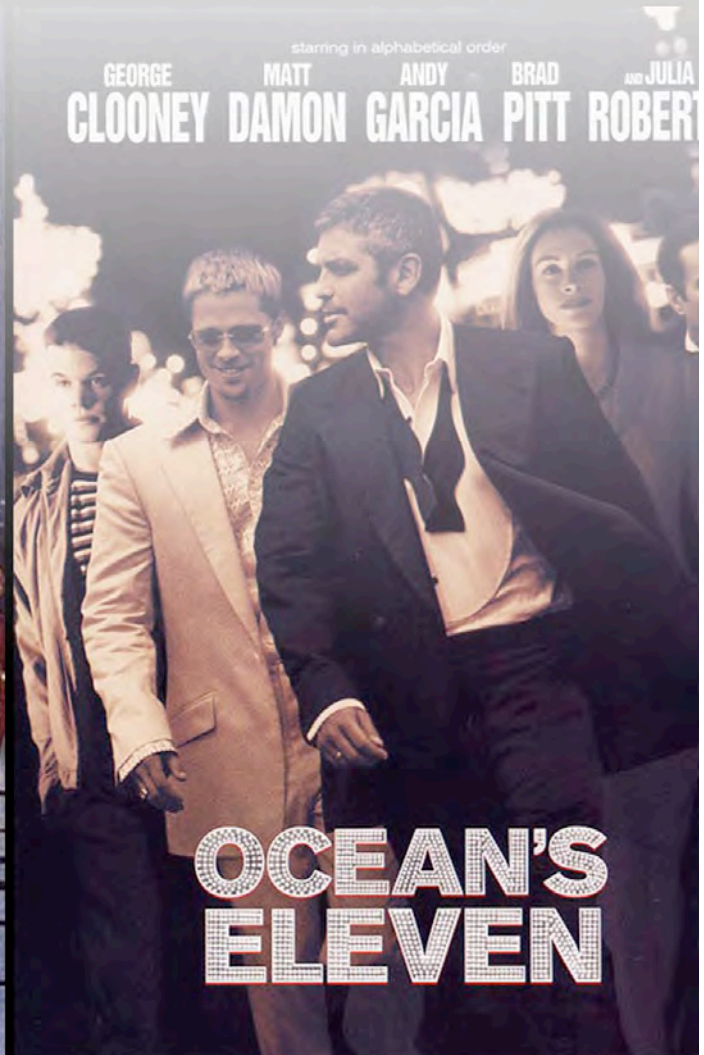


# 16+

source guides

## remakes



National Library

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16 + Source Guide



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# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

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10.30am - 8.00pm

**Friday**

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email [library@bfi.org.uk](mailto:library@bfi.org.uk)).

BFI National Library  
British Film Institute  
21 Stephen Street  
London  
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Tel. 020 7255 1444

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

[www.bfi.org.uk/filmtvinfo/library/visiting](http://www.bfi.org.uk/filmtvinfo/library/visiting)

# Accessing Research Materials

## Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

[www.bfi.org.uk/filmtvinfo/services/research.html](http://www.bfi.org.uk/filmtvinfo/services/research.html)

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[www.bfi.org.uk/filmtvinfo/services/ask](http://www.bfi.org.uk/filmtvinfo/services/ask)

## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: [news@bl.uk](mailto:news@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# Approaches to Research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

# definitions

## REMAKE

A remake is a film that stands in a pronounced inter-textual relationship with an earlier film, highlighting the element of reproduction inherent in Hollywood cinema. While clearly inter-related to its source film the remake will often differentiate itself in terms of variation and revision of narrative or even genre. *THE SEVEN SAMURAI* (Akira Kurosawa, 1954) has been remade as a western – *THE MAGNIFICENT SEVEN* (John Sturges, 1960) – and sci-fi fantasy – *BATTLE BEYOND THE STARS* (Jimmy Murakami, 1980). This relationship between remake and original may in fact go no further than a form of loose inspiration. For example the two recent versions of *THE ITALIAN JOB* (F. Gary Gray, 2003) and *OCEAN'S ELEVEN* (Steven Soderbergh, 2001) share little more with the originals than their title, final setting and the name of the central character.

## SEQUEL/PREQUEL

A film sequel announces a definite narrative development from its original, in which characters and elements of plot progress in a continuation, occasionally with a nod to the “cliffhanger” serials of the 1930s onwards... As a commercial phenomenon the sequel is associated primarily with post-studio system Hollywood and films such as *JAWS* (Steven Spielberg, 1975), *ROCKY* (John Avildson, 1976), and *STAR WARS* (George Lucas, 1977). In contrast, the narrative of a film prequel, though produced after the original movie, is always set before the events of that film, often exploring the development of its' central characters. Examples of prequels include *INDIANA JONES AND THE TEMPLE OF DOOM* (Steven Spielberg, 1984), and *STAR WARS: THE PHANTOM MENACE* (George Lucas, 1999).

## ADAPTATION

The adapting of non-filmic source texts for the cinema has traditionally looked to literary material for inspiration; novels – *HARRY POTTER AND THE PHILOSOPHER'S*

*STONE* (Chris Columbus, 2001) – theatrical plays – *GLENGARRY GLEN ROSS* (James Foley, 1992) – even poems – *BEOWULF* (Graham Baker, 1999). Successful television series have also been spun off as a fruitful source of potential film material, including – oddly perhaps – many from UK TV sitcoms. Films such as *THE X-FILES* (Rob Bowman, 1998), seek to capitalise on the already established audiences cultivated by recent series, while the success of *STARSKY & HUTCH* (Todd Phillips, 2004) seems to rest with current nostalgia for Seventies pop-culture in general rather than with the popularity of the original series itself with contemporary viewers. Since the 1960s, and perhaps earlier, Hollywood used comics as a source and since the 1990s, Hollywood has expanded the range of source media, looking to video games – *MORTAL KOMBAT* (Paul Anderson, 1995) – comic & graphic novels – *X-MEN* (Bryan Singer, 2000) – and even roller-coasters – *PIRATES OF THE CARIBBEAN* (Gore Verbinski, 2003)!

## FILM SERIES

The film series refers to a type of film production that belongs to the studio system stage in Hollywood history. It primarily denotes successive films in which a set of familiar and stable characters reappear in differing environments enacting often generically similar adventures, for example the *CHARLIE CHAN* movies or *TARZAN*. Unlike the sequel and prequel each series film is self-contained often without reference to events from earlier films. The nearest Hollywood has to a continuation of the film series mode of production is with *JAMES BOND*.

## RE-IMAGINING

Unlike a remake where there is often a considerable amount of overlap in terms of characterisation, narrative, or even direct quotation from the source film, a re-imagining is a label often attached to film projects that have sought to move away from the source film while still retaining the cultural capital attached to the earlier title.

A re-imagining will often signal an attempt to shift, often drastically not simply the setting of a film, but its entire emotional or generic tone. A recent example would be *THE STEPFORD WIVES* (Frank Oz, 2004) in which a 1970s thriller with an explicit feminist agenda has been recast, thirty years on, in the mode of camp comedy.

## HOMAGE

A movie that acknowledges the influence of an earlier film or filmmaker and references that influence in its narrative or stylistic form, as is the case with Brian de Palma's *BLOW OUT* (1981) and Michelangelo Antonioni's *BLOW UP* (1966).

## RETOUR AUX SOURCES

Meaning “return to the source” this type of remake acknowledges an earlier film that shares the same original inspiration but from which it wishes to distance itself. For example Steven Soderbergh has described his movie *SOLARIS* (2002) not as a remake of the famous Tarkovsky (1972) film but as a second version of the original novel from which the Russian film was adapted. Similar claims were made for Tim Burton's re-imagining of *PLANET OF THE APES* (2001). This is often a strategy adopted by producers who wish to restart a franchise that has failed financially, and can be seen in the promotional discourse surrounding *BATMAN BEGINS* (2004) where, after the failure of *BATMAN & ROBIN* (Joel Schumacher, 1997), the return to the style of the early comics has been heavily emphasized.

# general references

## books

ALLEN, Michael  
**Contemporary US cinema.**  
 Harlow, Essex: Longman, 2003. viii, 265 p. illus. bibliog. index. (Inside Film series).

This is a very helpful and up to date volume on 'the economic, social and cultural contexts of mainstream and independent American cinema'.

In Chapter 7. 'Genre, sequels and remakes' (pp.177-200), the author examines the importance of genre to modern American cinema and the motives behind remakes and sequels from technology, younger audiences and even from stars themselves. The chapter is backed up with useful examples. (Also contains an interesting summary of Steven Soderbergh's career pp.174-176).

ALTMAN, Rick  
**Film/genre.**  
 London: British Film Institute, 1999. v-x, 246p. ; illus. bibliog. index.

Useful text on genre.

