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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

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

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

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

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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

in to be or not to be 1942 ernest lubitsch brought his legendary comic touch to the most unpromising situation life in nazi occupied poland in this study peter barnes considers what it is to make comedy out of tragedy

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

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

using key film texts as its starting point studying british cinema the 1960s analyses this famously revolutionary decade and examines how the films of the day reflected the inward battle of the nation danny powell examines differing representations of time and place making sense of the complexities of a changing nation highlighting cinematic changes in style and outlook that were crucial in communicating evaluating and constructing british identity in this famous decade exporting a unified image to the rest of the world and how this period continues to define britain today book jacket

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