

SHARP CUT

HAROLD PINTER'S SCREENPLAYS
AND THE ARTISTIC PROCESS

Steven H. Gale



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Sharp Cut Steven H. Gale, 2002 From 1802 when the young artist William Edward West began painting portraits on a downriver trip to New Orleans to 1918 when John Alberts the last of Frank Duveneck's students worked in Louisville a wide variety of portrait artists were active in Kentucky and the Ohio River Valley *Lessons in Likeness Portrait Painters in Kentucky and the Ohio River Valley 1802 1920* charts the course of those artists as they painted the mighty and the lowly statesmen and business magnates as well as country folk living far from urban centers Paintings by each artist are illustrated when possible from The Filson Historical Society collection of some 400 portraits representing one of the most extensive holdings available for study in the region This volume begins with a cultural chronology a backdrop of critical events that shaped the taste and times of both artist and sitter The chronology is followed by brief biographies of the artists both legends and recent discoveries illustrated by their work Matthew Harris Jouett who studied with Gilbert Stuart William Edward West who painted Lord Byron and Frank Duveneck are well known far less so are James T Poindexter who painted charming children's portraits in western Kentucky Reason Croft a recently discovered itinerant in the Louisville area and Oliver Frazer the last resident portrait artist in Lexington during the romantic era Pennington's study offers a captivating history of portraiture not only as a cherished possession but also representing a period of cultural and artistic transitions in the history of the Ohio River Valley region

Sharp Cut Steven H. Gale, 2021-02-16 While best known as one of the most important playwrights of the twentieth century Harold Pinter 1930 2008 had an equally successful career writing screenplays His collaborations with director Joseph Losey garnered great attention and esteem and two of his screenplays earned Academy Award nominations *The French Lieutenant's Woman* 1981 and *Betrayal* 1983 He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of *Lolita* Much scholarship has been dedicated to the subject of Pinter as playwright but the rich landscape of his work in film has been left largely undisturbed In *Sharp Cut Harold Pinter's Screenplays and the Artistic Process* Steven H Gale the world's foremost Pinter scholar analyzes Pinter's creative process from initial conception to finished film Gale makes careful point by point comparisons of each stage in the screenplay's creation the source material the adaptations themselves and the films made from the scripts in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning Unlike most Pinter scholars who focus almost solely on the written word Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement cutting and other techniques Pinter does not merely convert his stage scripts to screenplays he adapts the works to succeed in the other medium avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage As Pinter's career progressed and his writing evolved screenplays became for him an increasingly vital means of creative expression *Sharp Cut* is the first study to fully explore this important component of the Pinter canon

British art cinema Paul Newland, Brian Hoyle, 2019-07-23 This is the first book to provide a direct and

comprehensive account of British art cinema Film history has tended to view British filmmakers as aesthetically conservative but the truth is they have a long tradition of experiment and artistry both within and beyond the mainstream Beginning with the silent period and running up to the 2010s the book draws attention to this tradition while acknowledging that art cinema in Britain is a complex and fluid concept that needs to be considered within broader concerns It will be of particular interest to scholars and students of British cinema history film genre experimental filmmaking and British cultural history **A**

Harold Pinter Chronology W. Baker, 2015-12-04 The most detailed chronological account of Harold Pinter to appear this new volume in the Author Chronologies series traces the daily activities of the Nobel Prize winning author It is based upon published and unpublished materials and discussion with his close friends and is a basic reference tool for all Pinter students and scholars

The Cambridge Companion to Harold Pinter Peter Raby, 2009-03-19 Harold Pinter was one of the world's leading and most controversial writers and his impact and influence continues to grow This Companion examines the wide range of Pinter's work his writing for theatre radio television and screen and also his highly successful work as a director and actor Substantially updated and revised this second edition covers the many developments in Pinter's career since the publication of the first edition including his Nobel Prize for Literature win in 2005 his appearance in Samuel Beckett's play *Krapp's Last Tape* and recent productions of his plays Containing essays written by both academics and leading practitioners the volume places Pinter's writing within the critical and theatrical context of his time and considers its reception worldwide Including three new essays new production photographs five updated and revised chapters and an extended chronology the Companion provides fresh perspectives on Pinter's work

