

Taxi Driver Bfi Modern Classics Bfi Film Classics

British Film Institute Modern Classics Singin' in the Rain Blade Runner Unforgiven Vertigo Citizen Kane Metropolis Martin Scorsese Snow White and the Seven Dwarfs Went the Day Well? Sight and Sound The Publishers Weekly Modern Times The Exorcist Seven Pulp Fiction Blue Velvet The Independent Film & Video Monthly The British National Bibliography Video Watchdog Peter Wollen Scott Bukatman Edward Buscombe Charles Barr Laura Mulvey Thomas Elsaesser Ian Nathan Eric Smoodin Penelope Houston Joan Mellen Mark Kermode Richard Dyer Dana Polan Michael Atkinson Arthur James Wells

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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

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

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

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

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

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

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 he 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

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

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

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

no marketing blurb

gluttony greed sloth lust pride envy wrath a serial killer on a warped moral mission who turns his victims sins into the means of their murder the movie seven is analyzed here covering topics such as sin story structure seriality sound sight and salvation

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