

Taxi Driver Bfi Modern Classics Bfi Film Classics

British Film Institute Modern Classics Trainspotting Unforgiven Groundhog Day Pulp Fiction Heat The 'Three Colours' Trilogy The Thin Red Line The Thing Sight and Sound Thelma & Louise Seven The Thing Modern Classics Poster The Independent Film & Video Monthly Pulp Fiction Film International Tears of Laughter Asian Cinema The Rough Guide to Sci-fi Movies Murray Smith Edward Buscombe Ryan Gilbey Dana Polan Nick James Geoff Andrew Michel Chion Anne Billson Marita Sturken Richard Dyer Anne Billson BFI Publishing Dana Polan Nigel Mather Tom Vick John Scalzi

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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 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

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

robert de niro and al pacino have acted opposite each other once and that was in heat michael mann's *Heat* 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

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

an alien entity that can take any living form invades an isolated scientific research station in the antarctic john carpenter's *The Thing* is best known for some of the most startling visual effects surreal lurid shocking perversions of the human body ever committed to celluloid at london's national film theatre in 1995 quentin tarantino named

the thing as one of his favorite films yet when it was released in 1982 it fared badly against another alien encounter movie *E.T.* and critics panned it but the thing has aged well and its influence can now be detected in everything from *Seven* to *Red Dwarf* and the *X-Files* in her elegant and trenchant study Anne Billson argues that the thing has never been given its due for Billson it is a landmark movie that brilliantly refines the conventions of classic horror and science fiction combining them with humor Lewis Carroll logic strong characterizations and prescient insight the idea of an alien species mutating and inhabiting humans resonates all too chillingly with the mad cow disease crisis and today's new and ever more powerful genetic technology

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

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

a bfi book published by palgrave macmillan

Tears of Laughter examines the interactions of comedy and drama in three vital thematic strands of British cinema during the 1990s comedies exploring issues of class culture and community in British society ethnic comedy dramas engaging with complex issues of identity and allegiance in modern Britain and romantic comedies featuring characters searching somewhat desperately or frantically for a suitable and desirable long term or short term partner films to be discussed in detail include *Brassed Off* 1996 *The Full Monty* 1997 *East is East* 1999 *Four Weddings and a Funeral* 1994 *Notting Hill* 1999 and a post 1990s romantic comedy *Love Actually* 2003 the study discusses these specific films and a range of other 1990s British comedy drama films within the context of community orientated *ealing* comedy classics *Contentious Situation* comedies treating race relations as both a laughing matter and a site of conflict *Till Death Us Do Part* and *Love Thy Neighbour* and romantic comedies set and produced in Britain it is aimed at film studies academics students and film enthusiasts

this is the first book to provide a concise engaging overview of the part present and future of the world's most dynamic and influential filmmaking region includes historical backgrounds from Iran to Thailand India and Japan and a guide for further research

this guide explores cinema's fascination with space exploration time travel and fantastical worlds and tells the stories behind the movies that have been expanding our

universe since film began

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