

Pier Paolo Pasolini (Script)

This major artistic biography of Federico Fellini shows how his exuberant imagination has been shaped by popular culture, literature, and his encounter with the ideas of C. G. Jung, especially Jungian dream interpretation. Covering Fellini's entire career, the book links his mature accomplishments to his first employment as a cartoonist, gagman, and sketch-artist during the Fascist era and his development as a leading neo-realist scriptwriter. Peter Bondanella thoroughly explores key Fellinian themes to reveal the director's growth not only as an artistic master of the visual image but also as an astute interpreter of culture and politics. Throughout the book Bondanella draws on a new archive of several dozen manuscripts, obtained from Fellini and his scriptwriters. These previously unexamined documents allow a comprehensive treatment of Fellini's important part in the rise of Italian neorealism and the even more decisive role that he played in the evolution of Italian cinema beyond neorealism in the 1950s. By probing Fellini's recurring themes, Bondanella reinterprets the visual qualities of the director's body of work—and also discloses in the films a critical and intellectual vitality often hidden by Fellini's reputation as a storyteller and entertainer. After two chapters on Fellini's precinematic career, the book covers all the films to date in analytical chapters arranged by topic: Fellini and his growth beyond his neorealist apprenticeship, dreams and metacinema, literature and cinema, Fellini and politics, Fellini and the image of women, and La voce della luna and the cinema of poetry.

The major Italian filmmaker Pier Paolo Pasolini was also a poet, novelist, essayist, and iconoclastic political commentator. Naomi Greene reveals to English-speaking readers the diverse talents that made him one of the most controversial European intellectuals of the postwar era, at the center of political and cultural debates still vital to our time. Greene presents Pasolini's films to the English-speaking world in full detail and in a rich critical context, using them to trace the evolution of his ideas and the details of his troubled personal life from 1950, when he settled in Rome, to 1975, the year of his brutal murder, apparently at the hands of a young male prostitute. "In her concise and sympathetic book, Greene intelligently explicates the political and social context within which Pasolini became both a leading figure and a significant heretic. He was an atheist who directed one of the few genuinely profound biblical films in the cinema, a communist who severely criticized many of the radical movements of modern Italy. Though he publicly acknowledged his homosexuality, he privately referred to it as his "sickness." As the book well documents, Pasolini was not a rebel but rather an authentic heretic who worked in contradiction to both his medium and milieu."--Choice Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

This is one of Pasolini's least known books, it is one of his most important challenges to himself and to the world. The book pits assumed Western cultural supremacy against the battle for Africa's freedom and self-assertion. The Savage Father offers a deep analysis of the internal struggles between the coloniser and the colonised, as well as showing us the externalised conditioning to which both are prey. European stardom is very different from that of Hollywood, where the industry concentrates intensively on establishing and promoting major stars. This unique book sets out to highlight the career of Sophia Loren as a prime example of a highly original rise to fame in a European context. Pauline Small emphasizes that although primarily an Italian star, Loren's career crossed the boundaries of a shifting network of film-making ventures that spanned Italy, Hollywood and Europe.Loren was one of the leading figures in the 1950s whose professional achievements, Small argues, were undervalued and to a degree remain so. Using written and visual materials ranging from government archives to academic journals, from the popular press to her major films, Sophia Loren: Moulding the Star gives a fuller understanding of the forces, commercial, industrial and cultural, that combined to forge her enduring star status and the cult of a major film personality.

Contemporary Perspectives : Conference Entitled "Pier Paolo Pasolini: Heretical Imperatives" : Papers

Reading and Writing a Screenplay

LA STRADA

The Cinema of Federico Fellini

Reenactment Strategies in Contemporary Arts and Theory

Film Scripts

This is a personal account of Pier Paolo Pasolini's cinema and literature, written by the author of 'Antonioni' and 'Rocco and his Brothers'.

