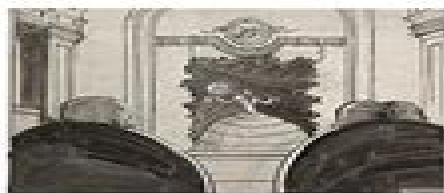
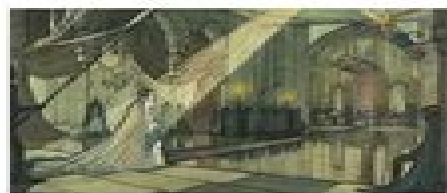


WILLIAM CAMERON MENZIES

THE SHAPE
OF FILMS TO COME

JAMES CURTIS



William Cameron Menzies The Shape Of Films To Come

Fionnuala Hannigan



William Cameron Menzies The Shape Of Films To Come:

William Cameron Menzies James Curtis, 2015-11-17 He was the consummate designer of film architecture on a grand scale influenced by German expressionism and the work of the great European directors He was known for his visual flair and timeless innovation a man who meticulously preplanned the color and design of each film through a series of continuity sketches that made clear camera angles lighting and the actors positions for each scene translating dramatic conventions of the stage to the new capabilities of film Here is the long awaited book on William Cameron Menzies Hollywood's first and greatest production designer a job title David O Selznick invented for Menzies extraordinary all encompassing Academy Award winning work on *Gone With the Wind* which he effectively co directed It was Menzies winner of the first ever Academy Award for Art Direction jointly for *The Dove* 1927 and *Tempest* 1928 and who was as well a director fourteen pictures and a producer twelve pictures who changed the way movies were and still are made in a career that spanned four decades from the 1920s through the 1950s His more than 120 films include *Rosita* 1923 *Things to Come* 1936 *Foreign Correspondent* 1940 *Kings Row* 1942 *Mr Lucky* 1943 *The Pride of the Yankees* 1943 *For Whom the Bell Tolls* 1943 *Address Unknown* 1944 *It's a Wonderful Life* 1946 *Invaders from Mars* 1953 and *Around the World in 80 Days* 1956 Now James Curtis acclaimed film historian and biographer writes of Menzies life and work as the most influential designer in the history of film His artistry encompassed the large scenic drawings of Douglas Fairbanks *The Thief of Bagdad* 1924 which created a new standard for beauty on the screen and whose exotic fairy tale sets are still regarded as pure genius I saw *The Thief of Bagdad* when it first came out said Orson Welles he was at the time a nine year old boy I'll never forget it Curtis writes of Menzies design and supervision of John Barrymore's *Beloved Rogue* 1927 a film that remains a masterpiece of craft and synthesis one of the most distinctive pictures to emerge from Hollywood's waning days of silent films and of his extraordinary opulent appointments for *Gone With the Wind* 1939 It was Menzies who defined and solidified the role of art director as having overall control of the look of the motion picture collaborating with producers like David O Selznick and Samuel Goldwyn with directors such as D W Griffith Raoul Walsh Alfred Hitchcock Lewis Milestone and Frank Capra And with actors as varied as Ingrid Bergman W C Fields Cary Grant Clark Gable John Barrymore Barbara Stanwyck Ronald Reagan Gary Cooper Vivien Leigh Carole Lombard Mary Pickford Gloria Swanson and David Niven Interviewing colleagues actors directors friends and family and with full access to the William Cameron Menzies family collection of original artwork correspondence scrapbooks and unpublished writing Curtis brilliantly gives us the path finding work of the movies most daring and dynamic production designer his evolution as artist art director production designer and director Here is a portrait of a man in his time that makes clear how the movies were forever transformed by his startling visionary work With 16 pages of color illustrations and black and white photographs throughout *Medieval Art and the Look of Silent Film* Lora Ann Sigler, 2019-06-20 The heyday of silent film soon became quaint with the arrival of talkies As early as 1929 critics and historians were writing of the period as though it

were the distant past Much of the literature on the silent era focuses on its filmic art ambiance and psychological depth the splendor of the sets and costumes yet overlooks the inspiration behind these This book explores the Middle Ages as the prevailing influence on costume and set design in silent film and a force in fashion and architecture of the era In the wake of World War I designers overthrew the artifice of prewar style and manners and drew upon what seemed a nobler purer age to create an ambiance that reflected higher ideals

