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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.

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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.

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Epic films are a style of filmmaking with large scale, sweeping scope, and spectacle. The usage of the term has shifted over time, sometimes designating a film genre and at other times simply synonymous with big-budget filmmaking. Like epics in the classical literary sense it is often focused on a heroic character. An epic's ambitious nature helps to set it apart from other types of film such ...

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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 spectaculars, 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.

Encourages us to wonder why critics have routinely dismissed the epic film. This work argues that blockbuster and artistic are not mutually exclusive terms and that epic film is an inherently profound genre in its ability to tap into a nation's dreams and fears.

This book looks at approximately 45 of the best movies featuring screen icon Humphrey Bogart, from his early films as a second lead to his starring roles in such classics as *The Maltese Falcon*, *Casablanca*, *The Treasure of the Sierra Madre*, and *The African Queen*.

The Encyclopedia of Japanese Horror Films covers virtually every horror film made in Japan from the past century to date. In addition to entries on productions, both major and modest, this encyclopedia also includes entries for notable directors, producers, and actors. Each film entry includes comprehensive details, situates the film in the context and history of Japanese horror cinema, and includes brief suggestions for further reading. Although emphasizing horror as a general theme, this encyclopedia also encompasses other genres that are associated with this theme, including Comedy Horror, Science Fiction Horror, Cyber-punk Horror, Ero Guru (Erotic Grotesque), and Anime Horror. The Encyclopedia of Japanese Horror Films is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre.

This reference source covers all aspects of the cinema, including film history, production, national cinemas, genre theory and criticism, and cultural contexts.

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."

This book examines each of Ingrid Bergman's most significant films, from her early career in Sweden and her triumphs in Hollywood in the 1940s and 50s to her acclaimed performances in the 1970s and 80s. Each entry provides production history, plot summaries, film highlights, and major award details. DVD and Blu-Ray availability are also provided.

Musicians, both fictional and real, have long been subjects of cinema. From biopics of composers Beethoven and Mozart to the rise (and often fall) of imaginary bands in *The Commitments* and *Almost Famous*, music of all types has inspired hundreds of films. The Encyclopedia of Musicians and Bands on Film features the most significant productions from around the world, including straightforward biographies, rockumentaries, and even the occasional mockumentary. The wide-ranging scope of this volume allows for the inclusion of films about fictional singers and bands, with emphasis on a variety of themes: songwriter-band relationships, the rise and fall of a career, music saving the day, the promoter's point of view, band competitions, the traveling band, and rock-based absurdity. Among the films discussed in this book are *Amadeus*, *The Blues Brothers*, *The Buddy Holly Story*, *The Commitments*, *Dreamgirls*, *The Glenn Miller Story*, *A Hard Day's Night*, *I'm Not There*, *Jailhouse Rock*, *A Mighty Wind*, *Ray*, *'Round Midnight*, *The Runaways*, *School of Rock*, *That Thing You Do!*, and *Walk the Line*. With entries that span the decades and highlight a variety of music genres, The Encyclopedia of Musicians and Bands on Film is a valuable resource for moviegoers and music lovers alike, as well as scholars of both film and music.

As both a distinct genre and a particular mode of filmmaking, the idea of the epic has been central to the history of cinema. Including contributions from both established and emerging film music scholars, the ten essays in *Music in Epic Film: Listening to Spectacle* provide a cross-section of contemporary scholarship on the subject. They explore diverse topics, including the function of music in epic narratives, the socio-political implications of cinematic music, and the use of pre-existing music in epic films. Intended for students and scholars in film music, film appreciation, and media studies, the wide range of topics and the diversity of the films that the authors discuss make *Music in Epic Film: Listening to Spectacle* an ideal introduction to the field of music in epic film.

Cinema has been long associated with France, dating back to 1895, when Louis and Auguste Lumi_re screened their works, the first public viewing of films anywhere. Early silent pioneers Georges MZli_s, Alice Guy BlachZ and others followed in the footsteps of the Lumi_re brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. In *Encyclopedia of French Film Directors*, Philippe Rège identifies every French director who has made at least one feature film since 1895. From undisputed masters to obscure one-timers, nearly 3,000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in France. Each director's entry contains a brief biographical summary, including dates and places of birth and death; information on the individual's education and professional training; and other pertinent details, such as real names (when the filmmaker uses a pseudonym). The entries also provide complete filmographies, including credits for feature films, shorts, documentaries, and television work. Some of the most important names in the history of film can be found in this encyclopedia, from masters of the Golden Age_Jean Renoir and RenZ Clair_to French New Wave artists such as Fran_ois Truffaut and Jean-Luc Godard.