

Full Metal Jacket Screenplay

This exciting book was listed as #1 on The Advocate's (ital) bestseller list for December 1996! In *The Masculine Marine*, author Steven Zeeland records, for the first time ever, what active-duty Marines have to say about what it means to be a man, to be a Marine, and to desire other men. As the foremost surviving icon of traditional masculinity, Marines are often considered the opposite of "gay." Yet in contemporary gay culture, Marines are stereotyped as likely to play the passive role in sexual encounters with other men. By vividly illustrating some of the startling ways in which gay and Marine attributes can coincide, *The Masculine Marine* uncovers the wild sexual contradictions built into military hypermasculinity. From ordinary grunts to a major who flies a combat jet, Zeeland's Marine interviewees provide thoughtful and articulate insight into aspects of this rarely documented culture, including: homoerotic bonding among Marines how gay Marines reconcile their sexual identity with the ethos of "hard" Marine supermasculinity how some Marines eroticize the pain and humiliation of Marine Corps boot camp Marines in all-male pornography male attitudes toward women in the Marine Corps hazing and institutional violence These Marines talk candidly about what motivated them to join the United States' most elite fighting force, and they reveal how becoming Marines has shaped their sexual and gender identities. For the student of gay or military studies or anyone sexually intrigued by men in uniform, *The Masculine Marine* must reading. Visit Steven Zeeland at his home page: <http://www.stevenzeeland.com>

With his first book, *American Literature and the Experience of Vietnam*, Philip Beidler offered a pioneering study of the novels, plays, poetry, and "literature of witness" that sprang from the United States involvement in the Vietnam War. Reviewing the book, the journal *American Literature* declared, "[It is] more than just an introductory act. It also sets forth what are sure to be lasting types of American literary response to Vietnam, and of the scholarly response to the emerging literature of the war." In *Re-Writing America*, Beidler charts the ongoing achievements of the men and women who first gained public notice as Vietnam authors and who are now recognized as major literary interpreters of our national life and culture at large. These writers--among them Tim O'Brien, Philip Caputo, Winston Groom, David Rabe, John Balaban, Robert Stone, Michael Herr, Gloria Emerson, and Frances Fitzgerald--have applied in their later efforts, says Beidler, "many of the hard-won lessons of literary sense-making learned in initial works attempting to come explicitly to terms with Vietnam." Beidler argues that the Vietnam authors have done much to reenergize American creative writing and to lead it out of the poststructuralist impasse of texts as endless critiques of language, representation, and authority. With their direct experience of a divisive and frustrating war--"a war not of their own making but of the making of politicians and experts, a war of ancient animosities that cost nearly everything for those involved and settled virtually nothing"--these writers in many ways resemble the celebrated generation of poets and novelists who emerged from World War I. Like their forebears of 1914-18, those of the Vietnam generation have undertaken a common project of cultural revision: to "re-write America," to create an art that, even as it continues to acknowledge the war's painful memory, projects that memory into new dimensions of mythic consciousness for other--and better--times. Beidler fills his book with detailed, illuminating analyses of the writers' works, which, as he notes, have moved across an almost infinite range of subject, genre, and mode. From David Rabe, for example, have come innovative plays in which overt statements on the traumas of Vietnam (*The Basic Training of Pavlo Hummel*, *Streamers*) have made way for broader commentaries on sex, power, and violence in American life (*In the Boom Boom Room*, *HurlyBurly*). Winston Groom has moved from *Better Times Than These*, a rather traditional (even anachronistic) war novel, to further reaches of rambunctious humor in *Forrest Gump*. And journalist Michael Herr, whose *Dispatches* memorably defined a Vietnam landscape at once real and hallucinatory, carried his vision into collaborations on the films *Apocalypse Now* and *Full Metal Jacket*. As Beidler notes, the immense price that Vietnam exacted from the American soul continues to draw a plethora of interpretations and depictions. Vietnam authors remind us, in Tim O'Brien's words, of "the things they carried." But as Beidler makes clear, they now command us not only to remember but to imagine new possibilities as well.