A History of Three-Dimensional Cinema David A. Cook, 2021-09-14 A History of Three Dimensional Cinema chronicles 3 D cinema as a single continuous and coherent medium proceeding from 19th century experiments in stereoscopic photography and lantern projection 1839 1892 to stereoscopic cinema's long novelty period 1893 1952 It proceeds to examine the first Hollywood boom in anaglyphic stereo 1953 1955 when the mainstream industry produced 69 features in 3 D mostly action films that could exploit the depth illusion but also a handful of big budget films for example Kiss Me Kate George Sidney 1953 and Dial M for Murder Alfred Hitchcock 1954 until audiences tired of the process the anaglyphic revival of 1970 1985 when 3 D was sustained as a novelty feature in sensational genres like soft core pornography and horror the age of IMAX 3 D 1986 2008 the current era of digital 3 D cinema which began in 2009 when James Cameron's Avatar became the highest grossing feature of all time and the studios once again stampeded into 3 D production and finally the future promise of Virtual Reality

Cinema by Design Lucy Fischer, 2017-03-14 Art Nouveau thrived from the late 1890s through the First World War The international design movement reveled in curvilinear forms and both playful and macabre visions and had a deep impact on cinematic art direction costuming gender representation genre and theme Though historians have long dismissed Art Nouveau as a decadent cultural mode its tremendous afterlife in cinema proves otherwise In Cinema by Design Lucy Fischer traces Art Nouveau's long history in films from various decades and global locales appreciating the movement's enduring avant garde aesthetics and dynamic ideology Fischer begins with the portrayal of women and nature in the magical trick films of the Spanish director Segundo de Chomón the elite dress and décor design choices in Cecil B DeMille's The Affairs of Anatol 1921 and the mise en scène of fantasy in Raoul Walsh's The Thief of Bagdad 1924 Reading Salome 1923 Fischer shows how the cinema offered an engaging frame for adapting the risqué works of Oscar Wilde and Aubrey Beardsley Moving to the modern era Fischer focuses on a series of dramatic films including Michelangelo Antonioni's The Passenger 1975 that make creative use of the architecture of Antoni Gaudí and several European works of horror The Abominable Dr Phibes 1971 Deep Red 1975 and The Strange Color of Your Body's Tears 2013 in which Art Nouveau architecture and narrative supply unique resonances in scenes of terror In later chapters she examines films like Klimt 2006 that portray the style in relation to the art world and ends by discussing the Art Nouveau revival in 1960s cinema Fischer's analysis brings into focus the partnership between Art Nouveau's fascination with the illogical and the unconventional and filmmakers' desire to upend viewers' perception of the world Her work explains why an art movement embedded in modernist sensibilities can flourish in contemporary film through its visions of nature gender

sexuality and the exotic *The Eternal Future of the 1950s* Dennis R. Cutchins, Dennis R. Perry, 2023-07-17 Science fiction cinema once relegated to the undervalued B movie slot has become one of the dominant film genres of the 21st century with Hollywood alone producing more than 400 science fiction films annually Many of these owe a great deal of their success to the films of one defining decade the 1950s Essays in this book explore how classic 50s science fiction films have been recycled repurposed and reused in the decades since their release Tropes from Don Siegel's *Invasion of the Body Snatchers* 1956 for instance have found surprising new life in Netflix's wildly popular *Stranger Things* *Interstellar* 2014 and *Arrival* 2016 have clear though indirect roots in the iconic 1950s science fiction films *Rocketship X M* 1950 and *The Day the Earth Stood Still* 1951 and *The Shape of Water* 2017 openly recalls and reworks the major premises of *The Creature From the Black Lagoon* 1954 Essays also cover 1950s sci fi influences on video game franchises like *Fallout* *Bioshock* and *Wolfenstein*