CORRIGAN, Timothy  
**A cinema without walls: movies and culture after Vietnam.**  
 New Brunswick, NJ: Rutgers University Press, 1991. 258p. illus. bibliog. index

This work was one of the first to explore how modern mass media (then cable TV and VCR) have affected the way in which audiences view films. In chapter 6, Interminable tales of heaven and hell, Corrigan looks particularly at the remake/sequel and its 'repetitive and shifting' narratives and how character motivations have been replaced with and the modern emphasis on 'moments and images'. (See pp.167-172 in particular).

pp.167-172, where he puts forward a provide a short but dense theoretical look at the modern remake/sequel, which argues that such films

DRUXMAN, Michael B.  
**Make it again, Sam: a survey of movie remakes.**  
 South Brunswick, N.Y.; London: A.S. Barnes; Thomas Yoseloff, 1975. - 285p. illus. filmog

DRUXMAN, Michael B.  
**One good film deserves another.**  
 South Brunswick, N.Y.; London: A.S. Barnes; Thomas Yoseloff, 1977. 175p. illus. filmog.

Author shows that remakes and sequels are even older than these books.

DURHAM, Carolyn A  
**Double takes: culture and gender in French films and their American remakes.**

See entry under LA FEMME NIKITA and under Remaking French Cinema.

FORREST, Jennifer and KOOS, Leonard R. (eds)  
**Dead ringers: the remake in theory and practice.**  
 Albany, NY: State University of New York Press, 2002. - ix, 369p.; illus. notes. bibliog. appendices. indices.. - (SUNY series, cultural studies in cinema/video).

Another wide-ranging and important work on remakes.

The topics and films covered include: American remakes of French films; remakes in early cinema; Lang remaking Renoir; remaking the role of women in post war cinema; remaking genre classics such as The Fly and Invasion of the Bodysnatchers.

GILES, Jane (and PAPATAKIS, Nico - contributor)  
**Criminal desires: Jean Genet and cinema (2nd ed.).**  
 London: Creation Books, 2002. - 142 p.; illus. credits. bibliog. index.. - (Persistence of Vision; v.2). - A previous version of this book was published in 1991 by the British Film Institute under the tile 'The Cinema Of Jean Genet: Un Chant d'Amour'.

GOLDBERG, Lee  
**Television series revivals: sequels or remakes of cancelled shows.**  
 Jefferson, NC; London: McFarland, 1993. 196p. illus. bibliog. appendix.

index..

GROSSVOGEL, David I.  
**Didn't you used to be Depardieu? Film as cultural marker in France and Hollywood.**

See entry under Remaking French Cinema

HOLSTON, Kim R. and WINCHES-TER, Tom.  
**Science fiction, fantasy and horror film sequels, series and remakes: an illustrated filmography, with plot synopses and critical commentary.**  
 Jefferson, NC: McFarland, 1997. v-vi, 601p. illus. bibliog. index..

Annotated listing.

HORTON, Andrew and MCDOUGAL, Stuart Y;  
**Play it again, Sam: retakes on remakes.**  
 Berkeley; Los Angeles; London: University of California Press, 1998. - vii-ix, 358p. illus. Index.

This wide-ranging collection of essays, covering the length and breadth of remakes, is divided into three parts. Part One looks at remakes and Hollywood; Part Two examines cross cultural remakes and Part Three covers remakes across media.

The topics covered include: remakes and cultural studies, Hitchcock and remakes; Robin Hood; Musicals, in particular the Jazz Singer; the role of allusion; remaking Breathless; remaking Bergman; Kusturica' Godfather homage; Hong Kong remakes; feminist remakes; Nosferatu and Dracula; Superheroes from comics to the screen; remaking Stagecoach for radio; and MASH from film to TV.

KING, Geoff  
**New Hollywood cinema: an introduction.**  
 London; New York: I.B.Tauris, 2002. 296p. illus. bibliog. index.

The author examines new Hollywood from the late 60s to today covering the Hollywood ren-

aissance, the rise of the blockbusters and the heyday of the American auteurs.

Whilst analyzing how Hollywood makes and sells its product, the author discusses remakes and sequels, often in terms of their structure and appeal as blockbusters.

LIMBACHER, James L.

**Haven't I seen you somewhere before?: remakes, sequels and series in motion pictures, videos, and television, 1896-1990.**

Ann Arbor, MI: Pieriean Press, 1991. 438p. bibliog

MALTBY, Richard.

**Hollywood cinema (2nd ed).**

Malden, MA; Oxford: Blackwell, 2003. xv, 696 p.; illus. graphs. chronol. gloss. appendices. notes. bibliog. index.

Standard work on Hollywood.

Contains a sprinkling of passages on sequels and is worth skimming through and checking contents and index pages for items on remakes.

MAZDON, Lucy

**Encore Hollywood: remaking French cinema.**

London: British Film Institute, 2000. vi, 169p.; bibliog. index.

See entry under Remaking French Cinema.

MILBERG, Doris.

**Repeat performances: a guide to Hollywood movie remakes.**

New York: Broadway Press, 1990. 220p. index.

NEALE, Steve

**Contemporary Hollywood cinema.**

London; New York: Routledge, 1998. i-xxii, 338p. illus. bibliog. index.

NEALE, Steve

**Genre and contemporary Hollywood.**

London: British Film Institute, 2002. - vi, 322 p.; illus. index

NEALE, Steve

**Genre and Hollywood.**

London: Routledge, 2000. vii-viii, 336p.; appendix. bibliog. index.(Sightlines).

These titles are useful background reading with some brief references. They are worth skimming,

as well as checking the indexes and contents [ages for information on remakes.

NOWLAN ,Robert A and NOWLAN ,Gwendolyn Wright

**Cinema sequels and remakes, 1903-1987.**

Jefferson, NC; London: McFarland, 1989. - 954p. illus. filmog. index

SCHWARTZ, Ronald.

**Noir, now and then: film noir originals and remakes (1944-1999).**

Westport, CT: Greenwood Press, 2001. xiv, 214p.; illus. filmog. appendices. credits. addenda. bibliog. index.. (Contributions to the study of popular culture; No.72).

WASKO, Janet

**How Hollywood works.**

London; Thousand Oaks, CA; New Delhi: Sage, 2003. - 248 p.; tables. notes. appendix. bibliog. index

Background reading on the business of Hollywood production, particularly the final chapter.

## journal articles

CINEFANTASTIQUE

Vol.34. No.5. August 2002, pp.46-49

SPY KIDS 2, by Fred Topel

Details on the making of SPY KIDS 2 including comments by the director, Robert Rodriguez, on his vision for the sequel to SPY KIDS.

CREATIVE SCREENWRITING

Vol.9. No.4. Jul/Aug 2002, pp.30-31

**The business of screenwriting: tossing in the towel,** by Ron Suppa

Author discusses the prevailing fashion in the movie industry for prequels, sequels and remakes rather than take chances with original screenplays.

EMPIRE

No.49. July 1993, pp.68-72

**You won't feel a thing,** by Matt Mueller

Handy article on remakes. Sparked by the gloomy experiences of Georges Sluizer and the fate of THE VANISHING, the author

covers some of the main & perennial issues regarding (Hollywood) remakes: artistic control; the intended audience; and the bottom line, box office.

EMPIRE

No.49. July 1993, pp.100-101

**Made in Heaven, Remade in Hell...**, by Kim Newman

Author provides his thoughts on Hollywood remakes of old films.

EMPIRE

No.169. July 2003, pp.80-83

**Attack of the clones,** by Jeffrey Wells

Industry personnel give their opinions on why Hollywood is releasing more sequels in summer 2003 than ever before.

FILM CRITICISM

Vol.21. No.3. Spring 1997, pp.1-19

**Re-viewing remakes,** by Constantine Verevis

This is an important article on remakes, one of a series of articles by this author that appear in a range of journals and are listed below. The author argues for a genre-based approach to the subject. It also looks at the thorny issue of intellectual property rights. (Author has a book on remakes due to be published in November 2005).

FILM REVIEW

Vol.26. No. 8. August 1976, pp.34-35

Contemporary review of the 70s wave of remakes weighing up the perennial balance between critical reaction and the box office.

FILM STUDIES

No. 4. Summer 2004, pp.87-103

**Remaking film,** by Constantine Verevis

A useful overview and engagement with the predominant trends in the discourse on film remakes. Drawing upon Rick Altman's Film/Genre, Verevis argues that discussion of the concept of the film remake must engage with "a

network of historically variable relationships". She explores these in terms of three broad categories; the industrial, the textual, and the critical, assessing in detail, and taking issue with the work of Michael Druzman (Make it Again, Sam) and Thomas Leitch ("Twice Told Tales" - see bibliography Dead Ringers, Forrest and Koos).

**FILM REVIEW**

No. 646. July 2004, pp.54-56

**O brother where art thou?** by James Mottram

The Coens discuss their reasons for remaking the classic Ealing comedy THE LADYKILLERS.

**HEAT**

3 April 1999, pp.38-39

**Double take**, by Charles Gant

Article on yet another current trend in Hollywood to re-make classic films.

**MEDIA INTERNATIONAL AUSTRALIA**

No.80. May 1996, pp.60-65

**Re-viewing remakes**, by Constantine Verevis

Discusses aspects of remakes in particular new Hollywood remakes.

**PREMIERE**

Vol.15. No.4. January 2002, pp.66-71

**Never say die.**

Section on the lucrative industry of movie franchises and sequels.

