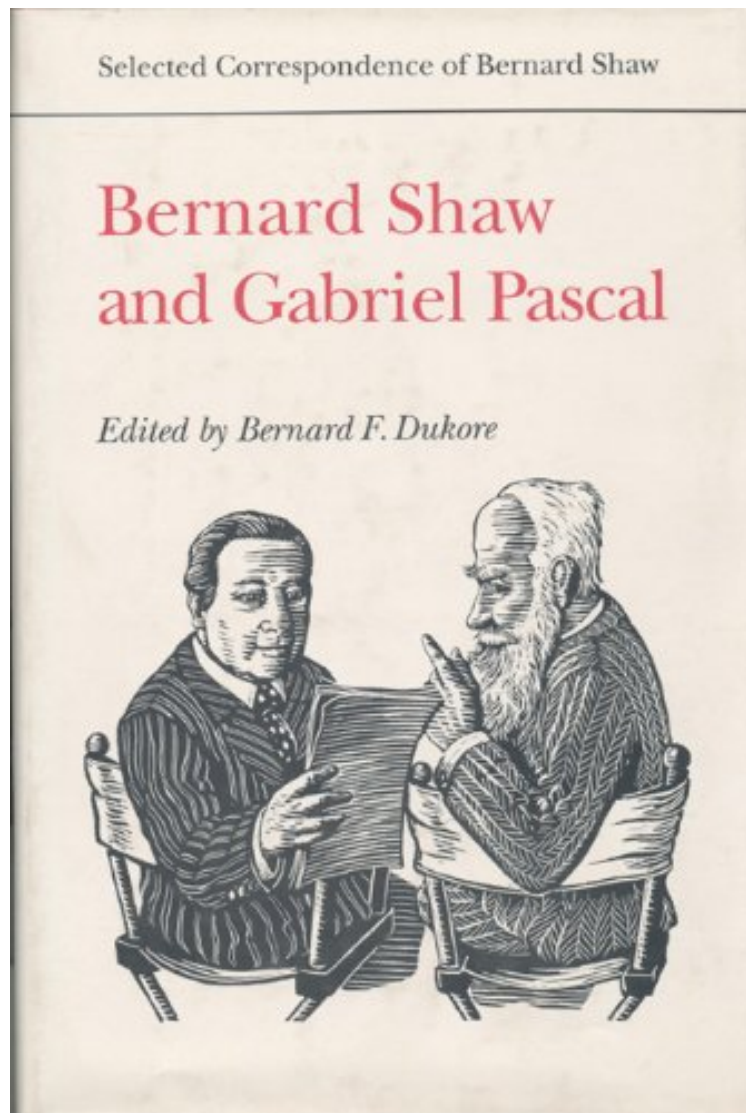


(Free pdf) Bernard Shaw and Gabriel Pascal (Selected Correspondence of Bernard Shaw)

Bernard Shaw and Gabriel Pascal (Selected Correspondence of Bernard Shaw)

Gabriel Pascal, Bernard Shaw
DOC | *audiobook | ebooks | Download PDF | ePub



 Download

 Read Online

#8288753 in Books 1996-09-17Original language:EnglishPDF # 1 9.23 x 1.16 x 6.221, 1.39 #File Name: 0802030025224 pages | File size: 40.Mb

Gabriel Pascal, Bernard Shaw : Bernard Shaw and Gabriel Pascal (Selected Correspondence of Bernard Shaw) before purchasing it in order to gage whether or not it would be worth my time, and all praised Bernard Shaw and Gabriel Pascal (Selected Correspondence of Bernard Shaw):

