

Sf Films

Sloan De Forest

The Geek's Guide to SF Cinema Ryan Lambie, 2018-02-15 'Awesome. Everything you've ever wanted to know about big-screen sci-fi' - James King, film critic 'Don't leave Planet Earth without it' - Dan Jolin, film critic 'A wonderfully accessible, fascinating, flat-out treasure chest of science fiction cinema, from an author whose love of the subject leaps off the page' - Simon Brew, Editor, Den of Geek Why do SF movies matter? What do they tell us about the interests of storytellers and the changing tastes of cinema-goers? How have SF movies evolved with filmmaking technology over the past 110 years? The Geek's Guide To SF Cinema provides an entertaining and in-depth history of the science fiction genre's pivotal and most influential movies. From the pioneering films of Georges Méliès to such blockbusters as Avatar and Inception in the 21st century, the book will explore how these key movies were made, how they reflected the mood of the time in which they were released and how they have influenced other filmmakers in the years since. Historians and experts contribute to answer questions such as: 'How important was Fritz Lang's contribution to cinema?' and 'What did Alien say

about the cynical climate of the 1970s?'. Providing nostalgia for long-time SF addicts and context for those whose knowledge and love of the genre is still growing, this is a pop-culture book with depth.

Black Space Adilifu Nama, 2010-01-01 Winner, Rollins Book Award, Southwest Texas Popular Culture Association/American Culture Association, 2008 Science fiction film offers its viewers many pleasures, not least of which is the possibility of imagining other worlds in which very different forms of society exist. Not surprisingly, however, these alternative worlds often become spaces in which filmmakers and film audiences can explore issues of concern in our own society. Through an analysis of over thirty canonic science fiction (SF) films, including *Logan's Run*, *Star Wars*, *Blade Runner*, *Back to the Future*, *Gattaca*, and *Minority Report*, *Black Space* offers a thorough-going investigation of how SF film since the 1950s has dealt with the issue of race and specifically with the representation of blackness. Setting his study against the backdrop of America's ongoing racial struggles and complex socioeconomic histories, Adilifu Nama pursues a number of themes in *Black Space*. They include the structured absence/token presence of blacks in SF film; racial contamination and racial paranoia; the

traumatized black body as the ultimate signifier of difference, alienness, and otherness; the use of class and economic issues to subsume race as an issue; the racially subversive pleasures and allegories encoded in some mainstream SF films; and the ways in which independent and extra-filmic productions are subverting the SF genre of Hollywood filmmaking. The first book-length study of African American representation in science fiction film, *Black Space* demonstrates that SF cinema has become an important field of racial analysis, a site where definitions of race can be contested and post-civil rights race relations (re)imagined.

Screening Space Vivian Carol Sobchack, 1987 This text attempts to shape definitions of the American science fiction film, studying the connection between the films and social preconceptions. It covers many classic films and discusses their import, seeking to rescue the genre from the neglect of film theorists. The book should appeal to both film buff and fans of science fiction.

Science Fiction America David J. Hogan, 2015-05-07 From the inception of the science fiction film, writers, directors, producers, and actors have understood that the genre lends itself to a level of social

commentary not available in other formats. Viewers find it easier to accept explorations of such issues as domestic violence, war, xenophobia, faith, identity, racism, and other difficult topics when the protagonists exist in future times or other worlds that are only vaguely similar to our own. The 22 original essays in this collection examine how the issues in particular science fiction films—from 1930's High Treason to 1999's The Iron Giant—reflect and comment on the prevailing issues of their time. The 16 writers (including such noted contributors as Ted Okuda, Gary Don Rhodes, Bryan Senn, John Soister and Ken Weiss) provide insight on how the genre's wistful daydreaming, forthcoming wonders, and nightmarish scenarios are often grounded in the grimmer realities of the human condition. Films covered include It Came from Outer Space, Godzilla, The 27th Day, Alien and Starship Troopers, plus television's The Adventures of Superman, the Flash Gordon serials, and vintage space cartoons by Fleischer.