**SCREEN INTERNATIONAL**

No.1153. 10 Apr 1998, pp.13,15

**US remakes Nordic films: tapping the Norse code**, by Petra Buddrus

American producers are re-making Scandinavian films.

**SCREEN INTERNATIONAL**

No.1355. 3 May 2002, pp.1, 3

**Repeat contenders: world film proves ripe for remake**, by Denis Seguin

On the recent slate of Hollywood remakes of classic and world films and their appeal to producers.

**SCREEN INTERNATIONAL**

No.1400. 11 Apr 2003, p.3

**Remakes in English abound**, by Patrick Frater

Details of several successful international films, which have been optioned for English language remakes. Includes a chart of titles and country of origin.

**SCREEN INTERNATIONAL**

No.1407. 6 Jun 2003, p.9

**What makes a good remake?** by Patrick Frater

A report on the continuing growth in Hollywood of interest in buying foreign films for remakes. Discusses what makes one film preferable to another and the current trend for buying Asian product.

**SCREEN INTERNATIONAL**

No.1407. 6 Jun 2003, p.11

**All change again**, by Liz Shackleton, Melanie Rodier and Ab Zagt

Examples of English-language films being remade in a foreign language and tailored to appeal to local audiences. Refers to a Chinese remake of WAKING NED and an Italian remake of GROUND-HOG DAY.

**SCREEN INTERNATIONAL**

No.1407. 6 Jun 2003, p.12

**Remade in their own image**, by Patrick Frater

Brief profiles of some of the key companies and personnel involved in the remake industry.

**SIGHT AND SOUND**

Vol.14. No.3. March 2004, pp.26-28

**Open ear open eye**, by Tom Charity

The original 1958 print of John Cassavetes' SHADOWS was recently discovered in an attic. An explanation of the events that led Cassavetes to remake his original improvised film is made and the two versions compared.

**SHOW**

Vol.3. No.1. March 1973, pp.32-39

Article about "Hollywood not only make movies, it re-makes, re-hashes and camps them"...

**VELVET LIGHT TRAP**

No.40. Autumn 1997, pp.32-41

**Speaking Tongues: voice dubbing in the cinema as cultural vehicle**, by Antje Ascheid

Article about the pro's and con's of sub-titling, dubbing and multiple language versions or remakes of films.



The Ladykillers (2004)

# remaking national cinema

## FRENCH CINEMA

### books

DURHAM, Carolyn A.  
**Double takes: culture and gender in French films and their American remakes.**  
 Hanover, NH; London: University Press of New England, 1998. 246p. bibliog. filmog. index. (Contemporary French film and society).

GROSSVOGEL, David I.  
**Didn't you used to be Depardieu? Film as cultural marker in France and Hollywood.**  
 New York; Washington: Peter Lang, 2002. 178 p. notes. bibliog. index. (Framing film; Vol.5).

MAZDON, Lucy  
**Encore Hollywood: remaking French cinema.**  
 London: British Film Institute, 2000. vi, 169p.; bibliog. index.

### journal articles

**PREMIERE (US)**  
 Vol.6. No.12. August 1993, p.53

**L'Amour Fou: Cinemascopeing**, by Marcelle Clements

American films can over-simplify stories, and this is especially evident in Hollywood re-makes. French films tend to be more complex and ambiguous, for example *BETTY* and *UN COEUR EN HIVER*.

**SCREEN INTERNATIONAL**  
 No.766. 21 Jul 1990, pp.7-8

Report on growing trend for remaking

European films for American audiences, e.g. *THREE MEN AND A BABY*.

**SIGHT AND SOUND**  
 Vol.3. No. 7. July 1993, pp.22-25

**Hijacked**, by Ginette Vincendeau

About Hollywood remakes of French films. Questions whether stories can be moved across cultures.

### CASE STUDIES

#### A Bout De Souffle / Breathless

DURHAM, Carolyn A.  
**Double takes: culture and gender in French films and their American remakes.**  
 Hanover, NH; London: University Press of New England, 1998. 246p. bibliog. filmog. index. (Contemporary French film and society).

In the chapter, 'Jim McBride's "Breathless in L.A."' (pp.49-69), the author discusses the parallels between the two versions, and other French film influences at work. Author fiendishly mentions an interview in cineaste bible *Cahiers du Cinema* where McBride openly admits that remaking this New Wave classic was a career move to re-vitalise a flagging career.

GROSSVOGEL, David I.  
**Didn't you used to be Depardieu? Film as cultural marker in France and Hollywood.**  
 New York;

Washington: Peter Lang, 2002. 178 p. notes. bibliog. index. (Framing film; Vol.5).

In chapter V (pp.63-77), the author compares

the two films.

**WIDE ANGLE**  
 Vol.7. No.3. 1985, pp.44-53

Author compares and contrasts *BREATHLESS* and the original *A BOUT DE SOUFFLE* and uses them as examples of 'bipolar modeling system' of Hollywood' and 'Art Cinema'.

#### Bob Le Flambeur / The Good Thief

**SIGHT AND SOUND**  
 Vol.13. No.3. March 2003, pp.22-24

**Gamblers anonymous**, by Ginette Vincendeau

An analysis of director Neil Jordan's approach to remaking Jean-Pierre Melville's *BOB LE FLAMBEUR* for his *THE GOOD THIEF*.

**SIGHT AND SOUND**  
 Vol.13. No.10. October 2003, p.78

**Close-up: double down**, by Jamie Russell

Director Neil Jordan discusses making *THE GOOD THIEF*, a remake of Jean-Pierre Melville's *BOB LE FLAMBEUR*. He also talks about the popularity (with studios) of remakes over original writing.

#### Boudu Sauve Des Eaux / Down And Out In Beverly Hills

**CINEMA JOURNAL**  
 Vol.29. No.2. Winter 1990, pp.23-35

A comparison with the 1932 French original with the 1986 US remake.

**JUMP CUT**  
 No.35. April 1990, pp.85-96

New Cold War sequels & remakes, by Christine Anne Holmlund

Discusses *DOWN AND OUT IN BEVERLY HILLS*, *ROCKY IV*, and *ALIENS* as having Cold War themes. It



analyses the function of this New Cold War ideology in Hollywood films and how this ideology is interwoven with entertainment.

### La Femme Nikita / Point Of No Return (The Assassin)

DURHAM, Carolyn A.  
**Double takes: culture and gender in French films and their American remakes.**

Hanover, NH; London: University Press of New England, 1998. 246p. bibliog. filmog. index. (Contemporary French film and society).

In his conclusion (pp.175-180), the author examines briefly the remake(s) (film and TV) of the French original with some interesting observations on the differences between these versions (slight but profound) and on the 'Pavlovian' critical reaction to Hollywood remakes.

GROSSVOGEL, David I.  
**Didn't you used to be Depardieu? Film as cultural marker in France and Hollywood.**

New York; Washington: Peter Lang, 2002. 178 p. notes. bibliog. index. (Framing film; Vol.5).

In the conclusion to his study (pp.146-160), the author discusses the American influences of the original and how the two remakes (one for cinema; one for TV) compare and contrast.

#### PREMIERE

Vol.6. No.8. April 1993, pp.78-80, 82

### La Femme Nikita à l'américaine? Stupide! Bête! Idiote!, by Steve Pond

Author questions the validity of remaking NIKITA.

#### SCREEN

Vol.40. No.1. Spring 1999, pp.51-65

### Excusing the violence of Hollywood women: music in Nikita... by Pauline Macrory

An examination of NIKITA (1990) and the American remake POINT OF NO RETURN (1993) - aka THE ASSASSIN - looking at differences in the portrayal of the central female figure which, it is suggest-

ed, are seen most clearly in the musical scores.

### Le Retour De Martin Guerre / Sommersby

GROSSVOGEL, David I.  
**Didn't you used to be Depardieu? Film as cultural marker in France and Hollywood.**

New York; Washington: Peter Lang, 2002. 178 p. notes. bibliog. index. (Framing film; Vol.5).

In Chapter X (pp.133-145), the author looks at one of Hollywood's more accomplished and interesting remakes.

#### FILM CRITICISM

Vol.26. No.1. Autumn 2001, pp.2-24

### Re-making history and cultural identity, by Brigitte E. Humbert

Article on how film reflects a specific national identity. This study compares the French release of LE RETOUR DE MARTIN GUERRE with its remake in the US ten years later, SOMMERSBY, comparing how the two cultures are reflected differently.

### Trois Hommes Et Un Couffin / Three Men And A Baby

DURHAM, Carolyn A.  
**Double takes: culture and gender in French films and their American remakes.**

Hanover, NH; London: University Press of New England, 1998. 246p. bibliog. filmog. index. (Contemporary French film and society).

As author notes in the chapter, 'Three Takes on Motherhood, Masculinity, and Marriage' (pp70-90), this film is often seen as a marker point for modern remakes or more accurately for critical interest in remaking French cinema. The author discusses various interpretations and her own, which not surprisingly focuses upon the differences in attitudes to culture and gender.



