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James Bond Films Detailed
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*Covers Academy Award-
nominated special effects movies*

Where To Download James
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from 1929 through 1984.

*Exhaustive, never-before-
published production and cast
credits; and release dates,
shooting locations, running times,
photographic processes, sound
systems. The history of the*

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special effects award is presented, along with the problems or triumphs of each film. All scientific, technical, and special achievement awards are for the first time fully detailed, winners and also-rans. Coverage

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includes, just for example, Star Wars, Raiders of the Lost Ark, Gone with the Wind, E.T., Close Encounters, and King Kong. Lists all nominations.

British children's films have played a part in the childhoods of

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*generations of young people
around the world for over a
century. Until now, however, their
cherished status has remained
largely unexplored. In this book,
Noel Brown relates the history of
children's cinema in Britain from*

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the early years of commercial cinema to the present day, to reveal the reasons behind its acclaim in international popular culture. Drawing on multiple sources, Brown provides in-depth analysis of a range of iconic

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films, including The Railway Children, The Thief of Bagdad, Bugsy Malone, the Harry Potter films, Mary Poppins, Nanny McPhee, Paddington, Oliver!, and Aardman's Wallace and Gromit series. Futhermore, he

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investigates industrial and commercial contexts, such as the role of the Children's Film Foundation; and includes revealing insights on changing social and cultural norms, such as the once-sacred tradition of

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Saturday morning cinema. Brown challenges common prejudices that children's films are inherently shallow or simplistic, revealing the often complex strategies that underpin their enduring appeal to audiences of all ages and

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backgrounds. In addition, he shows how the films allow a privileged access to historic cultures and the nation's political past. In doing so, Brown firmly establishes children's cinema as an important genre not only for

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students and scholars of film studies but also for those interested in socio-cultural history, the production and reception of popular entertainment and anyone looking for entertainment,

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escapism and nostalgia.

*Over 39 chapters The Routledge
Companion to British Cinema
History offers a comprehensive
and revisionist overview of British
cinema as, on the one hand, a
commercial entertainment*

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industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores

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*the forces enabling and
constraining the films' production,
distribution, exhibition, and
reception contexts from the late
nineteenth century to the present
day. The contributors provide a
wealth of empirical and archive-*

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*based scholarship that draws on
insider perspectives of key film
institutions and illuminates
aspects of British film culture that
have been neglected or
marginalized, such as the watch
committee system, the Eady*

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Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new

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*approaches, such as audience
and memory studies.*

*Behind the Scenes at the
BBFC Film Classification from the
Silver Screen to the Digital
Age Bloomsbury Publishing
Film and Video Censorship in*

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Modern Britain

The Beatles and Beyond

*The Films, the Personnel, the
Company*

*Connections Between Media,
Mediums and Genres*

Censoring the 1970s

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Licence to Thrill

Saucy, rude and vulgar—the 31 Carry On films remain an important part of the history of British cinematic and low brow comedy. In this book, Gerrard discusses the Carry On roots in the music halls of the Victorians and the saucy seaside postcards of Donald

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McGill. Made in post-war Britain, these films reflect a remarkable period of social change as the British Empire faded and a nation learned to laugh at itself. Nothing was sacred to the Carry On team. James Bond and Cleopatra were mercilessly lampooned, Miss World competitions and toilet factories

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came in for a cinematic pasting, while Sid James' laugh, Barbara Windsor's wiggle, Kenneth Williams' flared nostrils and Charles Hawtrey's "Oh, hello!" became synonymous with laughter, merriment and fun.

Gerrard's work examines the Carry On films as part of a wider canvas

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linking both their heritage and tradition to the contextual world they mirrored. The Carry On Films is an essential read for Carry On fans the country through. "Ding dong! Carry On!" This book examines the relationship that exists between fantasy cinema and the medium of animation.

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Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media

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scholars, Fantasy/Animation considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on

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film and television franchises such as Dreamworks' How To Train Your Dragon (2010–) and HBO's Game of Thrones (2011–).

The first detailed examination of the place of pop music film in British cinema, Stephen Glynn explores the interpenetration of music and cinema

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in an economic, social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones, and from The Beatles to Plan B.

