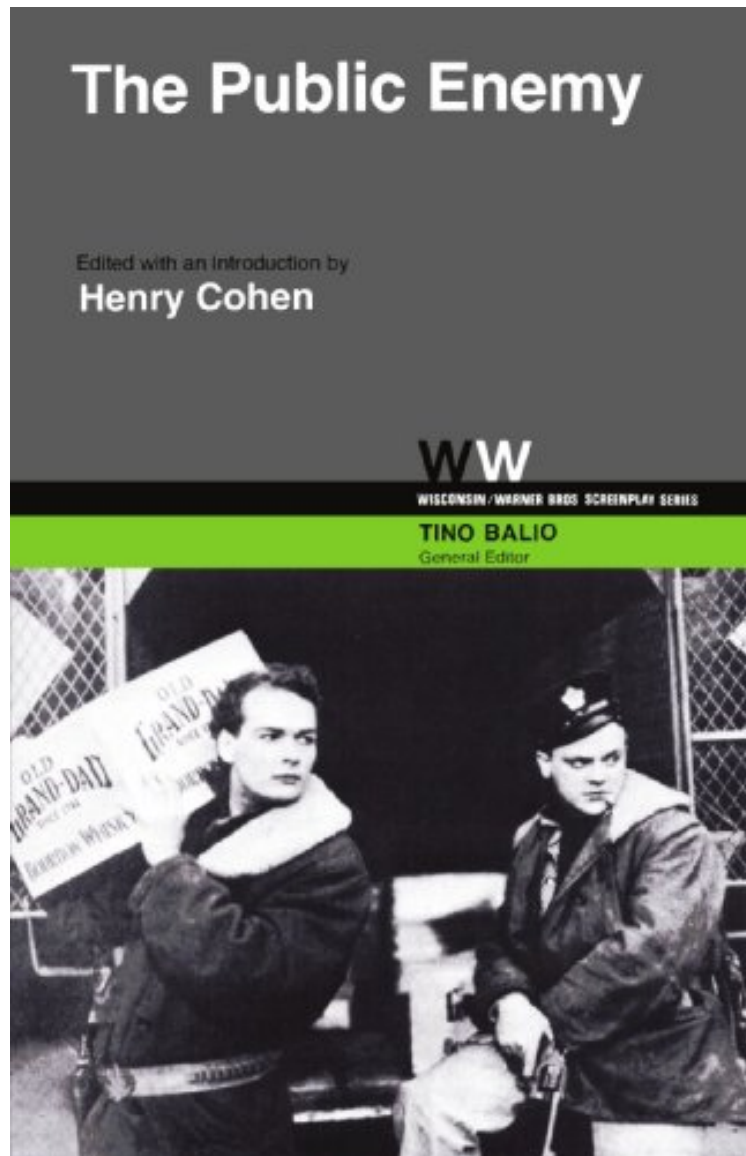


[Read now] The Public Enemy (Wisconsin / Warner Bros. Screenplays)

The Public Enemy (Wisconsin / Warner Bros. Screenplays)

Tino Balio

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



+

READ ONLINE

#3702398 in Books 1981-05-15 Original language: English PDF # 1 8.50 x .90 x 5.50l, .51 #File Name: 0299084647192 pages | File size: 17.Mb

Tino Balio : The Public Enemy (Wisconsin / Warner Bros. Screenplays) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Public Enemy (Wisconsin / Warner Bros. Screenplays):

0 of 0 people found the following review helpful. The gangster among us By Clair Sheehan Very useful for media studies students who are interested in the development of the gangster genre. By using this text you don't have to keep rewinding the film which is more problematic with CDs. The introduction and notes section used in conjunction with

Johnathan Munby's 'Public enemies Public heros' will nearly write your essay for Public Enemies, Public Heroes: Screening the Gangster from Little Caesar to Touch of Evil you!

The Public Enemy, a 1931 Warner Brothers gangster classic, is easily remembered as the movie in which James Cagney used Mae Clarke's nose as a grapefruit grinder. As Cagney recalls, it was just about the first time that "a woman had been treated like a broad on the screen, instead of like a delicate flower." The ambivalence toward women is just one of the many stylistic contradictions that make The Public Enemy worth studying, not only for its intrinsic merits but also as a creative expression bending under the constraints of censorship.

"A notable collection of screenplays... All reproduce the film as shot, with extensive data... [and] full production credits." - American Cinematographer

From the Back Cover

The Public Enemy, a 1931 Warner Brothers gangster classic, is easily remembered as the movie in which James Cagney used Mae Clarke's nose as a grapefruit grinder. As Cagney recalls, it was just about the first time that 'a woman had been treated like a broad on the screen, instead of like a delicate flower.' As Henry Cohen points out in his introduction to the film script, however, the grapefruit scene is an uncommon touch of honesty in a film that, under the pressure of the Hays Office, swing awkwardly between typical Warners realism and sentimental accommodation.

About the Author

Henry Cohen is the author of two other books and is the founder and editor of Criminal Justice History. Tino Balio, Professor in the Department of Communication Arts at the University of Wisconsin-Madison, is the author of United Artists: The Company Built by the Stars, United Artists: The Company That Changed the Film Industry, and the editor of The American Film Industry as well as the 22 volume Wisconsin/Warner Bros. Screenplay series, all published by the University of Wisconsin Press. He directed the Wisconsin Center for Film and Theatre Research from 1966 to 1982.