

1 A Space Odyssey Bfi Modern Classics Bfi Film Classics

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john ford s stagecoach starring john wayne in the part that made him a star remains the most famous western ever made shedding new light on an old favourite this is an enjoyable account of how the film got made combined with a careful scene by scene analysis a wealth of illustrations and the most complete credits yet assembled

caravaggio 1986 derek jarman s portrait of the italian baroque artist shows the painter at work with models drawn from rome s homeless and prostitutes and his relationship with two very different lovers ranuccio played by sean bean and lena played by tilda swinton it is probably the closest derek jarman came to a mainstream film and yet the film is a uniquely complex and lucid treatment of jarman s major concerns violence history homosexuality and the relation between film and painting in particular according to leo bersani and ulysse dutoit caravaggio is unlike jarman s other work in avoiding a sentimentalising of gay relationships and in making no neat distinction between the exercise and the suffering of violence film making involves a coercive power which for bersani and dutoit jarman may without admitting

it to himself have found deeply seductive but in caravaggio this power is renounced and the result is jarman's most profound unsettling and astonishing reflection on sexuality and identity

the big sleep 1946 marlowe and vivian practising kissing general sternwood shivering in a hothouse full of orchids a screenplay co written by faulkner famously mysterious and difficult to solve howard hawks adaptation of raymond chandler reunited bogart and bacall and gave them two of their most famous roles hawks dredged humour and happiness out of film noir after first shown to a military audience and coldly received hawks shot extra scenes to replace one in which the film's murders had been explained and in so doing left the plot unresolved thomson argues that if this was accidental it also signalled a change in the nature of hollywood the big sleep inaugurates a post modern camp satirical view of movies being about other movies that extends to the new wave and pulp fiction

no marketing blurb

made on a low budget the terminator was one of the most influential films of the 1980s combining explosive special effects and an intricate time travel plot it set arnold schwarzenegger on the road to superstardom and allowed its director james cameron to go on to make some of the most expensive films of all time the terminator quickly found a cult following who appreciated its deadpan humour comic book violence and elaborate variations on standard science fiction themes resolutely populist accomplished and instantly memorable the terminator has dramatically outlived its humble beginnings sean french's insightful study traces the film's production history its sources and the extent of its influence he argues that the terminator's visual flair stylised acting and choreographed violence are so compelling not so much because they offer intellectual rewards but because they traffic in the darker more visceral pleasures of moviegoing in his foreword to this new edition sean french reflects on terminator sequels and reboots suggesting that the original film has more in common with the gritty visions of the new hollywood than present day action blockbusters

v f perkins explores orson welles genius in directing actors his intricate weaving of his own narration in and around the drama and his unsurpassed use of the long take to capture the fines nuance of expression and unspoken feeling for perkins the magnificent ambersons has as many marvellous shots scenes ideas performances as most film makers could hope to achieve in an entire career second only to citizen kane in work this film can never be seen as he intended it after being heavily cut by rko studio however it remains a remarkable picture of dynastic ruin and social change

on its release in 1988 *grave of the fireflies* riveted audiences with its uncompromising drama directed by isao takahata at studio ghibli and based on an autobiographical story by akiyuki nosaka the story of two japanese children struggling to survive in the dying days of the second world war unfolds with a gritty realism unprecedented in animation *grave of the fireflies* has since been hailed as a classic of both anime and war cinema in 2018 usa today ranked it the greatest animated film of all time yet ghibli's sombre masterpiece remains little analysed outside japan even as its meaning is fiercely contested takahata himself lamented that few had grasped his message in the first book length study of the film in english alex dudok de wit explores its themes visual devices and groundbreaking use of animation as well as the political context in which it was made drawing on untranslated accounts by the film's crew he also describes its troubled production which almost spelt disaster for takahata and his studio

this book is an indispensable authoritative reference guide for anyone working in the film television and video industries or for those with a general interest of the moving image

francis ford coppola's *the godfather part ii* 1974 is a magisterial cinematic work a gorgeous stylized auteur epic and one of the few sequels judged by many to be greater than its predecessor this despite the fact that it consists largely of meetings between aspiring godfather michael corleone and fellow gangsters politicians and family members the meetings remind us that the modern gangster's success is built upon inside information and on strategic planning michael and his father vito's days resemble those of the legitimate businessmen they aspire or pretend to be jon lewis's study of coppola's masterpiece provides a close analysis of the film and a discussion of its cinematic and political contexts it is structured in three sections the sequel the dissolve and the sicilian thing accommodating three avenues of inquiry respectively the film's importance in and to hollywood history its unique auteur style and form and its cultural significance of interest then is new hollywood history mise en scene and a view of the corleone saga as a cautionary capitalist parable as a metaphor of the corruption of american power post vietnam post watergate

a classic account of a masterpiece by an author who knew kurosawa

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

spike lee's *do the right thing* 1989 is one of the most popular and celebrated examples of the

african american new black film wave set during the hottest day of a hot summer in new york city the film s ensemble cast including lee himself brilliantly play out the edgy negotiations and dramas of a racially and culturally diverse working class brooklyn neighborhood contrary to hollywood s markedly cautious treatment of race and its confinement to the south and the past do the right thing offers a nuanced portrayal of black urban life from hip hop fashions afrocentric colors and rap music to police brutality gentrification non white immigration de industrialization and joblessness do the right thing depicts it all from a contemporary african american point of view in his insightful study of the film ed guerrero discusses how it epitomizes spike lee s powerful impact on the representation of race and difference in america the progress of black film making and the rise of multicultural voices in the media this new edition includes a foreword by the author reflecting on lee s subsequent film making career and on an america in which african americans still contend with racial discrimination and police brutality guerrero emphasizes lee s especially timely understanding of black film making as a complex act mixing the skills of art politics and business in order to fashion a creative practice that confronts institutional discrimination and power relations head on

how to make comedy from a tragedy peter barnes explores lubitsch s legendary comic touch in to be or not to be 1942 set in nazi occupied poland

no marketing blurb

starring james fox mick jagger and anita pallenberg performance was made by donald cammell and nicholas roeg in 1968 but not released until 1970 when the studio backers saw the director s cut they were so shocked by its sexual explicitness and formal radicalism that attempts were made to destroy the negative having conducted extensive interviews with surviving participants colin maccabe presents in this book the definitive history of the making of performance as well as a new interpretation of its consummate artistry

leni riefenstahl s olympia 1938 is one of the most controversial films ever made capitalising on the success of triumph of the will 1935 her propaganda film for the nazi party riefenstahl secured hitler s approval for her grandiose plans to film the 1936 berlin olympics the result was a work as notorious for its politics as celebrated for its aesthetic power this revised edition includes new material on riefenstahl s film making career before olympia and her close relationship with hitler taylor downing also discusses newly available evidence on the background to the film s production that conclusively proves that the film was directly commissioned by hitler and funded through goebbels s ministry of propaganda and not as riefenstahl later claimed commissioned independently from the nazi state by the olympic

authorities in writing this edition taylor downing has been given access to a magnificent new restoration of the original version of the film by the international olympic committee

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