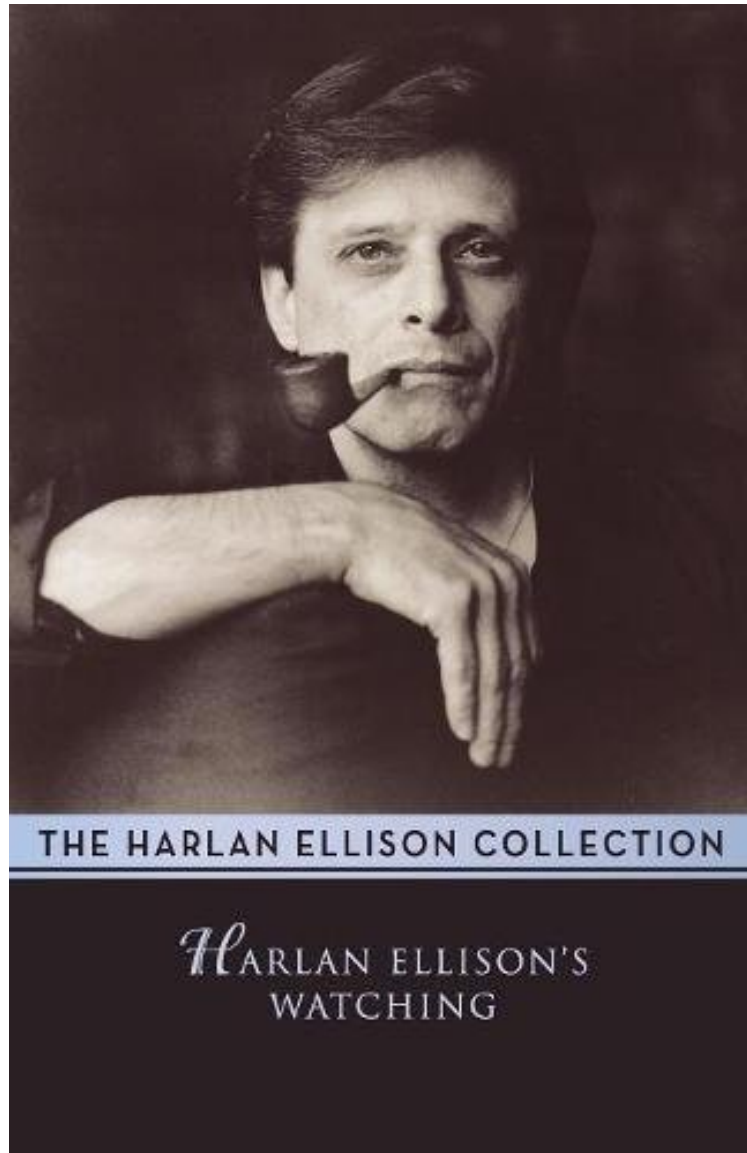


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Harlan Ellison's Watching: Stories

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#1102139 in Books Ellison Harlan 2015-03-10 2015-03-10Original language:EnglishPDF # 1 8.50 x 1.53 x 5.50l, 1.69 #File Name: 1497643066612 pagesHarlan Ellison s Watching | File size: 59.Mb

Harlan Ellison : Harlan Ellison's Watching: Stories before purchasing it in order to gage whether or not it would be worth my time, and all praised Harlan Ellison's Watching: Stories:

0 of 0 people found the following review helpful. Harlan Ellison Thinking in the MoviesBy Jym CherryIn the 1970's Harlan Ellison published "The Glass Teat" a compilation of his articles he published in the L.A. Free Press. The articles were a critical assessment of television of the period and they became instant classics. "The Glass Teat"

became part of the curriculum at numerous colleges and their media departments. In "Watching" Ellison takes his critical and rhetorical skills to the movies. "Watching" covers a much broader span of time than "The Glass Teat" from the early 60's until the late 80's. In his articles, Ellison goes from straight movie reviewing to more behind the scenes and critical assessments of movies tackling subjects such as the "auteur" method of filmmaking, colorization, the so called homage and to the more subliminal messages behind the movies. Unless you're a rabid Ellison fan, his opinions on movies are never predictable and they may surprise or shock you but the reasoning behind his informed opinion is sound. In writing his articles, Ellison's passion for the subject would get the better of him and he'd take off on digressions that would make even the best critical essayist jealous. Ellison is always the first to admit to the digressions and tries to control them, but even against his own will Ellison's reviews can stretch across two or even three articles because of his digressions. However, in the hands of Ellison those digressions are always interesting and thought provoking. I can't think of any other writer who can do this. It's been a while since I've had the pleasure of reading anything of Harlan Ellison's and in reading "Watching" rediscovered that Harlan Ellison is a sheer pleasure to read! "Watching" captures Ellison's sense of humor and occasionally you'll find yourself laughing out loud at some points, agreeing with others, wondering at some, and disagreeing with him, but Ellison is always interesting and thought provoking. One note when reading "Watching", or anything by Ellison for that matter, you better sharpen up your vocabulary, you're going to need it. After reading "Watching" you'll realize that when the lights go down and the movie comes on Harlan Ellison is thinking about the movie, and by reading "Watching" it'll make you a better watcher of movies. 0 of 0 people found the following review helpful. Probably the finest modern writer of short fiction -- and non-fiction! By Alun Whittaker Probably the finest modern writer of short fiction -- and non-fiction! 0 of 0 people found the following review helpful. Five Stars By susangreat

