

*The Life of Laurence Olivier*

# *Sir Larry*

*Thomas Kiernan*



*Kiernan*

*Sir Larry*

**PICTURE BOOKS**

# Sir Larry The Life Of Laurence Olivier

**Margot Peters**



## **Sir Larry The Life Of Laurence Olivier:**

**Olivier** Thomas Kiernan,1981      **Lord Larry** Michael Munn,2007-07 This exciting new biography of Laurence Olivier reveals the life work and personality of arguably one of the greatest actors of all time as well as a fascinating secret Michael Munn's candid analysis is based on his association with Olivier through formal and informal conversations in which the great actor spoke candidly to Munn about life sex secrets and Shakespeare Michael Munn first met Olivier in 1971 and from then the two became great friends At the peak of their friendship Olivier revealed a secret to him which he had told very few mainly because of his lifelong fear of alienating the American public but most curious of all he kept it to himself out of an impulse not to be thought as a hero which greatly contradicted his famously incredible ego This secret has been disclosed by Munn for the first time and reveals that Laurence Olivier was recruited by SOE and MI 5 through film producer Alexander Korda to promote the cause of Britain's war against Germany while in the USA at a time when many Americans were isolationists This book reveals some highly personal and rarely expressed thoughts from Olivier and from the people who knew him best      History and Popular Memory Paul A Cohen,2014-04-29 When people experience a traumatic event such as war or the threat of annihilation they often turn to history for stories that promise a positive outcome to their suffering During World War II the French took comfort in the story of Joan of Arc and her heroic efforts to rid France of foreign occupation To bring the Joan narrative more into line with current circumstances however popular retellings modified the original story so that what people believed took place in the past was often quite different from what actually occurred Paul A Cohen identifies this interplay between story and history as a worldwide phenomenon found in countries of radically different cultural religious and social character He focuses here on Serbia Israel China France the Soviet Union and Great Britain all of which experienced severe crises in the twentieth century and in response appropriated age old historical narratives that resonated with what was happening in the present to serve a unifying restorative purpose A central theme in the book is the distinction between popular memory and history Although vitally important to historians this distinction is routinely blurred in people's minds and the historian's truth often cannot compete with the power of a compelling story from the past even when it has been seriously distorted by myth or political manipulation Cohen concludes by suggesting that the patterns of interaction he probes given their near universality may well be rooted in certain human propensities that transcend cultural difference      *Coriolanus on Stage in England and America, 1609-1994* John Ripley,1998 Drawing upon promptbooks and other theater documents engravings and photographs reviews interviews letters diaries and memoirs he creates a richly layered account of a play persistently denied its character and rarely staged without explicit or implicit apology      Gielgud, Olivier, Ashcroft, Dench Russell Jackson,2013-10-24 Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of John Gielgud Laurence Olivier Peggy Ashcroft

and Judi Dench to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field      **Great Shakespeareans Set IV** Adrian Poole, Peter Holland, 2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies      **Shakespearean**

**Films/Shakespearean Directors** Peter S. Donaldson, 2013-07-18 Originally published in 1990 this book brought a new rigor and subtlety to the interpretation of film adaptations of Shakespeare Drawing on traditional literary analysis psychoanalysis and current film theory about gender and subjectivity the author combines close readings of seven films with historical and biographical studies of the directors who made them Offering substantial readings of Jean Luc Godard's controversial deconstructed King Lear and of Liz White's independent African American Othello Donaldson also applies his provocative and contemporary point of view to more familiar films He reads Olivier's Henry V in relation to its treatment of sexual difference Olivier's Hamlet in part as an expression of the director's childhood sexual trauma Kurosawa's Throne of Blood as an allegory of the relationship between Western and Japanese cinema and Zeffirelli's immensely popular Romeo and Juliet in the light of its powerful homoerotic subtext With striking perspectives on Shakespeare on the movies as an expressive medium and on the complex processes of cultural change this is timeless useful reading for teachers and students of film and literature

**The Complete Films of Laurence Olivier** Jerry Vermilye, 1992 Laurence Olivier portrayed characters that were as diverse as they were memorable From Hamlet to Heathcliff from a Nazi dentist in Marathon Man to a cunning mystery writer in Sleuth his roles made him one of the most highly acclaimed actors of all time This book celebrates his career including casts credits synopses and production notes from every movie in which he appeared Photographs illustrate the text with rare candid shots borrowed from Olivier collectors      Re-Viewing British Cinema, 1900-1992 Wheeler W. Dixon, 1994-07-01 Re-Viewing British Cinema 1900-1992 is a collection of essays on British cinema history and practice It offers both the casual reader and the film scholar a different view of British filmmaking during the past century Arranged in chronological order the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films From the work of Frederic Villiers the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage to essays on the British B film and the long forgotten Independent Frame method of film production to new readings of classics such as The Red Shoes Passport to

Pimlico and Peeping Tom the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory In addition the volume contains a number of interviews with such key directors as Stephen Frears Terence Davies Wendy Toye and Lindsay Anderson and also pays particular attention to the work of early twentieth century British feminist filmmakers whose films have often been ignored by conventional film theory and history It also offers new material on the British film noir the English horror film and the pioneering gay director Brian Desmond Hurst Taken as a whole this book presents an entirely new series of viewpoints on British film practice theory and reception and affords a fresh and vibrant view of the British film medium

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