



THE METHUEN BOOK OF
**MOVIE
STORIES**

COLLECTED BY
SHERIDAN MORLEY

Methuen Of Movie Stories

Brian McFarlane



Methuen Of Movie Stories:

The Methuen Book of Movie Stories Sheridan Morley, 1994-01-01 **Gangsters and G-Men on Screen** Gene D. Phillips, 2014-09-26 While the gangster film may have enjoyed its heyday in the 1930s and 40s it has remained a movie staple for almost as long as cinema has existed From the early films of Humphrey Bogart James Cagney and Edward G Robinson to modern versions like *Bugsy* *Public Enemies* and *Gangster Squad* such films capture the brutality of mobs and their leaders In *Gangsters and G Men on Screen Crime Cinema Then and Now* Gene D Phillips revisits some of the most popular and iconic representations of the genre While this volume offers new perspectives on some established classics usual suspects like *Little Caesar* *Bonnie and Clyde* and *The Godfather Part II* Phillips also calls attention to some of the unheralded but no less worthy films and filmmakers that represent the genre Expanding the viewer's notion of what constitutes a gangster film Phillips offers such unusual choices as *You Only Live Once* *Key Largo* *The Lady from Shanghai* and even the 1949 version of *The Great Gatsby* Also included in this examination are more recent ventures such as modern classics *The Grifters* and Martin Scorsese's *The Departed* In his analyses Phillips draws on a number of sources including personal interviews with directors and other artists and technicians associated with the films he discusses Of interest to film historians and scholars *Gangsters and G Men on Screen* will also appeal to anyone who wants to better understand the films that represent an important contribution to crime cinema

Film Analysis in English Hurtrez Lionel, 2013-11-05 Cet ouvrage apporte aux lecteurs les outils leur permettant de mener bien l'exercice d'analyse de séquences en anglais Il offre la fois une méthodologie le vocabulaire approprié un bagage culturel ainsi qu'une série d'exemples concrets en anglais Il se propose d'être un outil sur lequel peut s'appuyer l'enseignant mais il se veut également assez complet pour pouvoir être utilisé en autonomie Il s'appuie sur les recherches récentes en études cinématographiques qu'elles soient en langue anglaise ou française et permet ainsi de faire le pont entre les différentes approches sans pour autant multiplier les références aux débats trop précis qui obscurciraient le propos Néanmoins des références parcourent le texte afin de donner au lecteur la possibilité d'approfondir son travail sur tel ou tel aspect du cinéma Les exemples d'analyses portent sur des extraits de films classiques et offrent un panorama le plus juste possible du cinéma anglo-saxon L'ensemble des exemples tant divisés en plusieurs parties historiques elles-mêmes introduites par une présentation de la période couverte l'ouvrage donne au lecteur un bagage culturel suffisant pour réussir cette preuve Il permet aux étudiants préparant le CAPES ou l'Agrégation d'anglais de se mettre niveau pour l'analyse de films dans le cadre des concours Il offre aux enseignants et aux candidats des pistes pédagogiques et des activités de classe pour exploiter les extraits de films

[Women in British Cinema](#) Sue Harper, 2000-06-01 This book takes a broad perspective and analyses the ways in which the British film industry has dealt with women and their creativity from 1930 to the present The first part of the book deals comprehensively with different historical periods in British film culture showing how the agency of production company director distribution company or scriptwriter can bring about new patterns of female stereotyping The second part

looks at the input of women workers into the film process It assesses the work of women in a variety of roles directors such as Wendy Toye and Sally Potter producers such as Betty Box scriptwriters such as Clemence Dane and Muriel Box costume designers such as Shirley Russell and Jocelyn Rickards and editors and art directors This is a polemical book which is written in a lively and often confrontational manner It uses fresh archival material and takes energetic issue with those explanatory models of film analysis which impose easy answers onto complex material

Film Style and Story Lennard Højbjerg, Peter Schepelern, 2003 Style and story are two of the most debated concepts in film studies today Taking a cognitive perspective the anthology *Film Style and Story* focuses explicitly on the stylistic portrayal of human behavior in film ranging from studies of specific visual patterns to sound montages Contributions to this volume all share two characteristics they explore the ways in which styles and stories interact and they are inspired by the work of Torben Grodal professor of Film and Media Studies University of Copenhagen

