



The Serpent's Eye

SHAW AND THE CINEMA

By Donald P. Costello

WITH A FOREWORD BY CECIL LEWIS

THE SERPENT'S EYE

Costello

NOTRE
DAME

Serpents Eye Shaw The Cinema

Gene Phillips



Serpents Eye Shaw The Cinema:

The Serpent's Eye Donald P. Costello, Bernard Shaw, 1965 **The Serpent's Eye. Shaw and the Cinema, Etc. [With Photographs, Including Portraits, and a Bibliography.]** Donald P. Costello, 1965 *The Serpent's Eye; Shaw and the Cinema. Foreword by Cecil Lewis* Donald P. Costello, 1965 Serpent's eye (the); Shaw and the cinema D.P. Costello, 1965

The Serpent's Eye Donald P. Costello, Bernard Shaw, 1965 **Bernard Shaw on Cinema** Bernard Shaw, 1997

When an interviewer asked Bernard Shaw whether speaking personally he would prefer to see the English and Americans become drama and variety fans as of old rather than movie fans Shaw replied Speaking personally I should prefer to see them become Shaw fans With his customary wit and quite often with remarkable prescience Shaw began a dialogue on cinema that ran almost from the infancy of the industry in 1908 until his death in 1950 Bernard F Dukore presents the first collection of Bernard Shaw s writings and oral statements about cinema Of the more than one hundred comments Dukore has selected fifty nine more than half are new to today s readers Twelve are previously unpublished one is published in full for the first time and forty six appear in a collected edition of Shaw s writings for the first time since their publication in newspapers and magazines Very early in the life of cinema Shaw perceived that as an invention movies would be more momentous than the printing press because they appealed to the illiterate as well as the literate to the manual laborer at the end of an exhausting day as well as to the person with more leisure He predicted that cinema would form people s minds and shape their conduct He recognized that cinema s colossal proportions make mediocrity compulsory by leveling art and life down to the blandest morality and to the lowest common denominator of potential audiences throughout the world By 1908 Shaw was familiar with experiments synchronizing movies and sound When talkies arrived he discerned that they would precipitate major changes in acting writing and economics He also saw how they would affect live theatre The theatre may survive as a place where people are taught to act he said in 1930 but apart from that there will be nothing but talkies soon At that time few people in the theatrical profession were making such prophecies at least not in public *Anthony Asquith* Tom Ryall, 2013-07-19 This is the first comprehensive critical study of Anthony Asquith Ryall sets the director s work in the context of British cinema from the silent period to the 1960s examining the artistic and cultural influences which shaped his films Asquith s silent films were compared favourably to those of his eminent contemporary Alfred Hitchcock but his career faltered during the 1930s However the success of *Pygmalion* 1938 and *French Without Tears* 1939 based on plays by George Bernard Shaw and Terence Rattigan together with his significant contributions to wartime British cinema re established him as a leading British film maker Asquith s post war career includes several pictures in collaboration with Terence Rattigan and the definitive adaptation of Oscar Wilde s *The Importance of Being Earnest* 1951 but his versatility is demonstrated in a number of modest genre films including *The Woman in Question* 1950 *The Young Lovers* 1954 and *Orders to Kill* 1958 **Sanctuary Cinema** Terry Lindvall, 2011 Sanctuary Cinema provides the first history of the origins of the Christian film industry Focusing on the

early days of film during the silent era it traces the ways in which the Church came to adopt film making as a way of conveying the Christian message to adherents Surprisingly rather than separating themselves from Hollywood or the American entertainment culture early Christian film makers embraced Hollywood cinematic techniques and often populated their films with attractive actors and actresses But they communicated their sectarian message effectively to believers and helped to shape subsequent understandings of the Gospel message which had historically been almost exclusively verbal not communicated through visual media Publisher s Description