Pinter's World William Baker, 2018-09-15 Pinter's World Pinter and Company is not a full scale biography but a series of illuminating chapters about Pinter's life character and thought employing new information found in his Appointment Diaries recent biographical sources such as Simon Gray's memoirs and Henry Woolf's reminiscences in addition to personal discussions with several in Pinter's world This book provides a fresh illumination of Pinter's life and art his friendships obsessions and concerns Material is arranged around themes key concerns Pinter's activities Pinter's meetings and endeavors for instance with whom he met and when when he wrote what and when and his perspective at the time are documented This work explores Pinter's writing drama poetry prose journalism and letters which are here regarded as part of his aesthetic achievement Pinter's World Pinter and Company presents a pointillist portrait of him through examining central concerns in his life These encompass an obsession with the theater and games delight in restaurants demonstrating that Pinter is far removed from the socially awkward isolated figures populating his early work and the women in Pinter's world Other areas examined include Pinter's political engagement from his adolescence to his last years and the literary and other creative influences upon him This work draws upon consultation of his papers at the British Library including letters to others especially close friends with whom he kept close contact for over half a century These letters should be regarded on par with his other creative accomplishments Pinter was a fascinating

letter writer whose letters reveal thoughts at the time of writing often in abrupt most colorful idiomatic language His Appointment Diaries cannot reveal what actually occurred during his meetings but they do provide a guide to what he did on a daily basis and whom he met Memories from his friends his professional colleagues cricket players and his second wife Antonia Fraser illuminate Pinter's personality and actions Pinter's first literary love was poetry and unlike most other Pinter studies this one gives attention to his neglected poetic output that often reveals the real Pinter and the enigma that is at the heart of every great artist *Harold Pinter's Shakespeare* Charles Morton, 2022-11-11 This book charts the impact of Shakespeare's works on Harold Pinter's career as a playwright This exploration traces Shakespeare's influence through Pinter's pre theatre writings 1950-1956 to his collaboration with Sir Peter Hall starting properly at the RSC in 1962 and continuing until 1983 and a late unpublished screenplay for an adaptation of *The Tragedy of King Lear* 2000 Adding to studies of playwrights such as Samuel Beckett and James Joyce as significant influences on Harold Pinter's work this study aims to highlight the significant and lasting impact that Shakespeare had both formatively and performatively on the playwright's career Through exploring this influence Morton gains not only a greater understanding of the shaping of Pinter's artistic outlook and how this affected his writing but it also sheds light on the various forms of Shakespeare's continued influence on new writing and what can be gained from this This study will be of great interest to students and scholars in theatre and performance studies **Harold Pinter** William Baker, 2008-09-08 Harold Pinter is one of the most important writers in English of the late twentieth century and early twenty first century This brief biography offers fresh insights into his life and work concentrating on the themes patterns relationships ideas and language common to his life and creative output Placing Pinter's life and work alongside each other the study illuminates Pinter's vision of society politics gender sex violence and human relationships Drawing upon the full range of his work his letters journalism and writings about him Baker combines a biographical approach with close readings of his work to create a fresh perspective on his life and art The book offers students academics and readers a rich depiction of Harold Pinter the man and the writer Harold Pinter Graham Saunders, 2023-06-05 Harold Pinter provides an up to date analysis and reappraisal concerning the work of one of the most studied and performed dramatists in the world Drawing extensively from The Harold Pinter Archive at the British Library as well as reviews and other critical materials this book offers new insights into previously established views about his work The book also analyses and reappraises specific key historical and contemporary productions including a selection of Pinter's most significant screenplays In particular this volume seeks to assess Pinter's critical reputation and legacy since his death in 2008 These include his position as a political writer and political activist from disassociation and neutrality on the subject until relatively late in his career when his drama sought to explicitly address questions of political dissent and torture by totalitarian regimes The book revisits some familiar territories such as Pinter's place as a British absurdist and the role memory plays in his work but it also sets out to explore new territories such as Pinter's changing attitudes towards

