

GONE WITH THE WIND

Helen Taylor

BFI FILM CLASSICS

Gone With The Wind Bfi Film Classics

Peter Wollen



Gone With The Wind Bfi Film Classics:

Gone With the Wind Helen Taylor, 2019-07-25 *Gone with the Wind* 1939 is one of the greatest films of all time the best known of Hollywood's Golden Age and a work that has in popular imagination defined southern American history for three quarters of a century Drawing on three decades of pertinent research Helen Taylor charts the film's production history reception and legacy

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 Krämer'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 challenge many of the widely held assumptions about the film This edition includes a new afterword by the author

Doing Ethics in Media Chris Roberts, Jay Black, 2021-11-29 The second edition of *Doing Ethics in Media* continues its mission of providing an accessible but comprehensive introduction to media ethics with a grounding in moral philosophy to help students think clearly and systematically about dilemmas in the rapidly changing media environment Each chapter highlights specific considerations cases and practical applications for the fields of journalism advertising digital media entertainment public relations and social media Six fundamental decision making questions the 5Ws and H around which the book is organized provide a path for students to articulate the issues understand applicable law and ethics codes consider the needs of stakeholders work through conflicting values integrate philosophic principles and pose a test of publicity Students are challenged to be active ethical thinkers through the authors reader friendly style and use of critical early career examples While most people will change careers several times during their lives all of us are life long media consumers and *Doing Ethics in Media* prepares readers for that task *Doing Ethics in Media* is aimed at undergraduate and graduate students studying media ethics in mass media journalism and media studies It also serves students in rhetoric popular culture communication studies and interdisciplinary social sciences The book's companion website doingethicsinmedia.com or www.doingmediaethics.com provides continuously updated real world media ethics examples and collections of essays from experts and students The site also hosts ancillary materials for students and for instructors including a test bank and instructor's manual

Singin' in the Rain Peter Wollen, 2019-07-25 Sixty years after its release *Singin' in the Rain* 1951 remains one of the best loved films ever made Yet despite dazzling success with the public it never received its fair share of critical analysis Gene Kelly's genius as a performer is undeniable Acknowledged less often is his innovative contribution as director Peter Wollen's illuminating study of *Singin' in the Rain* does justice to this complex film In a brilliant shot by shot

analysis of the famous title number he shows how skilfully Kelly weaves the dance and musical elements into the narrative successfully combining two distinctive traditions within American Dance tap and ballet At the time of the film s production its scriptwriters Betty Comden and Adolph Green and indeed Kelly himself were all under threat from McCarthyism Wollen describes how the fallout from blacklisting curtailed the careers of many of those who worked on the film and argues convincingly that the film represents the high point in their careers In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Geoff Andrew looks at the film s legacy and celebrates the passion lucidity and originality of Wollen s analysis Summing up its enduring appeal Andrew writes Singin in the Rain isn t just a musical it s a movie about the movies

The Wizard of Oz Salman Rushdie,2019-07-25 The Wizard of Oz was my very first literary influence writes Salman Rushdie in his account of the great MGM children s classic At the age of ten he had written a story Over the Rainbow about a colourful fantasy world But for Rushdie The Wizard of Oz is more than a children s film and more than a fantasy It s a story whose driving force is the inadequacy of adults in which the weakness of grown ups forces children to take control of their own destinies And Rushdie rejects the conventional view that its fantasy of escape from reality ends with a comforting return to home sweet home On the contrary it is a film that speaks to the exile The Wizard of Oz shows that imagination can become reality that there is no such place like home or rather that the only home is the one we make for ourselves Rushdie s brilliant insights into a film more often seen than written about are rounded off with his typically scintillating short story At the Auction of the Ruby Slippers about the day when Dorothy s red shoes are knocked down to 15 000 at a sale of MGM props In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Rushdie looks back to the circumstances in which he wrote the book when in the wake of the controversy surrounding The Satanic Verses and the issue of a fatwa against him the idea of home and exile held a particular resonance

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 **Rebecca** Patricia White,2021-05-06 The 1940 film adaptation of Daphne du Maurier s gothic romance *Rebecca* begins by echoing the novel s famous opening line Last night I dreamt I went to Manderley again Patricia White takes the theme of return as her starting point for an exploration of the film s enduring power Drawing on archival research she shows how the production and reception history of *Rebecca* the first fruit of the collaboration between Hollywood movie producer David O Selznick and British director Alfred Hitchcock is marked by the traces of women s contributions White provides a rich analysis of the film addressing the gap between perception and reality that is constantly in play in the gothic romance and highlighting the queer erotics circulating around I the heroine Mrs Danvers and the dead but ever present Rebecca Her discussion of the film s afterlives emphasizes the lasting aesthetic impact of this dark masterpiece of memory and desire while her attention to its remakes and sequels speaks to the ongoing relevance of its vision of gender and power **Snow White and the Seven**