New Perspectives on Early Cinema History Mario Sluġan, Daniël Biltereyst, 2022-06-02 In this book editors Mario Sluġan and Daniël Biltereyst present a theoretical reconceptualization of early cinema To do so they highlight the latest methods and tools for analysis and cast new light on the experience of early cinema through the application of these concepts and methods The international host of contributors evaluate examples of early cinema across the globe including *The May Irwin Kiss* 1896 *Un homme de t tes* 1900 *The Terrible Turkish Executioner* 1904 and *Tom Tom the Piper's Son* 1905 In doing so they address the periodization of the era emphasizing the recent boon in the availability of primary materials the rise of digital technologies the developments in new cinema history and the persistence of some conceptualizations as key incentives for rethinking early cinema in theoretical and methodological terms They go on to highlight cutting edge approaches to the study of early cinema including the use of the Mediathread Platform the formation of new datasets with the help of digital technologies and exploring the early era in non western cultures Finally the contributors revisit early cinema audiences and exhibition contexts by investigating some of the earliest screenings in Denmark and the US exploring the details of black cinema going in Harlem and examining exhibition practices in Germany

Screenwriters José Guilherme Correa, 2016-07-13 Screen writing is a unique literary form Screenplays are like musical scores in that they are intended to be interpreted on the basis of other artists performances rather than serving as finished products for the enjoyment of their readers They are written using technical jargon and tight spare prose to describe set directions Unlike a novella a script focuses on describing the literal visual aspects of the story rather than on its characters internal thoughts In screen writing the aim is to evoke those thoughts and emotions through subtext action and symbolism Prominent Hollywood script doctors include Steve Zaillian William Goldman Robert Towne Mort Nathan Quentin Tarantino etc while many up and coming screenwriters work as ghost writers This book is a modest catalogue of some of the most prominent screenwriters listed from A to Z The good are sometimes bad and they can be even Ugly Many comments herein included were googled in deference to the multiplicity of information available today yet they reflect exactly or almost what I

thought An amazing thing today is how anonymous commentators on the Internet rival and even surpass the poor quality of professional media and specialised literature It all comes down to watching the truth 24 times per second to quote Jean Luc Godard s phrase Not to mention that such truth may include sex scenes violence pedophilia etc We know that a literary masterpiece like Henry James Portrait of a Lady became a film of very poor quality as scripted by Laura Jones We know conversely that a mediocre writer like Mickey Spillane inspired at least one film as remarkable as Kiss Me Deadly thanks to A I Bezzerides script As a former screenwriter Mr Correa must avow that he found the job most gratifying Writing that looks effortless is often hellish to write and revise It was something he did have to slog through but it proved particularly pleasing Editing discussing finishing your work is particularly gratifying Identifying your flaws and working to mitigate them is also gratifying It is a general perception that creative careers are more interesting and fun than others But the privilege of earning money through imagination and creativity is effectively hard won Please comment at will Please disagree at will Be facetious in your remarks but please be neither vicious nor mean spirited

British Cinema, Past and Present Justine Ashby, Andrew Higson, 2013-05-13 British Cinema Past and Present responds to the commercial and critical success of British film in the 1990s Providing a historical perspective to the contemporary resurgence of British cinema this unique anthology brings together leading international scholars to investigate the rich diversity of British film production from the early sound period of the 1930s to the present day The contributors address British Cinema Studies and the concept of national cinema the distribution and reception of British films in the US and Europe key genres movements and cycles of British cinema in the 1940s 50s and 60s questions of authorship and agency with case studies of individual studios stars producers and directors trends in British cinema from propaganda films of the Second World War to the New Wave and the Swinging London films of the Sixties the representation of marginalised communities in films such as Trainspotting and The Full Monty the evolution of social realism from Saturday Night Sunday Morning to Nil By Mouth changing approaches to Northern Ireland and the Troubles in films like The Long Good Friday and Alan Clarke s Elephant contemporary art and quality cinema from heritage drama to the work of Peter Greenaway Derek Jarman Terence Davies and Patrick Keiller

The Cinema of Britain and Ireland Brian McFarlane, 2005 A fresh concise but wide ranging introduction to and overview of British and Irish cinema this volume contains 24 essays each on a separate seminal film from the region Films under discussion include Pink String and Sealing Wax Room at the Top The Italian Job Orlando and Sweet Sixteen

