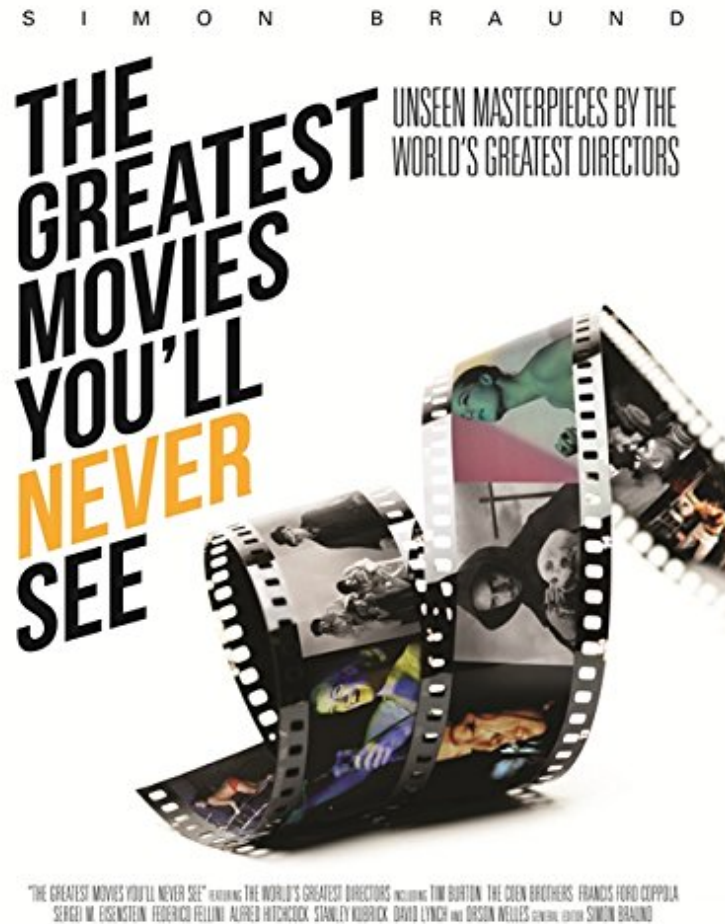


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The Greatest Movies You'll Never See: Unseen Masterpieces by the World's Greatest Directors

Simon Braund

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Simon Braund : The Greatest Movies You'll Never See: Unseen Masterpieces by the World's Greatest Directors before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Greatest Movies You'll Never See: Unseen Masterpieces by the World's Greatest Directors:

