

BFI FILM

CLASSICS



TAXI DRIVER

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Amy Taubin



Taxi Driver Bfi Modern Classics Bfi Film Classics

John Rockwell



Taxi Driver Bfi Modern Classics Bfi Film Classics:

Taxi Driver Amy Taubin, 2000-03-28 No Marketing Blurbs **Taxi Driver** Amy Taubin, 2019-07-25 Paul Schrader was in meltdown in 1972 Drinking heavily living in his car he was hospitalised with a gastric ulcer There he read about Arthur Bremer's attempt to assassinate Alabama Governor George Wallace the story was the germ of his screenplay for *Taxi Driver* 1976 Executives at Columbia hated the script but when Martin Scorsese and Robert De Niro who were flying high after the triumphs of *Mean Streets* 1973 and *The Godfather Part II* 1974 signed up *Taxi Driver* became too good a package to refuse Scorsese transformed the script into what is now considered one of the two or three definitive films of the 1970s De Niro is mesmerising as Travis Bickle pent up bigoted steadily slipping into psychosis the personification of American masculinity post Vietnam Cybill Shepherd and Jodie Foster give fine support and Scorsese brought in Bernard Herrmann the greatest of film composers to write what turned out to be his last score Crucially Scorsese rooted *Taxi Driver* in its New York locations tuning the film's violence into the hard reality of the city Technically thrilling though it is *Taxi Driver* is profoundly disturbing finding as Amy Taubin shows racism misogyny and gun fetishism at the heart of American culture In her foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Amy Taubin considers *Taxi Driver* anew in the context of contemporary politics of race and masculinity in the US and draws on an exclusive interview with Robert De Niro about his memories of making the film **Martin Scorsese** Ian Nathan, 2025-11-04 Discover the genius of Martin Scorsese one of cinema's greatest storytellers For over 50 years Martin Scorsese has been one of cinema's most celebrated directors From a Catholic kid in Manhattan to a legendary filmmaker he's shaped Hollywood with masterpieces such as *Taxi Driver* *Goodfellas* and *The Irishman* But what makes a Scorsese film unique His stories explore power morality and human nature blending raw emotion with intellectual depth Whether reinventing noir musicals or crime dramas his work captures the pulse of America and the Italian American experience This book dives into all 26 of his films breaking down his signature themes iconic collaborations with Robert De Niro and Leonardo DiCaprio and his place in film history A true movie fanatic and preservationist Scorsese continues to push boundaries proving that cinema isn't just entertainment it's an art form **Sight and Sound**, 2007 **Modern Times** Joan Mellen, 2019-07-25 *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 [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 [Martin Scorsese](#) Vincent LoBrutto, 2007-11-30 Martin Scorsese's current position in the international film community is unrivaled and his name has

become synonymous with the highest standards of filmmaking excellence He is widely considered America's best living film director and his *Taxi Driver* and *Raging Bull* appear frequently on worldwide surveys of the best films of all time Here in the first biographical account of this artist's life Vincent LoBrutto traces Scorsese's Italian American heritage his strict Catholic upbringing the continuing role of religion in his life and art his obsessive love of cinema history and the powerful impact that the streets of New York City had on his personal life and his professional career Meanwhile the filmmaker's humble soft spoken public persona tells only part of the story and LoBrutto will delve into the other side of a complex and often tortured personality Scorsese's intense passion his private relationships his stormy marriages and his battles with drugs and depression are all chronicled here and in many cases for the first time In addition the book includes an interview with the director as well as filmographies cataloging his work as a director producer actor and presenter As his Best Director award at the 2007 Oscars clearly demonstrated Scorsese has become something like Hollywood royalty in recent years finally enjoying the insider status and favor that eluded him for most of his career But these recent developments aside Scorsese is also notable as a distinctly American type of artist one whose work created in a medium largely controlled by commercialism and marketing has always been unmistakably his own and who thus remains a touchstone of artistic integrity in American cinema In *Martin Scorsese: A Biography* readers can examine not only the work of one of the form's genuine artists but also the forces that have propelled the man behind it

