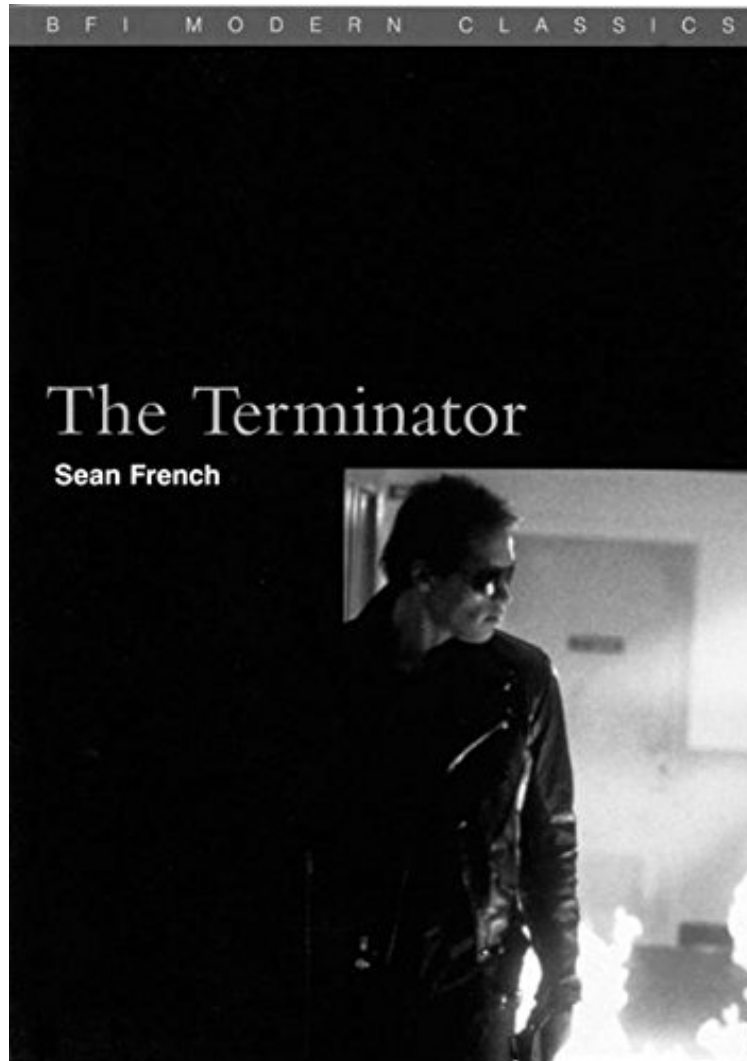


[Download ebook] The Terminator (BFI Modern Classics)

The Terminator (BFI Modern Classics)

Sean French

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#1827870 in Books British Film Institute 1996-10-27 2008-01-22Original language:EnglishPDF # 1 7.23 x .25 x 5.351, .40 #File Name: 085170553772 pages | File size: 40.Mb

Sean French : The Terminator (BFI Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Terminator (BFI Modern Classics):

1 of 1 people found the following review helpful. Very Good For the FanBy Dash ManchetteBlessedly free of the pretentious lingo of too many others in this series by the British Film Institute, Sean French provides fans of The Terminator a very good, quick overview of why it is that we enjoy this movie so much. Low budget, low expectations (director James Cameron was well on his way to having a straight-to-video career), little publicity, the movie The Terminator turned out to pack as much of a wallop as the cyborg, and even more staying power. French discusses those areas in which the movie borrows heavily from the sci-fi genre, such as machines going amok (think Westworld and Blade Runner) and a dystopian future (Escape From New York, on which Cameron worked), but combines them

in such a way as to make it all fresh. Of course, the film worked tremendously in no small part due to the casting. I recently wrote in a review of the BFI book on M (BFI Film Classics), that casting Peter Lorre in the main role could well have been the best casting decision in film history. I have to amend that. Schwarzenegger in the lead role here had simply slipped my mind. The dude is massive? Well, he is, literally, a killing machine. He has a thick accent? Well, let's just give the guy, what?, 72, 74 words of dialogue. I mean, this casting was brilliant, and, not surprisingly, the chapter on Schwarzenegger is the longest one in this book. Clearly, French knows what made this flick so good and his analysis of why the audience identifies with Schwarzenegger as the killing machine rather than the ostensible heroes is exceptionally insightful. Given that *The Terminator* came out in the Reagan years, it would have been all too easy to develop an entire thesis around some ridiculous analysis of political machismo, thereby ruining the chance to write a good monograph on a great film. Although French does throw in, by my count, two such political references, they are only in passing and do not take away from the rest of the book. For the most part, he gives his readers what they want - a book that will allow them to enjoy a favorite movie even more. 0 of 0 people found the following review helpful. Five Stars By Jeff Great product, great timing. 0 of 0 people found the following review helpful. Five Stars By Leonard S. Exactly as described! Would buy again!

Made on a low budget, "*The Terminator*" was one of the most influential films of the 1980s. This text places the film in the context of exploitation films, and argues that it is compelling because it deals with the darker, more visceral pleasures of movie-going.

"A beautifully written and elusive study of Cameron's film . . . which powerfully conveys his passion for the movie."--
"Sight and Sound" From the Back Cover
Made on a low budget, "*The Terminator*" was one of the most influential films of the 1980s. Combining explosive special effects and an intricate time-travel plot, it set Arnold Schwarzenegger on the road to superstardom and allowed its director, James Cameron, to go on to make some of the most expensive films of all time. Resolutely populist, accomplished, and instantly memorable, "*The Terminator*" has dramatically outlived its humble beginnings. Sean French places "*The Terminator*" in the context of the exploitation films in which both Cameron and Schwarzenegger learnt their craft. French discusses the making of the film, its sources, and the extent of its influence. He argues that "*The Terminator*'s "visual flair, stylized acting, and choreographed violence are so compelling not so much because they offer intellectual rewards but because they traffic in the darker, more visceral pleasures of movie-going. About the Author Sean French writes a weekly column for the *New Statesman* and is the author of two novels and biographies of Patrick Hamilton and Brigitte Bardot. His last novel, *The Memory Game* (1997) is cowritten with Nicci Gerrard.