gender in the light of MeToo and queer politics and how in particular a play such as *The Caretaker* 1960 through several key productions has brought the issues of race into sharper focus Part of the Routledge Modern and Contemporary Dramatist series Harold Pinter provides an essential and accessible guide to the dramatists work **Pinter Et Cetera** Craig N. Owens, 2020-07-13 *PINTER ET CETERA* edited by Craig N Owens is among the first volumes published since playwright Harold Pinter's death to account for the many ways his poems plays fiction screenwriting and public statements have influenced the creative work of artists and writers worldwide It collects nine essays by nine scholars from five nations each approaching Pinter's work from a different perspective Together these essays offer a compelling argument for thinking of Pinter not merely as a unique writer whose individual genius has introduced the world to a particular aesthetic but more importantly as an artist working within numerous traditions influencing and influenced by the work of painters installation artists film directors photographers poets and of course theatre makers *PINTER ET CETERA* is a bold step toward expanding our understanding of Pinter and establishing its importance beyond the absurdist stage Contributors include Judith Roof Ubiratan Paiva de Oliveira Kyounghee Kwon Mark Taylor Batty Michael Stuart Lynch Jeanne Colleran Andrew Wyllie Christopher Wixson and Lance Norman *The Theatre of Harold Pinter* Mark Taylor-Batty, 2014-03-13 The plays of the late Nobel laureate Harold Pinter have formed part of the canon of world theatre since the 1960s Frequently revived on the professional stage and studied on almost every Theatre Studies course his importance and influence is hard to overestimate This Critical Companion offers an assessment of Pinter's entire body of work for the stage appraising his skill as a dramatist and considering his impact and legacy Through a clear focus on issues of theatricality and the effect of the plays in performance *The Theatre of Harold Pinter* considers Pinter's chief narrative concerns and offers a unifying theme through which over four decades of work may be understood Plays are considered in themed chapters that follow the chronological sequence of work illuminating the development of his aesthetic and concerns The volume features too a series of essays from other leading scholars presenting different critical perspectives on the work including Harry Burton on Pinter's early drama Ann Hall on Revisiting Pinter's *Women* Chris Megson on Pinter's *Memory Plays* of the 1970s and Basil Chiasson on Neoliberalism and Democracy *Affirming the Absurd in Harold Pinter* Jane Wong Yeang Chui, 2013-05-21 Using Martin Esslin's invention the Theatre of the Absurd to examine Pinter's works Wong brings the complexities and intricacies of the plays to the forefront provoking readers and audiences to reconsider and problematize more conventional studies of his plays *Focus On: 100 Most Popular 1990s Science Fiction Films* Wikipedia contributors, **Viva Pinter** Brigitte Gauthier, 2009 *European Connections Studies in Comparative Literature Intermediality and Aesthetics* is a peer reviewed series that focuses on the literary and artistic relations that shape European cultures It also wishes to explore relations with non European cultures with a view to fostering more equitable models of cultural exchange and transfer *Adapting Endings from Book to Screen* Armelle Parey, Shannon Wells-Lassagne, 2019-09-09 This book offers a new perspective on adaptation of books to the

screen by focusing on endings new light is shed on this key facet of film and television studies The authors look at a broad range of case studies from different genres eras countries and formats to analyse literary and cinematic traditions technical considerations and ideological issues involved in film and television adaptations The investigation covers both the ideological implications of changes made in adapting the final pages to the screen as well as the aesthetic stance taken in modifying or on the contrary maintaining the ending of the source text By including writings on both film and television adaptations this book examines the array of possibilities for the closure of an adapted narrative focusing both on the specificities of film and different television forms miniseries and ongoing television narratives and at the same time suggesting the commonalities of these audiovisual forms in their closing moments *Adapting Endings from Book to Screen* will be of interest to all scholars working in media studies film and television studies and adaptation studies **Proust and the Visual** Nathalie