## BOLLYWOOD

#### ASIAN CINEMA

Vol.9. No.1. Autumn 1997, pp.99-111

### Eve in Calcutta: the Indianization of a Movie Madwoman, by Gretchen D Bisplinghoff and Carol J. Slingo

An examination of how RAAT AUR DIN, a remake of THE THREE FACES OF EVE, was adapted for Indian audiences.

#### TRADE GUIDE

Vol.44. No.10. 6 Dec 1997, pp.14-15

### Do remakes, copies, inspirations of South/English films...

Short article collating comments from the Indian film industry on Hindi re-makes of South Indian or English films.

#### TRADE GUIDE

Vol.44. No.22. 28 Feb 1998, pp.38-39

### Take 5 - Vikram Bhatt, by Manisha Deshpande

Vikram Bhatt, filmmaker, defends the practice of remaking Hollywood films.

#### TRADE GUIDE

Vol.44. No.30. 25 Apr 1998, pp.[15-16]

### Views: What are the prospects of English films copied by..., by Meena Goculdas

Several Indian filmmakers com-

ment on Hindi remakes of English films.

#### TRADE GUIDE

Vol.46. No.32. 6 May 2000, pp.12-13

**Opinion: Do Remakes Of South/English Films Guarantee Success?** by Manisha Deshpande

Several members from the film industry in India comment.

## ASIAN CINEMA

#### EMPIRE

No.182. August 2004, p.70

**Intermission [section]: remade in the USA**

On the ongoing interest of US studios in remakes of Japanese horror films, reporting on Takashi Shimizu's remake for the US of his own film JU-ON as THE GRUDGE.

#### SCREEN INTERNATIONAL

No.1406. 30 May 2003, pp.9-10

**Remaking the remake**, by Patrick Frater

Details on the system surrounding remakes, & on the current Hollywood preference for Asian horror and genre titles.

#### SCREEN INTERNATIONAL

No.1422. 26 Sep 2003, pp.15-17

**Asian remakes**, by, Darcy Paquet, Liz Shackleton and Mark Schilling

An analysis of Hollywood's continuing interest in remaking Asian box office hits. Focuses on South Korea, Hong Kong and Japan with a case study of Jeon Heung-sun's MARRYING THE MAFIA.



Marrying the Mafia (2002)

# remakes by genre

## CRIME, THRILLERS & NOIR

### Cape Fear

#### METRO

No.96. Summer 1993/4, pp.10-14

**Double Score: Bernard Herrmann's Music for Cape Fear...**, by Graham Bruce

An analysis of Bernard Herrmann's music for CAPE FEAR 1961 and 1991.

#### SIGHT AND SOUND

Vol.1. No.10. February 1992, pp.8-13.

**Sacred and profane**, by J. Hoberman

In-depth look at Scorsese's remake of CAPE FEAR, which the author describes as "a choreographed hall-of-mirrors" where Scorsese's auteurist and cineaste touches see themes and imagery of the first echoed in the remake.

### Desperado / El Mariachi

#### CREATIVE SCREENWRITING

Vol.2. No. 4. Winter 1995, pp.11-15

**Interview with Robert Rodriguez**, by Jose Martinez

In which the director discusses his early films and how they helped in developing his filmcraft. Makes reference to his idiosyncratic working methods and in particular, how these relate to issues of financing and control associated with both independent and studio production.

#### CREATIVE SCREENWRITING

Vol.2. No.4. Winter 1995, pp.16-22

**DESPERADO Background: But Don't Stop the Action**, by Lawrence and Cherie Jung

A discussion of Rodriguez' handling of exposition in his second "Mariachi" movie. The article provides textual examples from a draft of the script titled Return of

the Mariachi and so might provide useful material for an exploration of the development of the title character across both films.

### Get Carter

#### CREATIVE SCREENWRITING

Vol.7. No.5. Sep/Oct 2000, pp.18-19

**Script comments**, by Christian Divine

Comparisons are made between Mike Hodges original 1971 script for GET CARTER and David McKenna and Stephen Kay's script for the 2000 version of the film.

#### FILM COMMENT

Vol.36. No.5. Sep/Oct 2000, pp.35-37

**Brute force**, by Graham Fuller

Timely analysis of GET CARTER.

### Insomnia

#### CREATIVE SCREENWRITING

Vol.9. No.3. May/June 2002, pp.57-60

**Hillary Seitz**, by Den Shewman

Interview with screenwriter Hillary Seitz who discusses adapting INSOMNIA.

#### CREATIVE SCREENWRITING

Vol.9. No.3. May/June 2002, pp.60-61

**Insomnia**, by Peter N. Chumo II

An assessment and analysis of Hillary Seitz's screenplay for INSOMNIA, based on the July 1999 and December 2000 drafts.

#### EMPIRE

No.160. October 2002, pp.78-83

**Wide awake in America**, by Simon Braund

Interview with British director Christopher Nolan about his career and new film INSOMNIA.

**FANGORIA**

No.212. May 2002, pp.69-72

**It's not a horror film: reawakens,** by David GroveDirector Christopher Nolan comments on the making of his film *INSOMNIA*.**FILM COMMENT**

Vol.38.No.3. May/June 2002, pp.26-29

**Under the midnight sun: total immersion,** by Amy Taubin and Mark OlsenOn Christopher Nolan's new thriller *INSOMNIA*, adapted from a Norwegian thriller. Interview with Nolan follows.**The Postman Always Rings Twice****AMERICAN FILM**

Vol.6. No.6. April 1981, pp.50-55

**The Postman rings again,** by Patrick McGilligan

Article on the production of the Rafelson remake with a short discussion on this version as adaptation and remake.

**FILM COMMENT**

Vol.17. No.2. Mar/Apr 1981, pp.18-32

Section on the 1980s remake of Cain's novel. (THIS SECTION IS MISSING FROM BFI LIBRARY STOCK).

**LITERATURE/FILM QUARTERLY**

Vol.13. No.2. 1985, pp.102-111

**Whatever happened to film noir? The Postman always rings twice (1946-81),** by Robert G. Porfirio

Articles compares both versions to the original Cain novel and discusses the limited success of both adaptations.

**Psycho**

GOTTLIEB, Sidney and BROOKHOUSE, Christopher (eds)

**Framing Hitchcock: selected essays from The Hitchcock Annual.**

Detroit, MI: Wayne State University Press, 2002. - 418 p.; illus. index. (Contemporary film and television).

LEHMAN, Peter and LUHR, William **Thinking about movies: watching, questioning, enjoying (2nd ed).** Malden, MA; Oxford: Blackwell, 2003. - xviii, 397 p.; illus. [16] plates (col.). gloss. index.**CINEFANTASTIQUE**

Vol.30. No.11. December 1998, p.3

**Desecrating a masterpiece?,** by Douglas Eby

Gus van Sant talks about remaking a classic.

**CINEFANTASTIQUE**

Vol.30. No.12. January 1999, pp. 40-41

**PSYCHO,** by Fran Garcia

Screenwriter Joseph Stefano talks

about "polishing" the original script for the 1998 remake of *PSYCHO*.**CINEMA PAPERS**

No.130. June 1999, pp.20-21, 57

**PSYCHO,** by Richard FranklinRichard Franklin reflects on the remake of *PSYCHO*.**EMPIRE**

No.116. February 1999, pp.78-83

**"Stormin' Norman" & "So good they made it twice!"**, by Catherine Scroop and Adam SmithInterview with Vince Vaughn and article about the making of *PSYCHO*.**ENTERTAINMENT WEEKLY**

No.461. 4 Dec 1998, pp.36-42

**Shower power,** by Benjamin SvetkeyA discussion of the remake of *PSYCHO*.**FANGORIA**

No: 179. January 1999, pp.26-30, 82

**They must be psycho,** by Ian SpellingOn the remaking of *PSYCHO*, with comments by director Gus van Sant and a short interview with Janet Leigh**INTERVIEW**

December 1998, pp.32-34

**Hitch up,** by Paig PowellGus van Sant discusses his reasons for remaking *PSYCHO*.**LITERATURE/FILM QUARTERLY**

Vol.31. No.4. 2003, pp.248-259

**Hitchcock without Hitchcock,** by Thomas LeitchNoted author on Hitchcock and remakes as a genre compares the two versions of *PSYCHO*.

Psycho (1960)

**LITERATURE/FILM QUARTERLY**  
Vol.28. No.4. 2000, pp.269-273

**101 ways to tell Hitchcock's Psycho from Gus Van Sant's**, by Thomas M. Leitch

Listing of the most important differences between the two films.

**MOVIELINE**  
Vol.10. No.4. Dec/Jan 1999, pp.68-72, 94

**Return to Bates motel**, by Stephen Rebello

Gus van Sant talks about his 'reproduction' of PSYCHO.

**PREMIERE**  
Vol.11. No.4. Dec 1998, pp.78-80

Psycho, by Kindra Peach

Gus Van Sant explains why he decided to (re-)make the film.

**SIGHT AND SOUND**  
Vol.9. No.1. January 1999, pp. 6-7

**Rushes [section]: The bigger picture: curtain call**

Discusses rumours surrounding the release of Gus Van Sant's remake of Hitchcock's PSYCHO. Media commentators had not been shown the film prior to its release.