Focus on the Science Fiction Film William Johnson, 1972

Must-See Sci-fi Sloan De Forest, 2018-05-01 Spanning nine decades and branded by the most

trusted authority on film, Turner Classic Movies: Must-See Sci-Fi showcases 50 of the most shocking, weird, wonderful, and mind-bending movies ever made. From *A Trip to the Moon* (1902) to *Arrival* (2016), science fiction cinema has produced a body of classics with a broader range of styles, stories, and subject matter than perhaps any other film genre. They are movies that embed themselves in the depths of the mind, coloring our view of day-to-day reality and probably fueling a few dreams (and nightmares) along the way. In *Turner Classic Movies: Must-See Sci-Fi*, fifty unforgettable films are profiled, including beloved favorites like *The Day the Earth Stood Still* (1951) and *Fantastic Voyage* (1966), groundbreaking shockers like *Planet of the Apes* (1968) and *Alien* (1979), and lesser-known landmarks like *Things to Come* (1936) and *Solaris* (1972). Illustrated by astounding color and black-and-white images, the book presents the best of this mind-bending genre, detailing through insightful commentary and behind-the-scenes stories why each film remains essential viewing. A perfect gift for any film buff or sci-fi fanatic!

LIFE Science Fiction The Editors of LIFE, 2016-06-24 Explore the rise of science fiction - the land

of time machines, space travel, and lost worlds - and how we became so enraptured by the mystery, wonder, and thrill of a genre. Discover the historical inspiration, creative strategy, and the behind-the-scenes scoop of classics including Star Wars, ET, Jurassic Park and Avatar in an all-new special edition from LIFE, Science Fiction: 100 Years of Great Movies. Included in this special edition is a detailed chronicle of the 20 most iconic movies that helped forge a new identity for a new genre. Through its evolution over the years - beginning in 1902 with George Méliès's *Le Voyage dans la Lune* to most recent years in films such as *Avatar* (2009) and *The Martian* (2015) - Science Fiction has not only endured a changing landscape thanks to the invention of new technology, but has grown a passionate and devoted following. In this celebration of the most iconic Science Fiction films, adventure through the geniuses of Ray Bradbury, H.G. Wells, Steven Spielberg, Stephen King, and George Lucas and delve into worlds of possibility and the future.

American Science Fiction Film and Television Lincoln Geraghty, 2009-10-01 American Science Fiction Film and Television presents a critical history of late 20th Century SF together with an analysis

of the cultural and thematic concerns of this popular genre. Science fiction film and television were initially inspired by the classic literature of HG Wells and Jules Verne. The potential and fears born with the Atomic age fuelled the popularity of the genre, upping the stakes for both technology and apocalypse. From the Cold War through to America's current War on Terror, science fiction has proved a subtle vehicle for the hopes, fears and preoccupations of a nation at war. The definitive introduction to American science fiction, this is also the first study to analyse SF across both film and TV.

Throughout, the discussion is illustrated with critical case studies of key films and television series, including *The Day the Earth Stood Still*, *Planet of the Apes*, *Star Trek: The Next Generation*, *The X-Files*, and *Battlestar Galactica*.

Films of Science Fiction and Fantasy Baird Searles, 1988 Analyzes the concepts and contents of 280 films and how each new film was built on what had been done before.

Science Fiction Double Feature J. P. Telotte, Gerald Duchovnay, 2015 Critical discussion of cult cinema has often noted its tendency to straddle or ignore boundaries, to pull together different sets of

conventions, narrative formulas, or character types for the almost surreal pleasure to be found in their sudden juxtapositions or narrative combination. With its own boundary-blurring nature - as both science and fiction, reality and fantasy - science fiction has played a key role in such cinematic cult formation. This volume examines that largely unexplored relationship, looking at how the sf film's own double nature neatly matches up with a persistent double vision common to the cult film. It does so by bringing together an international array of scholars to address key questions about the intersections of sf and cult cinema: how different genre elements, directors, and stars contribute to cult formation; what role fan activities, including con participation, play in cult development; and how the occulted or bad sf cult film works. The volume pursues these questions by addressing a variety of such sf cult works, including *Robot Monster* (1953), *Zardoz* (1974), *A Boy and His Dog* (1975), *Tetsuo: The Iron Man* (1989), *Space Truckers* (1996), *Ghost in the Shell 2* (2004), and *Iron Sky* (2012). What these essays afford is a revealing vision of both the sf aspects of much cult film activity and the cultish aspects of the whole sf genre.

