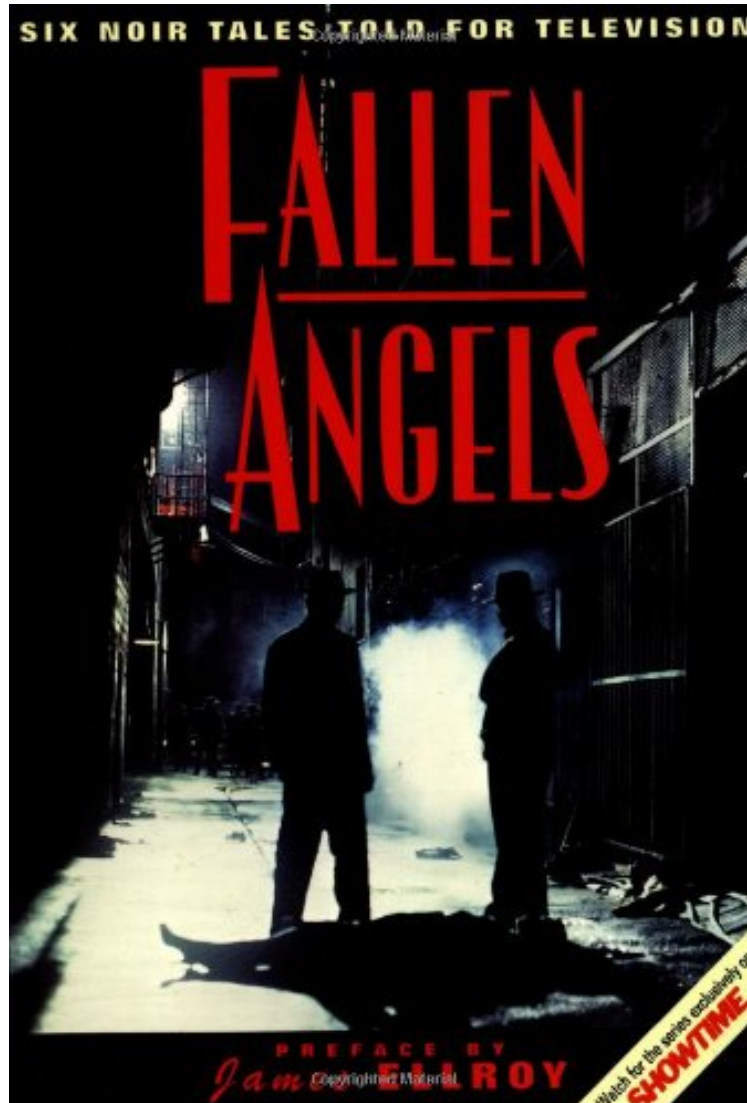


(Free) Fallen Angels: Six Noir Tales Told for Television

Fallen Angels: Six Noir Tales Told for Television

Raymond Chandler

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Raymond Chandler : Fallen Angels: Six Noir Tales Told for Television before purchasing it in order to gage whether or not it would be worth my time, and all praised Fallen Angels: Six Noir Tales Told for Television:

0 of 1 people found the following review helpful. Avoid this seller!By JhenyaThis book was listed as collectible by the seller which unfortunately is a flat-out lie. The book looks as if it had fallen in a puddle at some point. I was very excited to find the book but that quickly turned to anger as the condition of the book makes all it all but unreadable. By far our only failure with sellers.2 of 2 people found the following review helpful. A Great ReadBy JoeNoirA great companion book to the Showtime series (1993-1995). The series took original noir stories from Chandler, Ellroy,

Woolrich, etc., and adapted them for television, often giving young or first time directors like Steven Soderbergh, Tom Hanks, and Tom Cruise (yes, that's correct) a chance to direct an episode. This volume contains stories from the first season. Also included are the adapted screenplays of each, and several production and behind the scenes stills. Altogether a pretty good book, regardless of what you may think of the series. I especially liked "Since I don't Have You" by James Ellroy (who also provides the introduction), but also included are "I'll Be Waiting" by Raymond Chandler, "The Frightening Frammis" by Jim Thompson, "Dead End for Delia" by William Campbell Gault, "Murder Obliquely" by Cornell Woolrich, and "The Quiet Room" by Jonathan Craig. This book, and each of these stories, is well worth your time. 9 of 9 people found the following review helpful. Crime stories. By Michael G. Fallen Angels is an anthology comprised of six short stories. Raymond Chandler, Jim Thompson, William Campbell Gault, Cornell Woolrich, Jonathan Craig and James Ellroy are each represented by one of their works. Also included is a short but hard hitting preface by Mr. Ellroy. Each of these stories was filmed as a half hour TV show and aired on the cable network Showtime in 1993. Immediately after each story is presented in its original form, it is followed by the teleplay used to adapt it to the TV format. In all cases, there are substantive differences between the original and the adaptation. The book's subtitle: Six Noir Tales Told for Television is a bit misleading. Story number 2, The Frightening Frammis, was written by the legendary Jim Thompson, one of noir's grandmasters. Now I suppose it could be argued as to what is noir and what isn't. But this particular story (and it happens to be a good one) just does not fit the noir mold. Instead of the brutally stark and gut wrenching take on reality that is noir's stock and trade, The Frightening Frammis is rife with slapstick comedy and other way over the top devices. Interestingly, the accompanying teleplay simplifies the narrative quite a bit and in doing so eliminates much of the over the top material. The most intriguing short story in this collection is the final one, Since I Don't Have You by James Ellroy. It unfolds over a two day period in the Los Angeles of 1949 and has as supporting characters two real life figures, Howard Hughes and gangster Mickey Cohen. Fallen Angels is definitely a worthwhile read. It's particularly interesting to see how screenwriters must both add to and subtract from the original work of others to create a final product suitable for TV or film.

From Booklist This is an unusual anthology. It contains six hard-to-find stories by six masters of noir and the teleplays for their film adaptations, which will air on cable this fall as a series of half-hour dramas featuring such well-known directors and performers as Steven Soderbergh, Tom Hanks, Laura Dern, and Gary Oldham. Readers will gain rare insight into the process of film adaptation by being able to read both the original stories, which are scorches, and the cleverly conceived teleplays. The effectiveness of various cinematic devices, such as voice-over and invented flashbacks, becomes apparent, deepening the audience's appreciation for the art and mechanics of transforming literature into video. But even without the teleplays, this would be an invaluable collection. James Ellroy's sizzling preface presents an invigorating synopsis of the hard-boiled genre and its "hot to exploit the apocalypse" practitioners, while the stories, by Raymond Chandler, Jim Thompson, William Campbell Gault, Cornell Woolrich, Jonathan Craig, and Ellroy at the top of their forms, are riveting: tough, edgy, cynical, moody, and poisonous. Donna Seaman