Nigel Yates brings together the religious and social dimensions of the 1950s and 60s and examines the

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enormous changes in moral attitudes that took place in these two decades. Much of the popular literature on post-war Britain tends to present the 1950s as a period of continuing repression and respectability in the area of private and public morality, and the 1960s as one in which there was rapid social

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change. Using a wide range of contemporary sources - books (including novels), magazines, newspapers, advertising, fashion catalogues, films and television, as well as a number of significant archive collections - Nigel Yates argues that changes in attitudes to religion and

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morality in the 1960s were only made possible by developments in the 1950s.

How the Movie Camera Opened the Depths and Unleashed New Realms of Fantasy

Some Kind of Hero

Fan Phenomena: James Bond

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The Carry On Films

Hitchcock and the Spy Film

Goldeneye

Britain since 1945 is an ideal introductory text for students of British Studies, cultural studies and modern British

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history. Assuming no prior knowledge, Leese offers students of all backgrounds both the essential chronological grounding and vital insight into the issues of identity necessary for a full

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understanding of
contemporary Britain.

Official, original James Bond
from a writer described by Len
Deighton as a 'master
storyteller'. She is beautiful.
She is Russian. And she is

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very, very dangerous. Once Xenia worked for the KGB. But her new master is Janus, a powerful and ambitious Russian leader who no longer cares about ideology. Janus's ambitions are money and

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power: his normal business methods include theft and murder. And he has just acquired Goldeneye, a piece of high-tech space technology with the power to destroy or corrupt the West's financial

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markets. But Janus has underestimated his most determined enemy: James Bond.

This reference work contains entries on every film made by Hammer Films, a British studio

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renowned for its horror films of the 1950s, 60s, and 70s. In addition, entries on people—directors, writers, producers, etc.—who have worked with the studio, as well as the stars associated with

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the studio, notably Christopher Lee and Peter Cushing.

From exclusive interviews with director Ken Russell and new interviews with cast, crew, and historians, comes this

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examination of the beautifully blasphemous film "The Devils." Based on historical fact, this controversial 1971 film is about an oversexed priest and a group of sexually repressed nuns in 17th-

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century France and the ensuing trials and exorcisms that followed. Detailing the production and the personalities of two of cinema's great eccentrics, director Ken Russell and star

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Oliver Reed, Crouse delves deeper to explore the aftermath of the film. Chiefly, the question asked is "How can a movie by one of the most famous filmmakers in the world end up banned, edited,

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and ignored by the company
that owns it?"

British Children's Cinema

Sex And Religion In The Fifties
And Sixties

The Remarkable Story of the
James Bond Films

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In Court with Tyrants, Tarts
and Troublemakers

Transformation and Tradition
in 1960s British Cinema

Blockbusters and the Ancient
World

Updated to include the road to

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For over 50 years, Albert R. Broccoli's Eon Productions has navigated the ups and downs of the volatile British film industry, enduring both critical wrath and acclaim in equal measure for its now legendary James Bond series. Latterly, this family-run business

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has been crowned with box office gold and recognised by motion picture academies around the world. However, it has not always been plain sailing. Changing financial regimes forced 007 to relocate to France and Mexico; changing fashions and politics led

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to box office disappointments; and changing studio regimes and business disputes all but killed the franchise. And the rise of competing action heroes has constantly questioned Bond's place in popular culture. But against all odds the filmmakers

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continue to wring new life from the series, and 2012's Skyfall saw both huge critical and commercial success, crowning 007 as the undisputed king of the action genre. Now, with Daniel Craig back for a fifth turn as Ian Fleming's spy in October 2019,

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Bond's reign shows no signs of diminishing. Some Kind of Hero recounts this remarkable story, from its origins in the early fifties right through to the present day, and draws on over a hundred unpublished interviews with the cast and crew of this iconic series.

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Why and how film and video censorship has developed in Britain since the birth of the domestic video industry in 1979. Making substantial use of new and underexplored archive resources that provide a wealth of information and insight on the

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period in question, this book offers a fresh perspective on the major resurgence of creativity and international appeal experienced by British cinema in the 1960s

This book is the first of its kind to trace the development of one of

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the largest and most important companies in British cinema history, EMI Films. From 1969 to its eventual demise in 1986, EMI would produce many of the key works of seventies and eighties British cinema, ranging from popular family dramas like The

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Railway Children (Lionel Jeffries, 1970) through to critically acclaimed arthouse successes like Britannia Hospital (Lindsay Anderson, 1982). However, EMI's role in these productions has been recorded only marginally, as footnotes in general histories of

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British cinema. The reasons for this critical neglect raise important questions about the processes involved in the creation of cultural canons and the definition of national culture. This book argues that EMI's amorphous nature as a

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transnational film company has led to its omission from this history and makes it an ideal subject to explore the 'limits' of British cinema.

