



A L I E N

ROGER LUCKHURST

BFI FILM CLASSICS

Alien Bfi Film Classics

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Alien Bfi Film Classics:

Alien Roger Luckhurst, 2019-07-25 A legendary fusion of science fiction and horror Ridley Scott's *Alien* 1979 is one of the most enduring films of modern cinema its famously visceral scenes acting like a traumatic wound we seem compelled to revisit Tracing the constellation of talents that came together to produce the film Roger Luckhurst examines its origins as a monster movie script called *Star Beast* dismissed by many in Hollywood as B movie trash through to its afterlife in numerous sequels prequels and elaborations Exploring the ways in which *Alien* compels us to think about otherness Luckhurst demonstrates how and why this interstellar slasher movie this old dark house in space came to coil itself around our darkest imaginings about the fragility of humanity This special edition features original cover artwork by Marta Lech **The Thing**

Anne Billson, 2019-07-25 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's 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 **The A to Z of Horror Cinema**

Peter Hutchings, 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience's continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist* *A Nightmare on Elm Street* *Halloween* *Night of the Living Dead* *The Texas Chainsaw Massacre* *Psycho* *Ringu* and *The Shining* captivate viewers *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including *Frankenstein* and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror

cinema as well as horror's most popular themes, formats, conventions, and cycles. *Sight and Sound*, 2005. Quatermass and the Pit Kim Newman, 2017-10-07 While digging an extension to the London Underground, workmen discover an object which might be an ancient Martian spaceship, and Professor Quatermass of the British Rocket Group investigates a mystery which prompts frightening revelations about the origins of humanity itself. Before 2001: A Space Odyssey, and Doctor Who, Quatermass and the Pit was the paramount British science fiction saga in film and television. Kim Newman's fascinating study focuses on Roy Ward Baker's 1967 film, written by Quatermass creator Nigel Kneale for Hammer Films, but also looks at the origins of the Quatermass franchise in 1950s BBC serials and earlier films. Exploring the production and reception of the film and series, Newman assesses the lasting importance of this landmark franchise. **AI in the Movies** Paula Murphy, 2024-04-30 AI in the Movies analyses film representations of artificial intelligence from their first emergence in the 1950s up to 2020. These strong or general artificial intelligences take different forms: some are digital AIs, some robot AIs, some move between material and digital forms. Some are indistinguishable from humans, and some have no material existence at all. Analysis of these representations demonstrates filmmakers eroding the division between human and AI by presenting character doubles, narrative parallels, and eventually identities in which the biological and artificial overlap and intersect in new hybrid forms. The book identifies the aspects of AI science that fascinate filmmakers and outlines the key themes and tropes in AI film, including parent-child relationships, the female robot, human-AI doubles, parallels and hybrids, and AI death and mortality. *Film - An International Bibliography* Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia. **The Origins of Science Fiction** Michael Stuart Newton, 2022 A selection of science fiction tales from the close of the Romantic period to the end of the First World War. It gathers together classic short stories from Edgar Allan Poe's playful hoaxes to Gertrude Barrows Bennett's feminist fantasy. *Music and Mythmaking in Film* Timothy E. Scheurer, 2007-12-05 This work studies the conventions of music scoring in major film genres, e.g. science fiction, hardboiled detective, horror, historical romance, western, focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events. Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in-depth analysis of two film examples from different time periods. Several photographic stills and sheet music excerpts are included throughout the work, along with a select bibliography and discography. **Close Encounters of the Third Kind** Dana Polan, 2024-10-03 Steven Spielberg's *Close Encounters of the Third Kind* (1977) is a film very much of its cinematic moment, combining the gritty realism of entrapment in the everyday with furtive dreams of escape. Dana Polan's compelling study of the film examines its significance to New Hollywood cinema and the science fiction genre. He argues that *Close Encounters* is a film that is an allegory of the

cinematic experience overall it both narrates a tale of visual seduction and plays it out viscerally for the spectator who shares the amazement of the protagonist Roy Neary as his mundane reality is transformed into something awe inspiring Providing an in depth look into the film s production history including all three different versions Polan situates Close Encounters within Spielberg s repertoire He argues that despite the film s popular success it is in fact a rejection of several entrenched American values including family home and marriage It offers through its visual fascination alternative understandings of masculinity and morality familial responsibility and what it means to follow the American Dream