Combat Death in Contemporary American Culture: Popular Cultural Conceptions of War since World War II explores how war has been portrayed in the United States since World War II, with a particular focus on an emotionally charged but rarely scrutinized topic: combat death. Agnieszka Soltysik Monnet argues that most stories about war use three main building blocks: melodrama, adventure, and horror. Monnet examines how melodrama and adventure have helped make war seem acceptable to the American public by portraying combat death as a meaningful sacrifice and by making military killing look necessary and often even pleasurable. Horror no longer serves its traditional purpose of making the bloody realities of war repulsive, but has instead been repurposed in recent years to intensify the positivity of melodrama and adventure. Thus this book offers a fascinating diagnosis of how war stories perform ideological and emotional work and why they have such a powerful grip on the American imagination. The Gulf War and its aftermath have testified once again to the significance placed on the meanings and images of Vietnam by US media and culture. Almost two decades after the end of hostilities, the Vietnam War remains a dominant moral, political and military touchstone in American cultural consciousness. *Vietnam War Stories* provides a comprehensive critical framework for understanding the Vietnam experience, Vietnam narratives and modern war literature. The narratives examined - personal accounts as well as novels - portray a soldier's and a country's journey from pre-war innocence, through battlefield experience and consideration, to a difficult post-war adjustment. Tobey Herzog places these narratives within the context of important cultural and literary themes, including inherent ironies of war, the "John Wayne syndrome" of pre-war innocence, and the "heavy Heart-of-Darkness trip" of the conflict itself.

A Critical Companion to Stanley Kubrick offers a thorough and detailed study of the films of the legendary director. Labeled a recluse, a provocateur, and a perfectionist, Kubrick revolutionized filmmaking, from the use of music in film, narrative pacing and structure, to depictions of war and violence. An unparalleled visionary, his work continues to influence contemporary cinema and visual culture. This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire. The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies, providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films, from *Fear and Desire* (1953) to *Eyes Wide Shut* (1999), as well as his work on *A.I. Artificial Intelligence* (Steven Spielberg, 2001).

The first reference book to deal so fully and incisively with the cultural representations of war in 20th-century English and US literature and film. The volume covers the two World Wars as well as specific conflicts that generated literary and imaginativ

This book summarizes and briefly analyzes over 400 films about the Vietnam War.

Director of some of the most controversial films of the twentieth century, Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius. His diverse yet relatively small oeuvre—he directed only thirteen films during a career that spanned more than four decades—covers a broad range of the themes that shaped his century and continues to shape the twenty-first: war and crime, gender relations and class conflict, racism, and the fate of individual agency in a world of increasing social surveillance and control. In *Depth of Field*, leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as *Dr. Strangelove* and *2001: A Space Odyssey* and later films whose critical reputations are still in flux. *Depth of Field* ends with three viewpoints on Kubrick's final film, *Eyes Wide*

Shut, placing it in the contexts of film history, the history and theory of psychoanalysis, and the sociology of sex and power. Probing Kubrick's whole body of work, *Depth of Field* is the first truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century.

Screenwriting from the Heart is James Ryan's answer to today's formulaic, by-the-numbers Hollywood films. As a successful screenwriter and teacher, Ryan has distilled the content of his popular workshops into this indispensable guide to developing dramatic and passionate screenplays based on compelling characters. Maintaining that writing by formula results in contrived and untrue screenplays, Ryan's technique is based on the premise that our best work comes from the heart--from the inside out. This book shows screenwriters how to free up the unconscious imagination in order to use what they excavate from deep within themselves to craft a screenplay.

This is the 2nd, expanded edition of the successful 1998 book about the art of storytelling in general, and the craft of short screenplay writing in particular.

More than fifty writers, from Timothy Leary and Malcolm X to Helen Gurley Brown and Rachel Carson, are individually profiled in this lively survey of the literature of the 1960s. A look at the books behind the decade's youth movements, *Scriptures for a Generation* recalls the era as one of unprecedented literacy and belief in the power of books to change society. In showing that the generation that came of age in the '60s marked both the height and the end of "the last great reading culture," Philip D. Beidler also implies much about the state of literacy in our country today. Featured are bona fide 1960s classics ranging from Kahlil Gibran's *The Prophet* and Kurt Vonnegut's *Slaughterhouse Five* to Carlos Casteneda's *The Teachings of Don Juan* and the Boston Women's Health Book Collective's *Our Bodies, Ourselves*. Represented as well are such works of revered elders as Hermann Hesse's *Steppenwolf* and Henry David Thoreau's *Walden*. Beidler's coverage also extends to works of the early 1970s that are textual and spiritual extensions of the 1960s: the Portola Institute's *Last Whole Earth Catalog*, Annie Dillard's *Pilgrim at Tinker Creek*, Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*, and others.

Studies the style and themes of the films of Stanley Kubrick.

Cast size: large.

Paring a novel into a two-hour film is an arduous task for even the best screenwriters and directors. Often the resulting movies are far removed from the novel, sometimes to the point of being unrecognizable. Stanley Kubrick's adaptations have consistently been among the best Hollywood has to offer. Kubrick's film adaptations of three novels—*Lolita*, *The Shining* and *Full Metal Jacket*—are analyzed in this work. The primary focus is on the alterations in the characters and narrative structure, with additional attention to style, scope, pace, mood and meaning. Kubrick's adaptations simplify, impose a new visuality, reduce violence, and render the moral slant more conventional. Instructors considering this book for use in a course may request an examination copy here.