Victorian Visions of Suburban Utopia Nathaniel Robert Walker, 2020-11-17 The rise of suburbs and disinvestment from cities have been defining features of life in many countries over the course of the twentieth century In *Victorian Visions of Suburban Utopia* Nathaniel Walker asks why did we abandon our dense complex urban places and seek to find the best of the city and the country in the flowery suburbs While looking back at the architecture and urban design of the 1800s offers some answers Walker argues that a great missing piece of the story can be found in Victorian utopian literature The replacement of cities with high tech suburbs was repeatedly imagined and breathlessly described in the socialist dreams and science fiction fantasies of dozens of British and American authors Some of these visionaries such as Robert Owen Edward Bulwer Lytton Edward Bellamy William Morris Ebenezer Howard and H G Wells are enduringly famous while others were street vendors or amateur chemists who have been all but forgotten Together they fashioned strange and beautiful imaginary worlds built of synthetic gemstones lacy metal colonnades and unbreakable glass staffed by robotic servants and teeming with flying carriages As varied as their futuristic visions could be Walker reveals how most of them were unified by a single desperate plea for humanity to have a future worth living we must abandon our smoky poor chaotic Babylonian cities for a life in shimmering gardens *The History of Science Fiction* Adam Roberts, 2016-08-04 This book is the definitive critical

history of science fiction The 2006 first edition of this work traced the development of the genre from Ancient Greece and the European Reformation through to the end of the 20th century This new 2nd edition has been revised thoroughly and very significantly expanded An all new final chapter discusses 21st century science fiction and there is new material in every chapter a wealth of new readings and original research The author's groundbreaking thesis that science fiction is born out of the 17th century Reformation is here bolstered with a wide range of new supporting material and many hundreds of 17th and 18th century science fiction texts some of which have never been discussed before The account of 19th century science fiction has been expanded and the various chapters tracing the twentieth century bring in more writing by women and science fiction in other media including cinema TV comics fan culture and other modes **British Cinema** Amy

Sargeant,2019-07-25 Although new writing and research on British cinema has burgeoned over the last fifteen years there has been a continued lack of single authored books providing a coherent overview to this fascinating and elusive national cinema Amy Sargeant's personal and entertaining history of British cinema aims to fill this gap With its insightful decade by decade analysis British Cinema is brought alive for a new generation of British cinema students and the general reader alike Sargeant challenges Rachel Low's premise that few of the films made in England during the twenties were any good by covering subjects as diverse as the art of intertiting the narrative complexities of Shooting Stars and Brunel's burlesques Sargeant goes on to examine among other things the differing acting styles of Dietrich and Donat in the seminal Knight Without Armour to early promotional campaigns in the 1930s whereas subjects ranging from product endorsement by stars to the character of the suburban wife are covered in the 1940s The 1950s includes topics such as the effect of post war government intervention to Free Cinema and Lindsay Anderson's infuriating lapses of rigour together with a much needed overview of Michael Balcon's contribution to British cinema For Sargeant the 1960s provides an overview of the tentative relationship between film and advertising and the rise of young Turks such as Tony Richardson Ken Loach Donald Cammell and Nicolas Roeg

The History of Science Fiction A. Roberts,2005-11-28 The History of Science Fiction traces the origin and development of science fiction from Ancient Greece up to the present day The author is both an academic literary critic and acclaimed creative writer of the genre Written in lively accessible prose it is specifically designed to bridge the worlds of academic criticism and SF fandom

Things to Come Christopher Frayling,2019-07-25 The release of Things to Come in 1936 was one of the key moments in the history of science fiction in the cinema The film was the brainchild of H G Wells whose worldwide reputation as a thinker had persuaded its producer Alexander Korda to offer him a contract giving him virtually total control over the project Korda drafted a dazzling array of talents to render into pictures Wells's ideas of the future a hundred years hence His brother Vincent Korda a distinguished painter was employed as art director and the Bauhaus artist Laszlo Moholy Nagy contributed ideas for futuristic sets As director Korda hired William Cameron Menzies who had practically invented the profession of Hollywood art director through his work with Douglas Fairbanks on The Thief of Baghdad and Rudolf Valentino on Son of the Sheik and whose career would climax with Gone With the Wind The result was a landmark in cinematic design Christopher Frayling shows with a wealth of illustrations how the boldness and brilliance of the sets and costumes mark out Things to Come as British cinema's greatest contribution to the science fiction genre amply justifying his judgement that Things to Come is to modernism as Blade Runner is to postmodernism

Fantastic Cinema Subject Guide Bryan Senn,2024-10-16 About 2 500 genre films are entered under more than 100 subject headings ranging from abominable snowmen through dreamkillers rats and time travel to zombies with a brief essay on each topic development highlights and trends Each film entry shows year of release distribution company country of origin director producer screenwriter cinematographer cast credits plot synopsis and critical commentary

