



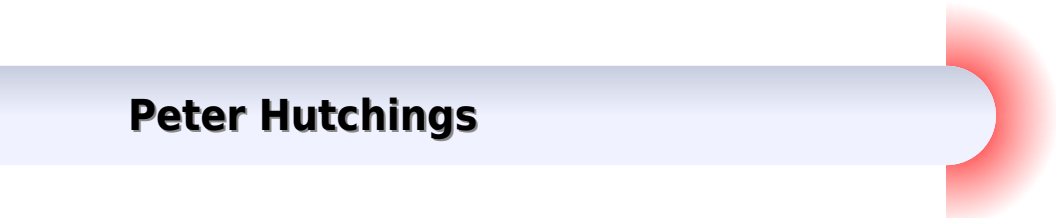
A L I E N

ROGER LUCKHURST

BFI FILM CLASSICS

Alien Bfi Film Classics

Peter Hutchings



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, railway 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. 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. **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. 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. 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.

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