After movie-makers in England bungled film versions of Bernard Shaw's *How He Lied to Her Husband and Arms and the Man*, producers and directors in Germany and Holland botched those based on *Pygmalion*, and a Hollywood screenplay desecrated *The Devil's Disciple*, Shaw took a chance on Gabriel Pascal and gave him permission to produce a movie version of *Pygmalion* in England. The contract was signed on 13 December 1935 and Pascal, a charming, flamboyant Hungarian emigre with relatively little experience in cinema, did the playwright proud. Shaw's gamble paid off in this *Pygmalion*, which, to this day, is usually claimed to be the best film version of any of his plays. This first collection of the correspondence of Bernard Shaw and Gabriel Pascal contains 268 letters, the greatest portion of which have not been previously published. They provide an intimate, behind-the-scenes view of the film industry's day-to-day workings and of the art of movie-making, from the signing of the first contract between Shaw and Pascal, to Shaw's death in 1950. The letters reveal the great extent to which Pascal, unlike his predecessors, scrupulously kept Shaw informed of what he did. We learn about whom Pascal negotiated with, the merits of association with certain individuals or businesses, contract problems, the backbiting and backstabbing of the industry, difficulties with casting, and progress throughout the filming. Shaw accepted and embellished some of Pascal's ideas for production, and vehemently disagreed with others. Their correspondence highlights the differences in personality between the two men. Shaw was ever the astute businessman, while Pascal was the eager artist. Shaw the methodical mastermind contrasted sharply with Pascal the entrepreneur with many projects under development, few of which came to fruition. Most important, however, the letters, postal cards, and telegrams collected here reveal how Pascal fought for the integrity of Shavian cinema; how, as a director, he tried to create films that were true to their dramatic sources; and how, in partnership with Pascal, Shaw's cinematic writings flourished.

Movie-makers in England bungled film versions of Bernard Shaw's "*How He Lied to Her Husband*" and "*Arms and the Man*", produces and directors in Germany botched those based on "*Pygmalion*", and a Hollywood screenplay desecrated "*The Devil's Disciple*". Shaw took a chance on Gabriel Pascal and gave him permission to produce a movie version of "*Pygmalion*" in England. It proved to be one of Shaw's best decisions. *Bernard Shaw And Gabriel Pascal* is the first collection of the 268 letters between these two men. This correspondence provides an intimate, behind-the-scenes view of the film industry's day-to-day workings and of the art of movie-making, from the signing of the first contract between Shaw and Pascal (December 13, 1935) to Shaw's death in 1950. The letters reveal the great extent to which Pascal scrupulously kept Shaw informed of what he did, who he negotiated with, the merits of association with certain individuals or businesses, contract problems, the backbiting and backstabbing of the film industry, difficulties with casting, and progress throughout the filming. Most important, however, the letters, postal cards, and telegrams reveal how Pascal fought for the integrity of Shavian cinema; how, as a director, he tried to create films that were true to their dramatic sources; and how, in partnership with Pascal, Shaw's cinematic writings flourished. *Bernard Shaw And Gabriel Pascal* is an amazing body of scholarship and research, and an invaluable addition to both cinematic history and Shavian studies. -- Midwest Book From the Back Cover

After movie-makers in England bungled film versions of Bernard Shaw's *How He Lied to Her Husband and Arms and the Man*, producers and directors in Germany and Holland botched those based on *Pygmalion*, and a Hollywood screenplay desecrated *The Devil's Disciple*, Shaw took a chance on Gabriel Pascal and gave him permission to produce a movie version of *Pygmalion* in England. Shaw's gamble paid off in this *Pygmalion*, which, to this day, is usually claimed to be the best film version of any of his plays. This first collection of the correspondence of Bernard Shaw and Gabriel Pascal contains 268 letters, the greatest portion of which have not been previously published. They provide an intimate, behind-the-scenes view of the film industry's day-to-day workings and of the art of movie-making, from the signing of the first contract between Shaw and Pascal, to Shaw's death in 1950. The letters reveal the great extent to which Pascal, unlike his predecessors, scrupulously kept Shaw informed of what he did. We learn about whom Pascal negotiated with, the merits of association with certain individuals or businesses, contract problems, the backbiting and backstabbing of the industry, difficulties with casting, and progress throughout the filming. Shaw accepted and embellished some of Pascal's ideas for production, and vehemently disagreed with others. Their correspondence highlights the differences in personality between the two men. Shaw was ever the astute businessman, while Pascal was the eager artist. Shaw the methodical mastermind contrasted sharply with Pascal the entrepreneur with many projects under development, few of which came to fruition. Most important, however, the letters, postal cards, and telegrams collected here reveal how Pascal fought for the integrity of Shavian cinema; how, as a director, he tried to create films that were true to their dramatic sources; and how, in partnership with Pascal, Shaw's cinematic writings flourished.

About the Author Bernard F. Dukore is University Distinguished Professor Theatre Arts and Humanities, Virginia Polytechnic Institute and State University. He has written extensively on drama and theatre, and particularly on Bernard Shaw, and was editor of *The Drama Observed* in four volumes (1993).