Films of Carol Reed R

Moss,2016-01-06 **Science Fiction Cinema** Christine Cornea,2007-06-06 This major new study offers a broad historical and theoretical reassessment of the science fiction film genre The book explores the development of science fiction in cinema from its beginnings in early film through to recent examples of the genre Each chapter sets analyses of chosen films within a wider historical cultural context while concentrating on a specific thematic issue The book therefore presents vital and unique perspectives in its approach to the genre which include discussion of the relevance of psychedelic imagery the new woman of science generic performance and the prevalence of techno orientalism in recent films While American films will be one of the principle areas covered the author also engages with a range of pertinent examples from other nations as well as discussing the centrality of science fiction as a transnational film genre Films discussed include The Day the Earth Stood Still The Body Snatchers Forbidden Planet The Quatermass Experiment 2001 A Space Odyssey Demon Seed Star Trek The Motion Picture Star Wars Altered States Alien Blade Runner The Brother from Another Planet Back to the Future The Terminator Predator The One Dark City The Matrix Fifth Element and eXistenZ Key Features Thematically organised for use as a course text Introduces current and past theories and practices and provides an overview of the main themes approaches and areas of study Covers new and burgeoning approaches such as generic performance and aspects of postmodern identity Includes new interviews with some of the main practitioners in the field Roland Emmerich Paul Verhoeven Ken Russell Stan Winston William Gibson Brian Aldiss Joe Morton Dean Norris and Billy Gray **The New York Yankees in Popular Culture** David Krell,2019-06-03 How did Reggie Jackson go from superstar to icon Why did Joe DiMaggio's nickname change from Deadpan Joe to Joltin Joe How did Seinfeld affect public perception of George Steinbrenner The New York Yankees dominance on the baseball diamond has been lauded analyzed and chronicled Yet the team's broader impact on popular culture has been largely overlooked until now From Ruth's called shot to the Reggie candy bar this collection of new essays offers untold histories new interpretations and fresh analyses of baseball's most successful franchise Contributors explore the Yankee mystique in film television theater music and advertising **Heritage and Hoop Skirts** Paul Hardin Kapp,2022-10-26 Winner of the 2023 John Brinckerhoff Jackson Book Prize Winner of the 2023 UMW Center for Historic Preservation Book Prize Winner of the 2023 Fred B Kniffen Award from the International Society for Landscape Place Material Culture Winner of the 2023 Michael V R Thomason Book Award from the Gulf South Historical Association For over eighty years tourists have flocked to Natchez Mississippi seeking the Old South but what they encounter is invention a pageant and rewrite of history first concocted during the Great Depression In Heritage and Hoop Skirts How Natchez Created the Old South author Paul Hardin Kapp reveals how the women of the Natchez Garden Club saved their city created one of the first cultural tourism economies in the United States changed the Mississippi landscape through historic preservation and fashioned elements of the Lost Cause into an industry Beginning with the first Natchez Spring Pilgrimage of Antebellum Homes in 1932 such women as Katherine Grafton Miller Roane Fleming Byrnes and Edith Wyatt Moore challenged the notion that

smokestack industries were key to Natchez's prosperity. These women developed a narrative of graceful living and aristocratic genteel people centered on grand but decaying mansions. In crafting this pageantry, they created a tourism magnet based on the antebellum architecture of Natchez. Through their determination and political guile, they enlisted New Deal programs such as the WPA Writers Project and the Historic American Buildings Survey to promote their version of the city. Their work did save numerous historic buildings and employed both white and African American workers during the Depression. Still, the transformation of Natchez into a tourist draw came at a racial cost and further marginalized African American Natchezians. By attending to the history of preservation in Natchez, Kapp draws on a rich archive of images, architectural documents, and popular culture to explore how meaning is assigned to place and how meaning evolves over time. In showing how and why the Natchez buildings of the Old South were first preserved, commercialized, and transformed into a brand, this volume makes a much-needed contribution to ongoing debates over the meaning attached to cultural patrimony.