The Forgotten Film Adaptations of D.H. Lawrence's Short Stories Jason Mark Ward, 2016-07-11 This book looks beyond fidelity to emphasize how each adaptation of D H Lawrence s short stories functions as a creative response to a text foregrounding the significance of its fluidity transtextuality and genre The adaptations analysed range from the first to the most recent and draw attention to the fluidity of textual sources the significance of generic conventions and space in film the generic potentialities latent within Lawrence s tales and the evolving nature of adaptation By engaging with recent advances in adaptation theory to discuss the evolving

critical reception of the author's work and the role of the reader this book provides a fresh forward looking approach to Lawrence studies

Brechtian Cinemas Nenad Jovanovic, 2017-01-30 Explores the influence of Bertolt Brecht's ideas on the practice and study of cinema In *Brechtian Cinemas* Nenad Jovanovic uses examples from select major filmmakers to delineate the variety of ways in which Bertolt Brecht's concept of epic dialectic theatre has been adopted and deployed in international cinema Jovanovic critically engages Brecht's ideas and their most influential interpretations in film studies from apparatus theory in the 1970s to the presently dominant cognitivist approach He then examines a broad body of films including Brecht's own *Mysteries of a Hairdressing Salon* 1923 and *Kuhle Wampe* 1932 Jean Marie Straub and Dani le Huillet's *History Lessons* 1972 Peter Watkins's *La Commune* 2000 and Lars von Trier's *Nymphomaniac* 2013 Jovanovic argues that the role of montage a principal source of artistic estrangement *Verfremdung* in earlier Brechtian films has diminished as a result of the technique's conventionalization by today's Hollywood and related industries Operating as primary agents of *Verfremdung* in contemporary films inspired by Brecht's view of the world and the arts Jovanovic claims are conventions borrowed from the main medium of his expression theatre Drawing upon a vast number of sources and disciplines that include cultural film literature and theatre studies *Brechtian Cinemas* demonstrates a continued and broad relevance of Brecht for the practice and understanding of cinema This book opens up one of the most vaguely and often ill employed terms within film theory for extremely detailed discussion providing the most thorough analysis of Brechtianism available to film scholars It will become a standard reference R Barton Palmer coeditor of *Invented Lives Imagined Communities The Biopic and American National Identity*

[The Films and Career of Eva Green](#) Luke Strongman, 2023-04-17 This book details Eva Green's film and acting career Extensively researched it is concerned with her film roles and the many movies in which she has appeared It describes with critical commentary features of the making of these films and their reception Engagingly written with biographical context the book spans from 2001 and Green's first film appearances to the present day in which she is a leading international actress of film and television

[The Cinematic Challenge: Filming Colonial America](#) John P. Harty, Jr. , 2016 Why did cinema largely ignore the colonial era and the Revolutionary War The *Cinematic Challenge* asks this question and studies four films from the 1930s and 1940s to consider other queries such as How did Darryl F Zanuck make a film about the American Revolution *Drums Along The Mohawk* without indicating that the British were the enemy Why was *Northwest Passage* never completed How did Cecil B DeMille begin production on a film *Unconquered* based on a book that did not yet exist In addition we ll learn how accurate the depictions of colonial life were in each film and whether the political and economic climate affected the finished products Volume one of *The Cinematic Challenge* also includes information about the general state of the film industry during this period technological advancements and rival theories about historical filmmaking making it the most in depth resource available today on colonial movies

The Hero and the Grave Alireza Vahdani, 2018-08-15 The theme of death is an essential component of film

narrative particularly in how it affects the hero. Filmmakers from different cultures and backgrounds have developed distinct yet archetypal perspectives on death and the protagonist's response. Focusing on Western and Japanese period genre films, the author examines the work of John Ford (1894-1973), Akira Kurosawa (1910-1998) and Sergio Leone (1929-1989) and finds similarities regarding death's impact on the hero's sense of morality.

Puzzling Stories Steven Willemsen, Miklós Kiss, 2022-08-12. Many films and novels defy our ability to make sense of the plot. While puzzling storytelling, strange incongruities, inviting enigmas and persistent ambiguities have been central to the effects of many literary and cinematic traditions, a great deal of contemporary films and television series bring such qualities to the mainstream, but wherein lies the attractiveness of perplexing works of fiction? This collected volume offers the first comprehensive multidisciplinary and trans-medial approach to the question of cognitive challenge in narrative art, bringing together psychological, philosophical, formal, historical and empirical perspectives from leading scholars across these fields.