The Superhero Reader Charles Hatfield, Jeet Heer, Kent Worcester, 2013-06-14 With contributions from Will Brooker Jeffrey A Brown Scott Bukatman John G Cawelti Peter Coogan Jules Feiffer Charles Hatfield Henry Jenkins Robert Jewett and John Shelton Lawrence Gerard Jones Geoff Klock Karin Kukkonen Andy Medhurst Adilifu Nama Walter Ong Lorrie Palmer Richard Reynolds Trina Robbins Lillian Robinson Roger B Rollin Gloria Steinem Jennifer Stuller Fredric Wertham and Philip Wylie Despite their commercial appeal and cross media reach superheroes are only recently starting to attract sustained scholarly attention This groundbreaking collection brings together essays and book excerpts by major writers on comics and popular culture While superhero comics are a distinct and sometimes disdained branch of comics creation they are integral to the development of the North American comic book and the history of the medium For the past half century they have also been the one overwhelmingly dominant market genre The sheer volume of superhero comics that have been published over the years is staggering Major superhero universes constitute one of the most expansive storytelling canvases ever fashioned Moreover characters inhabiting these fictional universes are immensely influential having achieved iconic recognition around the globe Their images and adventures have shaped many other media such as film videogames and even prose fiction The primary aim of this reader is twofold first to collect in a single volume a sampling of the most sophisticated commentary on superheroes and second to bring into sharper focus the ways in which superheroes connect with larger social cultural literary aesthetic and historical themes that are of interest to a great many readers both in the academy and beyond

Screening the Past Pam Cook, 2004-08-02 From

Mildred Pierce and Brief Encounter to Raging Bull and In the Mood for Love this lively and accessible collection explores film culture's obsession with the past offering searching and provocative analyses of a wide range of titles Screening the Past engages with current debates about the role of cinema in mediating history through memory and nostalgia suggesting that many films use strategies of memory to produce diverse forms of knowledge which challenge established ideas of history and the traditional role of historians Classic essays sit side by side with new research contextualized by introductions which bring them up to date and provide suggestions for further reading as the work of contemporary directors such as Martin Scorsese Kathryn Bigelow Todd Haynes and Wong Kar wai is used to examine the different ways they deploy creative processes of memory Pam Cook also investigates the recent history of film studies reviewing the developments that have culminated in the exciting if daunting present moment The result is a rich and stimulating volume that will appeal to anyone with an interest in cinema memory and identity

No Joke M. Keith Booker, 2023-05-18 No Joke is a detailed examination of Todd Phillips's Joker one of the biggest global box office hits of 2019 While his success was no doubt partly because of the association of its title character with the Batman superhero franchise Joker is anything but a flashy superhero romp It does explore the pathologies of its central character and suggest ways in which his life experiences might have driven him to become a supervillain the arch enemy of Batman At the same time the film leaves open the possibility that its Joker is not in fact the same as the one conventionally associated with Batman In fact the film leaves open many interpretive possibilities in keeping with the complex work of postmodern art that it turns out to be Joker also engages in extensive dialogues with a range of works from modern American culture especially the films of the 1970s and 1980s the period in which the action of Joker is set Moreover Joker is a highly political film that comments in important ways on American political history from roughly the beginning of the presidency of Richard Nixon through the end of the Trump presidency with a special focus on the Reagan years It also comments in more general and fundamental ways on the very nature of American society and American capitalism All this and more is covered in M Keith Booker's analysis of one of the most talked about films of recent years

Hollywood Incoherent Todd Berliner, 2010-10-01 Most books about American film in the 1970s tell stories about iconoclastic auteurs working in the shadow of the Vietnam War Stepping away from this tradition Todd Berliner gives us a bold and compelling study of the strange paradoxical narrative style of seventies films which seemed to flout the canonical structure of the well made film Berliner sheds new light on a well studied period His lively prose and the delight he takes in explicating the classics of that era make this book a real pleasure to read Stephen Prince Professor of Cinema at Virginia Tech and author of Firestorm American Film in the Age of Terrorism The wave of innovative filmmaking that surged in 1970s Hollywood has come to be cherished as dearly by many cineastes as the earlier golden age of studio filmmaking American filmmaking of this period has been much discussed in relation to the crisis of the film industry and the sociopolitical currents of the time Todd Berliner's important study focuses on what is usually taken for granted in such work the form texture and

