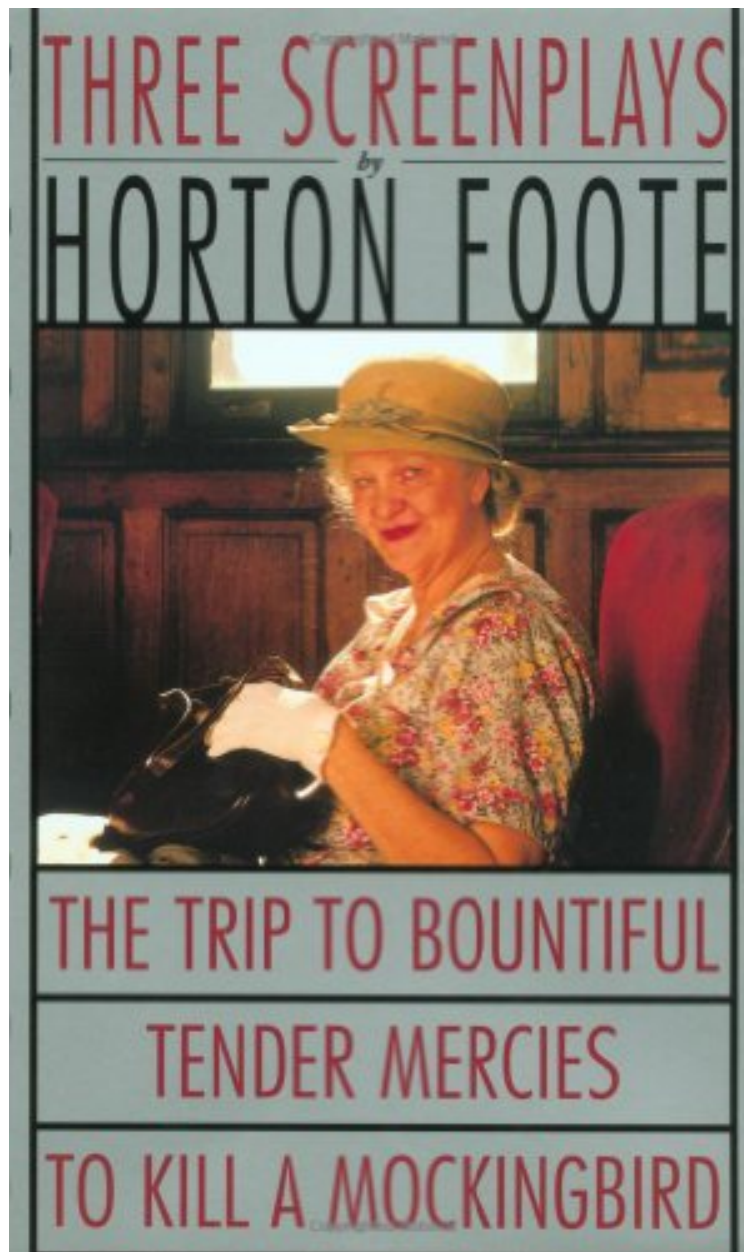


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Three Screenplays: To Kill a Mockingbird, Tender Mercies and The Trip to Bountiful (Foote, Horton)

Horton Foote

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Horton Foote : Three Screenplays: To Kill a Mockingbird, Tender Mercies and The Trip to Bountiful (Foote, Horton)

before purchasing it in order to gauge whether or not it would be worth my time, and all praised Three Screenplays: To Kill a Mockingbird, Tender Mercies and The Trip to Bountiful (Foote, Horton):

1 of 1 people found the following review helpful. Five StarsBy Robert A. SmithNo better writer from the South2 of 2 people found the following review helpful. The BestBy Carolyn SimonsHorton Foote: Undiscovered treasure. I highly recommend. A writer who rouses the deepest emotions. Great screen plays. You can't go wrong.14 of 14 people found the following review helpful. Three screenplays by the Modern American ChekovBy Lawrence BernaboI still remember watching "To Kill a Mockingbird" in the theater, absolutely stunned that the jury had convicted Tom Robinson when it was so clear, so perfectly clear and obvious to even a kid in grade school, that Atticus Finch had proved he was innocent. Horton Foote's screenplay for "To Kill a Mockingbird" is one of three collected in this volume, along with "Tender Mercies" and "The Trip to Bountiful." They represent three different types of screenwriting experiences since the first is adapted from a novel, the second from Foote's own stage play, and the third a work originally conceived as a film. Perhaps it is somewhat ironic that Foote won Oscars for the two adaptations. All three reflect Foote's emphasis on character development and dialogue rather than action and spectacle.I taught Harper Lee's novel "To Kill a Mockingbird" and screened the movie for an assignment in which students had to compare and contrast the novel with the film. Perhaps the best testament I can give to the quality of Foote's script is that while students would always come up with favorite scenes from the book they wish had been in the film (number one choice was the hermaphrodite snowman the kids built), there was never a serious argument that Foote had left out something important. For me what stands out is how Foote picked up on one of my favorite parts of the novel, which was the nobility of Jem. The story is primarily about Scout and Atticus, not to mention Boo Radley, but it was Jem who also impressed me, and Foote captures that nobility in several key scenes. If you have a copy of the screenplay, then it is a lot easier to help students with that particular assignment, which always produces solid results.

Horton Foote's uniquely personal style of screenwriting is at its peak in this collection of two Academy Award winners, To Kill a Mockingbird and Tender Mercies, and The Trip to Bountiful, a film widely named as one of 1985's best. In an age when the lexicon of cinema is largely visual, noted Samuel G. Freedman in the New York Times Magazine, Foote writes films. He stresses dialogue and character development rather than spectacle or even traditional narrative.Each of the three screenplays sprang from a different origin. One was adapted from the novel by Harper Lee, who later wrote, If the integrity of a film adaptation is measured by the degree to which the novelist's intent is preserved, Mr. Foote's screenplay should be studied as a classic. Tender Mercies was conceived for the screen, and The Trip to Bountiful came from Foote's own stage and television play. While each demanded solutions to different cinematic problems, all are marked by Foote's own mastery of the screenwriting form, as well as his understanding of human relationships. All three show a modern Chekhov at work, revealing the deep currents of American society through the simplest details of daily life.