

## Titanic Bfi Modern Classics Bfi Film Classics

British Film Institute Modern Classics Unforgiven Trainspotting Vertigo Blade Runner Singin' in the Rain Metropolis Citizen Kane Snow White and the Seven Dwarfs Modern Times Martin Scorsese Went the Day Well? Groundhog Day Pulp Fiction The Thin Red Line Sight and Sound The Exorcist WR Asian Cinema The British National Bibliography Edward Buscombe Murray Smith Charles Barr Scott Bukatman Peter Wollen Thomas Elsaesser Laura Mulvey Eric Smoodin Joan Mellen Ian Nathan Penelope Houston Ryan Gilbey Dana Polan Michel Chion Mark Kermode Raymond Durgnat Tom Vick Arthur James Wells

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in this work edward buscombe explores the ways in which unforgiven sticking surprisingly close to the original script by david webb peoples moves between the requirements of the traditional western with its generic conventions of revenge and male bravado and more modern sensitivities

in 1996 trainspotting was the biggest thing in british culture brilliantly and aggressively marketed it crossed into the mainstream despite being a black comedy set against the backdrop of heroin addiction in edinburgh produced by andrew macdonald scripted by john hodge and directed by danny boyle the team behind shallow grave 1994 trainspotting was an adaptation of irvine welsh s barbed novel of the same title the film is crucial for understanding british culture in the context of devolution and the rise of cool britannia murray smith unpicks the processes that led to the film s enormous success he isolates various factors the film s eclectic soundtrack its depiction of scottish identity its attitude to deprivation drugs and violence its traffic with american cultural forms its synthesis of realist and fantastic elements and its complicated relationship to heritage that make trainspotting such a vivid document of its time

vertigo 1958 is widely regarded as not only one of hitchcock s best films but one of the greatest films of world cinema made at the time when the old studio system was breaking up it functions both as an embodiment of the supremely seductive visual pleasures that classical hollywood could offer and with the help of an elaborate plot twist as a laying bare of their dangerous dark side the film s core is a study in romantic obsession as james stewart s scottie pursues madeleine judy kim novak to her death in a remote californian mission novak is ice cool but vulnerable stewart in the darkest role of his career genial on the surface but damaged within although it can be seen as hitchcock s most personal film charles barr argues that like citizen kane vertigo is at the same time a triumph not so much of individual authorship as of creative collaboration

he highlights the crucial role of screenwriters alecoppel and samuel taylor and by a combination of textual and contextual analysis explores the reasons why vertigo continues to inspire such fascination in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series barr looks afresh at vertigo alongside the recently rediscovered lost silent the white shadow 1924 scripted by hitchcock which also features the trope of the double and at the acclaimed contemporary silent film the artist 2011 which pays explicit homage to vertigo in its soundtrack

ridley scott's dystopian classic blade runner an adaptation of philip k dick's novel do androids dream of electric sheep combines noir with science fiction to create a groundbreaking cyberpunk vision of urban life in the twenty first century with replicants on the run the rain drenched los angeles which blade runner imagines is a city of oppression and enclosure but a city in which transgression and disorder can always erupt graced by stunning sets lighting effects costumes and photography blade runner succeeds brilliantly in depicting a world at once uncannily familiar and startlingly new in his innovative and nuanced reading scott bukatman details the making of blade runner and its steadily improving fortunes following its release in 1982 he situates the film in terms of debates about postmodernism which have informed much of the criticism devoted to it but argues that its tensions derive also from the quintessentially twentieth century modernist experience of the city as a space both imprisoning and liberating in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series bukatman suggests that blade runner's visual complexity allows it to translate successfully to the world of high definition and on demand home cinema he looks back to the science fiction tradition of the early 1980s and on to the key changes in the final version of the film in 2007 which risk diminishing the sense of instability created in the original

sixty years after its release singin in the rain 1951 remains one of the best loved films ever made yet despite dazzling success with the public it never received its fair share of critical analysis gene kelly's genius as a performer is undeniable acknowledged less often is his innovative contribution as director peter wollen's illuminating study of singin in the rain does justice to this complex film in a brilliant shot by shot analysis of the famous title number he shows how skilfully kelly weaves the dance and musical elements into the narrative successfully combining two distinctive traditions within american dance tap and ballet at the time of the film's production its scriptwriters betty comden and adolph green and indeed kelly himself were all under threat from mccarthyism wollen describes how the fallout from blacklisting curtailed the careers of many of those who worked on the film and argues convincingly that the film represents the high point in their careers in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series geoff andrew looks at the film's legacy and celebrates the passion lucidity and originality of wollen's analysis summing up its enduring appeal andrew writes singin in the rain isn't just a musical it's a movie about the movies

metropolis is a monumental work on its release in 1925 after sixteen months filming it was germany's most expensive feature film a canvas for director fritz lang's increasingly extravagant ambitions lang inspired by the skyline of new york created a whole new vision of cities one of the greatest works of science fiction the film also tells human stories about love and family thomas elsaesser explores the cultural phenomenon of metropolis its different versions there is no definitive one its changing meanings and its role as a database of twentieth century imagery and ideologies in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series elsaesser discusses the impact of the 27 minutes of lost footage discovered in buenos aires in 2008 and incorporated in a restored edition which premiered in 2010

citizen kane's reputation as one of the greatest films of all time is matched only by the accumulation of critical commentary that surrounds it. What more can there be to say about a masterpiece so universally acknowledged? Laura Mulvey, in a fresh and original reading, illuminates the richness of the film both thematically and stylistically, relating it to Welles's political background and its historical context in a lucid and perceptive critique. She also investigates the psychoanalytic structure that underlies the film's presentation of Kane's biography, for once taking seriously what Orson Welles himself disparagingly referred to as 'dollar book Freud'. In her foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series, Laura Mulvey focuses on the film's politics, highlighting the contemporary rhymes in Kane's portrayal of a scandal-prone press baron in a time of economic crisis.