Beyond the Epic Gene Phillips, 2006-11-24 Two time Academy Award winner Sir David Lean 1908 1991 was one of the most prominent directors of the twentieth century responsible for the classics *The Bridge on the River Kwai* 1957 *Lawrence of Arabia* 1962 and *Doctor Zhivago* 1965 British born Lean asserted himself in Hollywood as a major filmmaker with his epic storytelling and panoramic visions of history but he started out as a talented film editor and director in Great Britain As a result he brought an art house mentality to blockbuster films Combining elements of biography and film criticism *Beyond the Epic The Life and Films of David Lean* uses screenplays and production histories to assess Lean s body of work Author Gene D Phillips interviews actors who worked with Lean and directors who knew him and their comments reveal new details about the director s life and career Phillips also explores Lean s lesser studied films such as *The Passionate Friends* 1949 *Hobson s Choice* 1954 and *Summertime* 1955 The result is an in depth examination of the director in cultural historical and cinematic contexts Lean s approach to filmmaking was far different than that of many of his contemporaries He chose his films carefully and as a result directed only sixteen films in a period of more than forty years Those films however have become some of the landmarks of motion picture history Lean is best known for his epics but Phillips also focuses on Lean s successful adaptations of famous works of literature including retellings of plays such as *Brief Encounter* 1945 and novels such as *Great Expectations* 1946 *Oliver Twist* 1948 and *A Passage to India* 1984 From expansive studies of war and strife to some of literature s greatest high comedies and domestic dramas Lean imbued all of his films with his unique creative vision Few directors can match Lean s ability to combine narrative sweep and psychological detail and Phillips goes beyond Lean s epics to reveal this unifying characteristic in the director s body of work *Beyond the Epic* is a vital assessment of a great director s artistic process and his place in the film industry

Cinematic Mythmaking Irving Singer, 2010-09-24 Mythic themes and philosophical probing in film as an art form as seen in works of Preston Sturges Jean Cocteau Stanley Kubrick and various other filmmakers Film is the supreme medium for mythmaking The gods and heroes of mythology are both larger than life and deeply human they teach us about the world and they tell us a good story Similarly our experience of film is both distant and intimate Cinematic techniques panning tracking zooming and the other tools in the filmmaker s toolbox create a world that is unlike reality and yet realistic at the same time We are passive spectators but we also have a personal relationship with the images we are seeing In *Cinematic Mythmaking* Irving Singer explores the hidden and overt use of myth in various films and in general the

philosophical elements of a film's meaning Mythological themes Singer writes perform a crucial role in cinematic art and even philosophy itself Singer incisively disentangles the strands of different myths in the films he discusses He finds in Preston Sturges's *The Lady Eve* that Barbara Stanwyck's character is not just the biblical Eve but a liberated woman of our times Eliza Doolittle in the filmed versions of Shaw's *Pygmalion* is not just a statue brought to life but instead a heroic woman who must survive her own dark night of the soul The protagonist of William Wyler's *The Heiress* and Anieszka Holland's *Washington Square* is both suffering Dido and an awakened Amazon Singer reads Cocteau's films including *La Belle et la Bête* *Orphée* and *The Testament of Orpheus* as uniquely mythological cinematic poetry He compares Kubrickian and Homeric epics and analyzes in depth the self-referential mythmaking of Federico Fellini in many of his movies including *8½* The aesthetic and probing inventiveness in film Singer shows us restores and revives for audiences in the twenty-first century myths of creation of the questing hero and of ideals both secular and religious that have had enormous significance throughout the human search for love and meaning in life

