

**NAPOLÉON À L'ÉCRAN: CINÉMA ET TÉLÉVISION (LA
BIBLIOTHÈQUE NAPOLÉON) (FRENCH EDITION)**

Marrie Followell

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f FRENCH CINEMA A Student's Guide Phil Powrie and Keith Reader Illlllll Email address: orders@qelylyfuwase.tk British Library Cataloguing in Publication Data A .. But nowhere is his ambition more apparent than in the five -hour Napoleon Godard also worked for television, unsurprisingly encountering problems.

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Superb performances from such as Arletty, Jean-Louis Barrault and Pierre Brasseur have helped to make it probably the best-loved of French film classics, along with the richness of its mise-en-scene of the world of popular entertainment, which owes much to the magnificent sets designed by the Hungarian Jew Alexandre Trauner, working for obvious reasons clandestinely. In a long introduction to an analysis of Lancelot du LacLatil-Le Dantec laments Bresson's failure to reach the wide audience he deserves, calling him a "victim of etiquette.

Inmyhumbleopinion,thisversionistheonethatspeaksthebesttomyheart,b His thoughts are often on the commercial restrictions of the former: "The future of cinematography belongs to a new race of young solitaires who will shoot films by putting their last cent into it and not let themselves be taken in by the material routines of the trade. Gabin's nemesis here is the splendidly yet repulsively oleaginous Jules Berry, star also of Le Crime de M.

ReviewofLeDiableprobablementemphasizingtheincreasingdarknessofBre more important issue, rather, is the focus on contemporary social problems, with a tendency to focus on the young, on women and on rural communities as much as on the city. The advent of sound cinema marks a break for the French industry, but it is impor- tant to recognise that many of the directors who are more familiar from their work in the s, began their

careers with sometimes substantial films in the silent period.