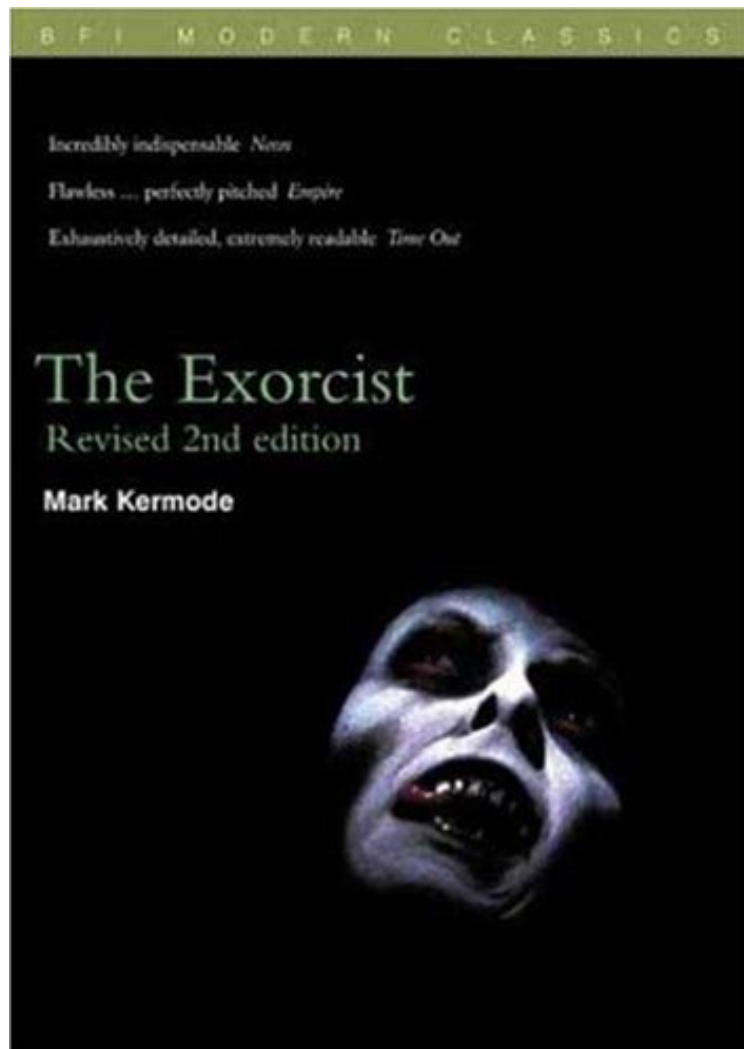


(Free) The Exorcist (BFI Modern Classics)

The Exorcist (BFI Modern Classics)

Mark Kermode

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#621816 in Books Mark Kermode 2003-10-02 2008-01-22Original language:EnglishPDF # 1 7.54 x .36 x 5.52l, .52 #File Name: 0851709672128 pagesExorcist | File size: 34.Mb

Mark Kermode : The Exorcist (BFI Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Exorcist (BFI Modern Classics):

0 of 0 people found the following review helpful. InterestingBy DaveThis book was very in depth into the making of "The Exorcist." It provides a lot of insight into what went on behind the scenes. It was a rather interesting read for any fan of the movie. I would recommend this book to all horror fans.1 of 2 people found the following review helpful. Five StarsBy david smithGreat item and seller!3 of 3 people found the following review helpful. Good Analysis of the film "The ExorcistBy PM in NYThe British Film Institute's Modern Classic series are short, critical analyses of ...well...modern film classics. In this one, they take on the horror film "The Exorcist".Overall, this is a thoughtful analysis that gave me a better understanding of the movie. However, since the book is short (116 pages, about 30 of

them pictures), it is not a deep analysis. The author mostly argues that the movie is more than a mere shockfest. Instead, it shows good's triumph over evil, making "The Exorcist" a deeply spiritual movie. I had realized this on some level, though I never left "The Exorcist" with the same warm fuzzies I got watching, say, "The Bells of St. Mary". Some of the scenes that emphasized more of the "good" were edited out by the director and years later restored in the anniversary version of the movie. Other than that, there is some background on the real-life exorcism that inspired the novel, some interesting trivia, for instance other considerations for the role of the possessed girl's mother (Shirley McClaine, Anne Bancroft). Some symbolism and foreshadowing are also pointed out. Otherwise, the book doesn't go much deeper. For instance, there were obvious "homages" to Hitchcock in the movie that even I picked up, that weren't in the book. Some, but not many, explanations on choices of camera angles, lighting, etc. And, I don't think the author supported his description of the movie as a "deeply" textured film....more a "moderately" textured film. Time is spent describing scenes cut for the original release, but later restored for the anniversary re-release. These descriptions are lengthy and slow, as it was assumed the reader had no conception of the scenes, since the book was written before the restoration. The "revised 2nd edition" refers mostly to an epilogue at the end of the book that talks a bit about the restoration and the transcript of a discussion between William Peter Blatty and William Friedkin on the restoration. The book still makes an overall quick read and enriches the viewing experience for the casual viewer and movie fan. However, it's not a study of the film, for film students. Although they would still get value from this book, they would also need to go further.

Inspired by an alleged real case of demonic possession in 1949, *The Exorcist* became an international phenomenon. A blockbusting adaptation of a best-selling novel, it was praised as 'deeply spiritual' by some sections of the Catholic Church while being picketed by the Festival of Light and branded 'Satanic' by the evangelist Billy Graham. Banned on video in the UK for nearly fifteen years, the film still retains an extraordinary power to shock and startle. The second edition of Mark Kermode's *Exorcist* volume has now been updated and expanded; its publication completes a journey of discovery begun by the author in 1997. The new edition documents the deletion and recovery of key scenes that have now been re-integrated into the film to create *The Exorcist: the Version You've Never Seen*. Candid interviews with director William Friedkin and writer/producer William Peter Blatty reveal the behind-the-scenes battles which took place during the production. In addition, exclusive stills reveal the truth about the legendary 'subliminal images' allegedly lurking within the celluloid.

'Incredibly indispensable' Neon 'Flawless... perfectly pitched' Empire Exhaustively detailed, extremely readable' Time Out" 'Incredibly indispensable' Neon 'Flawless... perfectly pitched' Empire Exhaustively detailed, extremely readable' Time Out

From the Back Cover

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