The James Bond Dossier
Britain Since 1945
Bond On Bond

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EMI Films and the Limits of British
Cinema

HC Paper 353-II House of
Commons Culture, Media and
Sport Committee: Harmful
Content on the Internet and in
Video Games, Volume II

Ken Russell and the Unmaking of

Where To Download James Bond Films Detailed Bbfc And Mpaa Cuts Melon Farmers the Devils

Probes the secret of the secret agent James Bond's success, peruses all thirteen thrillers in which he has appeared, and swings out at the critics of the late Ian Fleming.

Think you know everything there

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**is to know about Hammer Films,
the fabled "Studio that Dripped
Blood?" The lowdown on all the
imperishable classics of horror,
like The Curse of Frankenstein,
Horror of Dracula and The Devil
Rides Out? What about the
company's less blood-curdling**

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**back catalog? What about the
musicals, comedies and
travelogues, the fantasies and
historical epics--not to mention
the pirate adventures? This
lavishly illustrated encyclopedia
covers every Hammer film and
television production in thorough**

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detail, including budgets, shooting schedules, publicity and more, along with all the actors, supporting players, writers, directors, producers, composers and technicians. Packed with quotes, behind-the-scenes anecdotes, credit lists and

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production specifics, this all-inclusive reference work is the last word on this cherished cinematic institution.

Seventies British Cinema provides a comprehensive re-evaluation of British film in the 1970s. The decade has long been

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written off in critical discussions as a 'doldrums' period in British cinema, perhaps because the industry, facing near economic collapse, turned to 'unacceptable' low culture genres such as sexploitation comedies or extreme horror. The contributors

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to this new collection argue that 1970s cinema is ripe for reappraisal: giving serious critical attention to populist genre films, they also consider the development of a British art cinema in the work of Derek Jarman and Peter Greenaway,

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and the beginnings of an independent sector fostered by the BFI Production Board and producers like Don Boyd. A host of highly individual directors managed to produce interesting and cinematically innovative work against the odds, from

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**Nicolas Roeg to Ken Russell to
Mike Hodges. As well as
providing a historical and
cinematic context for
understanding Seventies cinema,
the volume also features
chapters addressing Hammer
horror, the Carry On films, Bond**

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films of the Roger Moore period, Jubilee and other films that responded to Punk rock; heritage cinema and case studies of key seventies films such as The Wicker Man and Straw Dogs. In all, the book provides the final missing piece in the rediscovery

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**of British cinema's complex and
protean history. Contributors:
Ruth Barton, James Chapman, Ian
Conrich, Wheeler Winston Dixon,
Christophe Dupin, Steve Gerrard,
Sheldon Hall I. Q. Hunter, James
Leggott, Claire Monk, Paul
Newland, Dan North, Robert**

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**Shail, Justin Smith and Sarah
Street.**

**Media & Entertainment Law
presents a contemporary analysis
of the law relating to the media
and entertainment industries
both in terms of its practical
application and its theoretical**

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framework, providing a broad and comprehensive coverage of these fast changing branches of the law. Fully restructured to complement how media law is taught today in the digital age, this third edition explores recent updates in the law including the

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outcomes of the Google Spain case and the 'right to be forgotten', the use of drones in breach of privacy laws, internet libel and the boundaries of media freedom and press regulation following the Leveson inquiry. Media & Entertainment Law uses

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**the most up-to-date authorities
to explore privacy and
confidentiality subjects, such as
the Prince Charles 'black spider'
letters, the Maximilian Schrems
and the celebrity superinjunction
PJS v Newsgroup Newspapers
cases. The book also covers**

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**defamation, contempt of court
and freedom of information, plus
Scots law. New to this edition: A
brand new chapter is dedicated
to exploring technology and the
media, including contemporary
issues such as the dark web, the
surveillance state, internet**

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**ensorship and the law and social
media, including bloggers,
vloggers and tweeters. The
chapters on regulatory
authorities have been expanded
to provide greater clarification
and explanation of broadcasting,
press and advertising regulation,**

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**including the protection of
journalistic sources and
comparisons with EU Law. The
chapter on intellectual property
and entertainment law has been
streamlined to match media law
courses more effectively. This
text provides students with**