**VANITY FAIR**  
No.460. December 1998, pp.160-165

Horrors! a remake, by Gus van Sant and Christopher Doyle

On the remake of Alfred Hitchcock's 1960 horror classic by Gus van Sant, including an update or the original publicity stills with Anne Heche and Vince Vaughn.

## The Vanishing

**KINEMA**  
No.17. Spring 2002, pp.47-66

**Repackaging rage: The Vanishing and Nightwatch**, by Steven Jay Schneider

This article looks at the unusual development of a foreign director being able to remake his foreign film for a US audience. George

Sluizer made SPOORLOOS in 1988 and remade it in Hollywood as THE VANISHING in 1993. Ole Bornedal was able to do the same for NAT-TEVAGTEN and NIGHTWATCH. The author examines the differences between versions despite their having being helmed by the same director. It also looks the process of remaking both films and how they were marketed. Covers Hollywood and critics' reactions to remakes and observes that one key ingredient for both films' success in their native lands was a dark/visceral sense of humour, which did not travel across the Atlantic.

## HORROR

**PICART, Caroline Joan ("Kay") S. Remaking the Frankenstein myth on film: between laughter and horror.**

Albany, NY: State University of New York Press, 2003.

(SUNY series in psychoanalysis and culture). viii, 260 p. illus. notes. bibliog. index.

**JOURNAL OF POPULAR FILM & TELEVISION**

Vol.32. No.3. Autumn 2004, pp.98-109

**You can't kill the Boogeyman: Halloween III and the modern horror franchise**, by Martin Harris

Analysis of the HALLOWEEN series, particularly HALLOWEEN III, suggesting that the reason behind the prevalence of modern horror film franchises is economic and cannot be explained by post-modern theory

**SCREEN INTERNATIONAL**  
No.1453. 14 May 2004, p.16

**People: UK: franchise fever sweeps UK**, by Ada Minns

A report on a recent move towards sequels and follow-ups in British production, particularly in the horror genre.

**VELVET LIGHT TRAP**  
No.52. Autumn 2003, pp.45-63

**Fantasy, franchises, and Frodo Baggins**, by Kristin Thompson

Analysis of the successful franchising of fantasy films. Looks at

Peter Jackson's THE LORD OF THE RINGS, particularly its successful adaptation of a book for adults into a movie for teenagers, and its non-alienation of a core fan base.

## Cat People

**CINEFANTASTIQUE**  
Vol.12. No.4. May/June 1982, pp.28-47

CAT PEOPLE production feature with interviews with Paul Schrader et al. it also includes sections on the making of both films.

**CLASSIC IMAGES**  
No.89. November 1982, p.26

The two "Cat People", by William D. Lucas

A comparative review of the two versions of the film.

**ENCLITIC**  
Vol.8. No.1. Spring/Fall 148-155

Comparison with the earlier version by Tourneur.

**FILM CRITICISM**  
Vol.13. No.2. Winter 1989, pp.36-46

**The Monster as Woman: Two Generations of Cat People**, by Karen Hollinger

An examination of the representation of the female as monster in films, looking particularly at Jacques Tourneur's CAT PEOPLE and Paul Schrader's remake. Article in a special issue devoted to feminist film criticism.

**LITERATURE/FILM QUARTERLY**  
Vol.25. No.4. 1997, pp.291-299

**The Transformation of Woman: The "Curse" of the Cat Woman**, by Linda Rohrer Paige

Essay investigating the cat woman of the 1942 CAT PEOPLE, its sequel and its remake, linking woman's transformation to her relationship with patriarchy.

**STILLS**  
Vol.1. No.5. 1982, pp.30-33

Short article on 80s remakes of

film classics, CAT PEOPLE and THE THING.

## Dawn Of The Dead

### EMPIRE

No.178. April 2004, p.53

Intermission [section]: dead bloody clever, eh. [Anon.]

Snippets of information about Zack Snyder's DAWN OF THE DEAD remake, including a comparison of the cost of the original (\$400,000) and Snyder's production (\$28 million).

### STARBURST

Special #62 (Lord of the Rings), pp.112-112, 115, 117-119

Waking the dead, by Mark Wheaton

Cast and crew talk about working on the remake of THE DAWN OF THE DEAD.

## The Fly

### DISCOURSE

Vol.22. No.1. Winter 2000, pp.103-116

Twice two: THE FLY and INVASION OF THE BODY SNATCHERS, by Marty Roth

An aesthetic comparison between the idea of an original and a copy, as played out by four films: THE FLY (1958, 1986) and INVASION OF THE BODY SNATCHERS (1956, 1978).

### JOURNAL OF POPULAR FILM & TELEVISION

Vol.18. No.3. Autumn 1990, pp.86-93

AIDS as monster in science fiction and horror cinema, by Edward Guerrero

How AIDS has been transcoded into the imagination of science fiction and horror cinema. Uses THE THING (1951 & 1982), THE FLY (1958 & 1986) and LIFE FORCE as allegories for the spread of AIDS.

### STARBURST

No.104. April 1987, pp.38-41

THE FLY, by Alan Jones

### WIDE ANGLE

Vol.14. No.1. January 1992, pp.20-34

The metamorphosis of the fly, by Adam Knee

In a special issue on film genres - an article looking at the 1958 science fiction/horror film THE FLY (Kurt Neumann), comparing it with the 1986 remake by David Cronenberg.

## The Haunting

### JOURNAL OF POPULAR FILM & TELEVISION

Vol.30. No.3. Autumn 2002, pp.166-176

Thrice-told tales:The Haunting, from Novel to Film...to film, by Steven Jay Schneider

A comparative analysis of Shirley Jackson's 1959 novel 'The Haunting of Hill House' and Robert Wise's and Jan DeBont's cinematic adaptations of it, from a linguistic, stylistic and thematic perspective.

## King Kong

### AMERICAN CLASSIC SCREEN

Vol.2. No.1. Sep/Oct 1977, pp.15-16

Comparison with 1933 version.



Ringu (1998)

### BLACK FILM REVIEW

Vol.3. No.1. Winter 1986/87, pp.20-21

Racial imagery in King Kong, by Bruce M. Tyler

Racial imagery in the various screen versions of KING KONG.

### CINEFANTASTIQUE

Vol.36. No.1. Feb/Mar 2004, p.72

Latent image: King Kong, by Jeff Bond

Looks back on the John Guillermin KING KONG and forward to Peter Jackson's version.

### STARBURST

Special #15 (Monster) 1993, pp.4-9

Long live King Kong, by Howard Maxford

Article on the monster King Kong to celebrate the 60th anniversary of the first KING KONG film.

## Night Of The Living Dead

### CINEFANTASTIQUE

Vol.34. No.3/4. June 2002, pp.116-119

Night of the Living Dead, by Mike Watt

Director Tom Savini discusses his remake of NIGHT OF THE LIVING DEAD including ideas he had for the film, which were variously squashed by movie executives.

## THE RING

### CREATIVE SCREENWRITING

Vol.9. No.5. Sept/Oct 2002, pp.53-55

Ehren Kruger, by Den Shewman

Interview with screenwriter Ehren Kruger who discusses writing the script for THE RING, the remake of the Japanese film RINGU, which was directed by Hideo Nakata.

### EMPIRE

No.165. March 2003, pp.92-95

Video nasty, by Lesley O'Toole

Details behind the re-make of

Hideo Nakata's RINGU. Director Gore Verbinski comments on the making of THE RING.

#### IN THE PICTURE

No.45. December 2002, pp.12-13

**Who's that girl? Japanese horror moves into the mainstream**, by Roy Stafford

On RINGU as a film for AS students to study in detail, helping them approach the key concepts of narrative and genre. This has proved to be a successful choice despite it being subtitled.

#### SCREEN INTERNATIONAL

No.1407. 6 Jun 2003, p.10

**Diary of a remake**, by Patrick Frater and Jeremy Kay

THE RING, DreamWorks' remake of the Japanese original RINGU, precipitated intense Hollywood interest in remakes of Asian films. A report on the processes behind DreamWorks' decision to remake the Japanese-language sequel RING 2.

## Texas Chainsaw Massacre

#### CINEFANTASTIQUE

Vol.35. No.5.Oct/Nov 2003, pp.24-25, 73-74

**Sinister Urges: Sharpening the Saw**, by Gina McIntyre

On the remaking of THE TEXAS CHAINSAW MASSACRE.

#### SIGHT AND SOUND

Vol.13. No.12. Dec 2003, pp.12-16

**What a carve up**, by Mark Kermode

On the current vogue for 'rebranding' 1970s horror movies to suit the expectations of 21st-century audiences, especially teenage audiences. References include THE TEXAS CHAIN SAW MASSACRE (2003) and ALIEN: THE DIRECTOR'S CUT (2003).

## The Thing

BILLSON, Anne

**The thing.**

London: British Film Institute, 1997. - 96p. col. illus. bibliog. (BFI Modern Classics).

BFI Modern Classic assessment of the film.

