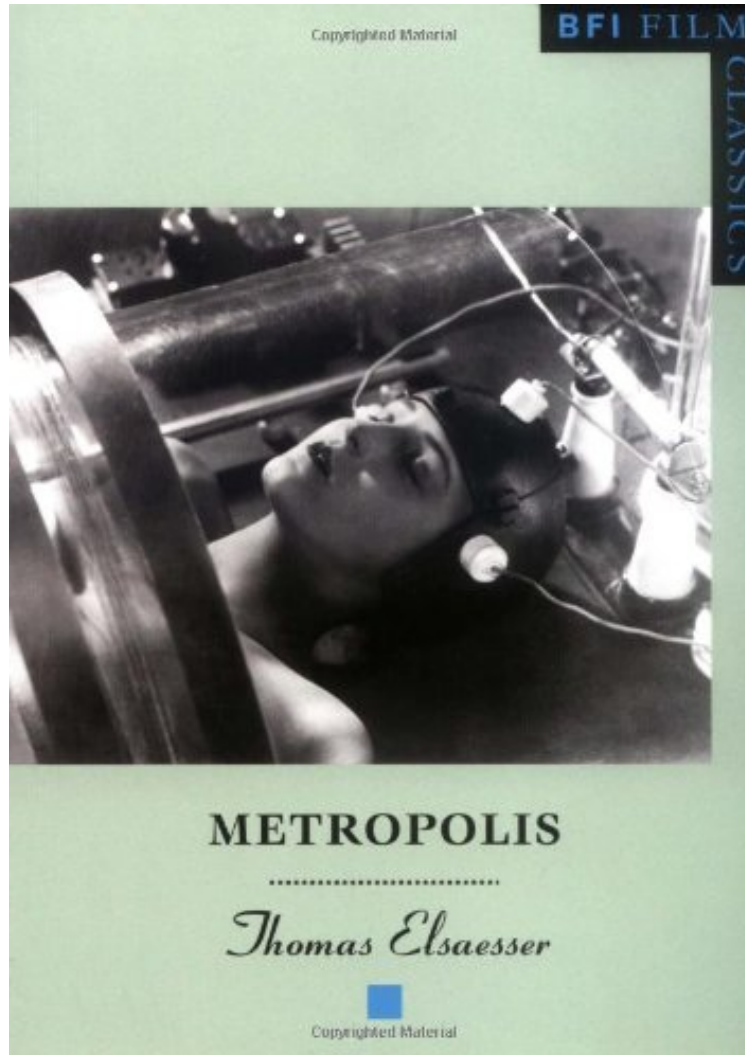


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## Metropolis (BFI Film Classics)

*Thomas Elsaesser*

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**Thomas Elsaesser : Metropolis (BFI Film Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Metropolis (BFI Film Classics):

1 of 1 people found the following review helpful. Very InformativeBy jayvee56I've been a fan of "Metropolis" ever since I first heard about it and saw Giorgio Moroder's restorative presentation in 1984 at the movies. This small, but jam-packed edition delves into its history, how it was made, the stories behind it -- you name it, it's covered (at least in part). Definitely worth the cost.6 of 7 people found the following review helpful. A Classic Through TimeBy Michael SamerdykeThis was a terrific book. The author had a whale of a challenge on his hands, since, as he points out, Metropolis has been cut and recut many times since it premiered in Jan. 1927. In the book, he explains the difference between the different versions and also traces how critical response to the film has changed over the years. Finally, he

also points out the many movies and videos that have "borrowed" from Metropolis since the 1980s. The result, to me, was to show Metropolis as not a stuffed classic but a film that is always changing, always spinning off new interpretations, and generating imitators. 2 of 4 people found the following review helpful. Explores an important work... By Michael Valdivielso Metropolis is a work that seems to renew and remake itself every few years. First, it came out in different versions and different meanings. Is it a story about love lost or about science gone mad? Is it fantasy or science fiction? Is it against the Nazis or for them? Was it made as a piece of art or to make money? Thomas Elsaesser explores one of the most amazing movies ever made. Yet also one that can't be pinned down. The meanings change with time and with those who view it. What does it mean to you?

This volume explores the cultural phenomenon of Metropolis, its different versions, its changing meanings, and its role as a database of the twentieth century.

About the Author Thomas Elsaesser is Professor of Film and Television Studies at the University of Amsterdam. Among his publications are *New German Cinema* (1989), *Early Cinema: Space Frame Narrative* (1990), *A Second Life* (1996) and *Fassbinder's Germany* (1996).