War Gothic in Literature and Culture Steffen Hantke, Agnieszka Soltysik Monnet, 2015-12-07 In the context of the current explosion of interest in Gothic literature and popular culture this interdisciplinary collection of essays explores for the first time the rich and long standing relationship between war and the Gothic Critics have described the global Seven Year s War as the crucible from which the Gothic genre emerged in the eighteenth century Since then the Gothic has been a privileged mode for representing violence and extreme emotions and situations Covering the period from the American Civil War to the War on Terror this collection examines how the Gothic has provided writers an indispensable toolbox for narrating critiquing and representing real and fictional wars The book also sheds light on the overlap and complicity between Gothic aesthetics and certain aspects of military experience including the bodily violation and mental dissolution of combat the dehumanization of others psychic numbing masculinity in crisis and the subjective experience of trauma and memory Engaging with popular forms such as young adult literature gaming and comic books as well as literature film and visual art War Gothic provides an important and timely overview of war themed Gothic art and narrative by respected experts in the field of Gothic Studies This book makes important contributions to the fields of Gothic Literature War Literature Popular Culture American Studies and Film Television Media

The Life and Death of Colonel Blimp A.L. Kennedy, 2020-05-14 Winston Churchill hated The Life and Death of Colonel Blimp and tried to have it banned when it was released in 1943 But Martin Scorsese a champion of directors Michael Powell and Emeric Pressburger considers it a masterpiece It s a film about desires repressed in favour of worthless and unsatisfying ideals And it s a film about how England dreamt of itself as a nation and how this dream disguised inadequacy and brutality in the clothes of honour A L Kennedy writing as a Scot is fascinated by the nationalism which The Life and Death of Colonel Blimp explores She finds human worth in the film and the pathos of stifled emotions and unfulfilled lives If he is unaware of his passions she writes of Clive Candy the film s central figure this is because his pains have become habitual a part of personality and because he was never taught a language that could speak of emotions like pain This edition includes a foreword by the author exploring the film s continuing relevance in an age of Brexit when English and British national identity are deeply contested concepts

Yin and Yang in the English Classroom Sandra Eckard, 2014-12-31 English studies today are driven by demanding curriculum but this need is often met with unenthusiastic students Fun work like movie days or projects is often seen as what to do after the real work is finished But what if instructors could blend the

two pieces together more effectively motivating students with interesting material while still achieving curriculum goals This text attempts to fuse the pieces in to a cohesive philosophy Yin and Yang in the English Classroom Teaching With Popular Culture Texts is designed to provide college professors and high school teachers with both halves they need to tackle the job of teaching students literature and writing skills theoretical foundations of and practical applications for the modern classroom In addition to theory and research each chapter also offers ready to use activities and projects that can be immediately brought into the classroom Whether you re new and need a guide to begin your journey as a teacher or you re experienced and want to add some spice to your classroom this text can offer new ways to fold popular culture effectively into your teaching toolbox Other key features of this book include Clear easy to read sections for each chapter including a Review of Current Literature and Classroom Connections Student centered solutions to increase engagement with popular culture and technology Step by step plans for taking the activities from the page to the classroom easily

Gender and Parenting in the Worlds of Alien and Blade Runner Amanda DiGioia, 2021-08-11 *Gender and Parenting in the Worlds of Alien and Blade Runner* is a comparative gendered analysis study of Ridley Scott s contributions to the genre of science fiction and horror cinema showcasing how patriarchal and gendered expectations regarding women usually associated with the past still run rampant

2001: A Space Odyssey Peter Krämer, 2020-05-28 Stanley Kubrick s 2001 A Space Odyssey 1968 is widely regarded as one of the best films ever made It has been celebrated for its beauty and mystery its realistic depiction of space travel and dazzling display of visual effects the breathtaking scope of its story which reaches across millions of years and the thought provoking depth of its meditation on evolution technology and humanity s encounters with the unknown 2001 has been described as the most expensive avant garde movie ever made and as a psychedelic trip a unique expression of the spirit of the 1960s and as a timeless masterpiece Peter Kr mer s insightful study explores 2001 s complex origins the unique shape it took and the extraordinary impact it made on contemporary audiences drawing on new research in the Stanley Kubrick Archive to challenges many of the widely held assumptions about the film This edition includes a new afterword by the author

The War of the Worlds Barry Forshaw, 2017-10-07 *The War of the Worlds* was one of a handful of high prestige science fiction productions in a low budget era and initiated modern cinema s reliance on screen filling special effects Barry Forshaw analyses and celebrates this key science fiction film of the 1950s exploring its literary origins and numerous film progeny