The twentieth century, with all its turbulence and change, its conflicts and its discoveries was, perhaps above all, the century of cinema, and *The Seeing Century* offers an innovative, international, and interdisciplinary exploration of the role cinema plays in contemporary life and culture, and the complex and fascinating relationship between screen images and our changing concepts of personal and national identity. Rejecting the compartmentalisation that has traditionally marked film studies, and confronting an impressively eclectic range of material, fifteen essays by leading academics from around the world cut across 'divergent' cultures, languages, and genres: mainstream Hollywood rubs shoulders with low-budget Icelandic or Sicilian cinema, and the popular and the esoteric feature alongside each other. In this way, the reader is offered a stimulating overview which directly addresses the contradictions and ambiguities inherent in the relationship between film and identity, and reveals the vibrancy of contemporary film debate, to which *The Seeing Century* makes an important and thought-provoking contribution.

Now in its third edition, *Here's Looking at You: Hollywood, Film and Politics* examines the tangled relationship between politics and Hollywood, which manifests itself in celebrity involvement in political campaigns and elections, and in the overt and covert political messages conveyed by Hollywood films. The book's findings contradict the film industry's assertion that it is simply in the entertainment business, and examines how, while the majority of Hollywood films are strictly commercial ventures, hundreds of movies - ranging from *Birth of a Nation* to *Capitalism* - do indeed contain political messages. This new edition has been updated with new photos and cartoons, and includes two new chapters, one on Afghan-Iraqi war films and the other on the treatment of race and gender in Hollywood films, that are sure to stimulate discussion. *Here's Looking at You* serves as a basic text for political film courses and as a supplement in American government and film studies courses, and will also appeal to film buffs and people in the film industry.

An original study of Kubrick's philosophical themes and cinematic qualities: time, light, speech, music, poiesis, corporeality, war, eros, technology, and transcendence.

Vietnam War on Film illustrates how to employ film as a teaching tool. It also stands on its own as an account of the war and the major films that have depicted it. • Provides a unique guide to the Vietnam War experience for film history buffs, students and scholars of history, and fans of the cinema • Offers equal emphasis on the films themselves and the historical events depicted • Presents carefully researched and highly informative coverage • Stimulates debate over the various ways the war was interpreted and experienced

The Vietnam War is evolving from contemporary memory into history. Fifty years on, it still serves as a benchmark in the history of war reporting and in the representation of conflict in popular culture and historical memory. However, as contemporary culture tries to come to terms with the events and their political, psychological and cultural implications, the 'real' Vietnam War has been appropriated and changed into a set of mythologies which implicate American and Vietnamese national identities specifically, and ideas of modern conflict more broadly, particularly in shaping the mediation of the twenty-first century 'War on Terror'. This collection of interdisciplinary critical essays explores the cultural legacies of the US involvement in South East Asia, considering this process of 'mythologising' through the lenses of visual media and tracing the war's evolution from contemporary reportage to subsequent interpretation and consumption. It reassesses the role of visual media in covering and remembering the war, its memorialisation, mediation and memory. The origin of this collection of essays was an international conference, titled "Considering Vietnam", held at the Imperial War Museum, London, in February 2012, co-organised by the museum and the University of the Arts London Photography and the Archive Research Centre (PARC).

By turns sensitive and forceful, passionate and callous, Fulbeck confronts the politics of race, sex, and Asian American masculinity in a collection of closely linked stories, essays, and confessions.

A screenwriter and author of *Dispatches* provides a firsthand portrait of his friend and colleague, Stanley Kubrick, describing the life and career of the legendary director, dispelling myths about him, and

reflecting on his seminal influence on the world of filmmaking. Reprint.

Alternative Scriptwriting 4E is an insightful and inspiring book on screenwriting concerned with challenging you to take creative risks with genre, tone, character, and structure. Concerned with exploring alternative approaches beyond the traditional three-act structure, Alternative Scriptwriting first defines conventional approach, suggests alternatives, then provides case studies. These contemporary examples and case studies demonstrate what works, what doesn't, and why. Because the film industry as well as the public demand greater and greater creativity, one must go beyond the traditional three-act restorative and predictable plot to test your limits and break new creative ground. Rather than teaching writing in a tired formulaic manner, this book elevates the subject and provides inspiration to reach new creative heights.

A couple of generations ago, the movie industry ran on gut instinct—film schools, audience research departments and seminars on screenwriting were not yet de rigueur. Today the standard is the analytical approach, intended to demystify filmmaking and guarantee success (or at least minimize failure). The trouble with this method is that nobody knows how to do it—they just think they do—and films are made based on models of predictability rather than the merits of the script. This insider's look at the craft and business of screenwriting explodes some of the popular myths, demonstrating how little relevance the rules have to actual filmmaking. With long experience in film and television, the author provides insightful how-not-to analyses, with commentary by such veterans as Josh Sapan (CEO of AMC Networks), bestselling author Adriana Trigiani and Oscar-nominated screenwriter Nicholas Pileggi (Goodfellas).