Dwarfs Eric Smoodin,2019-07-25 On release in the 1930s *Snow White* became a milestone in animated film Disney production and the US box office Today its fans cross generations and continents proving that this tale of the loveable banished princess and her seven outstanding friends possesses a special magic that makes it both an all time Disney great and a true film classic **The General** Peter Krämer,2016-06-29 Offering a fresh perspective on *The General* arguably one of the most successful American films of the silent era this insightful text analyses its initial critical reception and the thematic and stylistic characteristics of the film that made it difficult for critics to appreciate at the time but led to its celebration by later generations **The Searchers** Edward Buscombe,2022-03-24 John Ford s masterpiece *The Searchers* 1956 was voted the seventh greatest film of all time in Sight Sound s most recent poll of critics Its influence on many of America s most distinguished contemporary filmmakers among them Martin Scorsese Paul Schrader and John Milius is enormous John Wayne s portrait of the vengeful Confederate Ethan Edwards gives the film a truly epic dimension as does his long and lonely journey into the dark heart of America Edward Buscombe s insightful study provides a detailed commentary on all aspects of the film drawing on material in the John Ford archive at Indiana University including Ford s own memos and the original script which differs in vital respects from the film he made to offer new insights into the film s production history

The Godfather Jon Lewis,2017-10-06 Francis Ford Coppola s *The Godfather* 1972 marked a transition in American film making and its success as a work of art as a creative property exploited by its studio Paramount Pictures and as a model for aspiring auteurist film makers changed Hollywood forever Jon Lewis s study of *The Godfather* begins with a close look at the film s audacious visual style the long theatrical set pieces the chiaroscuro lighting the climactic montage paralleling a family baptism with a series of brutal murders The analysis of visual style is paired with a discussion of the movie s principal themes Vito and Michael s attempt to balance the obligations of business and family their struggle with assimilation the temptations

and pitfalls of capitalist accumulation and the larger drama of succession from father to son from one generation to the next The textual analysis precedes a production history that views The Godfather as a singularly important film in Hollywood s dramatic box office turnaround in the early 1970s And then finally the book takes a long hard look at the gangster himself both on screen and off Hollywood publicity attending the gangster film from its inception in the silent era to the present has endeavoured to dull the distinction between the real and movie gangster insisting that each film has been culled from the day s sordid headlines Looking at the drama on screen and the production history behind the scenes Lewis uncovers a series of real gangster backstories revealing finally how millions of dollars of mob money may well have funded the film in the first place and how as things played out The Godfather saved Paramount Studios and the rest of Hollywood as well *From Here to Eternity* J.E. Smyth,2015-11-10 *From Here to Eternity* 1953 is one of the most controversial films of its time Adapted from James Jones s bestselling novel the landmark blockbuster deals frankly with adultery military corruption physical abuse racism and murder and traces the unhappy lives of five American outsiders in the last days before Pearl Harbor Made at the height of the Cold War and Hollywood s anticommunist purges director Fred Zinnemann writer Daniel Taradash and producer Buddy Adler defied military and industry pressure to censor the material Exploring the film s full production history and drawing upon archival documents and rare interviews with cast and crew J E Smyth provides a fascinating behind the scenes look at the film many industry insiders thought couldn t be made This special edition features original cover artwork by Eda Akaltun **The Wrath to Come** Sarah Churchwell,2022-07-07 The history America never wanted you to read The narrative took my breath away Philippe Sands An extraordinarily and shockingly powerful read Peter Frankopan One of the must reads of the year Suzannah Lipscomb Brilliant and provocative Gavin Esler Sarah Churchwell examines one of the most enduringly popular stories of all time *Gone with the Wind* to help explain the divisions ripping the United States apart today Separating fact from fiction she shows how histories of mythmaking have informed America s racial and gender politics the controversies over Confederate statues the resurgence of white nationalism the Black Lives Matter movement the enduring power of the American Dream and the violence of Trumpism *Gone with the Wind* was an instant bestseller when it was published in 1936 its film version became the most successful Hollywood film of all time Today the story s racism is again a subject of controversy but it was just as controversial in the 1930s foreshadowing today s debates over race and American fascism In *The Wrath to Come* Sarah Churchwell charts an extraordinary journey through 160 years of American denialism From the Lost Cause to the romances behind the Ku Klux Klan from the invention of the ideal slave plantation to the erasure of interwar fascism Churchwell shows what happens when we do violence to history as collective denial turns fictions into lies and lies into a vicious reality *The Silence of the Lambs* Yvonne Tasker,2021-09-09 Released in 1990 *The Silence of the Lambs* is one of the defining films of late twentieth century American cinema Adapted from the Thomas Harris novel and directed by the late Jonathan Demme its central characters are now iconic Jodie Foster is Clarice Starling an FBI trainee