The work of contemporary Italian thinkers, what Roberto Esposito refers to as Italian Theory, is attracting increasing attention around the world. This book explores the reasons for its growing popularity, its distinguishing traits, and why people are turning to these authors for answers to real-world issues and problems. The approach he takes, in line with the keen historical consciousness of Italian thinkers themselves, is a historical one. He offers insights into the great "unphilosophical" philosophers of life—poets, painters, politicians and revolutionaries, film-makers and literary critics—who have made Italian thought, from its beginnings, an "impure" thought. People like Machiavelli, Croce, Gentile, and Gramsci were all compelled to fulfill important political roles in the societies of their times. No wonder they felt that the abstract vocabulary and concepts of pure philosophy were inadequate to express themselves. Similarly, artists such as Dante, Leonardo Da Vinci, Leopardi, or Pasolini all had to turn to other disciplines outside philosophy in order to discuss and grapple with the messy, constantly changing realities of their lives. For this very reason, says Esposito, because Italian thinkers have always been deeply engaged with the concrete reality of life (rather than closed up in the introspective pursuits of traditional continental philosophy) and because they have looked for the answers of today in the origins of their own historical roots, Italian theory is a "living thought." Hence the relevance or actuality that it holds for us today. Continuing in this tradition, the work of Roberto Esposito is distinguished by its interdisciplinary breadth. In this book, he passes effortlessly from literary criticism to art history, through political history and philosophy, in an expository style that welcomes non-philosophers to engage in the most pressing problems of our times. As in all his works, Esposito is inclusive rather than exclusive; in being so, he celebrates the affirmative potency of life. The essays contained in this volume explore the historical trajectories along which the Mediterranean has been conceptualized as a cultural, religious and economical resource and how these various aspects are intertwined. While staying clear of a merely "imagological" or "representational" point of view, the authors consider the interplay between culturally shaped attributions (for example the longstanding desire for a Mediterranean "Otherness" as expressed in German literature), their testing in empirical encounters, and the effect these encounters produce on both sides. Although focused particularly on 19th and 20th century culture, this volume offers a timely contribution to conceptualising the challenges of the 21st century. The conjunction of both provinciality and universality, the connectivity and fragmentation of the Mediterranean continues to be at the basis of the European matrix of all possible (hi)stories.

The past several decades have seen an explosion of interest in narrative, with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts. As accounts of what happened to particular people in particular circumstances and with specific consequences, stories have come to be viewed as a basic human strategy for coming to terms with time, process, and change. However, the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars, teachers, and students to have access to a comprehensive reference resource.

The Annotated Screenplays

Chaucer at Large

Saint Paul

Cinema as Heresy

The Origins and Actuality of Italian Philosophy

Profaning Paul

Before his mysterious murder in 1975, Pier Paolo Pasolini had become famous—and infamous—not only for his groundbreaking films and literary works but also for his homosexuality and criticism of capitalism, colonialism, and Western materialism. In Pier Paolo Pasolini: Performing Authorship, Gian Maria Annovi revisits Pasolini's oeuvre to examine the author's performance as a way of assuming an antagonistic stance toward forms of artistic, social, and cultural oppression. Annovi connects Pasolini's notion of authorship to contemporary radical artistic practices and today's multimedia authorship. Annovi considers the entire range of Pasolini's work, including his poetry, narrative and documentary film, dramatic writings, and painting, as well as his often scandalous essays on politics, art, literature, and theory. He interprets Pasolini's multimedia authorial performance as a masochistic act to elicit rejection, generate hostility, and highlight the contradictions that structure a repressive society. Annovi shows how questions of authorial self-representation and self-projection relate to the artist's effort to undermine the assumptions of his audience and criticize the conformist practices that the culture industry and mass society impose on the author. Pasolini reveals the critical potential of his spectacular celebrity by using the author's corporeal or vocal presence to address issues of sexuality and identity, and through his strategic self-fashioning in films, paintings, and photographic portraits he destabilizes the audience's assumptions about the author.

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

This book traces the roots of neorealist film and draws parallels to neorealist fiction, by surveying the major creative contributions to and critical receptions of this trend in Italian postwar cinema.