#### CINEFANTASTIQUE

Vol.13. No: 2/3. Nov/Dec 1982. pp.48-75

Feature on the production of the film, comparing it with the source material (THE THING FROM ANOTHER WORLD) and on the creation of various forms of THE THING itself, plus sketches of abandoned ideas

#### CREATIVE SCREENWRITING

Vol.6. No.1. Jan/Feb 1999, pp.44, 66-73

**In defense of John Carpenter's The Thing**, by Kevin Alexander Boon

Examines criticism of John Carpenter's THE THING and defends the film.

#### STARBURST

No.277. September 2001, pp.76-81

**Things ain't what they used to be**, by Howard Maxford

A retrospective of John Carpenter's 1982 THE THING, initially panned by critics, but now regarded as one of the landmark pictures



of the director's career.

#### WIDE ANGLE

Vol.10. No.3. 1988, pp.19-29

**Dread, Taboo and The Thing: Toward a Social Theory of the Horror Film**, by Stephen Prince

Theorises on the horror film using a model drawn from anthropology, with analysis of THE THING. In an issue about "The Fantastic" and films.

## SCIENCE FICTION

### The Blob

#### CINEFANTASTIQUE

Vol.19. No.1/2. January 1989, pp.98-99

**The remake: a review**, by Thomas Doherty

A review of the 1988 film, which compares it to the original 1958 film and also includes comment on the vogue for remakes of 1950s science fiction films.

#### TIME OUT

No.980. 31 May 1989, pp.26-27

Article on remakes of 1950s sci-fi films, particularly the BLOB

## Invasion Of The Body Snatchers (1978) / Body Snatchers (1993)

#### DISCOURSE

Vol.22. No.1. Winter 2000, pp.103-116

Twice two: THE FLY and INVASION OF THE BODY SNATCHERS, by Marty Roth

An aesthetic comparison between the idea of an original and a copy, as played out by four films: THE FLY (1958, 1986) and INVASION OF THE BODY SNATCHERS (1956, 1978).

*Invasion of the Body Snatchers (1978)*

**FILM COMMENT**

Vol.15. No.1. Jan/Feb 1979, pp.26-31

Hollywood maverick, by Steven Farber  
Interview with director Philip Kaufman in which he discusses the themes in both the novel and original film he wished to explore.

**FILM QUARTERLY**

Vol.32. No.2. Winter 1978/79, pp.24-27

Invaders and Encampments: the films of Philip Kaufman, by Michael Dempsey.  
This has a section "Invasion of the Body Snatchers – Pod City in a more general article on Kaufman's work to that point.

**JUMP CUT**

No.24/25. March 1981, pp.3-4

**Invasion of the Bodysnatchers: the pods then and now**, by Sumiko Higashi

Author compares the two versions.

**SIGHT AND SOUND**

Vol.4. No.5. May 1994, pp.28-31

**Paranoia and the Pods**, by J. Hoberman.

Discusses the political content and background to the three versions of *INVASION OF THE BODY SNATCHERS*, and questions why the story has inspired two re-makes.

**STARBURST**

Vol.1. No.9. 1979, pp.28-33

**Philip Kaufman speaks!**, by Tony Crawley

Philip Kaufman talks about his career and about remaking *INVASION OF THE BODY SNATCHERS*.

**TIME OUT**

No.466. 23 March 1979, pp.14-15

Discussion with screenwriter W. D. Richter.

**Planet Of The Apes**

**CINEFANTASTIQUE**

Vol.33. No.4. August 2001, pp.22-37

**Planet of the Apes** [section]

Production section Tim Burton's *PLANET OF THE APES* including details on earlier attempts to make a sequel to the original film. It also looks at the original film and TV series.

**CREATIVE SCREENWRITING**

Vol.8. No.4. Jul/Aug 2001, pp.39-43

**Time and destiny: William Broyles**, by Daniel Argent

Interview with screenwriter William Broyles who discusses the process of writing the script for the remake of *PLANET OF THE APES*.

**CREATIVE SCREENWRITING**

Vol.8. No.4. Jul/Aug 2001, pp.44-46

**Evolution: the development of The Planet Of The Apes (2001)**, by Daniel Argent

Traces the development of *PLANET OF THE APES* TV series and feature films up to Tim Burton's "re-imagined" *PLANET OF THE APES*.

**IF**

No. 36. August 2001, pp.36-41

**The big remake**, by Erin Free and Peter Galvin

A preview on the upcoming remakes *PLANET OF THE APES* and *ROLLERBALL*, reliving the originals and wondering why a new version of the films is being contemplated.

**PREMIERE**

Vol.14. No.11. July 2001, pp.54-61,102

**Gorillas just want to have fun**, by Mark Salisbury

Report on the making of Tim Burton's *PLANET OF THE APES*, with remarks by Burton and stars Helena Bonham Carter and Mark Wahlberg. The film claims to be a re-adaptation rather than a straight remake.

**SIGHT AND SOUND**

Vol.11. No.7. July 2001, pp.4-5

**Rushes: the bigger picture: apes again**, by Kim Newman

On the likely success of Tim Burton's *PLANET OF THE APES*.

**SIGHT AND SOUND**

Vol.11. No.9. September 2001, pp.12-15

**The sci-fi issue: gorilla warfare**, by Andrew O'Hehir

A review of Tim Burton's *PLANET OF THE APES* which suggests that the film, while technically superior to the original, is "more cluttered, less self-assured, more diffuse in its impact".



*Planet of the Apes (2001)*



## Solaris

NB See also the section on Steven Soderbergh

**EMPIRE**  
No.165. March 2003, pp.66-73

**O, lucky man**, by Colin Kennedy

Interview with George Clooney who discusses his career, referring particularly to SOLARIS,

**FILM COMMENT**  
Vol.38. No.6. Nov/Dec 2002, pp.22-23

**First look: Solaris**, by Amy Taubin

**SIGHT AND SOUND**  
Vol.9. No.1. January 1999, p.7

**Rushes [section]: The bigger picture: LA spring**

Discusses possible re-makes of SHALL WE DANSU?, KOLJA and SOLARIS.

## Twelve Monkeys

**CINEFANTASTIQUE**  
Vol.27. No.4/5. January 1996, pp.14-15

**TWELVE MONKEYS**, by Steve Biodrowski and Paul Wardle

A discussion of the making of TWELVE MONKEYS.

**CINEFANTASTIQUE**  
Vol.27. No.6. February 1996, pp.19-21, 61

**Twelve Monkeys**, by Andrew Markowitz

Another discussion of the making of TWELVE MONKEYS.

**CINEFANTASTIQUE**  
Vol.27. No.6. February 1996, pp.21-23

**Writing the Script**, by Steve Biodrowski

A discussion of the script writing process for TWELVE MONKEYS, with comments by David and Janet Webb Peoples.

**NEW REVIEW OF FILM AND TELEVISION**  
Vol.1. No.1. November 2003, pp.149-164

**12 Monkeys, Vertigo and La Jetée. Postmodern mythologies and cult films**, by Alain J. Cohen

In a rigorously argued paper, the author questions how we account for “the contagious effect of such works upon all other films...” specifically looking at Gilliam’s mediation in TWELVE MONKEYS on Marker’s film, which itself pays homage to a shot from Hitchcock’s VERTIGO.



**SIGHT AND SOUND**  
Vol.6. No.1. January 1996, pp.18-21

**Extremities**, by David Morgan

Director Terry Gilliam talks about his film TWELVE MONKEYS, his reasons for making the film, and his experiences of working with Hollywood stars.

**SIGHT AND SOUND**  
Vol.6. No.4. April 1996, pp.14-16

**Time and the machine**, by Nick James

Director Terry Gilliam talks about the visual world of TWELVE MONKEYS and the locations used to achieve the look of the film.

**STARBURST**  
Special (December) 1996. pp.24-26

**Bruce Willis’ monkey memories**, by Helen Barlow

Interview with Bruce Willis on TWELVE MONKEYS.

**STARBURST**  
Special #56 (Time travel). 2003, pp.34-45

**Out of Time, Out of Mind**, by David Richardson

Retrospective look at the making of Terry Gilliam’s epic time travel fantasy TWELVE MONKEYS, with comments from cast and crew.

**STARLOG**  
No.222. January 1996, pp.42-48

**The monkey’s uncle**, by Kim Howard Johnson

Interview with Terry Gilliam on why he chose to do TWELVE MONKEYS over other projects.

# classic & cult tv remade for the big screen

## SIGHT AND SOUND

Vol.8. No.8. August 1998, pp.16-19

**Gleaning the tube**, by Andrew O'Hehir

Article on the 1990s Hollywood obsession with making feature films based on 1960s cult television. Movies cited include: THE ADDAMS FAMILY (1991), The FUGITIVE (1993), The BEVERLY HILLBILLIES (1993), MAVERICK (1994), The BRADY BUNCH (1995).

## TV GUIDE

Vol.47. No.30. 24 July 1999, pp. 8-9

**The Roush review: leave our TV classics alone!** by Matt Roush

Remaking television series into feature films is doomed to failure as with LOST IN SPACE, THE AVENGERS and more recently THE WILD, WILD WEST.

