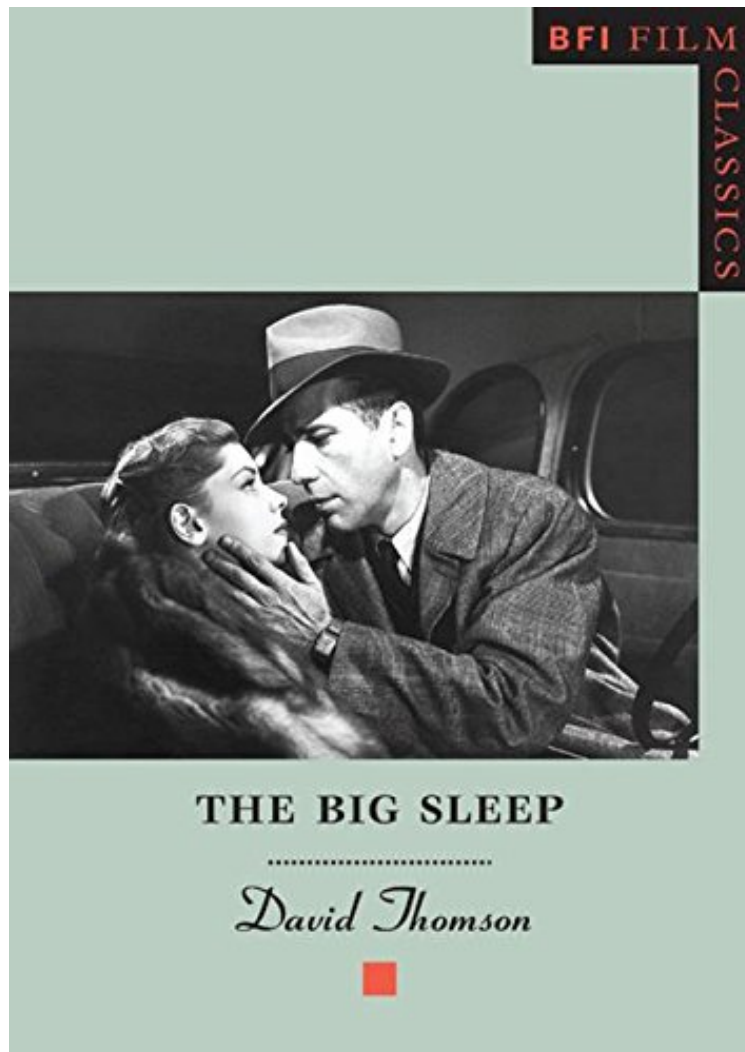


[Ebook pdf] The Big Sleep (BFI Film Classics)

The Big Sleep (BFI Film Classics)

David Thomson

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#501096 in Books British Film Institute 1997-03-29 2008-01-22Original language:EnglishPDF # 1 6.42 x .25 x 5.18l, .34 #File Name: 085170632096 pages | File size: 36.Mb

David Thomson : The Big Sleep (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Big Sleep (BFI Film Classics):

2 of 4 people found the following review helpful. More Trivia Than AnalysisBy Patrick Mc CoyThe BFI Film Classics series is great and after watching The Big Sleep I was curious to see what the esteemed David Thompson had to say in his book version for BFI. I was already a fan from The New Biographical Dictionary Of Film. He readily admits that it is his favorite film of all time and he goes on to discuss how the film came about while shedding light about the principal characters. He has done his research on the director Howard Hawks-who seems to have molded Lauren Bacall on his second wife Nancy "Slim" Hawks (who is a sophisticated looking lady who seems to have been

blessed with with according to legend). Furthermore, he talks around the plot and goes into detail about how the studio wanted more Bogey Bacall and sacrificed exposition for it and it worked! Thompson talks about what a "happy" film it is, but I agree with him and was attracted to all the alluring females that throw themselves in Bogey path throughout the film, which Thompson suggests reflects Hawks' reputation as a lady's man. I enjoyed the book, but I don't think it would appeal to anyone looking for a close critical reading of the film.0 of 0 people found the following review helpful. From one film lover to another.By S. Michael WilsonDavid Thomas' book on *The Big Sleep* is everything I expect from a BFI Film Classics volume. As with any film from this period in cinematic history, the behind-the-scenes details are almost as important as what ends up on the screen, but this is even more so when dealing with Hollywood icons like Howard Hawks, Humphrey Bogart, or Lauren Bacall. Thomas is obviously aware of this, and so he takes us through the background of these larger-than-life personalities, and how their actions and interactions shaped what became so much more than an adaptation of a Raymond Chandler novel. Thomas also manages to do so without overshadowing the more clinical aspects of film criticism, and manages to pay just as much attention to the film itself, from its narrative flaws to its evolution (and eventual post-production redefinition) from book to film. Not only is every angle covered, but it is done so with the eye and voice of a true film lover. Even at its most clinical, the book never descends into academic posturing or mechanical dissections; Thomas' analysis of *The Big Sleep* remains organic and empathetic at all times, so that his insights always feel as if they are being shared with the reader, and not handed down in a lecture.0 of 1 people found the following review helpful. Fitful sleepBy torontoEverything David Thomson writes is interesting, and he is a master stylist, but this is one of his lesser works. It is more like a short think piece than a robust book. It is very short, very lyrical, and worth (just) the price of admission. In many ways it is more of an essay on Lauren Bacall than on Bogart. I think Thomson overplays the differences between Chandler's Marlowe and Bogart's -- a good example of the "bitter witnessing hero on the streets" motif is the little Harry Jones scene (with the immortal Elisha Cook, Jr.) where the little man sacrifices himself in a nothing room in the middle of nowhere for a nothing woman. What is this if not Philip Marlowe's world?

This text shows how "*The Big Sleep*" signalled a change in the nature of Hollywood cinema, as the director Howard Hawks shot extra scenes, "fun" scenes, to replace the ones in which the murders are explained, and in so doing left the plot unresolved.

.com This is the first book-length consideration of the classic 1946 movie *The Big Sleep* and the first published book to compare it to the 1945 cut of the movie, which has been restored and released. David Thomson discusses the making of the film as well as the careers and romance of its stars, Humphrey Bogart and Lauren Bacall. He also looks into the psyches of its director and screenwriters. Thomson beautifully describes a classic in progress, tracking "the way in which fantasizing, power plays, and maneuver affected the making of the film." Along the way, Thomson meditates about why *The Big Sleep* has attained its mythic status and why it continues to move him so powerfully. "Superb . . . by the world's greatest film critic."--"The GuardianFrom the Back CoverReleased in 1946, Howard Hawks' adaptation of Raymond Chandler reunited Bogart and Bacall and gave them two of their most famous roles. The mercurial but ever-manipulative Hawks dredged humour and happiness out of film noir. "Give him a story about more murders than anyone can keep up with, or explain," David Thomson writes, "and somehow he made a paradise." When it was first shown, "*The Big Sleep*" was coldly received. So, as Thomson reveals, Hawks shot extra scenes, "fun" scenes, to replace ones in which the films murders had been explained, and in so doing left the plot unresolved. If this was accidental, Thomson argues, it also signalled a change in the nature of the Hollywood cinema: "*The Big Sleep*" inaugurates a postmodern, camp, satirical view of movies being about other movies that extends to the New Wave and "Pulp Fiction."