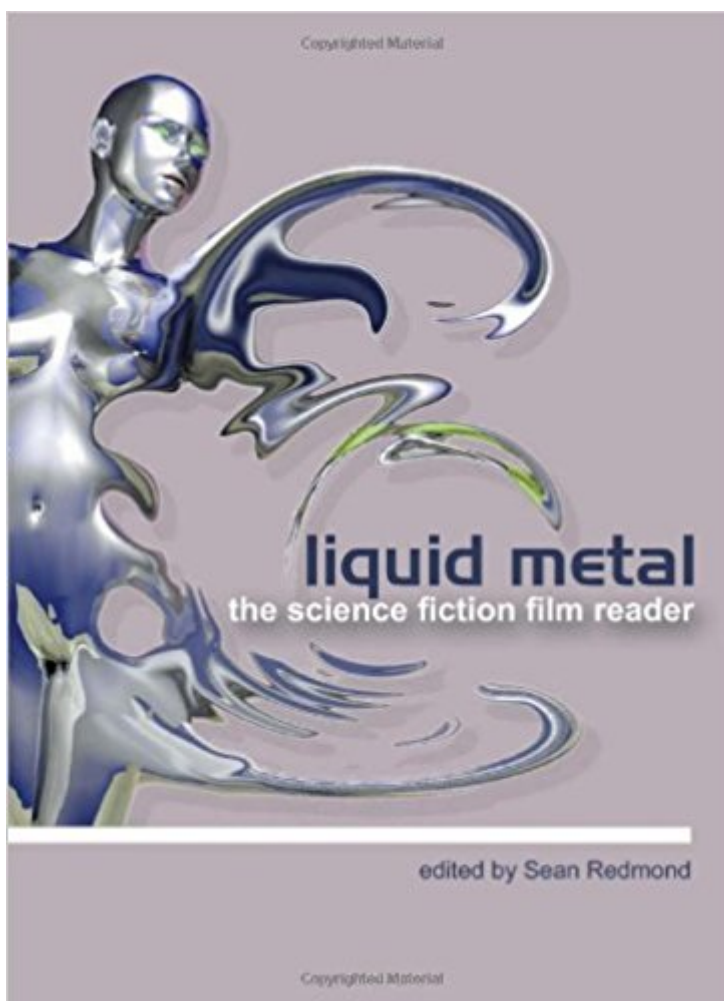


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Liquid Metal: The Science Fiction Film Reader



Synopsis

Liquid Metal brings together 'seminal' essays that have opened up the study of science fiction to serious critical interrogation. Eight distinct sections cover such topics as the cyborg in science fiction; the science fiction city; time travel and the primal scene; science fiction fandom; and the 1950s invasion narratives. Important writings by Susan Sontag, Vivian Sobchack, Steve Neale, J.P. Telotte, Peter Biskind and Constance Penley are included.

Book Information

Paperback: 360 pages

Publisher: Wallflower Press (January 19, 2005)

Language: English

ISBN-10: 1903364876

ISBN-13: 978-1903364871

Product Dimensions: 6.7 x 0.9 x 9.1 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 2.8 out of 5 stars 4 customer reviews

Best Sellers Rank: #165,487 in Books (See Top 100 in Books) #33 in [Books > Humor & Entertainment > Movies > Documentaries](#) #63 in [Books > Humor & Entertainment > Movies > Guides & Reviews](#) #132 in [Books > Humor & Entertainment > Television > Shows](#)

Customer Reviews

Sean Redmond is Lecturer in Film Studies at the Southampton Institute, UK, and co-editor of *The Cinema of Kathryn Bigelow: Hollywood Transgressor*, also published by Wallflower Press.

Good!

Like everyone else, I was forced to purchase this book for class. The entire book is made up of essays by various authors, usually focusing on one specific film, like *Blade Runner* or *Back To The Future*. That might sound interesting, but it's really a bunch of BS. Speaking of *Back To The Future*, the essay by Andrew Gordon is real obnoxious fun. In that particular essay, Gordon believes that everything in *Back To The Future* is phallic, including the clock tower, the DeLorean, Marty's guitar, and so on. I wonder if he has ever seen a penis before. If you enjoy pretentious essays, where every single aspect of a film must have some connection to society, and where 90% of the words written are opinions and perceptions but are presented as fact, you will love this book.

Before going to film school, I thought that sci-fi movies were sci-fi movies. When I went to film school, I discovered that sci-fi movies were not sci-fi movies. Now that I have graduated from film school, it turns out that sci-fi movies are sci-fi movies. If you've been assigned this book for a class, don't worry, the professor doesn't understand a word of it either. It's really easy to BS if you just skim it and memorize the rhetoric. And if you're really stuck, just say, "Genre films reflect and represent society's collective fears and desires" and you'll probably pass the class with a 'C'. Take it from me, don't take any film classes. Godspeed.

This book is broken down into different case studies or critical essays. It is 100% on critical theories. The editor tends to repeat himself incessantly in each chapter (I've even seen a whole two sentences repeatedly word for word). The good part is he keeps up with contemporary films and critiques them with as much enthusiasm as the oldies, but to get the basics of his point, all you need to do is skim each chapter and read the topic sentences. He likes to talk just for the sake of talking.

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