



# Bernard Shaw On Cinema

**Bernard F. Dukore**



## **Bernard Shaw On Cinema:**

**Bernard Shaw on Cinema** Bernard Shaw, 1997 With his customary wit and quite often with remarkable prescience Bernard Shaw maintained 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one hundred comments Dukore has selected fifty nine more than half are new to today's readers Twelve are previously unpublished one is published in full for the first time and forty six appear in a collected edition of Shaw's writings for the first time since their publication in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

*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     The Serpent's Eye Donald P. Costello, Bernard Shaw, 1965     *Bernard Shaw and the Censors* Bernard F. Dukore, 2020-10-06 Dukore's style is fluid and his wit delightful I learned a tremendous amount as will most readers and Bernard Shaw and the Censors will doubtless be the last word on the topic Michel Pharand former editor of SHAW The Journal of Bernard Shaw Studies and author of Bernard Shaw and the French 2001 This book shows us a new side of Shaw and his complicated relationships to the powerful mechanisms of stage and screen censorship in the long twentieth century Lauren Arrington Professor of English Maynooth University Ireland A fresh view of Shaw versus stage and screen censors this book describes Shaw as fighter and failure whose battles against censorship of his plays and those of others of his works for the screen and those of others he sometimes won but usually lost We forget usually because ultimately he prevailed and because his witty reports of defeats are so buoyant they seem to describe triumphs We think of him as a celebrity not an outsider as a classic not one of the avant garde of which Victorians and Edwardians were intolerant as ahead of his time not of it when he was called disgusting immoral and degenerate Yet it took over three decades and a world war before British censors permitted a public performance of Mrs Warren's Profession We remember him as an Academy Award winner for Pygmalion not as an author whose dialogue censors required deletions for showings in the United States Scrutinizing the powerful stage and cinema censorship in Britain and America this book focuses on one of its most notable campaigners against them in the last century     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 Andres 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 Andres 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 Shawian scholarship as well as John R. Pfeiffer's Continuing Checklist of Shaviana

**Bernard Shaw on Theater** George Bernard Shaw, 2020-10-01 A collection of critical writings on theater from the Nobel Prize winning playwright behind *Man and Superman* and *Pygmalion* *The Critical Shaw On Theater* is a comprehensive selection of essays and addresses about drama and theater by renowned Irish playwright and Nobel Laureate Bernard Shaw An outspoken critic of the melodramas and formulaic farces that comprised most of the popular theater in the late nineteenth century Shaw relentlessly campaigned for audiences actors theater managers and even government officials to take theater more seriously to use the stage as a forum for representing complex real issues such as poverty marriage and divorce laws sexual attraction gender equality and political power so that through seeing them acted out audiences could better understand and address them when they left the theater Shaw's commitment to social reform through theater was matched by his expertise in the artistic and practical aspects of drama whether he was reviewing productions lecturing about acting or schooling agents on royalties and copyright law Shaw set a standard for intelligent professionalism that our own theaters might still aspire to and be measured against *The Critical Shaw* series brings together in five volumes and from a wide range of sources selections from Bernard Shaw's voluminous writings on topics that exercised him for the whole of his professional career Literature Music Politics Religion and Theater The volumes are edited by leading Shaw scholars and all include an introduction a chronology of Shaw's life and works annotated texts and a bibliography The series editor is L. W. Conolly literary adviser to the Shaw Estate and former president of the International Shaw Society

**Bernard Shaw and Gabriel Pascal** Bernard Shaw, Gabriel Pascal, 1996-01-01 This volume of *The Selected Correspondence of Bernard Shaw* focuses on film a behind the scenes view of the film industry's day to day workings from the unique perspectives of Shaw and his favourite director Gabriel Pascal

**Show Me Shaw** Ernest Esdaile, 1973 *The Cambridge History of Twentieth-Century English Literature* Laura Marcus, Peter Nicholls, 2004 Publisher Description

**The Cambridge Companion to Shakespeare on Film** Russell Jackson, 2007-03-29 Film adaptations of Shakespeare's plays are increasingly popular and now figure prominently in the study of his work and its reception This Companion is a lively collection of critical and historical essays on the films adapted from and inspired by Shakespeare's plays Chapters have been revised and updated from the first edition to include the most recent films and scholarship An international team of leading

scholars discuss Shakespearean films from a variety of perspectives as works of art in their own right as products of the international movie industry and as the work of particular directors from Laurence Olivier and Orson Welles to Franco Zeffirelli and Kenneth Branagh. They also consider specific issues such as the portrayal of Shakespeare's women and the supernatural. The emphasis is on feature films for cinema rather than television with strong coverage of Hamlet, Richard III, Macbeth, King Lear and Romeo and Juliet.