Pasolini's unfinished gem goes from St. Paul to testing the limits of cinematic reality. Presented here for the first time in English is a remarkable screenplay about the apostle Paul by Pier Paolo Pasolini, legendary filmmaker, novelist, poet, and radical intellectual activist. Written between the appearance of his renowned film Teorema and the shocking, controversial Salò , or the 120 Days of Sodom, St Paul was deemed too risky for investors. At once a political intervention and cinematic breakthrough, the script forces a revolutionary transformation on the contemporary legacy of Paul. In Pasolini's kaleidoscope, we encounter fascist movements, resistance fighters, and faltering revolutions, each of which reflects on aspects of the Pauline teachings. From Jerusalem to Wall Street and Greenwich Village, from the rise of SS troops to the death of Martin Luther King, Jr, here—as Alain Badiou writes in the foreword—Paul's text crosses all these circumstances intact, as if it had foreseen them all'. This is a key addition to the growing debate around St Paul and to the proliferation of literature centred on the current turn to religion in philosophy and critical theory, which embraces contemporary figures such as Alain Badiou, Slavoj Žižek and Giorgio Agamben.

Languageing Diversity Volume 3

Literary Collaborations Behind the Scenes

Sophia Loren

Performing Authorship

The Cinema of Poetry

A Future Life

"Paul's epistles are central to nearly every variation of Christianity, and there are as many different readings of Paul as there are sects of Christianity. Paul has also been co-opted by influential contemporary thinkers such as Agamben, Badiou, and Žižek. Religious scholar Cavan Concannon, however, has other plans. Taking as his starting point the language of excrement, refuse, and waste in Paul's letters, he reads these passages to think about the textual and material uses of garbage and excrement, and, ultimately, whether Paul's writings can be redeemed. Concannon presses on the tension between the evils that have been wrought through Paul's letters and the sacralizing effects of his place in the Christian canon. He drills down into the attempted redemption of Paul within radical European philosophical circles, but he reads these appropriations of Paul alongside professional biblical scholars who have sought to enlist Paul into their own liberal political projects. Concannon's book intervenes in the history of biblical studies, the use of Paul's letters by contemporary philosophers, and the political potential of feminist, African American, and queer biblical scholarship. Can Paul be redeemed, ultimately? Concannon insists the answer is no, but he argues that by paying attention both to why Paul can't be redeemed and what happens to interpreters who try, we can open up a space for Paul's archive to participate in the struggle for a more just future"--

The concept of genius has been a subject of much speculation and debate since the eighteenth century. However, in a world obsessed with creative genius and the possibilities of the human imagination, the actual workings of the creative process and its psychological underpinnings remain a mystery. In On Creativity, a group of experts seeks to unlock this enigma.

Robert De Niro and the Working Screenplay is the first critical study to examine how Robert de Niro, perhaps the finest screen actor of his generation, works with screenplays to imagine, prepare and denote his performance. In categorising the various ways in which De Niro works with a screenplay, this book will re-examine the relationship between actor and text. This book considers the screenplay as above all a working document and a material object, present at every stage of the filmmaking process. The working screenplay goes through various iterations in development and exists in many versions on set, each adapted and personalised for the specific use of the individual and their role. As the archive reveals, nobody works more closely with the script than the actor, and no actor works more on a script than De Niro.

A reexamination of Pasolini life and work as a poet, novelist, filmmaker, journalist and cultural theorist reflecting new developments in semiotics, post-structuralist theory, and historical research on Italian literature and film.

Encyclopedia of Italian Literary Studies

Living Thought

A Screenplay

Bible and Cinema: Fifty Key Films

A Philosophy of the Screenplay

Language(s) and Power

Brill's Companion to the Reception of Sophocles offers a comprehensive account of the reception of Sophocles' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema.

Presented here for the first time in English is a remarkable screenplay about the apostle Paul by Pier Paolo Pasolini, legendary filmmaker, novelist, poet, and radical intellectual activist. Written between the appearance of his renowned film Teorema and the shocking, controversial Salò, or the 120 Days of Sodom, St Paul was deemed too risky for investors. At once a political intervention and cinematic breakthrough, the script forces a revolutionary transformation on the contemporary legacy of Paul. In Pasolini's kaleidoscope, we encounter fascist movements, resistance fighters, and faltering revolutions, each of which reflects on aspects of the Pauline teachings. From Jerusalem to Wall Street and Greenwich Village, from the rise of SS troops to the death of Martin Luther King, Jr, here—as Alain Badiou writes in the foreword—Paul's text crosses all these circumstances intact, as if it had foreseen them all'. This is a key addition to the growing debate around St Paul and to the proliferation of literature centred on the current turn to religion in philosophy and critical theory, which embraces contemporary figures such as Alain Badiou, Slavoj Žižek and Giorgio Agamben.

