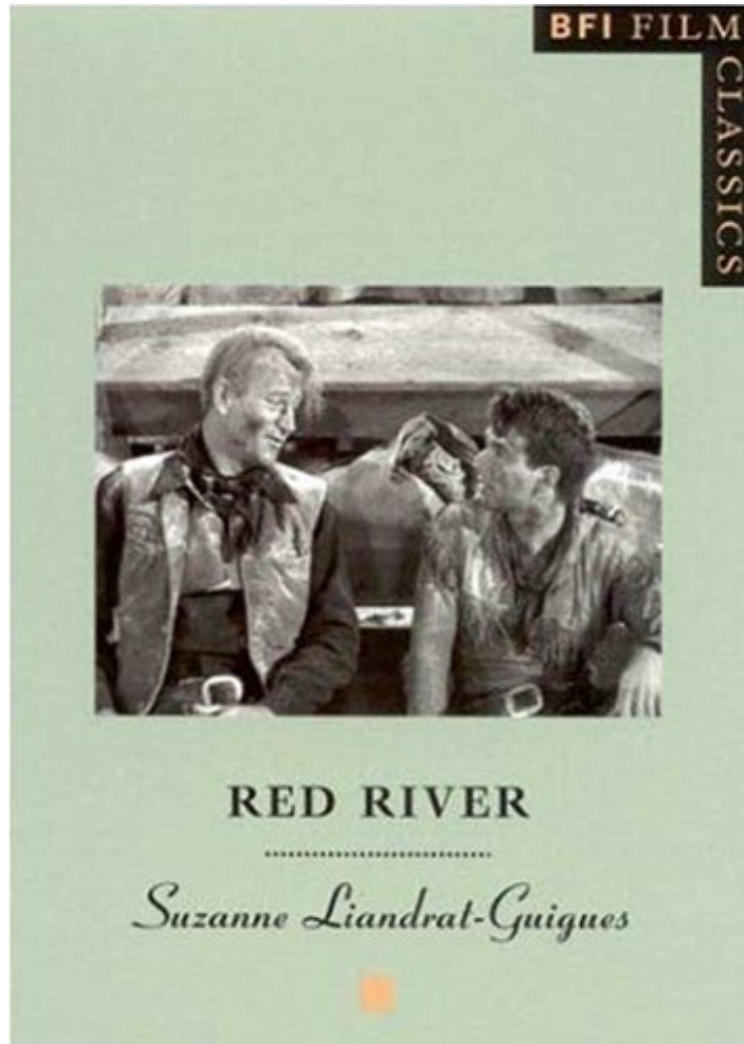


(Mobile book) Red River (BFI Film Classics)

Red River (BFI Film Classics)

Suzanne Liandrat-Guigues

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#1517648 in Books British Film Institute 2001-02-26 2008-01-22Original language:EnglishPDF # 1 7.00 x .23 x 5.011, .32 #File Name: 085170819672 pages | File size: 42.Mb

Suzanne Liandrat-Guigues : Red River (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Red River (BFI Film Classics):

0 of 0 people found the following review helpful. This series is excellent with in-depth looks at manyBy C BauerThis series is excellent with in-depth looks at many, truly classic movies. 'Red River' is a favorite and this book does it justice.0 of 0 people found the following review helpful. Red RioBy big edA great movie with two great actors. TOM6 of 6 people found the following review helpful. An outstanding critical analysis of one of Howard Hawks's greatest filmsBy Robert MooreBuy this book.The previous reviewer counseled the opposite. He then went on to say some things about this book that either missed the point or ignored its many virtues. Yes, there are some extremely minor inaccuracies. I'll add one. She writes that in MONKEY BUSINESS that Cary Grant concocted the formula that caused

so much mischief, whereas in fact one of the chimpanzees did. But nitpicking on some details like this is dancing around inessentials. Like with the best books in the BFI Film Classics, this one provides numerous insights into a great film. With regard to Howard Hawks, we have an embarrassment of riches in the series. Robin Woods wrote one on Hawks's other great Western, RIO GRANDE, and there are also books on BRINGING UP BABY and THE BIG SLEEP. Hopefully there will be others. Suzanne Liandrat-Guigues is French so her field of reference is a tad more continental than the other books in the series. Perhaps the earlier reviewer found this off putting. But if one has read much in film theory her continental orientation should present no difficulty. She presents a host of insights into the film. For instance, by suggesting that the character of Dunston represents something of a turning point in the history of the Western, as representing the first morally ambiguous lead character found in the genre. She is also superb at highlighting some of the visual aspects of the film. There are also some interesting insights about some of the odder aspects of the film, such as the last minute jettisoning of the narration of Walter Brennan in favor of a series of handwritten intertitles that do not add any content to the film. So if you are looking for a solid discussion of the Western in general and Howard Hawks and one of his two greatest Westerns in particular, you should absolutely get this and read it.

Red River (1947) is one of Howard Hawks' near-perfect films. A sweeping, fast-moving Western, it's stunningly shot and stars John Wayne and Montgomery Clift in complex roles set off by typically fine ensemble acting. In her study, Suzanne Liandrat-Guigues explores the thematic complexity of "Red River" as well as its historical resonances and its place in film history. She focuses particular attention on the actors' contributions and on "Red River"'s relationship to other Hawks classics.

Language NotesText: English (translation) Original Language: FrenchFrom the Back CoverRed River (1947) is one of Howard Hawks' near-perfect films. A sweeping, fast-moving Western, it's stunningly shot and stars John Wayne and Montgomery Clift in complex roles set off by typically fine ensemble acting. In her study, Suzanne Liandrat-Guigues explores the thematic complexity of "Red River" as well as its historical resonances and its place in film history. She focuses particular attention on the actors' contributions and on "Red River"'s relationship to other Hawks classics.About the AuthorSuzanne Liandrat-Guigues teaches Film History at the University of Paris VII-Denis Diderot.