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words of tongue or pen, the saddest are these: It might have been! But it is only half true. What if one of the things that might have been was a movie with Jerry Lewis as a clown in a Nazi concentration camp? What if there had been a movie sequel to *Casablanca*? These are might have beens about which we can be anything but sad. These two examples are anomalies, though, included in *The Greatest Movies You'll Never See: Unseen Masterpieces by the World's Greatest Directors* (Cassell Illustrated), edited by Simon Braund. All of these movies were proposed, planned, and may even have been in production, but they are movies that we can only dream about seeing. Some of them had the potential to have been masterworks, and so there is a Whittier-tinged regret over most of the chapters, but the stories of what was proposed and what went wrong are often amusing and surprising. Lets clear up that Jerry Lewis movie first. Unlike the other films described here, *The Day the Clown Cried* isn't imaginary. It exists. It was made in 1972, and a few people have been shown the rough cut, but it is supposed to be worse than you can imagine. The sequel to *Casablanca* was written and even casted, and it would have turned the original on its head, revealing that Rick had been a secret agent all along. But lets get serious. What movie fan wouldn't want to see the thriller *No Bail for the Judge* starring Audrey Hepburn and Laurence Harvey, directed by Alfred Hitchcock? It had a dark, humorous script, and was set in Britain, to which the director wanted to return when the film was being contemplated in 1958. Both Hepburn and Hitchcock longed to work together, and it isn't clear why it didn't come to pass (stories clash), but perhaps Hitchcock's tiring of big-budget Technicolor movies was part of it. What he did go on to make was the low-budget, black-and-white *Psycho*, so perhaps we should be happy that Judge never happened. There are many such contingencies here. Charlie Chaplin thought himself up to playing Napoleon in the 1920s, and even had Alistair Cooke to co-write a script. It morphed over years into a fiction project about Napoleon and his doppelganger. It never happened, but the seeds of the plot, a world leader and his double, bore fruit when Chaplin wanted to attack Hitler and anti-semitism in *The Great Dictator* of 1940. What if Louis Malle had been a little faster in 1982 with *Moon Over Miami*, a comedy starring Dan Aykroyd and John Belushi, fresh off success in *The Blues Brothers*? It was a comedy based on the Abscam scandal, and had a lot going for it, except Belushi died of a cocaine and heroin overdose. Malle was to speculate that if the script had been ready, it would have saved Belushi's life. It might have been, indeed. Orson Welles is here, over and over; he must be the patron saint of lost films. There is Kubrick's film of Napoleon, the most heavily researched of films, and with planned thousands of soldiers fighting on the actual battlefields of history. And, golly, how I would have paid gladly to have seen Steven Spielberg's *The Trial of the Chicago Seven* with Sacha Baron Cohen, Heath Ledger, Philip Seymour Hoffman, Will Smith, and Kevin Spacey. Rats. There are patterns of problems: illnesses, deaths, endless cycles of rewrites, and of course the crises of getting money. The stories are often funny, full of the foibles of players who are rich, obsessive, or egotistical. Braund has written some of the chapters here, but he has sixteen contributors and their work is surprisingly uniform and droll throughout. Each movie gets around four pages, including a tantalizing poster; these are expertly done by a crew of designers, each poster evoking the style of the time the movie would have come out. Each movie has a rating of the likelihood that it might in some form come to a theater near you some day. Its fun to think that might happen, but for most of these films, they are irrevocably lost dreams.

What could stop Steven Spielberg from making a movie about aliens? Who pulled the plug on Alfred Hitchcock's "Kaleidoscope"? Why did Orson Welles say he had "wasted the greater part" of his life? What prevented David Lynch's "Ronnie Rocket" from getting off the ground? All is revealed in "The Greatest Movies You'll Never See." A movie can boast a legendary director, a superlative script, and the hottest stars, but studio jitters, spiraling budgets, on-set clashes, and overreaching ambition can all conspire to keep it from being made. Even events off-set can conspire to stop the mightiest movies in their tracks. Witness the collapse of Francis Ford Coppola's "Megalopolis" in the aftermath of 9/11, or the demise of "Something's Got to Give" following the mysterious death of Marilyn Monroe (leaving the most famous sequence in the history of unmade movies). In exhaustive detail, this book untangles the misfortune, quarrels, and twists of fate that doomed some of the greatest movies you'll never see. With doyens of directing from Kubrick to the Coen Brothers and stars from Salvador Dali to the Sex Pistols, the eye-opening entries in "The Greatest Movies You'll Never See" unravel just why unmade masterpieces are stuck in "development hell" and assess the chances of them ever being completed and released. Each ill-fated work--from Charlie Chaplin's pet project on Napoleon to David Fincher's foray into sex and mutation--is examined in an in-depth essay. Selected entries boast script extracts, test footage frames, and concept art. Sidebars shine a spotlight on related movies, stars, and sources. Acclaimed designers and illustrators have executed spectacular original poster artwork--loyal to the vision of each original director--to accompany each of the unmade films.

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throughout' Total Film 'Fascinating film-by-film compendium' Empire magazine 'Does what it says on the tin ... a fun one for the downstairs loo' Evening Standard About the Author Simon Braund is the author of the definitive history of Alejandro Jodorowsky's failed attempt to adapt Frank Herbert's "Dune." A British author living in Los Angeles, he has been a contributing editor for ten years to "Empire," the U.K.'s leading movie magazine, and has written for a range of other publications including the "Sunday Times, Q," the "Observer," and "Time Out." He lives in Los Angeles, California.