recognition and respect as a genre the epic remains a favorite of audiences and this book pays homage to a form of mass entertainment that continues to fill movie theaters The Encyclopedia of Epic Films will be of interest to academics and scholars as well as any fan of films made on a grand scale

Epic Sound Stephen C. Meyer, 2014-11-27

A well researched and thorough book examining what the author finds to be a unique facet of film music of the late 1940s and early 1950s Soundtrax Lavish musical soundtracks contributed a special grandeur to the new widescreen stereophonic sound movie experience of postwar biblical epics such as *Samson and Delilah* *Ben Hur* and *Quo Vadis* In *Epic Sound* Stephen C Meyer shows how music was utilized for various effects sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation In this way the soundscapes of these films reflected the ideological and aesthetic tensions within the genre and more generally within postwar American society By examining key biblical films

Meyer adeptly engages musicology with film studies to explore cinematic interpretations of the Bible during the 1940s through the 1960s A major contribution to the field of film music studies and ought to be widely read by musicologists with an interest in film Really it ought to be read by film scholars as well although the depth of Meyer s engagement with the music is felt on almost every page this is also a powerfully sustained exploration of the biblical epic as a film genre American Music Meyer s clear and articulate study promises to be a welcome addition to the reading list of anyone interested not just in film but in mid century music history Journal of the Society for American Music An ambitious and fascinating book James Buhler The University of Texas at Austin The History of the Epic A. Johns-Putra,2006-07-11 This book presents a history of the epic from the classical age to the present day It deals not just with the well know epics of antiquity and the Renaissance but also pursues developments in more recent literature and film It offers an exploration of the changes that have taken place in the genre from Homer to Hollywood Designs on the Past Lloyd Llewellyn-Jones,2018-07-13 The epic glitter and glamour of Hollywood s Golden AgeIn the period 1916 1966 during its so called Golden Age Hollywood developed a passion for the ancient world and produced many epic movie blockbusters The studios used every device they could find to wow audiences with the spectacle of antiquity In this unique study Lloyd Llewellyn Jones shows how Hollywood carefully and skilfully created the popular modern perception of the ancient world He analyses how producers art directors costumiers publicity agents movie stars and inevitably a cast of thousands literally designed and crafted the ancient world from scratch This lively book offers a technical as well as a theoretical guide to a much neglected area of film studies and reception studies that will appeal to anyone working in these disciplines Key FeaturesLavishly illustrated with film stills and examples of rare and fascinating marketing material Broad coverage of films including The King of Kings The Sign of the Cross Samson and Delilah Land of the Pharoahs The Ten Commandments Ben Hur Spartacus and Cleopatra Considers different aspects of film production the Hollywood set costume design the role of the movie star dialogue narration and musicSets a new agenda for exploring the relationship between history and film and between history and visual cultureExplores the archaeology of stardom examining the onscreen offscreen images of Elizabeth Taylor Charlton Heston and Rita HayworthIncludes a filmography chronological outline and study aids **T&T Clark Companion to the Bible and Film** Richard Walsh,2018-06-28 The first decades of the twenty first century saw a resurgence of the biblical epic film such as Noah and Exodus Gods and Kings which was in turn accompanied by a growth of biblical film criticism This companion surveys that field of study by framing it in light of significant and recent biblical films as well as the voices of key biblical film critics Non Hollywood and seemingly non biblical films also come under investigation The contributors concentrate on three points context focusing on the Bible in specific film genres and cultural situations theory applying theory from both religion and film studies with an eye to their possible intersections and recent and significant texts reflecting on which texts and themes have been most important in biblical film and which are currently at the fore Exploring cinema across the globe and accompanied

by extended introductory essays for each of the three sections this companion is an important resource for scholars in both film and biblical reception **Movie/TV Soundtracks and Original Cast Recordings Price and Reference Guide** Jerry Osborne, 2002-11

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