Science Fiction Film, Television, and Adaptation Jay Telotte, Gerald Duchovnay, 2011-08-02 While film and television seem to be closely allied screen media, our feature films and television series have seldom been successfully adapted across those screens. In fact, rather than functioning as portals, those allied media often seem, quite literally, screens that filter out something that made the source work so popular in its original form. Differences in budget, running times, cast, viewing habits, screen size and shape all come into play, and this volume's aim is to track a number of popular texts in the course of their adaptive journeys across the screens in order to sketch the workings of that cross-media adaptation. For its specific examples, the volume draws on a single genre—science fiction—not only because it is one of the most popular today in either film or television, but also because it is arguably the most self-conscious of contemporary genres, and thus one that most obviously frames the terms of these technological adaptations. The essays included here mine that reflexive character, in both highly successful and in failed efforts at cross-media adaption, to help us understand what film and television achieve in screening science fiction, and to reveal some of the key issues involved in all

of our efforts to navigate the various screens that have become part of contemporary culture.

A Distant Technology J. P. Telotte, 1999 Science fiction films celebrate and critique the impact of a burgeoning technology on the world's cultural, political, and social milieu. The Machine Age, roughly delineated by the two decades between World Wars, was a watershed period during which modern society entered into an ambiguous embrace with technology that continues today. J. P. Telotte carefully blends film, technology, cultural, and genre studies to illuminate this nearly forgotten era in our cinematic history and to show, through analysis of classics like *The Invisible Ray*, *Metropolis*, and *Things to Come*, how technology played a major role as motif, actor, and producer. What he also discovers as he ranges among the American, British, Russian, French, and German science fiction cinema — as well as mainstream films, figures, and cultural products such as the New York World's Fair — is a fundamental ambivalence, embedded in the films themselves, about the very machine-age ethos they promoted. Even as advances in the technical apparatus of filmmaking elevated it from mere entertainment to a medium of general communication and genuine artistic expression, Machine Age

science fiction films remained curiously distant from and often skeptical of the very machines on which their narratives focus. The resulting tensions, Telotte writes, thus seem to intersect with those implicit in a Western world that was struggling with its own transition into the modern, rendering the films' task inevitably paradoxical and difficult

Endangering Science Fiction Film Sean Redmond, Leon Marvell, 2015-06-26 **Endangering Science Fiction Film** explores the ways in which science fiction film is a dangerous and endangering genre. The collection argues that science fiction's cinematic power rests in its ability to imagine 'Other' worlds that challenge and disturb the lived conditions of the 'real' world, as it is presently known to us. From classic films such as *2001: A Space Odyssey* and *Solaris* to modern blockbusters including *World War Z* and *Gravity*, and directors from David Cronenberg to Alfonso Cuarón, contributors comment on the way science fiction film engages with dangerous encounters, liminal experiences, sublime aesthetics, and untethers space and time to question the very nature of human existence. With the analysis of a diverse range of films from Europe, Asia, North and South America, **Endangering Science Fiction Film**

offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre.

Liquid Metal Sean Redmond, 2004 This reader brings together a great number of what are regarded to be the 'seminal' essays that have opened up the study of science fiction to serious critical interrogation. It includes key essays by writers such as J.P. Telotte, Susan Sontag and Peter Biskind.