investigating Buffalo Bill a serial killer who flays his victims Anthony Hopkins plays Hannibal Lecter a serial killer and former psychiatrist who assists Starling in exchange for personal details With its pairing of a perverse invasive anti hero and a questing proto action heroine *The Silence of the Lambs* unfolds as a layered narrative of pursuit In this study Yvonne Tasker explores the film s weaving together of gothic horror and thriller elements in its portrayal of insanity and crime drawing out the centrality of ideas about gender to the storytelling She identifies the film as a key genre reference point for tracking late twentieth century interests in police procedural profiling and serial murder analysing its key themes of reason and madness identity and belonging aspiration and transformation A new afterword explores the legacies of *The Silence of the Lambs* and its figuring of crime and investigation in terms of gender disruption and spectacular violence *Cat People* Kim Newman,2019-07-25 Novelist and critic Kim Newman assesses the horror noir *Cat People* 1943 produced by Val Lewton and directed by Jacques Tourneur This important and influential film is considered in the light of its place in film history and as a work of ambitious horror The new edition includes a postscript about the sequel *The Curse of the Cat People* *The Birds* Camille Paglia,2020-05-14 Drawing on Daphne du Maurier s short story and contemporary newspaper reports of bird attacks in California Alfred Hitchcock s *The Birds* 1963 featured Tippi Hedren in her first starring role Camille Paglia s compelling study considers the film s aesthetic technical and mythical qualities and analyses its depiction of gender and family relations A film about anxiety sexual power and the violence of nature it is quintessential Hitchcock Camille Paglia s foreword to this new edition reflects upon the relationship between Hitchcock and his leading lady Hedren in the light of recent debates about male power female agency and the MeToo movement [Colour Films in Britain](#) Sarah Street,2019-07-25 How did the coming of colour change the British film industry Unlike sound the arrival of colour did not revolutionise the industry overnight For British film makers and enthusiasts colour was a controversial topic While it was greeted by some as an exciting development with scope for developing a uniquely British aesthetic others were deeply concerned How would audiences accustomed to seeing black and white films which were commonly regarded as being superior to their garish colour counterparts react Yet despite this initial trepidation colour captivated many British inventors and film makers Using different colour processes these innovators produced films that demonstrated remarkable experimentation and quality Sarah Street s illuminating study is the first to trace the history of colour in British cinema and analyses the use of colour in a range of films both fiction and non fiction including *The Open Road* *The Glorious Adventure* *This is Colour* *Blithe Spirit* *This Happy Breed* *Black Narcissus* *The Red Shoes* *The Tales of Hoffmann* and *Moulin Rouge* Beautifully illustrated with full colour film stills this important study provides fascinating insights into the complex process whereby the challenges and opportunities of new technologies are negotiated within creative practice The book also includes a Technical Appendix by Simon Brown Kingston University UK which provides further details of the range of colour processes used by British film makers **The Cinema of Powell and Pressburger** Nathalie Morris,Claire Smith,2023-10-05 Michael Powell and Emeric Pressburger were

true visionaries of British cinema creating glorious Technicolor masterpieces including *A Matter of Life and Death* 1946 *Black Narcissus* 1947 and *The Red Shoes* 1948 Delving into their magical and obsessive worlds this lavishly illustrated publication presents fresh perspectives on the filmmaking duo shining the spotlight not only on them but also on their circle of talented collaborators Thelma Schoonmaker Caitlin McDonald Alexandra Harris Mahesh Rao Sarah Street Ian Christie and Marina Warner write about the key figures who shared Powell and Pressburger's creative journey and Tilda Swinton Tim Walker Sarah Greenwood Michelle Williams Gamaker Sandy Powell Joanna Hogg and Stephen Jones reflect on the ways in which Powell and Pressburger's stories and images have haunted and inspired them in their own work *The Cinema of Powell and Pressburger* draws on the BFI's stunning design and archive collections as well as key objects held in other public and private collections

Heartthrobs Carol Dyhouse, 2017-02-09 From dreams of Prince Charming or dashing military heroes to the lure of dark strangers and vampire lovers from rock stars and rebels to soulmates dependable family types or simply good companions female fantasies about men tell us a great deal about the history of women In *Heartthrobs* Carol Dyhouse draws upon literature cinema and popular romance to show how the changing cultural and economic position of women has shaped their dreams about men When girls were supposed to be shrinking violets passionate females risked being seen as unbridled or dangerously out of control Change came slowly and young women remained trapped in a double bind you may have needed a husband in order to survive but you had to avoid looking like a gold digger Show attraction too openly and you might be judged fast and undesirable Education and wage earning brought independence and a widening of horizons for women These new economic beings showed a sustained appetite for novel reading cinema going and the dancehall They sighed over Rudolph Valentino's screen performances as tango dancer or Arab tribesman and desert lover Women may have been ridiculed for these obsessions but as consumers they had new clout This book reveals changing patterns of desire and looks at men through the eyes of women

Gone With the Wind Helen Taylor, 2015-11-10 *Gone with the Wind* 1939 is one of the greatest films of all time the best known of Hollywood's Golden Age and a work that has in popular imagination defined southern American history for three quarters of a century Drawing on three decades of pertinent research Helen Taylor charts the film's production history reception and legacy

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