An enjoyable, irascible collection of smart and sometimes-scathing film criticism from a famously candid author (Library Journal). Everyone's a critic, especially in the digital age but no one takes on the movies like multiple award-winning author Harlan Ellison. Renowned both for fiction (A Boy and His Dog) and pop-culture commentary (The Glass Teat), Ellison offers in this collection twenty-five years worth of essays and film criticism. Its pure, raw, unapologetic opinion. Star Wars? Luke Skywalker is a nerd and Darth Vader sucks runny eggs. Big Trouble in Little China? A cheerfully blathering live-action cartoon that will give you release from the real pressures of your basically dreary lives. Despite working within the industry himself, Ellison never learned how to lie. So punches go unpulled, the impersonal becomes personal, and sometimes even the critics get critiqued, as he shares his views on Pauline Kael or Siskel and Ebert. Ultimately, it's a wild journey through the cinematic landscape, touching on everything from Fellini to the Friday the 13th franchise. As Leonard Maltin writes in his preface, I don't know how valuable it is to learn Harlan Ellison's opinion of this film or that, but I do know that reading an Ellison essay is going to be provocative, infuriating, hilarious, or often a combination of the above. It is never time wasted. . . . Let me assure you, Harlan Ellison is never dull.

From Library Journal Popular author, screen- and teleplay writer, and all-around bete noir, Ellison collects his 25-years' output of writing on film, from a 1951 high school piece to 1989 columns for Magazine of Fantasy and Science Fiction. Ellison was never a reviewer, even when he was hired to be one, for the 1960s' Los Angeles Cinema magazine, so one doesn't get the critical analysis of a Kael, Canby, or Kauffmann. What one does get is Ellison, the world's youngest curmudgeon, entertainingly sounding off, sometimes on idiosyncratic tangents, on his likes and dislikes. A long introductory essay amusingly tells us how he got to be the way he is. This is an enjoyable, irascible collection, (surprisingly) fully indexed, and a welcome companion to Ellison's 1970 collected TV musings, The Glass Teat. - David Bartholomew, NYPL Copyright 1989 Reed Business Information, Inc. Collected herein are roughly twenty-five years worth of film essays from Ellison, renowned author of a dazzling variety of stories, scripts, and articles (as well as the "noted futurist" featured in recent Chevrolet commercials). The majority of the pieces are drawn from the last few years' issues of The Magazine of Fantasy and Science Fiction, but earlier compositions from such diverse publications as Cinema, The Los Angeles Free Press, The Staff, and Starlog are included as well. Ellison is a man of strong opinions, and part of his magnetism lies in his refusal to dilute his declarations to mollify readers. Those unfamiliar with Ellison's style may be taken aback by the unfiltered fallout of his rants and raves. The following unmitigated burst regards a convention at which the author spoke: "...In the neighborhood of ten thousand people attended this combined Star Trek/space science/rV addict media melange: a hyperventilated whacko-freako-devotwo-day blast that served as cheap thrill fix for a tidal wave of incipient jelly-brains who would rather sit in front of the tube having their mind turned to puree-of-bat-guano than ... deal with the Real World in any lovely way." Ignore for the moment that the preceding seems to have little to do with cinema per se (Ellison's digressions are many and lengthy, but they logically and invariably wind their way back to the core subject matter); disregard the fact that the author seems to be attacking some of his own fans; focus instead on Ellison's raw assertions, and you'll get an idea of what this book holds in store. Not one to limit his vendetta to passive audiences, Ellison takes no prisoners when dealing with the films' creators: Throughout this collection, he points out the endless ego wars and unceasing one-

upmanship that transpire behind Hollywood studio doors. Many fascinating anecdotes, some anonymous, some replete with casually-dropped celebrity names, can be found here. This volume can be taken as a collection of views to be read linearly or as a reference work to be pulled from the shelf for occasional perusals. Either way, it's an entertaining and infonnative piece of work that amply displays Ellison's talents. If the English language is an instrument, Ellison is a virtuoso player. -- From Independent PublisherAbout the AuthorHarlan Ellison has been called one of the great living American short story writers by the Washington Post. In a career spanning more than fifty years, he has won more awards than any other living fantasist. Ellison has written or edited one hundred fourteen books; more than seventeen hundred stories, essays, articles, and newspaper columns; two dozen teleplays; and a dozen motion pictures. He has won the Hugo Award eight and a half times (shared once); the Nebula Award three times; the Bram Stoker Award, presented by the Horror Writers Association, five times (including the Lifetime Achievement Award in 1996); the Edgar Award of the Mystery Writers of America twice; the Georges Melies Fantasy Film Award twice; and two Audie Awards (for the best in audio recordings); and he was awarded the Silver Pen for Journalism by PEN, the international writers union. He was presented with the first Living Legend Award by the International Horror Critics at the 1995 World Horror Convention. Ellison is the only author in Hollywood ever to win the Writers Guild of America award for Outstanding Teleplay (solo work) four times, most recently for *Paladin of the Lost Hour*, his *Twilight Zone* episode that was Danny Kayes final role, in 1987. In 2006, Ellison was awarded the prestigious title of Grand Master by the Science Fiction and Fantasy Writers of America. *Dreams With Sharp Teeth*, the documentary chronicling his life and works, was released on DVD in May 2009.