**A Dictionary of Cinema Quotations from Filmmakers and Critics** Stephen M. Ringler, 2008-05-03. The cinema isn't a slice of life it's a slice of cake. Alfred Hitchcock. If you make a popular movie you start to think where have I failed. Woody Allen. A film is the world in an hour and a half. Jean-Luc Godard. I think you have to be slightly psychopathic to make movies. David Cronenberg. This compendium contains more than 3,400 quotations from filmmakers and critics discussing their craft. About 1,850 film people are included: Bunuel, Capra, Chaplin, Disney, Fellini, Fitzgerald, Griffith, Kael, Kurasawa, Pathe, Sarris, Schwarzenegger, Spielberg, Waters and Welles among them. The quotations are arranged under 31 topics such as acting, animation, audience, budget, casting, critics, costume design, directing, locations, reviews, screenwriting, special effects and stardom. Indexing by filmmakers or critics by film titles and by narrow subjects provides a rich array of points of access.

**Stage-Play and Screen-Play** Michael Ingham, 2016-12-08. Dialogue between film and theatre studies is frequently hampered by the lack of a shared vocabulary. Stage Play and Screen Play sets out to remedy this mapping out an intermedial space in which both film and theatre might be examined. Each chapter's evaluation of the processes and products of stage to screen and screen to stage transfer is grounded in relevant applied contexts. Michael Ingham draws upon the growing field of adaptation studies to present case studies ranging from Martin McDonagh's *The Cripple of Inishmaan* and RSC Live's simulcast of *Richard II* to F.W. Murnau's silent *Tartuffe*, Peter Bogdanovich's film adaptation of Michael Frayn's *Noises Off* and Akira Kurosawa's *Ran*, highlighting the multiple interfaces between media. Offering a fresh insight into the ways in which film and theatre communicate dramatic performances, this volume is a must-read for students and scholars of stage and screen.

**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      **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      **Fifty Classic British Films, 1932-1982** Anthony Slide, 2013-01-18 200 striking photographs in depth commentaries plot synopses contemporary reviews and more about 50 British classics from yesterday and today Preface Text Alphabetical list of films Bibliography      Bernard Shaw Stanley Weintraub, 1988-06-01 This is the first comprehensive annotated bibliography of works by and about Bernard Shaw No book has appeared before that has surveyed all of the research and writing that the life and work of Bernard Shaw have evoked The greatest dramaturgist in

English after Shakespeare Shaw was one of the dominant public figures of his time a long lifetime 1856 1950 that began in the mid Victorian period and extended into the Atomic Age Inevitably someone who straddled his age so visibly and so memorably and whose works retain a continuing fascination has been the subject of thousands of articles and hundreds of books from criticism of individual works to multivolume biographies editions and studies Stanley Weintraub has distilled his forty years of experience of Shaw studies to bring them into useful focus and sort out the significant writings from the burgeoning mass of publications This book is an essential tool for both scholars and general readers interested in the multifarious world of Shaw Readers will not only find out what has been done but what still remains to be accomplished in Shaw studies what Shaw s influence has been on other writers even where Shaw has appeared as a character in other writers poetry fiction and drama

Authors and Adaptation Annie Nissen,2024-04-25 This book studies British literary writers engagement with adaptations of their work across literary theatrical and film media in the nineteenth and early twentieth centuries It considers their critical reflective and autobiographical writings about the process of adaptation and traces how their work was shaped as well as delimited by their involvement with adaptations to different media and intermedial writing Linking canonical and non canonical writers both chronologically and contemporaneously and bridging studies of prose fiction adaptation from nineteenth century theatre to early twentieth century film this book offers an interdisciplinary transhistorical cultural and analytical study of adaptation and the variable positions of writers within and across media

Cinepoetry: Imaginary Cinemas in French Poetry Christophe Wall-Romana,2013 The book examines how 19th and 20th century French speaking poets have used cinema for cross medium writing experiments especially in the aftermath of the two world wars thereby altering modernist literary imagination

**The Best Years of British Film Music, 1936-1958** Jan G. Swynnoe,2002 A study of the British contribution to film music detailing the idiosyncracies of British film and showing how the differences between it and Hollywood affected composers on both sides of the Atlantic Jan Swynnoe s study is concerned with the special British contribution to film music detailing how the idiosyncracies of British film and of the British character set it apart from its Hollywood counterpart She shows how the differences between the two industries in all aspects of film making variously affected composers on both sides of the Atlantic In the mid 1930s when film composers in America were perfecting the formulae of the classical Hollywood score film music in Britain scarcely existed within a year or so however top British composers were scoring British films How this transformation was brought about and how established British concert composers including Vaughan Williams and Arnold Bax faced the challenge of the exacting and often bewildering art of scoring for feature film is vividly described here and the resulting scores compared with the work of seasoned Hollywood composers JAN SWYNNOE researched the material on which her book is based over several years at the same time pursuing her musical life as pianist percussionist and composer

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

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