Film Review, 1993. John Gielgud Sheridan Morley, 2010-05-11. Sir John Gielgud's career as an actor was perhaps the most distinguished of any of his generation, and in a lifetime that spanned almost a century, he appeared in hundreds of theatrical productions and films, receiving virtually every honor given, including an Academy Award. Now, in this wonderfully insightful biography, fully authorized and written with first-ever access to Gielgud's personal letters and diaries, bestselling biographer Sheridan Morley not only traces the actor's fascinating career but provides a fresh and remarkably frank look into John Gielgud, the man showing how his success as an actor in many ways came at the expense of his personal happiness. Born into a theatrical family, John Gielgud took to the stage as naturally as a duck to water, and almost from the beginning, those who saw him perform knew that they were experiencing something extraordinary. A determined actor intent on learning and polishing his craft, he worked incessantly, taking on one role after another, the greater the challenge, the better. During his long and remarkable career, he took on every truly great and demanding role, including all of Shakespeare's major plays as well as many contemporary and experimental productions. At ease in both great drama and light comedy, he was blessed with a great range and a seemingly infinite capacity to inhabit whatever character he attempted. Basically a somewhat shy man offstage, however, Gielgud for the most part limited his friendships to those with whom he worked, and as a result, the theater and later film made up just about his entire life. That he was flesh and blood, however, was reflected in the fact that he did enter into two long-term relationships: the first with a man who eventually left him for another, but with whom Gielgud maintained a strong tie; and the second with a handsome, mysterious Hungarian who lived with him until he died just a few months before Sir John. True scandal came into Gielgud's life only once. In 1953, just weeks after Gielgud had been knighted by the Queen, he was arrested in a public men's room and charged with solicitation. The British press had a field day, but Gielgud's friends and fellow actors rallied to his support, as did his thousands of fans, and the result was the eventual change of law in England regarding sex between consenting adults. While these and many other aspects of his personal life are discussed for the first

time in this distinguished biography it is Gielgud's career as an actor of course that receives the greatest attention And while British audiences had the pleasure of seeing him perform in the theater for his entire life Americans came to know him best for his work in the movies and most especially for his Oscar winning performance as Hobson the butler in the Dudley Moore film *Arthur* As dramatic and captivating as one of Sir John's many performances this authorized biography is an intimate and fully rounded portrait of an unforgettable actor and a remarkable man Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office Library of Congress. Copyright Office,1917

Scene-writing for Film and TV Simon van der Borgh,2024-10-28 Focusing on an integral aspect of screenplays this book takes students and writers at all levels through the process of understanding and writing better scenes It interrogates the functions of a scene and how writers can then apply this knowledge to their own film and television scripts Author Simon van der Borgh familiarises the screenwriter with the fundamental aspects of a scene looking at what a scene is the characters involved the action depicted dialogue setting and style Featuring original scenes which show the practice of scene writing and the application of ideas and approaches alongside in depth analysis and critique the book explores the process and approach to scene writing and how to learn and improve methods of telling dynamic engaging and moving stories of diverse types and formats on screen With a strong focus on practice based advice the book includes exercises at every step to enable writers to build on and extend their knowledge and skills with confidence and clarity chapter by chapter Exploring the film and TV scene with its different types forms and functions it is the ideal book for aspiring screenwriters and students of screenwriting and filmmaking at all levels as well as directors producers and actors looking to better understand the contextual and sub textual motivations intended by the writer **The Bloomsbury Introduction to Adaptation Studies**

Yvonne Griggs,2016-02-25 From David Lean's big screen *Great Expectations* to Alejandro Amenabar's reinvention of *The Turn of the Screw* as *The Others* adaptations of literary classics are a constant feature of popular culture today *The Bloomsbury Introduction to Adaptation Studies* helps students master the history theory and practice of analysing literary adaptations Following an introductory overview of major debates and concepts each chapter focuses on a canonical text and features Case study readings of adaptations in a variety of media from film to opera televised drama to animated comedy show YA fiction to novel graphic novel Coverage of popular appropriations and re imaginings of the text Discussion questions and creative exercises throughout to guide students through their own analyses Annotated guides to further reading and viewing plus online resources The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study reference and revision *The Bloomsbury Introduction to Adaptation Studies* covers adaptations of *Jane Eyre* *Great Expectations* *The Turn of the Screw* *The Great Gatsby*

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