## The Addams Family

### CINEFANTASTIQUE

Vol.24. No.5. December 1993, pp.10-18

**Addams Family Values**, by Robert T. Garcia

Article on David Levy accusing Paramount of artistic theft using the success of his 1960's series for the 1990 feature films. Preview of ADDAMS FAMILY VALUES II.

## Charlie's Angels

### CREATIVE SCREENWRITING

Vol.9. No.3. May/June 2002, pp.28-31

**Script comments: gettin' some action**, by David Konow

Interview with John August who discusses his career as a screenwriter and his transition from journalism to screenwriting. Refers in part to CHARLIE'S ANGELS.

### EMPIRE

No.138. December 2000, pp.92-98

**Halo, halo, it's good to kick ass**, by Colin Kennedy

On the fraught production.

### FILM QUARTERLY

Vol.55. No.3. Spring 2002, pp.38-44

**Charlie's Pussycats**, by Mariana Mogilevich

Looking at CHARLIE'S ANGELS - the film and television series and also at JOSIE AND THE PUSSYCATS which is a remake and parody of the film version of CHARLIE'S ANGELS.

### FILM REVIEW

Special #33. Preview 2000-01, pp.62-65

**Heavenly creatures**, by Ian Spelling

Cameron Diaz, Drew Barrymore and Lucy Liu talk about making CHARLIE'S ANGELS.

### PREMIERE

Vol.14. No.1. September 2000, pp.62-65

**Who are these women?** by Trish Deitch Rohrer

On the production of CHARLIE'S ANGELS.

Charlie's Angels (2000)



## Lost In Space

### CINEFANTASTIQUE

Vol.29. No.12. April 1998, pp.14-31, 61

Extended feature on the remake of LOST IN SPACE with interviews and views on the remake.

### CINEFANTASTIQUE

Vol.29. No.11. March 1998, pp.8-9

**LOST IN SPACE**, by Alan Jones

Writer Akiva Goldsman talks about his adaptation of LOST IN SPACE for the big screen

### EMPIRE

No.110. August 1998, pp.66-73

**Nuclear Family**, by Darren Bignell and David Eimar

Article on the making of LOST IN SPACE.

### STARBURST

No.235. March 1998, pp.18-23

**LOST IN SPACE**, by Alan Jones

Interview with Gary Oldman and Akiva Goldsman on LOST IN SPACE.

## Mission: Impossible

### CINEFANTASTIQUE

Vol.27. No.10. June 1996, pp.14-15

**MISSION: IMPOSSIBLE**, by Matthew Saunders

Screenwriter David Koepp discusses expanding the television show to film

### EMPIRE

No.86. August 1996, pp.96-105

**peeping tom**, by Rachele Unreich

Interview with Tom Cruise who talks primarily about his role in Brian De Palma's MISSION: IMPOSSIBLE, about his stunt work, and about family life.

### FILM COMMENT

Vol.32. No.4. July/August 1996, pp.46-49

**Rerun for your life: TV's search and destroy: Mission: Impossible**, by Howard Hampton

Review of MISSION: IMPOSSIBLE, particularly comparing it to the original MISSION: IMPOSSIBLE series and discussing the problems of re-makes.

**FILM REVIEW**

August 1996, pp.29-33

**Mission briefing**, by Roald Rynning

Interview with Tom Cruise about his acting and his work as producer for *MISSION: IMPOSSIBLE*, including statements by director Brian de Palma on Tom Cruise and on the film

**SIGHT AND SOUND**

Vol.6. No.7. July 1996, pp.18-21

**Mission: sublime**, by José Arroyo

An attempted analysis of Brian De Palma's movie *MISSION: IMPOSSIBLE* is preceded by the suggestion that no vocabulary exists to describe or evaluate this type of Hollywood action movie.

**Starsky & Hutch****EMPIRE**

No.178. April 2004, pp.88-89

**That 70s show**, by Chris Hewitt

Director Todd Phillips and actors Ben Stiller and Owen Wilson comment on their approach to creating a remake of the 1970s hit television series *STARSKY & HUTCH*.



*Starsky and Hutch* (ABC TV, 1975-1979)

**GAME TO FILM:  
Lara Croft:Tomb  
Raider**

(dir. Simon West, 2001)

The following books and journal articles explore the phenomenon of videogame to film adaptation and focus on three main areas of enquiry; a) the specific technical and artistic problems involved in recreating virtual characters, b) issues such as character identification and objectification and notions of spectatorship and interactivity, and c) the economic and ideological implications of such multimedia franchising.

**books**

CASELL, Justine and JENKINS, Henry (eds.)

**From Barbie to Mortal Kombat.**

Cambridge, MA; London: MIT Press, 1998. viii-xviii, 360p. illus. plates. index.

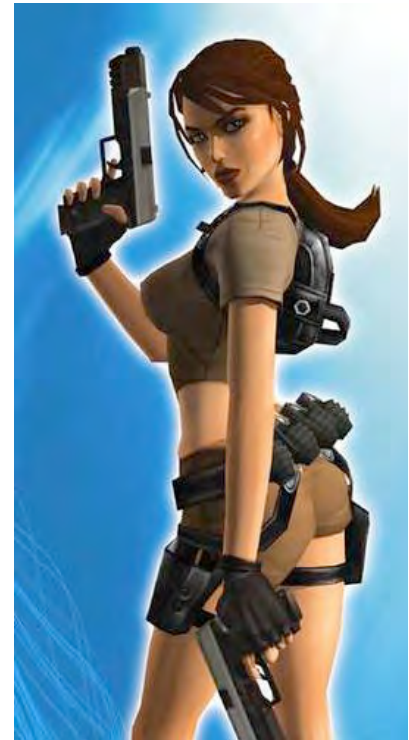
The Introductory chapter "Chess for Girls? Feminism and Computer Games" by Justine Cassell and Henry Jenkins discusses the positioning of female participation within the games industry. Cassell and Jenkins compare the question of audience identification with video games characters to the structures of 1980s slasher cinema, and in particular the ways in which such identification is gendered in relation to the figure of Lara Croft. The final chapter consists of interviews with games industry developers and participants and contains the piece "Lara Croft, Female Enemy Number One?" by Cal Jones which neatly outlines the predominant oppositional viewpoint to the sexualisation of Lara Croft.

HUGHES, David

**Tales from Development Hell: Hollywood film-making the hard way.**

London: Titan Books, 2003. 256p. bibliog. index.

In the final chapter Hughes provides a thorough outline of the troubled history of *TOMB RAIDER*'s transition from computer to cinema screen. He comprehensively details the various drafts and rewrites that the film script under-



went during its development, and also raises a number of points regarding the problematic relationship between film and videogame target audiences and their crossover potential.

INGLIS, Ian (ed.)

**Popular Music and Film.**

London; New York: Wallflower Press, 2003. 205p. illus. bibliog. index.

In chapter six, "The Sound of a New Film Form" Anahid Kassabian sees both *LARA CROFT: TOMB RAIDER* and *THE MATRIX* as films that share formal similarities with both videogames and techno music. For Kassabian this is defined in terms of 'a logic of endless iteration' that constitutes a shift in terms of the traditional gendering of music forms. Within this reading the prioritisation of repeated sensory spectacle over narrative development signals for the author an important re-imagining of film femininity.

KING, Geoff and KRZYWINSKA, Tanya (eds.)

**ScreenPlay: Cinema/ Videogames/ Interfaces.**

London: Wallflower Press, 2002. ix, 229p. illus. index.

An exploration of the complex nexus of videogames and cinema exploring issues of film language / computer technology, questions of spectatorship / interactivity, and



also the industrial codes that regulate such relationships. Chapter eleven, "Playing with Lara", by Diane Carr explores the formal characteristics of the TOMB RAIDER game, again in terms of the question of gender, and with particular reference to the cinematic construction of action heroines in films such as ALIEN.

## journal articles

**AMERICAN CINEMATOGRAPHER**  
Vol.82. No.6. June 2001, pp

**Wonder Woman**, by Jay Holben

Interview with cinematographer Peter Menzies and director Simon West on the technical challenges involved in making the film. Provides detailed discussion of

cinematography and production design including set plans and lighting diagrams.

**CINEFEX**  
No.87. October 2001. pp. 45-56, cont. 137-140

**Illuminating Lara's World**, by Joe Fordham

A detailed guide that describes scene-by-scene how the various special effects used in the film were designed and realised. Explains how a variety of technologies and techniques were used to recreate elements familiar from the games franchise, making this article a useful resource for any discussion of the relationship between cinematic and videogame mise-en-scene.

**CONTINUUM: JOURNAL OF MEDIA & CULTURAL STUDIES**  
Vol.17. No.1. March 2003. pp. 79-87

**Gender and Videogames: the political valency of Lara Croft**, by Maja Mikula

Analyses the ambivalence inherent in the circulation of the Lara Croft image across a variety of popular culture forms and introduces the problem of attributing authorship to these various texts. Primarily concerned with refiguring notions of identification and objectification, Mikula highlights the ambiguity and contradictions of such an "empty sign" to the various different audiences that have taken it up.

