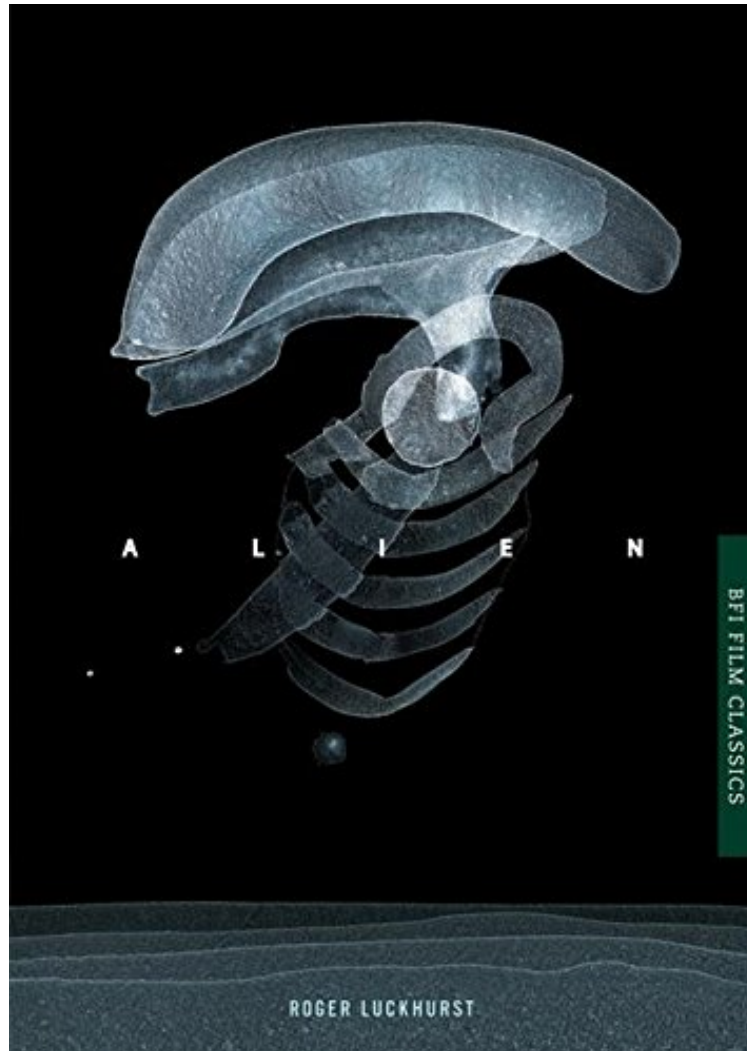


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Alien (BFI Film Classics)

Roger Luckhurst

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Roger Luckhurst : Alien (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Alien (BFI Film Classics):

1 of 3 people found the following review helpful. Five StarsBy Caleb OglesbyThese BFI books are the best!7 of 7 people found the following review helpful. Exceptional resource for the Alien fan!By Peter HaightIt's odd that at writing I didn't seem to see any reviews for this book-- which is weird, considering it's been out for a few months now. I think that may be in part due to the underground nature of BFI's library. To be fair, I didn't even know these books existed until my film professor at college brought in his copy of the BFI Terminator book to help us get a grip on narrative development.To any readers who are unaware (much like I was until recently,) the British Film Institute publishes neat little paperbacks that analyze popular films of the past few decades under their Modern Classics series,

and Alien finally got its turn! In a nutshell, they analyze the film from many different angles-- to its thematic elements, to physical things such as how it was made. These books are well-written and I hope some of the other, older ones I ordered (Blade Runner and The Thing) stack up as well. It has some nice pictures and concept art from a multitude of Ridley Scott films, not just Alien, which was a nice touch-- this book considers all aspects of a film production and how it holds up in a modern age with fresh eyes and ears. Ridley is a sci-fi master, from his eponymous Alien, to the cult classic Blade Runner, and to his much-debated epic, Prometheus, his work will be talked about for the decades to come, even as Alien nears its 40th anniversary. While it certainly doesn't bring forth much new trivia or tidbits of pictures, it does allow the reader to get a better creative grasp on Ridley Scott's sci-fi masterpiece and offers some great inspiration for the budding writer or director. The avid fan of xenomorphs and Space Jockeys will almost certainly have unearthed most of the information and pictures contained in this book, but for the price, the Alien addition to the BFI library of publications is a great resource, whether to fans of sci-fi cinema, film majors, or just fans of Alien in general. The cover painting by Marta Lech is a masterpiece as well-- it's not been since Giger's original "Big Chap" that the world has seen such a ghostly, perfect organism. Her rendering of the Alien serves as a great keystone to complement the aesthetic and design of both the original creature itself, as well as that of the film. All in all, this is a well-written, gem of a book totally (in my opinion) worth its sticker price, and makes for a nice addition to the collection of an Alien fan, or a sci-fi fan in general. 1 of 1 people found the following review helpful. Being critical of Critical Theory. By stuart1776 As someone who has bought other entries in the BFI Film Classics series and found them informative and useful, both for teaching purposes and my own edification regarding the films in question, I picked up the new Alien book too after watching the quadrilogy of Alien films. While the BFI series offers an overview and analysis of each film, it also allows for the authors personal response. In this case that means Roger Luckhurst, a professor of Modern Literature at Birkbeck College in London, who specializes in critical theory. Luckhurst's professional (and professorial) interest in critical theory tends to get in the way, as while he gives a readable and informative overview of the problems surrounding the gestation and production of the film, and the people creatively involved in it, he tends to throw in academic jargon that might be of professional interest to him and other Critical Theory professors, but not to the rest of us. This material mostly to be found in his section analyzing the alien itself - often strives desperately to come across as Deep And Meaningful, but which to anyone who isn't another Critical Theory professor just seems to be trying too hard - pretentious twaddle at best, or, at worst, utter gibberish. This aspect of Luckhurst's personal response reaches its nadir at the end of the book, when he closes with a poem written by one of his old friends from grad school, who also did critical theory but who went on to become a poet, and who Luckhurst has watched the films with for several decades. So, while I generally found the book an informative read on the production of the film, there were times when it felt like Luckhurst was a professor wanting to show off that he knew all the latest academic theories, but at the same time wanted to be chummy by giving a shout-out to one of his old friends. Overall, then, not being, like some of the other reviewers, a film student, or an ardent fan of the film who has read everything else on the movie, I found this entry in the BFI series didn't quite work for me as well as some of the others I've read.

A legendary fusion of science fiction and horror, Alien (1979) is one of the most enduring modern myths of 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.

Luckhurst offers many insights into characters and subtext that would presumably escape the average viewer of Ridley Scott's hugely successful SF/horror hybrid. But he also covers the gestation of the production, which is a fascinating story in itself, before dissecting the film to provide a pretty comprehensive and incisive analysis.' - Good Book Guide Luckhurst offers many insights into characters and subtext that would presumably escape the average viewer of Ridley Scott's hugely successful SF/horror hybrid. But he also covers the gestation of the production, which is a fascinating story in itself, before dissecting the film to provide a pretty comprehensive and incisive analysis.' Good Book Guide From the Back Cover A legendary fusion of science fiction and horror, Alien (1979) is one of the most enduring modern myths of 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

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