

Dead Man Bfi Modern Classics Bfi Film Classics

BFI Film Classics British Film Institute Film Classics Snow White and the Seven Dwarfs British Film Institute Film Classics Taxi Driver 360 Film Classics from the National Film and Television Archive Blade Runner The Wizard of Oz La Regle du jeu BFI Film and Television Handbook 2004 Vertigo Metropolis Citizen Kane BFI Film Classics Il conformista (The Conformist) BFI Film and Television Yearbook British Film Institute Film and Television Handbook 1996 British Film Institute Film and Television Handbook 1993 BFI Film Handbook 2005 BFI Film Classics Leaflet Taylor Downing Rob White Eric Smoodin British film institute Amy Taubin Scott Bukatman Salman Rushdie V.F. Perkins Eddie Dyja Charles Barr Thomas Elsaesser Laura Mulvey Chris Wagstaff Eddie Dyja David Leafe Eddie Dyja BFI Publishing

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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

paul schrader was in meltdown in 1972 drinking heavily living in his car he was hospitalised with a gastric ulcer there he read about arthur bremer s attempt to assassinate alabama governor george wallace the story was the germ of his screenplay for taxi driver 1976 executives at columbia hated the script but when martin scorsese and robert de niro who were flying high after the triumphs of mean streets 1973 and the godfather part ii 1974 signed up taxi driver became too good a package to refuse scorsese transformed the script into what is now considered one of the two or three definitive films of the 1970s de niro is mesmerising as travis bickle pent up bigoted steadily slipping into psychosis the personification of american masculinity post vietnam cybill shepherd and jodie foster give fine support and scorsese brought in bernard herrmann the greatest of film composers to write what turned out to be his last score crucially scorsese rooted taxi driver in its new york locations tuning the film s violence into the hard reality of the city technically thrilling though it is taxi driver is profoundly disturbing finding as amy taubin shows racism misogyny and gun fetishism at the heart of american culture in her foreword to this special edition published to celebrate the 20th anniversary of the bfi film classics series amy taubin considers taxi driver anew in the context of contemporary politics of race and masculinity in the us and draws on an exclusive interview with robert de niro about his memories of making the film

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

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

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

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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 alec coppel 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

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

the bfi film classics series introduces interprets and celebrates landmarks of world cinema each volume offers an argument for the film s classic status together with discussion of its production and reception history its place within a genre or national cinema an account of its technical and aesthetic importance and in many cases the author s personal response to the film

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

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

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provides many of the answers to questions asked by journalists industry executives researchers and television enthusiasts about the current uk film industry the range of information in the handbook is unrivalled including a summary of all new films made and released in the uk box office

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