Shaw and History Gale K. Larson, 1999 This special issue of *Shaw* offers ten articles that focus on the theme of Shaw and History That focus illuminates Shaw's concept of history as art and its uses for dramatic purposes It is a focus that is broadly applied to the historical perspective Views range from Shaw's uses of historical sources in the Shavianizing of history his uses of historical geographical and political places and events in his work to views that place selected Shavian works within a historical context Stanley Weintraub discusses Shaw's references to Cetewayo Zulu chieftain in *Cashel Byron's Profession* as the first incorporation of a contemporary historical figure into his work John Allett explores the liberal socialist and radical feminist views of prostitution in nineteenth-century England and demonstrates how those political views are developed within the unfolding action of *Mrs Warren's Profession* Sidney P. Albert studies the Utopian movement *The Garden City* to determine the extent to which that movement influenced Shaw's conception of *Perivale St Andrews* in *Major Barbara* He also narrates his personal attempt to identify the Ballycorus smelting works and its surroundings as well as the campanile or Folly at Faringdon as sites that provided the scenic sources for *Perivale St Andrews* in *Major Barbara* Gale K. Larson has edited a partially unpublished Shavian manuscript that addresses Shaw's relationship with Frank Harris and among other matters sets the historical record right as to who deserves the credit for attributing the identity of the Dark Lady of the Sonnets to Mary Fitton He also examines the historical sources that influenced Shaw's views on Charles II the Merry Monarch in *In Good King Charles's Golden Days* and demonstrates Shaw's reclamation of yet another historical figure from the traditional historians David Gunby examines the first night performance of *O'Flaherty V.C.* for purposes of setting the historical record straight as to the facts of that production Wendi Chen presents the stage history of the production of *Mrs Warren's Profession* in China during the early 1920s and argues its central role in shaping modern Chinese drama Rodelle Weintraub assesses *Too True to Be Good* as a dream play within the context of the nightmarish times of World War I Michael M. O'Hara surveys the Federal Theatre's productions of *Androcles and the Lion* in

the 1930s to reveal the political and religious repressions that those productions underscore Shaw 19 also includes three reviews of recent additions to Shavian scholarship as well as John R Pfeiffer s Continuing Checklist of Shaviana

The Philanderer Bernard Shaw,2015-05-21 The second of Shaw s unpleasant plays written in 1893 published in 1898 but not performed until 1905 The Philanderer is subtitled A Topical Comedy The eclectic range of topical subjects addressed in the play includes the influence of Norwegian playwright Henrik Ibsen on British middle class social mores the second act of The Philanderer is set in the fictional Ibsen Club medical follies the rise of the New Woman and in particular the destructive impact of Victorian marriage and divorce laws Just as Shaw s other unpleasant plays Widowers Houses and Mrs Warren s Profession call respectively for reform of laws that allow corrupt property owners to exploit the poor and for radical change to economic structures that drive women into prostitution so The Philanderer makes the case for more liberal legislation to allow easier divorce particularly for women when marriages become irretrievably broken Shaw s attack on divorce laws becomes even clearer and stronger in the final act that he wrote for the play but discarded in favour of the version he published The discarded version is published for the first time in this Broadview edition of the play

Quota Quickies Steve Chibnall,2019-07-25 This book the first of two volumes will provide a major new history of the British B film tracing the development of the low budget supporting feature from the 1927 Films Act which introduced a quota system for the distribution and exhibition of indigenous product to the age of television when B film producers channelled their energies into making TV programmes Along the way the authors will address leading producers and studios B film stars distributors the genres and themes that tended to dominate B film production comedy horror crime and fantasy Quota Quickies will include a case study of the B films of Michael Powell The authors argument is that the B film was hugely important in British cinema history in offering an opportunity for British actors and technicians to develop their careers and that the films themselves provided an outlet for the exploration of peculiarly British cultural concerns in an industry traditionally dominated by Hollywood output They also contend that some of the films stand up well to contemporary viewing and are deserving of critical re evaluation

O'Neill on Film John Orlandello,1982-06 Orlandello s study of the film adaptations of Eugene O Neill s plays from the 1920s to the 1970s analyzes both the original plays and the Hollywood versions He probes the diversity of these distinct aesthetic modes the stage and the screen Orlandello discusses changes within the film industry resulting from the advent of sound the pressures of censorship the importance of the star system and the technical advances that have influenced the nature and quality of the screen versions of O Neill s work focusing on critical considerations concerning adaptation