Aubert, 2013-01-15 This collection of essays is aiming at capturing the rich and complex category of the visual both in Proust's novel itself in its philosophical and stylistic implications and beyond it in other visual practices cinema painting dance inspired by the novel **Afterlives of Abandoned Work** Matthew Harle, 2018-12-27 *Afterlives of Abandoned Work* considers the relevance of unfinished projects to literary history and criticism looking beyond famous posthumous work to investigate the abandoned everyday from scrapped plans and rejected ideas to half written novels or unfinished artistic works It traces how the reading of abandoned creative endeavor whether arriving in the form of a rejection letter a disagreement with a collaborator or the simple act of walking away from one's desk can change the way we think about cultural production the creative process and the intellectual construction of everyday life Over five distinct journeys through a variety of archives from major research libraries to the unique collections of individual enthusiasts Matthew Harle draws surprising connections between literary studies media studies and visual arts exploring unfinished projects from Thomas Pynchon Muriel Spark B S Johnson Harold Pinter and others Rooted in literary criticism *Afterlives of Abandoned Work* reads unbuilt buildings unfilmed screenplays and unpublished novels and radio sketches as forms of text that can help us consider the enduring fragmentation and anecdotal construction of cultural form as well as expand literary criticism's approach to the archive **Textual**

Revisions Brian Baker, 2009-08-22 *Textual Revisions* is a collection of new essays which discusses adaptations for cinema and television of a variety of novels plays and short stories Works discussed include adaptations of novels by Austen Stoker Michael Cunningham Fowles and Tolkien plays by Shakespeare and Pinter and a short story by Philip K Dick Contents The Materialisation of the Austen World Film Adaptations of Jane Austen's Novels by Deborah Wynne The Amazing Cinematograph Cinema and Illusion in Francis Ford Coppola's Bram Stoker's Dracula by Paul Foster Modernist Writing the Cinematic Image and Time by Deniz Baker From Image to Frame The Filming of The French Lieutenant's Woman by William Stephenson The Rain It Raineth in Every Frame A Defence of Trevor Nunn's Twelfth Night by Graham Atkin The Film of Harold Pinter's The Caretaker by Ashley Chantler Can You See Spielberg's Screen Adaptation of Philip K Dick's The Minority

Report by Brian Baker Refracted Light Peter Jackson's The Lord of the Rings by Chris Walsh **Elia Kazan** Brian Neve, 2008-12-08 In 1999 Elia Kazan 1909 2003 received an honorary Oscar for lifetime achievement it was a controversial award for in 1952 he had given testimony to the HUAC Committee for which he was ostracized by many That Oscar also acknowledged Kazan's remarkable contribution to American and world cinema making such films as On the Waterfront and A Streetcar Named Desire Kazan's life in the cinema is due a reassessment one that is presented expertly and gracefully by Brian Neve in this book drawing on previously neglected and some hitherto untapped sources Focussing in particular on the producer director's post On the Waterfront New York based independent work and on his key artistic collaborations including those with Tennessee Williams John Steinbeck and Budd Schulberg Neve gives a fascinating reassessment of Kazan's famed technique with such actors as Marlon Brando and James Dean and his lifetime concern to provoke and photograph authentic behaviour He reveals a pattern through the films of personally resonant themes relating for example to ethnicity and the American immigrant myth He reviews Kazan's style from the colour and wide screen of East of Eden to the creative use of location in his American South films including Baby Doll He debates the reception of Kazan's work and the controversy which dogged his career of his 1952 Congressional testimony These elements and more make this a very readable and memorable fresh portrayal of the film career of this ever fascinating director **Rewriting/Reprising in Literature** Claude Maisonnat, Josiane Paccaud-Huguet, Annie Ramel, 2009-10-02 This volume includes a series of 17 selected essays preceded by a methodological introduction whose purpose is to offer a fresh outlook on the question of rewriting reprising The argument taking for granted the phenomenon of intertextuality develops along three main axes the first one reconsiders the already debated issue of authority on post structuralist premises arguing that the origin of a text is untraceable The second looks at a phenomenon often associated with reprising especially in a post colonial context trauma whether individual or historical in relation to creative repetition The third axis offers a re-reading of the question of voice introducing the notion of the textual voice understood as that part of the enunciative act over which the author has no control When writers make of reprising a deliberate practise we are tempted to believe that their position between homage and pillage presupposes the existence of a traceable source of the literary Word We must however face the problematic nature of enunciation the void on which it is founded Which leads us to the proposition that the act of reprising is a creation ex nihilo a certain mode of organisation around that void Besides in a century of major man-made traumas whose effect was the tearing up of social fabrics reprising will assume a more complex significance the symptomatic repetitive stitching of what is being constantly ripped up

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