Introduction A Not So Solitary Genius: Traversing Authorial Politics and Methodological Anxieties An Ambiguous Adherence: Esotericism in Fellini?s Work and Collaborations 1 Tullio Pinelli Neutralizing Tragedy: A Pattern from La strada On A Metaphysical Fellowship: Transcending Christianity Nothing but Images: La voce della luna 2 Ennio Flaiano Frivolously Yours: The Public Dispute over Authorship The Self as Monster: Satire and Compassion in La dolce vita A Light in the Night: Negotiating Epiphany from I vitelloni to 8 1/2 3 Bernardino Zapponi The Script as Collage: The Unbound Notebooks of the 1970s Popular Culture and Neurosis: Toby Dammit and Beyond 4 The Poets An Organic Mind: Brunello Rondi from La dolce vita to Provad?orchestra You Are My Labyrinth: The Poetic Brotherhood with Pier Paolo Pasolini Eroticism as Dream and Nightmare: A Dialogue with Brunello Rondi Remembering Corporality: Tonino Guerra in Amarcord and E la nave va Maternal Pre-grammaticality: Pasolini, Guerra, and Zanzotto Conclusion Notes Bibliography Index

A journey to the Italian cinema that overturns established views and opens up new perspectives and interpretations. Its itinerary is organized in four stages. The first is an analysis of the theories of Cesare Zavattini on neorealism which overturns widely accepted positions both on Zavattini and on neorealism. The second confronts a key film of the post-war Italian cinema, Roberto Rossellini's Paisà, by examining the nature of its realism. The third is dedicated to Luchino Visconti: to questions of the use of language exemplified in his La terra trema, the use of settings, costume and light as agents of meaning in his Il Gattopardo and Vaghe stelle dell'Orsa. The final voyage of the film is to the physical and symbolic construction of heaven and earth in the work of Pasolini. Particular attention is given to the representation of the body in his last four films: the grotesque and mythical bodies in popular tradition in his Trilogia di vita and the tortured bodies destroyed by the mass media in Salò.

Robert De Niro at Work

William Faulkner at Twentieth Century-Fox

Inspiring Fellini

Beyond the Latin Lover

Strada, La

A Film

William Faulkner at Twentieth Century-Fox is a scholarly edition of the five screenplays that Faulkner wrote while under contract to Twentieth Century-Fox during the mid-1930s, and another he wrote in the early 1950s. It includes a lengthy introduction that explains exactly what Faulkner did as a screenwriter at Fox while contextualizing his Hollywood labors in a broader genealogy of Hollywood screenwriting and practices of adaptation and collaboration during one of the most important eras of American film history. A brief essay also prefaces each of the screenplays, elucidating their evolution over various drafts and with various co-writers, including Twentieth Century-Fox's Darryl Zanuck. A draft of each of the six screenplays is also produced in full with scholarly annotations. The edition makes available for the first time and in one volume Faulkner's Fox screen writings, and, with its scholarly apparatus, thus makes a valuable contribution to recent scholarship across a number of fields: Faulkner and film; literature and film/adaptation studies; cinematic modernism; and screenplay studies. It also

foregrounds Faulkner's many significant collaborators, such as Zanuck and Howard Hawks, and therefore makes an important contribution to the history of Twentieth Century-Fox under Zanuck.

Includes bibliographical references (pages 257-270) and index.

An intense text that continues to strike for its depth and poetic sensitivity.