The Tenth Muse Laura Marcus,2010-08-12 The Tenth Muse explores writings on the cinema in the first decades of the twentieth century Laura Marcus examines the impact of cinema on early twentieth century literary and more broadly aesthetic and cultural consciousness by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period She gives a new understanding of the ways in

which early writers about film reviewers critics theorists developed aesthetic categories to define and accommodate what was called the seventh art or the tenth muse and found discursive strategies adequate to the representation of the new art and technology of cinema with its unprecedented powers of movement In examining the writings of early film critics and commentators in tandem with those of more specifically literary figures including H G Wells and Virginia Woolf and in bringing literary texts into this field Laura Marcus provides a new account of relationships between cinema and literature Intertwining two major strands of research the exploration of early film criticism and theory and cinema's presence in literary texts The Tenth Muse shows how issues central to an understanding of cinema including questions of time repetition movement vision sound and silence are threaded through both kinds of writing and the ways in which discursive and fictional writings overlapped The movement that defined cinema was also perceived as a more fragile and unstable ephemerality that inhered at every level from the fleeting nature of the projected images to the vagaries of cinematic exhibition It was the anxiety over the mutability of the medium and its exhibition which from the 1920s onwards led to the establishment of such institutional spaces for cinema as the London based Film Society the new film journals and in the 1930s the first film archives The Tenth Muse explores the continuities between these sites of cinematic culture and the conceptual literary and philosophical understandings of the filmic medium

The American Musical and the Performance of Personal Identity Raymond Knapp, 2010-06-21 The American musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project This book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others It also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta movie musicals and operatic musicals Among the musicals discussed are Camelot Candide Chicago Company Evita Gypsy Into the Woods Kiss Me Kate A Little Night Music Man of La Mancha Meet Me in St Louis The Merry Widow Moulin Rouge My Fair Lady Passion The Rocky Horror Picture Show Singin' in the Rain Stormy Weather Sweeney Todd and The Wizard of Oz Complementing the author's earlier work The American Musical and the Formation of National Identity this book completes a two volume thematic history of the genre designed for general audiences and specialists alike

[The Cambridge Companion to George Bernard Shaw](#) Christopher Innes, 1998-09-24 The Cambridge Companion to George Bernard Shaw is an indispensable guide to one of the most influential and important dramatists of the theatre The volume offers a broad ranging study of Shaw with essays by a team of leading scholars The Companion covers all aspects of Shaw's drama focusing on both the political and theatrical context while the extensive illustrations showcase productions from the Shaw Festival in Canada In addition to

