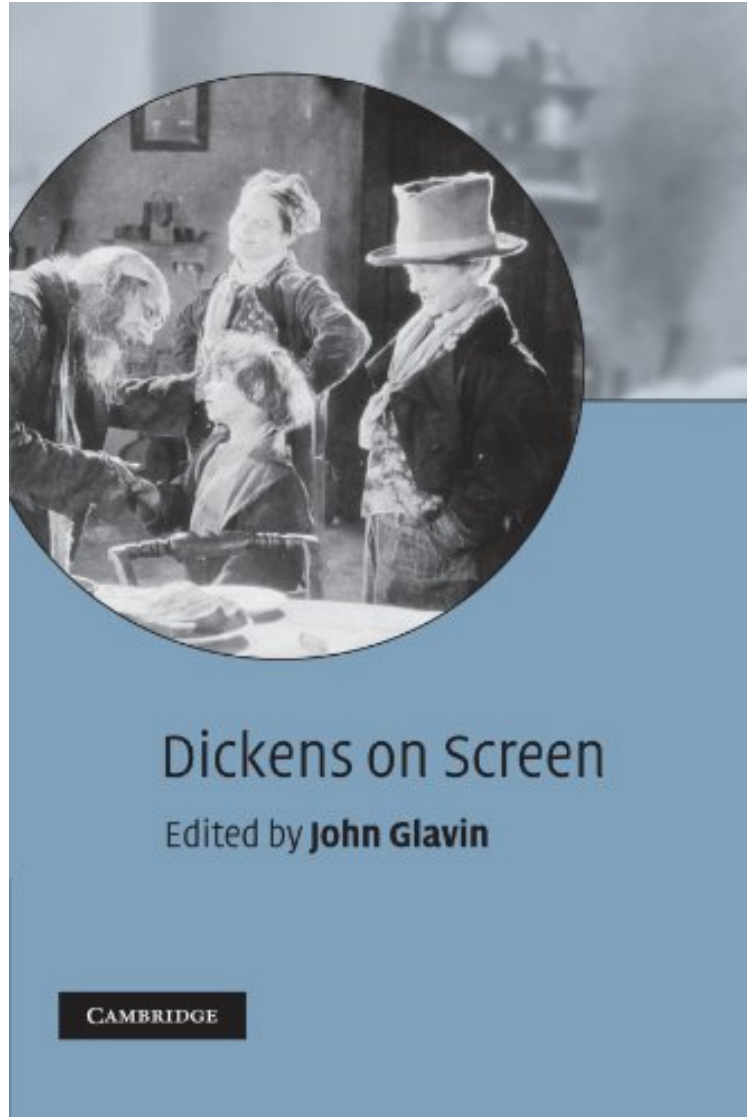


Dickens on Screen

From John Glavin

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From John Glavin : Dickens on Screen before purchasing it in order to gage whether or not it would be worth my time, and all praised Dickens on Screen:

0 of 0 people found the following review helpful. GreatBy kevin gmiterA delightfully insightful look at a master at his best.Charles dickens is now and by far my favorite English author.6 of 6 people found the following review helpful. Miscellaneous Collection of Writings about Dickens on ScreenBy T.NAKAJIMA"Dickens on Screen" is a miscellaneous collection of writings about the film/TV adaptations of Dickens, of which contents go as below:INTRODUCTION: John GlavinPART I 1 "Dickens, Psychoanalysis and film: a roundtable": Gerhard

JosephPART II 2 "David Copperfield' home video": John Bowen 3 "David Lean's 'Great Expectations'": Regina Barreca 4 "'Great Expectations' on Australian television": John O. Jordan 5 "Dickens' 'The Signalman' and Rubini's 'La Stazione'": Alessandro Vescovi 6 "Bill Murray's Christmas Carol": Murray Baumgarten 7 "Screen memories in Dickens and Woody Allen": Robert M. PolhemusPART III 8 "Writing after Dickens: the television writer's art": John Romano 9 "Directing Dickens: Alfonso Cuarón's 1998 'Great Expectations'": Pam Katz10 "Playing Dickens": Miriam MargoylesPART IV11 "Cinematic Dickens and uncinematic words": Kamilla Elliott12 "Dickens, Eisenstein, film": Garrett Stewart13 "Orson Wells and Charles Dickens 1938-1941": Marguerite Rippey14 "'David Copperfield (1935)' and the US curriculum": Steve J. Wurtzler15 "Dickens, Selznick, and 'Southpark'": Jeffrey Sconce16 "Tiny Tim on screen: a disabilities perspective": Martin F. NordenPART V "Dickens composed: film and television adaptations 1987-2001": Kate Charnell Watt and Kate Lonsdale

Because of the space, I do not write here any in-depth summary of each writing. I only add that: 1) PART I is a record of conversations by the people from three fields (film, Dickens, psychoanalysis), including contributors, done after their watching the clip of Lean's "Oliver Twist." 2) PART 2 and 4 cover the various topics about Dickens and films. The titles are, however, sometimes misleading (# 6 essay is actually not about this talented American actor). The final results vary from impressive to mediocre (the fate of any kind of essay collection). Some are quite insightful, but I am afraid some others indulge in academic theories (call it a sea of jargon). See the title, pick it, and give it a chance.PART 3 is most interesting (to me), but, alas! not so long. In # 9 Pam Katz tells us the inside story of how Cuarón's modernized version came to be what it is now, with several comments from the director himself. It is quite fascinating to know that Ms Paltrow's Estella was supposed to have a job (what was it? Read and find it.) And the interview with the great Margoyles is not to be missed, who gives a quite frank (and often funny) accounts of her visions about Dickensian world, and her works (she is famous for playing one Dickensian character on stage, and you know who).The last PART 5 is a filmography, but sadly, it is not perfect. I do not lament the loss of "Ms. Scrooge" ("A Christmas Carol" of PC era). But I was shocked to see they omit 1922 Jackie Coogan version of "Oliver Twist" from the list when they use one of its stills on the book jacket! This must be remedied right now. And unaccountably, while # 16 essay refers to the 1935 version "Scrooge," the filmography again forget to record it. And please remember, the 1997 versions of "Oliver" stars Elijah Wood, one of the stars of "LOTR." (Haven't they seen this fantastic trilogy yet?) Michael Pointer's superb filmography (or IMDB) is still indispensable.The collection, to me, lacks the central topic, or pivot on which the whole book should be constructed, being too miscellaneous. Some parts are great, I am sure, but I still do not know why they made this collection. Maybe my lukewarm reaction reflects the difficulty of writing about the two types of media -- book and film -- at the same time.

Television and movies, not libraries or scholarship, have made Charles Dickens the most important unread novelist in English. In addition to the millions of people already deploying the word "Dickensian" to describe their own and others' lives, many more who have never read Dickens are familiar with the term. They know of him because they have access to over a century of adaptations of his works for movies and television. Including an exhaustive filmography, this work will be an invaluable resource for students and scholars.

"Raises a number of issues that are pertinent to the many debates that center around the translation of nineteenth-century fiction into film more generally..." Kate Flint, *Studies in English Literature*"For such a reader, this book offers a fresh and, at times, irreverent perspective on the complex interactions between film and literature...Glavin's collection lays a strong foundation upon which to build." *Dickens Quarterly*, Cara Lane, University of Washington

About the AuthorJohn Glavin is Professor of English, and Director of the John Carroll Scholars Program Georgetown University, Washington DC. He is the author of *After Dickens: Reading, Adaptation and Performance* (Cambridge, 1999).