Invasion of the Body Snatchers Barry Keith Grant, 2017-10-12 Upon its release in 1956 Don Siegel s *Invasion of the Body Snatchers* was widely perceived as another B movie thriller in the cycle of science fiction and horror films that proliferated in the 1950s Yet the film addresses numerous issues brewing in post war US society including the Cold War McCarthyism and the changing dynamics of gender relations In the fifty years since the film s release its reputation has grown from cult status to become an acknowledged classic of American cinema With its narrative of emotionless alien duplicates replacing average folk *Invasion of the Body Snatchers* was the first post war horror film to

locate the monstrous in the everyday thus marking it as a pivotal moment in American horror film history four years before *Psycho*. In this first comprehensive critical study of the film Barry Keith Grant traces *Invasion's* historical and generic contexts to explore the importance of Communism and conformity post war modernity and gender politics in order to understand the film's cultural significance and metaphorical weight. He also provides an account of the film's fraught production history and offers an extended discussion of the distinctive contributions of the production personnel. Concluding with a consideration of the three remakes it has inspired Grant illustrates how *Invasion of the Body Snatchers'* enduring popularity derives from its central metaphor for the monstrous which has proven as flexible as that of the vampire and the zombie.

Star Wars Will Brooker, 2020-10-01 The release of *Star Wars* in 1977 marked the start of what would become a colossal global franchise. *Star Wars* remains the second highest grossing film in the United States and George Lucas's six part narrative has grown into something more a culture that goes far beyond the films themselves with tie in toys novels comics games and DVDs as well as an enthusiastic fan community which creates its own *Star Wars* fictions. Critical studies of *Star Wars* have treated it as a cultural phenomenon or in terms of its special effects fans and merchandising or as a film that marked the end of New Hollywood's innovation and the birth of the blockbuster. Will Brooker's illuminating study of the film takes issue with many of these commonly held ideas about *Star Wars*. He provides a close analysis of *Star Wars* as a film carefully examining its shots editing sound design cinematography and performances. Placing the film in the context of George Lucas's previous work from his student shorts to his 1970s features and the diverse influences that shaped his approach from John Ford to Jean Luc Godard Brooker argues that *Star Wars* is not as Lucas himself has claimed a departure from his earlier cinema but a continuation of his experiments with sound and image. He reveals Lucas's contradictory desires for total order and control embodied by the Empire and for the raw energy and creative improvisation of the Rebels. What seemed a simple fairy tale becomes far more complex when we realise that the director is rooting for both sides and this tension unsettles the saga as a whole blurring the boundaries between Empire and Republic dark side and light side father and son. In his foreword to this new edition Will Brooker discusses how subsequent films in the series specifically *Rogue One* 2016 and *The Last Jedi* 2017 foregrounded and developed the themes of opposition that are at the heart of *Star Wars*. He shows how Derridean theories of opposites which become undermined and subverted and which change places are made more clear with hindsight and provide us with a useful lens for looking back at the 1977 *Star Wars*.

The Thing Anne Billson, 2021-09-09 An extra terrestrial alien capable of replicating any living form it touches infiltrates an isolated research base in the Antarctic and sows suspicion and terror among the men trapped there. Which of them is still human and which a perfect alien facsimile? John Carpenter's *The Thing* the second adaptation of John W Campbell's 1938 novella *Who Goes There* received overwhelmingly negative reviews on its release in 1982 but has since been acknowledged as a classic fusion of the science fiction and horror genres. Now a regular fixture in lists of the greatest movies of all time it is acclaimed for its

inspired and still shocking practical special effects its deftly sketched characters brought to life by a superb cast elegant widescreen cinematography ominous score and a uniquely tense narrative packed with appropriately ever changing metaphors about the human condition Anne Billson s elegant and trenchant study first published in 1997 was one of the first publications to give the film its due as a modern classic hailing it as a landmark movie that brilliantly redefined horror and science fiction conventions and combined them with sly humour Lewis Carroll logic and disturbingly prescient metaphors for many of the sociopolitical scientific and medical upheavals of the past three decades In her foreword to this new edition Anne Billson reflects upon The Thing s changing fortunes in the years since its release its influence on film makers including Tarantino and del Toro and its topicality in an era of melting ice caps and with humanity besieged by a deadly organism

Film ,1997

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