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**detailed coverage of the key
principles, cases and legislation
as well as a critical analysis of
this vibrant subject.**

The Battle for Bond

Behind the Scenes at the BBFC

James Bond - The Secret History

The British Pop Music Film

Page 73/140

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**The Hindu Index
Rather His Own Man
Geoffrey Robertson led
students in the '60s to
demand an end to racism
and censorship. He went on
to become a top human**

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**rights advocate, saving the
lives of many death-row
inmates, freeing dissidents
and taking on tyrants in a
career marked by courage,
determination and a fierce
independence. In this witty,**

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**honest and sometimes
irreverent memoir, he
recalls battles on behalf of
George Harrison and Julian
Assange, Salman Rushdie
and Václav Havel, Mike
Tyson and the Sex Pistols,**

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**and battles against General
Pinochet, Lee Kuan Yew
and Mrs Thatcher (the true
story of Spycatcher is told
for the first time).
Interspersed with these
forensic fireworks is the**

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**story of a pimply schoolboy
from a state
comprehensive, inspired by
a banned book to become a
barrister at the Old Bailey
and who went on to found
the UK's leading human**

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**rights practice (Doughty
Street Chambers) and to
defend troublemakers
throughout the world.
Rather His Own Man
captures the drama of the
trial, the thrill of victory**

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**and the feeling of 'courtus
interruptus' when a big
case settles. Its cast of
characters includes
Princess Diana, Pee-Wee
Herman, Dame Edna, the
Queen and Rupert - the**

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**bear and the media mogul.
It's a read that is both
exhilarating and erudite -
and very funny.**

**Film historian James
Chapman has mined
Hitchcock's own papers to**

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investigate fully for the first time the spy thrillers of the world's most famous filmmaker. Hitchcock made his name as director of the spy movie. He returned repeatedly to the genre

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**from the British classics of
the 1930s, including The 39
Steps and The Lady
Vanishes, through wartime
Hollywood films Foreign
Correspondent and
Saboteur to the Cold War**

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**tracts North by Northwest,
Torn Curtain and his
unmade film The Short
Night. Chapman's close
reading of these films
demonstrates the
development of Hitchcock's**

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**own style as well as how the
spy genre as a whole
responded to changing
political and cultural
contexts from the threat of
Nazism in the 1930s and
40s to the atom spies and**

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double agents of the post-war world.

First published in 2012.

Routledge is an imprint of Taylor & Francis, an informa company.

The mere hint recently that

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**British actor Idris Elba
might take up the mantle of
James Bond in future
instalments of the film
franchise was a major
international news story - a
testament to the enduring**

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**interest and appeal of
Bond, a figure who has
become a true global icon.
Fan Phenomena: James
Bond explores the devoted
fanbase that has helped
make Bond what he is,**

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**offering a serious but
wholly accessible take on
the many different ways
that fans have approached,
appreciated, and
appropriated Bond over the
sixty years of his existence**

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**from the pages of Ian
Fleming's novels to the
screen. Including analyses
of Bond as a lifestyle icon,
the Bond brand, Bond-
inspired fan works, and the
many versions of 007, the**

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**book reveals a fan culture
that is vibrant, powerfully
engaged and richly aware of
the history and complexity
of the character of Bond
and what he represents.
Whether your favourite**

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**Bond is Daniel Craig or
Sean Connery (or even
George Lazenby!), Fan
Phenomena: James Bond is
sure to go down as smooth
as a shaken - not stirred -
martini.**

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**Focus On: 100 Most
Popular Films Based on
British Novels
British Culture
Reflections on 50 years of
James Bond Movies
Film Classification from the**

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Silver Screen to the Digital Age

The Oscar Special-effects Movies

An Introduction

*This third edition of British Culture is the
complete introduction to culture and the arts*

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in Britain today. Extensively illustrated and offering a wider range of topics than ever before, David P. Christopher identifies and analyses key areas in language, literature, film, TV, social media, popular music, sport and other fields, setting each one in a clear, historical context. British Culture enables students of British society to understand and

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enjoy a fascinating range of contemporary arts through an examination of current trends, such as the influence of business and commerce, the effects of globalization and the spread of digital communications. This new edition features: fully revised and updated chapters analyzing a range of key areas within British culture new chapters on

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cyberculture, heritage and festivals extracts from novels and plays. This student-friendly edition also strengthens reading and study skills through follow-up activities, weblinks and suggestions for further research. David P. Christopher's book is an engaging analysis of contemporary life and arts and, together with its companion

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(www.routledge.com/cw/christopher), is essential reading for every student of modern Britain.