**PREMIERE**  
Vol.14. No.11. July 2001. pp. 35-40

**Tomb with a View**, by Christine Spines

An overview of the "trap-laden terrain" of the film's production history. Spines charts the project's various troubles – including claims of sexual harassment – as both Paramount Pictures and Eidos Interactive competed over control of the franchise.

**SIGHT & SOUND**  
Vol.11. No. 8. August 2001 pp. 18-20

**Run Lara Run**, by Kate Stables

Stables highlights the complex nexus between the film's negotiation of brand identity and screen femininity in its drive to transfer the TOMB RAIDER franchise. She makes a number of points in regard to the formal differences between film and videogame identification, while also arguing that the film's most ambiguous achievement is its construction of an action franchise around the interplay of womanliness and tomboyish adolescence.

# case study: steven soderbergh



Steven Soderbergh's directorial career thus far can be broadly defined in terms of three phases. The first follows the success of his feature-debut *SEX, LIES & VIDEOTAPE* at the 1989 Sundance Festival, now regarded as a landmark film in the development of US independent cinema. This understated film won Soderbergh a Palme d'Or, and Oscar nominations, while its' substantial box-office return proved the existence of a sizeable audience for such personal, low-budget movies.

In the wake of such huge critical and economic success, the second period of Soderbergh's career can be described as one of progressively declining audiences. Starting with *KAFKA* in 1991 Soderbergh directed five features each radically different from the last and each characterised by both narrative and stylistic experimentation. None of these films, however, lived up to the box-office success of his debut and, in 1996, his highly individual project *SCHIZOPOLIS* went almost completely ignored by both audiences and critics.

The third, and current phase is one of re-ascendance, in which, since the popular success of *OUT OF SIGHT* (1998), Soderbergh has assumed a working pattern that sees him alternate personal projects with mainstream directorial duties. The journal articles and book chapters below are primarily concerned with this most recent phase of Soderbergh's career, in which almost all of his projects have been adaptations, remakes, or re-imaginings of previous films or television series.

## books

ANDREW, Geoff  
**Stranger than Paradise: Maverick film-makers in recent American cinema.**  
London: Prion, 1998. vi. 374p. illus. index.

Geoff Andrew discusses the early 'independent' phase of Soderbergh's career, providing detailed synopses of Soderbergh's films from *SEX, LIES AND VIDEOTAPE* to *SCHIZOPOLIS*. Faced with the inconsistencies and diverse nature of the films, Andrew adjusts his essentially auteurist approach – looking for thematic and stylistic continuities – to a more subtle analysis of film form, arguing that what links Soderbergh's work is "the search for new nuances of film language unexplored by the conventional syntax of the Hollywood mainstream".

FERNCASE, Richard K.  
**Outsider Features: American Independent Films of the 1980s.**  
Westport, CT: Greenwood Press, 1996. x-xvi. 158p. bibliog. index.

Offers a short but detailed overview of Soderbergh's early years leading up to his debut feature, which he then proceeds to analyse in terms of its impact on American independent cinema. Useful in establishing a sense of the expectation generated by *SEX, LIES AND VIDEOTAPE*.

KAUFMAN, Anthony (ed.)  
**Steven Soderbergh: interviews.**  
Jackson, MS: University Press of Mississippi, 2002. xxix, 171p [8] plates. chronology. filmog. index.

An excellent collection of interviews that span Soderbergh's career, beginning with the 1989 *Rolling Stone* feature that helped generate much of the hype surrounding *SEX, LIES, AND VIDEOTAPE*. Also includes translations from the French of a number of interviews originally published in *Positif*. There is obviously some sense of repetition amongst the

pieces collected here but each provides subtle differences of emphasis. The later interviews in particular allow an insight into the complexities of Soderbergh's relationship to mainstream films and filmmaking, a concern that underpins the concept of film remakes in general.

WOOD, Jason  
**The Pocket Essential Steven Soderbergh.**  
Harpenden, Herts: Pocket Essentials, 2002. 96p. refs.

Following an introductory chapter outlining the development of Soderbergh's career outside and inside of the Hollywood mainstream, Wood devotes a chapter to each of Soderbergh's directorial features. Progressing chronologically Wood provides a descriptive synopsis, a critical reading and brief production history for each film. The chapters on *THE LIMEY*, *TRAFFIC*, and *OCEAN'S ELEVEN* each provide useful analyses of significant sequences, locating each film within the wider framework of Soderbergh's career as a whole. They also throw up interesting insights regarding the various kinds of "re-imagining" involved when working with different kinds of filmic sources.

## journal articles

CINEASTE  
Vol.26. No.3. June 2001. pp. 41-43

**Traffic**, by Richard Porton

A detailed review of Soderbergh's *TRAFFIC* that, in contrast to the generally positive critical response, highlights a number of problematic aesthetic and ideological issues with the film, including its relationship in terms of narrative structure to Channel 4's original.

CREATIVE SCREENWRITING  
Vol.7. No.5. Sep/Oct 2000, pp.53-54

**Script review: The Limey**, by Christian Divine

A critical analysis of the screenplay for *THE LIMEY* Soderbergh's homage to Mike Hodges' *GET CARTER* (1971), that looks at a number of sequences in both their scripted and filmed forms.

**CREATIVE SCREENWRITING**  
Vol.8. No.1. Jan / Feb 2001. pp. 58-59

**Traffic Jammin'**, by Christian Divine

Christian Divine interviews Soderbergh on *TRAFFIC* focusing on his choice of Stephen Gaghan as screenwriter. He explores the director's own views on choosing to explore the drugs issue in the film. What is particularly revealing in this article is that there is no mention of the original TV series from which the film was adapted.

**DIRECTORS GUILD OF AMERICA MAGAZINE**  
Vol. 27. No.5. January 2003. p. 40

**Steven Soderbergh & Gary Winick**, by Kevin Lewis

An interview between directors Steven Soderbergh and Gary Winick in which Soderbergh discusses his love of cerebral science fiction and the experimental visual principles he brought to the project.

**EMPIRE**  
No.153. March 2002. pp. 44-56

**Ocean Cooler Scene**, by Colin Kennedy

A dossier on Soderbergh's *OCEAN'S ELEVEN* including interviews with the director, the film's producer – and one time manager of Sinatra – Jerry Weintraub, as well as George

Clooney, Brad Pitt, and Andy Garcia. Also includes a short feature on the music in the film as well as a brief history on the making of the Lewis Milestone original.

**EMPIRE**  
No. 165 March 2003 p. 70

**Soderbergh on Solaris**, by Simon Braund

A short interview with Steven Soderbergh who discusses why he chose to remake Tarkovsky's *SOLARIS*.

**FILMMAKER**  
Vol.10. No.4. Summer 2002 pp. 78-85

**Back to the future**, by Amy Taubin

Interview with director Steven Soderbergh who talks about his career and his struggle to bring an independent sensibility to studio-financed productions such as *SOLARIS*.

**MOVIELINE**  
Vol.11. No.2. October 1999. pp.32-33

**Premieres**, by Stephen Farber

Assessment of a selection of recent films, including Soderbergh's *THE LIMEY*, which according to the author, hark back to cinema of the Sixties in their ambitious, experimental approaches to filmmaking.

**SIGHT AND SOUND**  
Vol.12. No.2. February 2002. pp. 14-16

**Nice 'n' Easy**, by Shawn Levy

Provides a critical analysis of Soderbergh's *OCEAN'S ELEVEN* in relation to the cultural legacy of the Frank Sinatra version. Levy, who authored *RAT PACK CONFIDENTIAL* a cultural history of the events surrounding the filming of the original *OCEAN'S ELEVEN*, here

argues that even though Soderbergh's remake is undoubtedly a technically superior movie – and while it apes the insouciance of the original – it lacks the social significance and popular cultural resonance of that film.

**SIGHT AND SOUND**  
Vol.13. No.2 February 2003 pp.13-17

**Future soul**, by Jonathan Romney

Romney employs the concept of a "retour aux sources" rather than that of "remake" in his analysis of Soderbergh's *SOLARIS*. From this critical position the film is discussed as an adaptation of the original novel independent of Tarkovsky's earlier film, and is a more nuanced reading of the intertextual relationship between filmed versions of literary material.

**STARBURST**  
No. 295 February 2003. pp. 30-35

**From Russia with love...**, by David Richardson

Director Steven Soderbergh and producer James Cameron talk about the reason for making *SOLARIS*, including the choice of George Clooney as the leading character, the film budget & its disappointing reception in the US.

**STARBURST**  
No.296. March 2003 pp.38-43

**Life is but a Dream**, by David Richardson

In a companion piece to the previous article Richardson interviews to the leads, George Clooney and Natascha McElhone, discussing their feelings about the making of *SOLARIS* and their insights into the characters they portray.

## press article

**DAILY TELEGRAPH**  
January 5, 2001. pp. 34-36, 38

**The Director who came in from the cold**, by Ben Thompson

Looks at the rise, fall and rise again of Soderbergh.



*Ocean's Eleven* (2001)