Filmcraft: Production Design Fionnuala Hannigan, 2013-07-04. Production Design, the fifth title in the FilmCraft series, addresses one of the most important roles in cinema. Production designers do nothing short of creating whole new worlds, turning the bare bones of the script into a physical 3D environment that can be filmed. This book introduces that art in the words of the people best equipped to explain it, as well as looking at the legacies of the great innovators of the past. This volume also looks at the work of key influential figures like Sir Ken Adam, winner of two Academy Awards and two BAFTAs, and Oscar winner Rick Carter. Jurassic Park, Avatar. These in-depth interviews with some of today's most distinguished practitioners examine the training, personal qualities, pitfalls, technical expertise, management, luck, and qualities which this demanding job requires.

Music by Max Steiner Steven C. Smith, 2020. In this biography, the author interweaves the dramatic incidents of Steiner's personal life with an accessible exploration of his composing methods and experiences.

Utopias in Nonfiction Film Simon Spiegel, 2022-01-11. Comprehensive and thorough, *Utopias in Nonfiction Film* takes a new direction in its surprise application to documentary that has the potential to shake up the field. Jane Gaines, Columbia University, USA. Spiegel has introduced a new sub-genre to utopian studies: the documentary film. The book covers an impressive range of films, making the book one of the few truly international and comparative works in utopian studies. Lyman Tower Sargent, University of Missouri, St. Louis, USA. Simon Spiegel's magisterial overview of utopian documentaries and nonfiction films is a treasure trove of information and unearths many forgotten and half-forgotten films, providing perceptive discussions of sidelined movies that deserve his and our critical scrutiny. Eckart Voigt, University of Braunschweig, Institute of Technology, Germany. This book is the first major study on utopias in nonfiction film. Since the publication of Thomas More's *Utopia* more than 500 years ago, countless books have been written which describe a better world. But in film, positive utopias seem to be nonexistent. So far, research has focused almost exclusively on dystopias, since positive outlooks seem to run contrary to the media's requirement. *Utopias in Nonfiction Film* takes a new approach, starting from the insight that

literary utopias are first and foremost meant as a reaction to the ills of the present and not as entertaining stories it looks at documentary and propaganda films an area which so far has been completely ignored by research Combining insights from documentary research and utopian studies a vast and very diverse corpus of films is analysed Among them are Zionist propaganda films cinematic city utopias socialist films of the future as well as web videos produced by the Islamist terrorist group ISIS

Gothic Cinema Xavier Aldana Reyes, 2019-12-12 Arguing for the need to understand Gothic cinema as an aesthetic mode this book explores its long history from its transitional origins in phantasmagoria shows and the first trick films to its postmodern fragmentation in the Gothic pastiches of Tim Burton But what is Gothic cinema Is the iconography of the Gothic film equivalent to that of the horror genre Are the literary origins of the Gothic what solidified its aesthetics And exactly what cultural roles does the Gothic continue to perform for us today Gothic Cinema covers topics such as the chiaroscuro experiments of early German cinema the monster cinema of the 1930s the explained supernatural of the old dark house mystery films of the 1920s and the Female Gothics of the 1940s the use of vibrant colours in the period Gothics of the late 1950s the European exploitation booms of the 1960s and 1970s and the animated films and Gothic superheroes that dominate present times Throughout Aldana Reyes makes a strong case for a medium specific and more intuitive approach to the Gothic on screen that acknowledges its position within wider film industries with their own sets of financial pressures and priorities This groundbreaking book is the first thorough chronological transhistorical and transnational study of Gothic cinema ideal for both new and seasoned scholars as well as those with a wider interest in the Gothic

The Routledge Companion to Politics and Literature in English Matthew Stratton, 2023-05-31 The Routledge Companion to Politics and Literature in English provides an interdisciplinary overview of the vibrant connections between literature politics and the political Featuring contributions from 44 scholars across a variety of disciplines the collection is divided into five parts Connecting Literature and Politics Constituting the Polis Periods and Histories Media Genre and Techne and Spaces Organized around familiar concepts such as humans animals workers empires nations and states rather than theoretical schools it will help readers to understand the ways in which literature affects our understanding of who is capable of political action who has been included in and excluded from politics and how different spaces are imagined to be political It also offers a series of engagements with key moments in literary and political history from 1066 to the present in order to assess and reassess the utility of conventional modes of periodization The book extends current discussions in the area looking at cutting edge developments in the discipline of literary studies which will appeal to academics and researchers seeking to orient their own interventions within broader contexts

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