

Taxi Driver Bfi Modern Classics Bfi Film Classics

British Film Institute Modern Classics Trainspotting Unforgiven Groundhog Day Pulp Fiction The
'Three Colours' Trilogy The Thin Red Line Heat Thelma & Louise Modern Times Sight and
Sound Modern Classics Poster 10 Seven Blade Runner The Thing Kill Bill Heat The British National
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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

In this work Edward Buscombe explores the ways in which *Unforgiven* sticks 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

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

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

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

Robert De Niro and Al Pacino have acted opposite each other once and that was in Heat Michael Mann's operatic 1995 heist thriller De Niro is Neil McCauley a skilled professional thief at the centre of a tight knit criminal team Pacino is Vincent Hanna the haunted driven cop determined to hunt him down boasting a series of meticulously orchestrated setpieces that underline Mann's sense of scale and architecture Heat is also a rhapsody to Los Angeles as Hanna closes in on his prey for Nick James the pleasures and virtues of Heat are mixed and complex its precise compositions and minimalist style are entangled with a particular kind of extravagant bombast and while its vision of male teamwork is richly compelling it comes close to glorifying machismo but these complexities only add to the interest of this hugely ambitious and accomplished film which confirmed Mann's place in the front rank of American film makers

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

The Iranian Abbas Kiarostami burst onto the international film scene in the early 1990s and as demonstrated by the many major prizes he has won is now widely regarded as one of the most distinctive and talented modern day directors his major features including Through the Olive Trees 1994 Taste of Cherry 1997 and The Wind Will Carry Us 1999 are relatively modest in scale contemplative and humanist in tone in 2002 with 10 Kiarostami broke new ground fixing one or two digital cameras on a car's dashboard to film ten conversations between the driver Mania

akbari and her various passengers the results are astonishing though formally rigorous even austere and documentary like in its style 10 succeeds both as emotionally affecting human drama and as a critical analysis of everyday life in today's tehran in this study geoff andrew looks at 10 within the context of kiarostami's career of iranian cinema's recent renaissance and of international film culture drawing on a number of detailed interviews he conducted with both kiarostami and his lead actress andrew sheds light on the unusual methods used in making the film on its political relevance and on its remarkably subtle aesthetic he also argues that 10 was an important turning point in the career of a film maker who is not only one of contemporary cinema's most accomplished practitioners but also one of its most radical experimentalists

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

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

john carpenter s the thing is best known for its startling visual effects on release it fared badly with critics and audiences but its influence can now be detected in programs such as the x files journalist anne billson s defense of the thing claims it is a landmark movie notable for its humor lewis carroll logic strong characterizations and prescient insight color illustrations

contains scene by scene analysis of both kill bill movies overview of tarantino profiles of major actors in both movies profiles of films which influenced the story critical reviews of the film from various sources it is the first book on tarantino s latest hit movies and a definite must have for all tarantino fans

robert de niro and al pacino have acted opposite each other once and that was in heat michael mann s operatic 1995 heist thriller de niro is neil mccauley a skilled professional thief at the centre of a tight knit criminal team pacino is vincent hanna the haunted driven cop determined to hunt him down boasting a series of meticulously orchestrated setpieces that underline mann s sense of scale and architecture heat is also a rhapsody to los angeles as hanna closes in on his prey for nick james the pleasures and virtues of heat are mixed and complex its precise compositions and minimalist style are entangled with a particular kind of extravagant bombast and while its vision of male teamwork is richly compelling it comes close to glorifying machismo but these complexities only add to the interest of this hugely ambitious and accomplished film which confirmed mann s place in the front rank of american film makers

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