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**Classical Movie Nostalgia – Your Inside Entertainment Guide**

**By Glen B. Porter**

So what really is considered a classical movie? Can we simply associate as a black and white film

noir thing? Containing some of those cheesy classical music? How about big powdered wigs? Do you think of the formal nature of both the characters as well as the period get-up and attire? Is a classic movie one which garnered 10 Oscars? Or do you think a classic movie simply one which down to the perception of the viewers and individuals?

The classical movie IS truly one of the great inventions since we discovered hamburgers. The classical movie is also the one show that we had the benefit of watching when we were kids, cause at the time only three television channels were available. It was during those good old Saturday afternoons and Sundays, when my dear father wasn't consumed by the sports programmes on show, when those classic movies from the past, movies featuring the glamour girls and the guys that inspired us boys to want to be cowboys, were made available for us to enjoy in all their splendour.

Though there is obviously a distinct difference between classical movies and classical movies with only classical period elements (music, costumes, storylines, etc.), I would like to address the delight of the classical movie of yesterday and today that does involve only a particular period of history and does, then feature only classical period elements.

I tend to associate the black and white flicks with the beauties and the beaus, the comedies with the curmudgeons, the histories with the insights into who people were back then, like us but with an added je ne sais quoi that we must find out, learn about, and finally to appreciate in as great a depth and as wide a breadth as we can, in order to do them the justice they deserve.

Say for example, my favorite classical movie of all time, Impromptu. This film basically enacts a couple of years in the lives of the characters George Sand, Franz Liszt, Freiderich Chopin, and the regal and wealthy folks who took artists in, allowing them to paint, create, compose, write, in exchange for wonderful company and fine entertainment. The film concentrates on Sand, who is bent on partnering with Chopin, her aggression equal in magnitude, as was his weakness. The costumes, the soundtrack, the dialogue, and the setting are all as breathtaking as the direction, technique, and the delivery of words and emotion. There is even a theme or two that humans from the beginning of time until today

can identify with or appreciate—the love and hate, good and evil, as well as longing and belonging motifs that are as timeless as the movie itself.

Other classical movie choices I have an affinity toward are those less mainstream & popular ones. I would consider Mrs. Parker and the Vicious Circle (though clearly POST–classical periods), Wilde, and Jefferson, for instance, as worthy of classical movie acclaim as say Amadeus, Emma, The Piano, and any number of Kenneth Branagh and Emma Thompson productions.

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## **The Creation Of Classical Movies**

**By Scott Michaels**

Of the thousands—yes, thousands—of classical movies I have seen, a few stick in the recall room in the house of the head as if they have taken the initiative to represent all classical movies of all time. Granted, the debate continues on what is the actual definition of the term, "classical". Such positions hold that the term refers to all that belongs to a particular period of history, the classical era.

Others believe classical is determined by quality, by degrees of excellence and definitive, authoritative license, subsequently. Still others find that classical, as in classical movie, means that which is appreciated or valued by a majority and which stands up to the test of all tests—time. If it endures beyond its own era and extends into the future eras, the continued lives, the classrooms and courtrooms and libraries, it is worthy of being deemed a classic.

So, as I hold beliefs somewhere in the middle, there, I will merely discuss, or mention, or list a few of my favorite classical movies. That is, I will pretend that I have been asked to recommend classical movies that one must see before one dies. Here we go:

Whatever Happened to Baby Jane ("But you ahhhre, Blanche...ya ahhre in a wheelchair...")

Gone with the Wind (yes, the opportunity in this postmodern age to suspend disbelief about the realistic roles of men and women and feel that nasty egocentric Rhett grab you roughly...swoon.)

Citizen Kane (when she's doing that psychotically large puzzle in that massive, clammy space, her nasal, piercing pitch echoing in the background as he is shown, brooding and frustrated, in the foreground—the shadows as ominous as the dialogue and the story this far....cripes)

2001, Space Odyssey (because of many things, but also because you have to watch it many times to "get" it...or any part of it, besides H.A.L. and his creepy megalomaniacal ways.... "Open the pod bay doors, Hal.")

Those of you filmic aficionados might balk that Casablanca is not on the list or has not been mentioned. This is silly, especially for one who has seen so many classical movies in particular and movies in general, but every time it came on, I would turn the channel.

Then, one day a dynamo od a learning center director told me that I must have been avoiding Casablanca for a reason: she said that whomever you watch Casablanca—the king of the classical movies—with, you will end up marrying. Hmmm. I wonder, will he have to be a classical movies fanatic, too?

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