According to the American Film Institute, *La Strada* is one of the most popular films in cinema history. The performances of Giulietta Masina as the waif Gelsomina, Richard Basehart as the Fool, and Anthony Quinn as the strongman Zampano, who buys Gelsomina from her mother and takes her with him on the road, have been acclaimed for their power and sometimes ridiculed for their sentimentality. The debates over what these characters and the story they enact represent--a Christian parable, a journey of self-discovery, a tale of beauty and the beast--and the position of the film within the neo-realist genre, continue today. This new translation and critical edition of the continuity script for *La Strada* is the only accurate guide to the film in any language. The notes to the shooting script enable the reader to reconstruct some of Fellini's changes while shooting the film. The edition also contains an introduction which analyzes the work's place in film history and within the so-called "crisis of neo-realism," and provides for the first time in English a number of articles on the film's production. Fellini's most important interviews and statements on *La Strada* are included as well. Finally, two of the best critical analyses of the film, by Frank Burke and Peter Harcourt, are reprinted, along with a number of the contemporary reactions by critics from France (Andre Bazin), Italy (Guido Aristarco), and the United States--including a description of its reception at the Venice Film Festival. The illustrations include some of Fellini's original drawings made during the shooting of the film.

Pier Paolo Pasolini

The Passion of Pier Paolo Pasolini

The Mediterranean as a Source of Cultural Criticism

Myth, Literature, Anthropology

St. Paul

From Screenplay to Screen Performance

Saint PaulA ScreenplayVerso Books

This volume offers a comprehensive account and critical analysis of all the important versions of Greek tragedy made on film, from the 1927 footage of the reenactment of Aeschylus's *Prometheus in Chains* at the Delphi Festival to Pasolini's *Notes for an African Oresteia*.

Synopses of the tragedies are provided.

Since his emergence from the Flemish avant-garde movement of the 1980s, Ivo van Hove's directorial career has crossed international boundaries, challenging established notions of theatre-making. He has brought radical interpretations of the classics to America and organic acting technique to Europe. *Ivo van Hove Onstage* is the first full English language study of one of theatre's most prominent iconoclasts. It presents a comprehensive, multifaceted account of van Hove's extraordinary work, including key productions, design innovations, his revolutionary approach to text and ambience, and his relationships with specific theatres and companies.

Movies which have drawn inspiration from the Bible, either directly or indirectly, have been extremely popular since the earliest days of cinema. *Bible and Cinema: Fifty Key Films* introduces a wide range of those movies, which are among the most important, critically-acclaimed and highest-grossing films of all time, including: *The King of Kings* *Ben-Hur* *The Passion of the Christ* *Frankenstein* *Close Encounters of the Third Kind* *2001: A Space Odyssey* *Apocalypse Now* *Monty Python's Life of Brian*. Written by a team of international scholars, the fifty entries discuss the Biblical stories, characters or motifs depicted in each film making this book the ideal guide for anyone interested in the long-standing relationship between the Bible and film.

Moulding the Star

Marcello Mastroianni, Masculinity, and Italian Cinema

The Scandal of Self-contradiction

Ivo van Hove Onstage

Brill's Companion to the Reception of Sophocles

The Long Sandy Road

These scripts from 1964-65 movies are presented to aid in understanding filmmaking. The reader/viewer can study the script and "finished" images to compare film script with movie productions.

Languages, diversity and power: these are the concepts running through all chapters in this volume. Rooted in linguistics, translation studies and literary studies, often informed by cultural and political studies, postcolonial theory and history, the contributions here tackle the thorny issue of power relations as expressed, enforced, dismissed through the use of language(s). From the British press, to power relations as represented in TV series set in courtrooms, and from language-power intersections in the translation of Italian post-war cinema to power enforcement through film-making in Africa, the volume spans decades and continents, providing in-depth analyses of a host of contexts, facts, actions. As such, it will be of particular interest to scholars and students in linguistics, translation and cultural studies.

Over the last twenty years, reenactment has been appropriated by both contemporary artistic production and art-theoretical discourse, becoming a distinctive strategy to engage with history and memory. As a critical act of repetition, which is never neutral in reactualizing the past, it has established unconventional modes of historicization and narration. Collecting work by artists, scholars, curators, and museum administrators, the volume investigates reenactment's potential for a (re)activation of layered temporal experiences, and its value as an ongoing interpretative and political gesture performed in the present with an eye to the future. Its contributions discuss the mobilization of archives in the struggle for inclusiveness and cultural revisionism; the role of the body in the presentification and rehabilitation of past events and (impermanent) objects; the question of authenticity and originality in artistic practice, art history, as well as in museum collections and conservation practices.