tone of the films themselves and the experiences that they create for spectators His exacting and wide ranging study explores the interplay between narrative unity and incongruity as it is manifested in different ways in acknowledged classics directed by Coppola Friedkin Scorsese and Cassavetes as well as in many less well known films Berliner also shows how these films have had a lasting impact on Hollywood filmmaking Hollywood Incoherent provides the sustained and systematic exploration of the aesthetics of the Hollywood Renaissance that the films deserve and the field of film studies needs Murray Smith Professor of Film Studies University of Kent *The Cinema of Michael Mann* Jonathan Rayner,2013-09-03 Michael Mann is one of the most important American filmmakers of the past forty years His films exhibit the existential concerns of art cinema articulated through a conspicuous and recognizable visual style and yet integrated within classical Hollywood narrative and genre frameworks Since his beginnings as a screenwriter in the 1970s Mann has become a key figure within contemporary American popular culture as writer director and producer for film and television This volume offers a detailed study of Mann s feature films from *The Jericho Mile* 1979 to *Public Enemies* 2009 with consideration also being given to parallels in the production style and characterization in his television work It explores Mann s relationship with classical genres his thematic concentration on issues of morality and masculinity his film adaptations from literature and the development and significance of his trademark visual style within modern American cinema *Misterios de la sala oscura* Fernanda Solórzano,2017-11-17 El cine es a un tiempo la m s joven de las artes y la que mayor influencia tiene actualmente sobre la ideolog a de nuestra sociedad Ya desde el comienzo del siglo XX Walter Benjamin reflexionaba sobre lo que supondr a la masificaci n del arte que las nuevas t cnicas de reproducci n hicieron posible y propon a que en un futuro sin duda el que vivimos hoy las nuevas t cnicas tender an a la politizaci n y ganar an un poder creciente sobre el destino de los pueblos El fil sofo alem n no vivi lo suficiente para comprobarlo por s mismo pero la evidencia de este hecho es patente el cine no es s lo un reflejo del zeitgeist que lo produce sino que puede influir l mismo en su momento hist rico *Misterios de la sala oscura* es una exploraci n razonada de la relaci n que tiene el cine con algunos acontecimientos clave en la historia de la humanidad y espec ficamente en la de Estados Unidos Propone el an lisis de diferentes pel culas todas ellas caracterizadas por haber marcado un hito en la historia de la gran pantalla En este libro Fernanda Sol rzano ofrece un an lisis pormenorizado del contexto hist rico de cada una y reflexiona con los datos por delante sobre el papel que tienen en el inconsciente colectivo Algunas de las cintas que se discuten aqu son *La naranja mec nica* la cual sirve para ejemplificar la historia de la violencia tanto en el cine como en el Londres y las pandillas de Nueva York del siglo XIX y *El ltimo tango en Par s* que si bien resulta conocida por la controversia que provoc muy poco se sabe del debate feminista que origin en su poca entre otras [The British National Bibliography](#) Arthur James Wells,2000 *British Film Institute Film Classics* Rob White,Edward Buscombe,2003 **Focus On: 100 Most Popular United States National Film Registry Films** Wikipedia contributors, **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 Amazing Transforming Superhero! Terrence R. Wandtke, 2007-06-05 Analyzes the many ways in which comic book and film superheroes have been revised or rewritten in response to changes in real world politics social mores and popular culture

Women on the Verge of a Nervous Breakdown Peter William Evans, 2019-07-25 This text analyses director Pedro Almodovar's insights into gender sexuality and subjectivity in his film *Women on the Verge of a Nervous Breakdown* The author draws on a range of psychoanalytic and critical concepts and sees the film as an account of the often tyrannical spell of sexual desire of the anxieties of relationships and families but also of the possibilities of personal liberation Peter William Evans also discusses the recent history of Spain and ties the film's concerns into the social revolution which occurred after the death of Franco

The Idiots John Rockwell, 2019-07-25 A Dogme film *The Idiots* is quintessential Lars von Trier and perhaps his most powerful work John Rockwell shows how it relates to the other two films in the *Good Woman* trilogy as well as von Trier's Danish television work and his direction of Wagner's Ring cycle at the Bayreuth Festival

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