The Bond movies remain the longest continually running film series in movie history. As the over 1 billion dollar worldwide take of last year's Skyfall

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showed, James Bond remains an iconic and beloved franchise. While there have been other actors that have taken on the coveted role of James Bond, one of the most renowned and beloved 007s, is the charming and charismatic Sir Roger Moore. To celebrate these films and their cultural heritage, Roger Moore has written a book

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that features all the Bond movies, along with a wonderfully witty account of his own involvement in them. From the girls to the villains, the cars to the cocktails, the gadgets, locations and everything else, this beautiful book is illustrated with hundreds of iconic images from all the films plus many previously unseen photos from the Bond

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archive. This is the ultimate James Bond book, written by the ultimate insider, with all the affection and good humor Moore brought to the role. It is the perfect gift for all fans of these much loved films Looks at the serial murders in Britain from the 'gay murders' of Michael Copeland in 1960 to the Ipswich murders of 2006. This

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work follows events from a social and victim-related perspective. It also covers the following killers' victims: The Ipswich murders of 2006, Peter Sutcliffe (The Yorkshire Ripper), Dennis Nilsen, and Harold Shipman.

James Bond entered the world in 1953 with the novel Casino Royale by Ian Fleming.

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Since then, the British secret agent codenamed 007 has become the biggest media phenomenon of the modern age, surpassing and outlasting previous cultural icons such as Sherlock Holmes, Tarzan and The Saint. Bond has conquered all forms of media - from books, films and radio to comic strips and video games - while

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inspiring a tidal wave of merchandise and a legion of imitators. Although the world has changed almost beyond recognition since his debut, his continuing relevance is affirmed by the multiple generations who have thrilled to his exploits. This book for the first time provides the full enthralling story of how the espionage fantasies of a rather

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melancholy journalist came to captivate the world. It exposes the setbacks behind the triumphs, from Fleming's increasing boredom with his own creation to regular crises over re-casting of the cinematic Bond and legal battles in the 1990s that almost destroyed the film franchise. With the help of Bond scholars, Fleming intimates, Bond

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*film crew and others, James Bond: The
Secret History shows how the man with the
Licence to Kill overcame every hurdle to
become the greatest fantasy hero of all time.
With a foreword by Jeremy Duns
Aspects of Identity
The Genesis of Cinema's Greatest Hero
Seventies British Cinema*

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*The Routledge Companion to British
Cinema History*

A Cultural History of the James Bond Films

*The BBFC and the Decade that Taste
Forgot*

**This book explores the work of
the British Board of Film
Censors in the 1970s.**

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Throughout the decade this unelected organisation set standards of acceptability and determined what could and what could not be shown on British cinema screens. Controversial texts like A

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**Clockwork Orange (1971),
Straw Dogs (1971), The Devils
(1971) and Life of Brian (1979)
have been used to draw
attention to the way in which
the BBFC operated in the
1970s. While it is true to say**

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that these films encountered major classification problems, what of the hundreds of other films being classified at the same time? Did all films struggle with the British censors in this period, and can

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**these famous examples be
fitted into broader patterns of
censorship policy and practice?
In studying over 250 film files
from the BBFC archive, this
work reveals how 1970s films
such as Vampire Circus (1971),**

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**Confessions of a Window
Cleaner (1974) and Carry on
Emmanuelle (1978) also ran
into trouble with the film
censor. This work explores the
complex process of negotiation
and compromise which**

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affected all film submissions in the 1970s and the way in which the BBFC actively, and often sympathetically, negotiated with film directors, producers and distributors to assign the correct category to each film.