This volume brings together specialists from a variety of disciplines to develop a deeper understanding of the social, political, and cultural history of women in Italy in the years 1946-1960. Despite being a time when women and the family were at the center of national debates, and when society changed considerably, the fifteen years following the Second World War have tended to be overlooked or subsumed into discussions of other periods. By focusing on the experience of women and by broadening the frame of reference to include subjects and sources often ignored, or only alluded to, by traditional analyses, the essays in this volume break new ground and provide a corrective to previous interpretive models.

Women in Italy, 1945-1960: An Interdisciplinary Study

Over and Over and Over Again

Routledge Encyclopedia of Narrative Theory

The Poet in the Modern Imagination

Pasolini's Multistable Subjectivities, Geographies, Traditions

Marcello Mastroianni is considered by many to be the consummate symbol of Italian masculinity. In this work, Jacqueline Reich goes behind the popular image to reveal a figure at odds with and out of place in the unstable political, social and sexual climate of post-war Italy.

Recently, scholars in a variety of disciplines--including philosophy, film and media studies, and literary studies--have become interested in the aesthetics, definition, and ontology of the screenplay. To this end, this volume addresses the fundamental philosophical questions about the nature of the screenplay: What is a screenplay? Is the screenplay art--more specifically, literature? What kind of a thing is a screenplay? Nannicelli argues that the screenplay is a kind of artefact; as such, its boundaries are determined collectively by screenwriters, and its ontological nature is determined collectively by both writers and readers of screenplays. Any plausible philosophical account of the screenplay must be strictly constrained by our collective creative and appreciative practices, and must recognize that those practices indicate that at least some screenplays are artworks.

Pier Paolo Pasolini (1922-1975) was both a writer and filmmaker deeply rooted in European culture, as well as an intellectual who moved between different traditions, identities and positions. Early on he looked to Africa and Asia for possible alternatives to the hegemony of Western Neocapitalism and Consumerism, and in his hands the Greek and Judeo-Christian Classics morphed into unsettling multistable figures constantly shifting between West and East, North and South, the present and the past, rationality and myth, identity and otherness. The contributions in this volume, which belong to different intellectual and disciplinary fields, are bound together by a fascination for Pasolini's ability to recognize contradictions, to intensify and multiply them, as well as to make them aesthetically and politically productive. What emerges is a "euro-eccentric" and multifaceted Pasolini of great interest for the present.

Offered as part of the sexcentenary commemoration of Chaucer's death, this very readable study examines Chaucer's impact on the academic and non-academic worlds of the 19th and 20th centuries. Chronological chapters assess Chaucer's impact on the Pre-Raphaelites, on W B Yeats, on Edwardian children's stories and on post-World War One authors. Ellis also considers modern translations and contrasts the relationship between academia's interest in Chaucer and his representation in the media and in historical fiction since the Second World War.

Fiction, Documentary and New Media

Italian Neorealist Cinema

On Creativity

Greek Tragedy Into Film

The Savage Father

Cinema - Italy

Reading and Writing a Screenplay takes you on a journey through the many possible ways of writing, reading and imagining fiction and documentary projects for cinema, television and new media. It explores the critical role of a script as a document to be written and read with both future readers and the future film it will be giving life to in mind. The book explores the screenplay and the screenwriting process by approaching the film script in three different ways: how it is written, how it is read and how it can be rewritten. Combining contemporary screenwriting practices with historical and academic context, Isabelle Raynauld provides key analytical tools and reading strategies for conceptualizing and scripting projects based on the impact different writing styles can have on readers, with various examples ranging from early cinema to new media and new platforms throughout. This title offers an alternative, thought-provoking and inspiring approach to reading and writing a screenplay that is ideal for directors, producers, actors, students, aspiring screenwriters and readers interested in understanding how an effective screenplay is created.

Fellini

Oedipus Rex