Alternate Americas M. Keith Booker, 2006-02-28 For more than 50 years, science fiction films have been among the most important and successful products of American cinema, and are worthy of study for that reason alone. On a deeper level, the genre has reflected important themes, concerns and developments in American society, so that a history of science fiction film also serves as a cultural history of America over the past half century. M. Keith Booker has selected fifteen of the most successful and innovative science fiction films of all time, and examined each of them at length—from cultural, technical and cinematic perspectives—to see where they came from and what they meant for the future of cinema and for America at large. From *Invasion of the Body Snatchers* to *Star Wars*, from

Blade Runner to The Matrix, these landmark films have expressed our fears and dreams, our abilities and our deficiencies. In this deep-seeking investigation, we can all find something of ourselves that we recognize, as well as something that we've never recognized before. The focus on a fairly small number of landmark films allows detailed attention to genuinely original movies, including: Forbidden Planet, Invasion of the Body Snatchers, 2001: A Space Odyssey, Planet of the Apes, Star Wars, Close Encounters of the Third Kind, Alien, E.T. the Extra-Terrestrial, Blade Runner, The Terminator, Robocop, The Abyss, Independence Day, and The Matrix. This book is ideal for general readers interested in science fiction and film.

Indie Science Fiction Cinema Today Kathleen Fernandez-Vander Kaay, Chris Vander Kaay, 2018-02-02 Much of 20th century science fiction foretold technological and social developments beyond the year 2000. Since then, a key theme has been: what happens when the future no one anticipated arrives faster than anyone expected? Focusing on 21st century independent science fiction films, the author describes a seismic shift in subject matter as society moves into a new technological

age. Independent films since the millennium are more daring, incisive and even plausible in their depiction of possible futures than blockbuster films of the same period. Twenty-one chapters break down today's subgenres, featuring interviews with the filmmakers who created them.

Science Fiction Film Keith M. Johnston, 2011-12-20 Section 1: What is Science Fiction?: 1. Genre Theory and Science Fiction; 2. Reading Science Fiction; 3. Science Fiction and Technology. -- Section 2: Genre History: 4. Pre-History, 1895-1950; 5. Defining the Genre, 1950-70; 6. Science Fiction as Blockbuster, 1970-90; 7. Science Fiction as Mainstream, 1990-2010. -- Section 3: Selling Science Fiction: 8. 'Adventure Dramas of the Future': Advertising Genre; 9. Genre and Spectacle: The Science Fiction Trailer; 10. Audience and Genre: Science Fiction and the Internet.

Androids, Humanoids, and Other Science Fiction Monsters Per Schelde, 1994-07 Unlike science fiction literature, science fiction film has until now been largely neglected as a genre worthy of study and scholarship. Androids, Humanoids, and Other Folklore Monsters explores science fiction (sf) film as the modern incarnation of folklore, emblematic of the struggle between nature and culture-but with a

new twist.

Science Fiction Film J. P. Telotte, 2001-09-24 Examines one of the most enduring genres of Hollywood cinema: the science fiction film.

The Monomyth in American Science Fiction Films Donald E. Palumbo, 2014-11-19 One of the great intellectual achievements of the 20th century, Joseph Campbell's *The Hero with a Thousand Faces* is an elaborate articulation of the monomyth: the narrative pattern underlying countless stories from the most ancient myths and legends to the films and television series of today. The monomyth's fundamental storyline, in Campbell's words, sees the hero venture forth from the world of the common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons to his fellow man. Campbell asserted that the hero is each of us--thus the monomyth's endurance as a compelling plot structure. This study examines the monomyth in the context of Campbell's *The Hero* and discusses the use of this versatile narrative in 26 films and two television shows produced

between 1960 and 2009, including the initial Star Wars trilogy (1977-1983), The Time Machine (1960), Logan's Run (1976), Escape from New York (1981), Tron (1982), The Terminator (1984), The Matrix (1999), the first 11 Star Trek films (1979-2009), and the Sci Fi Channel's miniseries Frank Herbert's Dune (2000) and Frank Herbert's Children of Dune (2003).

Decoding Sf Films: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "Sf Films," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive

writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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