situating Shaw's work in its own time the Companion demonstrates its continuing relevance and applies some of the newest critical approaches Topics include Shaw and the publishing trade Shaw and feminism and Shaw and the Empire as well as analyses of the early plays discussion plays and history plays Enchanted Evenings Geoffrey Holden Block, 2004 Discusses the great Broadway hits how they were conceived written and performed **Video Versions** Thomas L. Erskine, James M. Welsh, 2000-03-30 Many of our favorite films began as plays some as well known as Shakespeare's Romeo and Juliet and some not so well known as You've Got Mail's origin a 1937 play Parfumerie by Miklos Laszlo Video Versions identifies nearly 300 films and their theatrical origins providing readers with an overview of the films and highlighting similarities and differences to the source plays Perfect for teachers students and anyone interested in theater and film it is the most complete resource available for video versions of plays Each entry provides the original play's title author and year of publication the name of the film year of production director and adapter the main cast and the characters they play running time and rating if available Following a plot summary a critical analysis provides the similarities and differences of the play and film including character and plot changes setting missing or added scenes special film techniques and behind the scenes information such as who turned down or lost particular parts when the play was adapted to film A short list of sources for further reading follows each entry Information about contacting distributors for obtaining the films is included in the introduction and an extensive index completes the volume **Enchanted Evenings : The Broadway Musical from Show Boat to Sondheim** Washington Geoffrey Block Professor of Music University of Puget Sound, 1997-10-02 The classic musicals of Broadway can provide us with truly enchanted evenings But while many of us can hum the music and even recount the plot from memory we are often much less knowledgeable about how these great shows were put together What was the inspiration for Rodgers and Hart's Pal Joey or Rodgers and Hammerstein's Carousel Why is Maria's impassioned final speech in West Side Story spoken rather than sung Now in Enchanted Evenings Geoffrey Block offers theatre lovers an illuminating behind the scenes tour of some of the best loved most admired and most enduring musicals of Broadway's Golden Era Readers will find insightful studies of such all time favorites as Show Boat Anything Goes Porgy and Bess Carousel Kiss Me Kate Guys and Dolls The Most Happy Fella My Fair Lady and West Side Story Block provides a documentary history of fourteen musicals in all plus an epilogue exploring the plays of Stephen Sondheim showing how each work took shape and revealing at the same time production by production how the American musical evolved from the 1920s to the early 1960s and beyond The book's particular focus is on the music offering a wealth of detail about how librettist lyricist composer and director work together to shape the piece Drawing on manuscript material such as musical sketches autograph manuscripts pre production librettos and lyric drafts Block reveals the winding route the works took to get to their final form Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes Jerome Kern Cole Porter the Gershwins Rodgers and Hart Rodgers and Hammerstein Lerner and Loewe

Kurt Weill Frank Loesser Leonard Bernstein Sondheim and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences shedding light on why many of these innovative shows are still performed in high schools colleges and community theaters across the country while others such as Weills One Touch of Venus or Marc Blitzsteins The Cradle Will Rock languish in comparative obscurity Packed with information including a complete discography and plot synopses and song by song scenic outlines for each of the fourteen shows Enchanted Evenings is an essential reference as well as a riveting history It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time

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Table of Contents Serpents Eye Shaw The Cinema

1. Understanding the eBook Serpents Eye Shaw The Cinema
 - The Rise of Digital Reading Serpents Eye Shaw The Cinema
 - Advantages of eBooks Over Traditional Books
2. Identifying Serpents Eye Shaw The Cinema
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Serpents Eye Shaw The Cinema
 - User-Friendly Interface
4. Exploring eBook Recommendations from Serpents Eye Shaw The Cinema
 - Personalized Recommendations
 - Serpents Eye Shaw The Cinema User Reviews and Ratings
 - Serpents Eye Shaw The Cinema and Bestseller Lists
5. Accessing Serpents Eye Shaw The Cinema Free and Paid eBooks
 - Serpents Eye Shaw The Cinema Public Domain eBooks
 - Serpents Eye Shaw The Cinema eBook Subscription Services
 - Serpents Eye Shaw The Cinema Budget-Friendly Options

6. Navigating Serpents Eye Shaw The Cinema eBook Formats
 - ePub, PDF, MOBI, and More
 - Serpents Eye Shaw The Cinema Compatibility with Devices
 - Serpents Eye Shaw The Cinema Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Serpents Eye Shaw The Cinema
 - Highlighting and Note-Taking Serpents Eye Shaw The Cinema
 - Interactive Elements Serpents Eye Shaw The Cinema
8. Staying Engaged with Serpents Eye Shaw The Cinema
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Serpents Eye Shaw The Cinema
9. Balancing eBooks and Physical Books Serpents Eye Shaw The Cinema
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Serpents Eye Shaw The Cinema
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Serpents Eye Shaw The Cinema
 - Setting Reading Goals Serpents Eye Shaw The Cinema
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Serpents Eye Shaw The Cinema
 - Fact-Checking eBook Content of Serpents Eye Shaw The Cinema
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

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