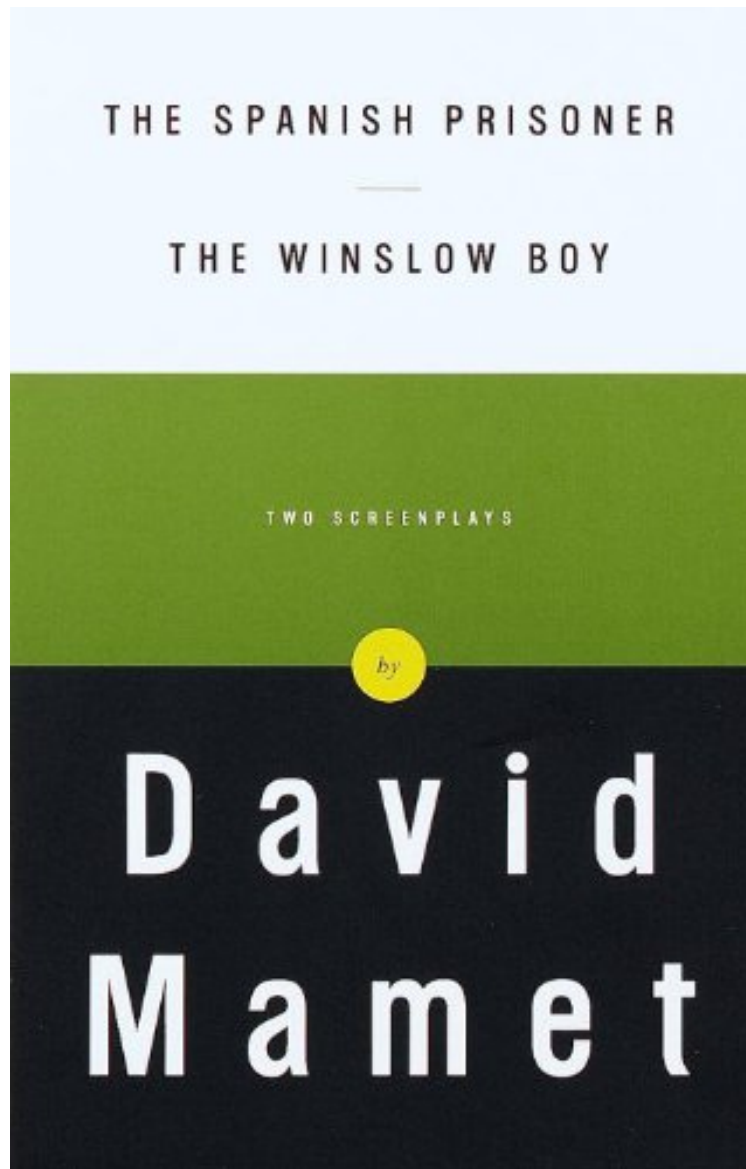


(Free read ebook) The Spanish Prisoner and The Winslow Boy: Two Screenplays

The Spanish Prisoner and The Winslow Boy: Two Screenplays

David Mamet

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David Mamet : The Spanish Prisoner and The Winslow Boy: Two Screenplays before purchasing it in order to gage whether or not it would be worth my time, and all praised The Spanish Prisoner and The Winslow Boy: Two Screenplays:

0 of 0 people found the following review helpful. Five StarsBy irinagreat book2 of 2 people found the following review helpful. Two fine scripts, too minimalist at timesBy J. OttFor those who have not seen the films, or have not

read Mamet's trademark dialogue before, these two scripts will be bewildering. Following the nuances of the shifting allegiances and the fate of the Macguffin "process" in *THE SPANISH PRISONER* is difficult, but that's also the fun. I'll admit, even after reading the script carefully I'm not sure who conned who in the end. *THE WINSLOW BOY* is a different kind of difficult. A justly-praised, fine adaptation of the Terrence Rattigan play. Problem is, Mamet expects us all to be familiar with the play. He doesn't bother to give any information about the characters (including ages) or their surroundings, except what you come to gather through the dialogue. Without a map to keep the character relationships straight, this is a tough read, not least in some of the deliciously archaic words and manners of Edwardian England (where the story takes place, you learn eventually). Because both scripts were written to be self-directed, Mamet does not share many details, even by his own minimalist standards. This, plus his annoying habit of writing out lots of camera angles, make them less enjoyable reads compared to most contemporary screenplays. There is a lot to be gleaned here in terms of structure, story and character, however. I recommend seeing the movies first, and then deciding whether you want the scripts, Mamet's minimalist recipes for cinematic suspense. 9 of 10 people found the following review helpful. Some of the best writing cinema has to offer. By A Customer David Mamet both writes and directs his own films but the strength of Mamet's film comes from his writing. "The Spanish Prisoner" and "The Winslow Boy" are both examples of Mamet's best screenwriting. The dialogue alone is legendary. One of the knocks against Mamet's work has been a disregard for the female characters in his work but "The Winslow Boy" has a vital and strong role that was brought to the screen very well by Rebecca Pidgeon. These screenplays exemplify what is good with today's cinema and are essential reading for any one interested in viewing the art of the screenplay.

Pulitzer Prize winner David Mamet ranks among the century's most influential writers for stage and screen. His dialogue--abrasive, rhythmic--illuminates a modern aesthetic evocative of Samuel Beckett. His plots--surprising, comic, topical--have evoked comparisons to masters from Alfred Hitchcock to Arthur Miller. Here are two screenplays demonstrating the astounding range of Mamet's talents. *The Spanish Prisoner*, a neo-noir thriller about a research-and-development cog hoodwinked out of his own brilliant discovery, demonstrates Mamet's incomparable use of character in a dizzying tale of twists and mistaken identity. *The Winslow Boy*, Mamet's revisitation of Terence Rattigan's classic 1946 play, tells of a thirteen-year-old boy accused of stealing a five-shilling postal order and the tug of war for truth that ensues between his middle-class family and the Royal Navy. Crackling with wit, intelligent and surprising, *The Spanish Prisoner* and *The Winslow Boy* celebrate Mamet's unique genius and our eternal fascination with the extraordinary predicaments of the common man.

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About the Author
David Mamet was born in Chicago in 1947. He studied at Goddard College in Vermont and at the Neighborhood Playhouse School of Theater in New York. He has taught Goddard College, the Yale Drama School, and New York University, and lectures at the Atlantic Theater Company, of which he is a founding member. He is the author of the acclaimed plays *The Cryptogram*, *Oleanna*, *Speed-the-Plow*, *Glengarry Glen Ross*, *American Buffalo*, and *Sexual Perversity in Chicago*. He has also written screenplays for films such as *Homicide*, *House of Games*, *Wag the Dog*, and the Oscar-nominated *The Verdict*. His plays have won the Pulitzer Prize and the Obie Award.