On release in the 1930s, Snow White became a milestone in animated film, Disney production, and the US box office today. Its fans cross generations and continents, proving that this tale of the loveable banished princess and her seven outstanding friends possesses a special magic that makes it both an all-time Disney great and a true film classic.

Modern Times was Charlie Chaplin's last full-length silent film. The author situates Modern Times within the context of Chaplin's life work, exploring its history and influences. She explores how the film's themes of oppression, industrialization, and dehumanization are embodied in the Little Tramp's struggle to survive in the modern world.

Discover the genius of Martin Scorsese, one of cinema's greatest storytellers for over 50 years. Martin Scorsese has been one of cinema's most celebrated directors, from a Catholic kid in Manhattan to a legendary filmmaker who's shaped Hollywood with masterpieces such as *Taxi Driver*, *Goodfellas*, and *The Irishman*. But what makes a Scorsese film unique? His stories explore power, morality, and human nature, blending raw emotion with intellectual depth. Whether reinventing noir, musicals, or crime dramas, his work captures the pulse of America and the Italian American experience. This book dives into all 26 of his films, breaking down his signature themes, iconic collaborations with Robert De Niro and Leonardo DiCaprio, and his place in film history. A true movie fanatic and preservationist, Scorsese continues to push boundaries, proving that cinema isn't just entertainment; it's an art form.

*Went the Day Well* is one of the most unusual pictures Ealing Studios produced: a distinctly unsentimental war film made in the darkest days of World War II, and nothing like the loveable comedies that later became the Ealing trademark. Its clear-eyed view of the potential for violence lurking just below the surface in a quiet English village possibly owes something to the Graham Greene story on which it is based. Though as Penelope Houston shows, there remains a mystery about the extent to which Greene was actually involved in the scripting or perhaps the direction. By the Brazilian-born Cavalcanti, a maverick within the Ealing coterie, is the chief reason why *Went the Day Well* avoids the cosy feel of later, more familiar Ealing films. In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series, Geoff Brown pays homage to Penelope Houston's astute study and places the book in the context of *Went the Day Well*'s changing critical reception. Brown discusses the non-English qualities of the film's narrative and the extent to which Cavalcanti brought a foreign sensibility to its very English setting.

It is becoming clearer and clearer that *Groundhog Day* (1993), directed by Harold Ramis, is one of the masterpieces of 1990s Hollywood cinema. One of the first films to use a science-fiction premise as the basis for romantic comedy, it tells the story of a splenetic TV weatherman, Phil Connors (Bill Murray), at his disreputable best, who finds himself repeating indefinitely one drab day in the milk and cookies town of Punxsutawney, Pennsylvania. At first glance, it seems like a feel-good parable in the tradition of Frank Capra.

s it s a wonderful life 1943 but on closer inspection it is a deeply ambivalent fable with strong echoes of samuel beckett before he finds redemption phil must plumb the depths of suicidal despair and even after he has survived this the film offers no guarantees that he will live happily ever after ryan gilbey begins his account of groundhog day with the long and unlucky gestation of the script by danny rubin who was interviewed specially for this book which formed the basis of the finished film gilbey celebrates the inspired casting of murray alongside andie macdowell and less well known actors such as stephen tobolowsky who plays the reptilian sa

dana polan sets out to unlock the style and technique of pulp fiction he shows how broad tarantino s points of reference are and analyzes the narrative accomplishment and complexity in addition polan argues that macho attitudes celebrated in film are much more complex than they seem

the thin red line is the third film to have been directed by terence malick in this book michael chion traces the connections to malick s earlier work he links the thin red line not only to james jones s novel on which it is loosely based but also to a tradition of american thought

no marketing blurb

the starting point for dusan makavejev s controversial and explicit wr mysteries of the organism 1971 is wilhelm reich the marxist psychoanalyst who preached sexual enlightenment as a gateway to a better society reich is a intellectual maverick and sexual pioneer and theorist of orgone energy and world revolution loosely inspired by reich s the function of the orgasm wr stages an encounter between psychotherapy and marxism sexual permissiveness and socialism juxtaposing hippie america and cold war yugoslavia it is a film of ideas and sensations which speaks to the contemporary world it was banned in yugoslavia under pressure from moscow as politically offensive this book explores the film and how its spectators interact with it

this is the first book to provide a concise engaging overview of the part present and future of the world s most dynamic and influential filmmaking region includes historical backgrounds from iran to thailand india and japan and a guide for further research

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