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The lack of any defined formal censorship policy in this period allowed the BBFC to work alongside the film industry and push cultural, social and artistic boundaries; however it also left the Board open to

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**accusations of favouritism,
subjectivity and personal bias.
This work is not simply a study
of controversial films and
contentious issues, but rather
engages with wider issues of
changing permission, legal**

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struggles, the influence of the media and the legislative and governmental controls which both helped and hindered the BBFC in this important post-war decade. The focus on historical and archival

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**research offers a great deal to
scholars from associated
disciplines including history,
social policy, media and
communications and politics.
Details Kevin McClory's forty
year legal battle over the**

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**rights to the screen version of
James Bond.**

**The inspiration for the major
motion picture starring Daniel
Craig: a high-octane crime
novel set in the dangerous
London underworld of the**

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1990s. Kingpins, dealers, rival gangs, false allegiances, bad faith, and good money. There are many levels to the world of drugs lurking beneath the polished surface of London—a “layer cake” of crime that can

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chew up and spit out even the most experienced of players. Though he's only twenty-nine, our narrator ("If I told you my name, you'd be as clever as me") has made a small fortune in cocaine, enough to retire by

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thirty if he plays his cards right. But then word comes down that Jimmy Price, one of the biggest Dons in the city, has a job for him, one last big score that could set him up for good. All he has to do is find

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Charlotte Ryder—and then figure out how to escape the tangled web of the underworld alive. A high-intensity novel filled with bluffs and double crosses, dangerous enemies and even more treacherous

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allies, Layer Cake is a “walloping debut” (Kirkus Reviews), guaranteed to take you on a breathless, breakneck ride from the first page to the final con. “A storming piece of work: funny and serious by

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turns, with an abiding sense of conviction.” —The Guardian

Following the release of Ridley Scott's Gladiator in 2000 the ancient world epic has experienced a revival in studio and audience interest.

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**Building on existing
scholarship on the Cold War
epics of the 1950s-60s,
including Ben-Hur, Spartacus
and The Robe, this original
study explores the current
cycle of ancient world epics in**

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**cinema within the social and
political climate created by
September 11th 2001.**

**Examining films produced
against the backdrop of the
War on Terror and subsequent
invasions of Iraq and**

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**Afghanistan, this book
assesses the relationship
between mainstream cinema
and American society through
depictions of the ancient
world, conflict and faith.
Davies explores how these**

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**films evoke depictions of the
Second World War, the
Vietnam War and the Western
in portraying warfare in the
ancient world, as well as
discussing the influence of
genre hybridisation, narration**

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and reception theory. He questions the extent to which ancient world epics utilise allegory, analogy and allusion to parallel past and present in an industry often dictated by market forces. Featuring

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**analysis of Alexander, Troy,
300, Centurion, The Eagle, The
Passion of the Christ and
more, this book offers new
insight on the continued
evolution of the ancient world
epic in cinema.**

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**The Incredible World of 007
Raindance Producers' Lab Lo-
To-No Budget Filmmaking**

**Trick Cinematography
Media & Entertainment Law
Layer Cake**

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This official history of the British Board of Film Classification (BBFC) draws on unprecedented access to the BBFC's archives to trace 100 years of film classification, with contributions from leading film critics and historians and case studies of controversial films such

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**as Battleship Potemkin and A
Clockwork Orange.**

**Provides a historical analysis of the
James Bond films by examining the
popularity of the series through a
political and cultural perspective.**

**A rich history of underwater
filmmaking and how it has**

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profoundly influenced the aesthetics of movies and public perception of the oceans In The Underwater Eye, Margaret Cohen tells the fascinating story of how the development of modern diving equipment and movie camera technology has allowed

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**documentary and narrative
filmmakers to take human vision
into the depths, creating new
imagery of the seas and the
underwater realm, and expanding
the scope of popular imagination.
Innovating on the most challenging
film set on earth, filmmakers have**

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tapped the emotional power of the underwater environment to forge new visions of horror, tragedy, adventure, beauty, and surrealism, entertaining the public and shaping its perception of ocean reality. Examining works by filmmakers ranging from J. E. Williamson,

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inventor of the first undersea film technology in 1914, to Wes Anderson, who filmed the underwater scenes of his 2004 The Life Aquatic with Steve Zissou entirely in a pool, The Underwater Eye traces how the radically alien qualities of underwater optics have

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shaped liquid fantasies for more than a century. Richly illustrated, the book explores documentaries by Jacques Cousteau, Louis Malle, and Hans Hass, art films by Man Ray and Jean Vigo, and popular movies and television shows such as 20,000 Leagues Under the Sea,

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Creature from the Black Lagoon, Sea Hunt, the Bond films, Jaws, The Abyss, and Titanic. In exploring the cultural impact of underwater filmmaking, the book also asks compelling questions about the role film plays in engaging the public with the remote ocean, a

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frontline of climate change.

Raising Hell

Serial Killers

The Underwater Eye

Love Now, Pay Later?

The Encyclopedia of Hammer Films

Hammer Complete