

2001 A Space Odyssey Bfi Modern Classics Bfi Film Classics

British Film Institute Modern Classics Metropolis Singin' in the Rain Don't Look Now Went the Day Well? The Wizard of Oz The Right Stuff Blade Runner La Regle du jeu Vertigo Once Upon a Time in America Dead Man Il conformista (The Conformist) L'Argent Focus On: 100 Most Popular Indian Drama Films Virgin Film: Ridley Scott The 'Three Colours' Trilogy WR: Mysteries of the Organism Crash Salo Thomas Elsaesser Peter Wollen Mark Sanderson Penelope Houston Salman Rushdie Tom Charity Scott Bukatman V.F. Perkins Charles Barr Adrian Martin Jonathan Rosenbaum Chris Wagstaff Kent Jones Wikipedia contributors James Clarke Geoff Andrew Raymond Durgnat Iain Sinclair Gary Indiana

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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

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 innovatory 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

Don't Look Now released in 1973 confirmed director nicolas roeg as one of the most stylish and innovative british directors of the postwar period adapted from a short story by daphne du maurier it is both a complex study of how people come to terms with grief and a chilling tale of murder set among the canals and churches of venice featuring telling performances by julie christie and donald sutherland as the couple whose daughter has tragically died *Don't Look Now* depicts the way in which the macabre and the everyday are intertwined in his lucid subtle account mark sanderson describes the collaboration between director and actors that sustained the film's emotional richness he returns to du maurier's original text and to the traditions of gothic writing that underpin *Don't Look Now*'s combination of horror melodrama and black comedy sanderson examines the film's intricate visual style uncovering the way in which particular motifs are used to amplify its depiction of two terrible deaths he finds compensation for the film's grimly fatalistic view of life in its celebration of sexual relationships and the power of recollection the book includes an exclusive and in depth interview with roeg as well as rare and unpublished comments from christie in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series jason wood places *Don't Look Now* in the context of roeg's film making career and draws upon roeg's revealing insights into the film's production

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

the wizard of oz was my very first literary influence writes salman rushdie in his account of the great mgm children s classic at the age of ten he had written a story over the rainbow about a colourful fantasy world but for rushdie the wizard of oz is more than a children s film and more than a fantasy it s a story whose driving force is the inadequacy of adults in which the weakness of grown ups forces children to take control of their own destinies and rushdie rejects the conventional view that its fantasy of escape from reality ends with a comforting return to home sweet home on the contrary it is a film that speaks to the exile the wizard of oz shows that imagination can become reality that there is no such place like home or rather that the only home is the one we make for ourselves rushdie s brilliant insights into a film more often seen than written about are rounded off with his typically scintillating short story at the auction of the ruby slippers about the day when dorothy s red shoes are knocked down to 15 000 at a sale of mgm props in his foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series rushdie looks back to the circumstances in which he wrote the book when in the wake of the controversy surrounding the satanic verses and the issue of a fatwa against him the idea of home and exile held a particular resonance

this study places the right stuff in the historical context of the political history of the space race it explores director philip kaufman s subversive adventurism his mastery of cinematic form and the way in which the film combines the mythology of the western with counter cultural concerns

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

renoir's famous and controversial comedy of manners has a troubled history victor perkins presents here a sensitive socio historical study of renoir's revised edition of the film released 20 years after its premiere shaped by the profundity and originality of its form

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

detailing the genesis production history and different versions of once upon a time in america this study considers the film within the context of leone's evolution as a grand cinema stylist it illuminates his themes method and aesthetic and judges his impact upon subsequent filmmakers

when it was released in 1995 dead man puzzled many audiences and critics jim jarmusch's reputation was for directing slick hip contemporary films and dead man was a black and white western as time has passed though the number of its admirers has grown rapidly indeed dead man with its dark and unconventional treatment of violence racism and capitalism may be jarmusch's finest work to date this is jonathan rosenbaum's view for him dead man is both a quantum leap and a logical next step in jarmusch's career starring johnny depp as the uprooted accountant william blake and gary farmer as his enigmatic native american companion nobody and with startling cameos from robert mitchum john hurt and iggy pop dead man is by turns shocking comic and deeply moving this book explores and celebrates a masterpiece of 1990s american cinema

il conformist has mesmerised audiences by bertulocci's mastery of the telling the beauty of the images the camera work its soundtrack and the intensity with which

the characters convey powerful psychic energies this unique european film classic deserves no less the unique perspective brought to it here by christopher wagstaff's expert eye

the career of robert bresson b 1907 is one of the richest in the history of cinema but also one of the most enigmatic for some commentators bresson is a severe moralist who's almost medieval in his concern for the darker aspects of catholic theology for others he's best seen as a stylist whose work has consistently anticipated cinematic trends just as bresson's 1959 pickpocket was remodelled by paul schrader as american gigolo 1980 so l'argent 1983 is a study of spontaneous murder and a meditation on evil that has a striking kinship with contemporary vigilante and serial killer films kent jones disputes some of the received wisdom about bresson's work as it's epitomized by l'argent the work can't simply be reduced to its austere pessimistic or religious elements by exploring the many dimensions of l'argent jones finds other elements beauty compassion an overriding concern with the meaningful depiction of experience l'argent is the culminating work of one of the select group of directors able to push the cinema through the force of their own genius onto a new plain

this indispensable guide provides a thorough chronological examination of ridley scott's directorial career all of scott's films are included along with information on his frequent collaborators his thoughts on his own films and a section on his unrealised projects this is the essential reference guide to one of mainstream cinema's most diverse directors

this appreciative account of the three colours trilogy communicates the power and imagery of the films and demonstrates how kieslowski's art is brought to bear in their moving renditions of the lives of its characters an interview with kieslowski shortly before his death concludes this tribute

in dusan makavejev's controversial and explicit wr mysteries of the organism 1971 wr is wilhelm reich the marxist psychoanalyst who preached sexual enlightenment as a gateway to a better society reich is an 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

david cronenberg's crash 1996 brought down a storm of controversy and opprobrium when it was first screened in london and yet it's a cool controlled formal film unsensational more analytic than titillating a brilliant exposé of modern pathologies it has almost none of the violence and explicit sexual content of the j g ballard

novel from which it is adapted what is the relationship between ballard himself and the character james ballard in crash in this book which includes an exclusive and revealing interview with ballard sinclair explores the uncanny temporal loop which connects film and novel if cronenberg s adapted crash he also absorbed it ingested it made it into something new but on the other hand the novel controls the film or uses the film to disguise its truly subversive intent and for sinclair there are more startling permutations still to what extent for example is crash a premonition of some of the more remarkable media events of recent times

beneath the extreme taboo breaking surface of salo a controversial and scandalous film made in 1975 gary indiana argues that there s a deeply penetrating account of human behaviour which resonates as an account of fascism and as a picture of the corporate world we live in salo was pier pasolini s last film he was murdered shortly after completing it an adaptation of sade s vicious masterpiece it is an unflinching violent portrayal of sexual cruelty which many find too disturbing to watch

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