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Christopher Frayling

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#1524773 in Books British Film Institute 1995-07-27 2008-01-22Original language:EnglishPDF # 1 7.55 x .27 x 5.451, .45 #File Name: 085170480883 pages | File size: 75.Mb

Christopher Frayling : Things to Come (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Things to Come (BFI Film Classics):

0 of 0 people found the following review helpful. Prophetic Sci-Fi Cinema at its BestBy S. Michael WilsonAnother great entry in the BFI Film Classics series. Christopher Frayling explores one of the lesser-known science fiction classics - at least in mainstream culture - H.G. Wells' vision of the future, Things to Come. Frayling focuses much of his attention on the artistic elements of the film, including the score, set design, and cinematography, as well as H.G. Wells' passion for the project and obsession over controlling as much of it as possible - to an extent that is reminiscent of Orson Welles' Citizen Kane. Frayling guides the reader masterfully through each stop of the production, up to and including the aftermath, with an attention to detail worthy of the BFI series.3 of 3 people found the following review

helpful. FRAYLING EXPLORES THINGS TO COME By Stephen D. Smith When I found out about this title, I was hoping for something big, meaty, and profusely illustrated. What I received was a small pocket-sized booklet. However, there is enough "meat" in this small book to make up for its compact size. Frayling expertly cuts out the fluff and provides what is in essence an extended essay on the making of this classic, underrated film. While my greatest complaint is the number and size of the photographs, this is again nothing more than a criticism of the format, not the content. I need to disagree with the author, Frayling, who in his text deemphasizes his own effort by acknowledging Leon Stover's A PROPHETIC SOUL as THE ultimate account of the film. While Stover's book is indeed a thorough examination of Wells and the philosophy and politics behind THINGS TO COME, Frayling's book is an excellent "making of" book and in fact compliments Stover's oft times overly cerebral volume. I gave this book a rating of four simply because of the format. The content is worthy of a five. 1 of 1 people found the following review helpful. For fanatics like me....By mrothis book is a must have. I recommend the book for film critics, sci-fi fans, designers, or anyone interested in this groundbreaking film.

The release of "Things to Come" in 1936 was one of the key moments in the history of science fiction in the cinema. The film was the brainchild of H. G. Wells, whose worldwide reputation as a thinker had persuaded its producer, Alexander Korda, to offer him a contract giving him virtually total control over the project. Korda drafted a dazzling array of talents to render into pictures Wells's ideas of the future a hundred years hence. His brother, Vincent Korda, a distinguished painter, was employed as art director, and the Bauhaus artist Laszlo Moholy-Nagy contributed ideas for futuristic sets. As director, Korda hired William Cameron Menzies, who had practically invented the profession of Hollywood art director through his work with Douglas Fairbanks on "The Thief of Baghdad" and Rudolf Valentino on "Son of the Sheik," and whose career would climax with "Gone With the Wind." The result was a landmark in cinematic design. Christopher Frayling shows, with a wealth of illustrations, how the boldness and brilliance of the sets and costumes mark out "Things to Come" as British cinema's greatest contribution to the science fiction genre, amply justifying his judgement that "'Things to Come' is to modernism as 'Blade Runner' is to postmodernism."

From the Back Cover The release of "Things to Come" in 1936 was one of the key moments in the history of science fiction in the cinema. The film was the brainchild of H. G. Wells, whose worldwide reputation as a thinker had persuaded its producer, Alexander Korda, to offer him a contract giving him virtually total control over the project. Korda drafted a dazzling array of talents to render into pictures Wells's ideas of the future a hundred years hence. His brother, Vincent Korda, a distinguished painter, was employed as art director, and the Bauhaus artist Laszlo Moholy-Nagy contributed ideas for futuristic sets. As director, Korda hired William Cameron Menzies, who had practically invented the profession of Hollywood art director through his work with Douglas Fairbanks on "The Thief of Baghdad" and Rudolf Valentino on "Son of the Sheik," and whose career would climax with "Gone With the Wind." The result was a landmark in cinematic design. Christopher Frayling shows, with a wealth of illustrations, how the boldness and brilliance of the sets and costumes mark out "Things to Come" as British cinema's greatest contribution to the science fiction genre, amply justifying his judgement that "'Things to Come' is to modernism as 'Blade Runner' is to postmodernism." About the Author Sir Christopher Frayling was until recently Rector of the Royal College of Art, Chair of Arts Council England, a Trustee of the Victoria and Albert Museum and a Governor of the BFI. An award-winning broadcaster on radio and television, He has written widely on film and culture.