Dismantling Glory presents the most personal and powerful words ever written about the horrors of battle, by the very soldiers who put their lives on the line. Focusing on American and English poetry from World War I, World War II, and the Vietnam War, Lorrie Goldensohn, a poet and pacifist, affirms that by and large, twentieth-century war poetry is fundamentally antiwar. She examines the changing nature of the war lyric and takes on the literary thinking of two countries separated by their common language. World War I poets such as Wilfred Owen emphasized the role of soldier as victim. By World War II, however, English and American poets, influenced by the leftist politics of W. H. Auden, tended to indict the whole of society, not just its leaders, for militarism. During the Vietnam War, soldier poets accepted themselves as both victims and perpetrators of war's misdeeds, writing a nontraditional, more personally candid war poetry. The book not only discusses the poetry of trench warfare but also shows how the lives of civilians—women and children in particular—entered a global war poetry dominated by air power, invasion, and occupation. Goldensohn argues that World War II blurred the boundaries between battleground and home front, thus bringing women and civilians into war discourse as never before. She discusses the interplay of fascination and disapproval in the texts of twentieth-century war and notes the way in which homage to war hero and victim contends with revulsion at war's horror and waste. In addition to placing the war lyric in literary and historical context, the book discusses in detail individual poets such as Wilfred Owen, W. H. Auden, Keith Douglas, Randall Jarrell, and a group of poets from the Vietnam War, including W. D. Ehrhart, Bruce Weigl, Yusef Komunyakaa, David Huddle, and Doug Anderson. Dismantling Glory is an original and compelling look at the way twentieth-century war poetry posited new relations between masculinity and war, changed and complicated the representation of war, and expanded the scope of antiwar thinking.

The question of women's role in the military is extremely topical. A Woman and a Soldier covers the experiences of women in the military from the late mediaeval period to the present day. Written in two volumes this comprehensive guide covers a wide range of wars: The Thirty Years War, the French and Indian Wars in Northern America, the Anglo-Boer War, the First and Second World Wars, the Long March in China, and the Vietnam War. There are also thematic chapters, including studies of terrorism and contemporary military service. Taking a multidisciplinary approach: historical, anthropological, and cultural, the book shows the variety of arguments used to support or deny women's military service and the combat taboo. In the process the book challenges preconceived notions about women's integration in the military and builds a picture of the ideological and practical issues surrounding women soldiers.

Full Metal JacketScreenplayFull Metal JacketScreenplayFull Metal JacketThe Screenplay : Based on the Novel "The Short-Timers" by Gustav HasfordFull Metal JacketThe ScreenplayHarvill SeckerFull Metal JacketCombat Death in Contemporary American CulturePopular Cultural Conceptions of War since World War IILexington Books

Mirroring his part as a Marine Corp journalist Modine recounts through words and photographs his experiences working with Stanley Kubrick on the film Full Metal Jacket.

From Hallingdal to Houston -- Hollywood on the Colorado -- Breaking away -- Highway to the danger zone -- Hollywood gothic -- One hit after another -- Batmania -- The man Hollywood trusts -- Conclusion

This original survey of the personalized cultural legacy of the sixties includes George Lucas, Bruce Springsteen, Sam Sheperd and Michael Herr in its analysis of the contributions of ten creative figures who came of age during the Vietnam war.

The Wolf at the Door explores the remarkable formal and substantive patterns of cinematic discourse on Germany and the Holocaust in Stanley Kubrick's films. It is the first book on Kubrick to place his cinema into the full context of his life and times - his Jewish past, early years spent under the shadows of fascism and war, and his 1957 marriage into a German family of artists and filmmakers - all provoked his deeply ambivalent preoccupation with the history of Nazi Germany and the Holocaust. The Wolf at the Door draws on intensive study of all of Kubrick's films, interviews with members of Kubrick's immediate family, and archival research in the United States, Germany, the Netherlands, Poland, and Israel.

One of the most powerful forces in world culture, American cinema has a long and complex history that stretches through more than a century. This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself, which is in many ways a microcosm of the history of American society. Historical Dictionary of American Cinema, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries covering people, films, companies, techniques, themes, and subgenres that have made American cinema such a vital part of world culture.

An examination of how communications policy, from space to television to IT, is developing in Europe, focusing on the two differing approaches in France and Britain. Issues addressed include the media policies of Thatcher and Mitterand and policy challenges from the USA and Japan.

Offers forty-three essays on popular expressions of diverse aspects of the Vietnam War, including women war correspondents, atrocities, desertion, and the Kent State shootings.

