

A MATTER OF HEART

by
Eugenia Goffin Burn

Supervised by
Lore de Marade

PAGE 181

1 INT. HOSPITAL ROOM - DAY

1

Close up on BOB's sleeping (18) face, a once spirited, dreamy and shy girl, now pale and weak.

Deep silence. The only sound is the buzz in the distorted sound of a heart rate monitor recording Bob's heart beat, as if she were inside a bubble.

Suddenly, her open her eyes wide open. They quickly fill with tears.

PAGE 19 BLACK.

White letters superimposed on a Black card reads

TWO YEARS EARLIER

2 EXT. BOB'S HOME, GARDEN - DAY

2

A warm and sunny Spring Sunday in New York, the families of both best friends Bob and ANN (17), a quite rebellious, but very joyful, active and enterprised girl, have lunch around the elegantly set garden table in an upscale neighborhood.

MONICA (44), Bob's warm hearted, perfectionist, single mother, hosts the lunch.

Around the table, the guests chat and laugh. The guests: Bob's loving mother VIRGINIA (37), a loving, hard-working and optimistic woman who is also a little proud and hard headed; DAVID (38), a devoted father and down to earth man; and their two children Bob and little SARAH (10), sensitive and curious little girl, through a little spoiled, who thinks the world of Bob's and her's friendship.

Sarah sits next to Bob, hugging her tightly and smiling.

In the middle of giggles Virginia recalls, still laughing:

VIRGINIA

Oh, and that time, when Bob and Ann
came up with the hair-cutting idea...
to cut each other's hair...

She turns to Monica for help.

VIRGINIA (CONT'D)

How did were they again, Monica?

Heart Of The Monster Screenplay Screenplay Version

Stuart Galbraith IV



Heart Of The Monster Screenplay Screenplay Version:

Coppola's Monster Film Steven Travers, 2016-06-21 In 1975 after his two Godfather epics Francis Ford Coppola went to the Philippines to film *Apocalypse Now*. He scrapped much of the original script a jingoistic narrative of U S Special Forces winning an unwinnable war. Harvey Keitel originally cast in the lead role was fired and replaced by Martin Sheen who had a heart attack. An overweight Marlon Brando paid a huge salary did more philosophizing than acting. It rained almost every day and a hurricane wiped out the set. The Philippine government promised the use of helicopters but diverted them at the last minute to fight communist and Muslim separatists. Coppola filmed for four years with no ending in the script. The shoot threatened to be the biggest disaster in movie history. Providing a detailed snapshot of American cinema during the Vietnam War, this book tells the story of how *Apocalypse Now* became one of the great films of all time. **Japan's Favorite**

Mon-star Steve Ryfle, 1998 More than 40 years after he emerged from the mushroom cloud of an H Bomb test, Godzilla reigns as the king of monsters. The book dispels the myths and illuminates the mysteries surrounding the enigmatic mon star and is loaded with background information and trivia about the people who created Japan's favorite monster. 50 illustrations.

The Japanese Filmography Stuart Galbraith IV, 1996-01-01 This encyclopedic reference work treats a near century's worth of Japanese films released in the United States in theaters or on video and the important actors, directors, producers, and technical personnel involved in them. For people, each entry provides birth date, education, death when appropriate, a brief biography, and a filmography. The movies are arranged by original U S release titles and include cast and production credits, studio, Japanese and U S distributor, sound format, running time in both the U S and Japanese versions, release dates in both countries, alternate titles, and rating when appropriate of U S release. *The Toho Studios Story* Stuart Galbraith

IV, 2008-05-16 Since its inception in 1933, Toho Co. Ltd., Japan's most famous movie production company and distributor, has produced and/or distributed some of the most notable films ever to come out of Asia, including *Seven Samurai*, *Godzilla*, *When a Woman Ascends the Stairs*, *Kwaidan*, *Woman in the Dunes*, *Ran*, *Shall We Dance*, *Ringu*, and *Spirited Away*. While the western world often defines Toho by its iconic classics, which include the *Godzilla* franchise and many of the greatest films of the legendary director Akira Kurosawa and actor Toshiro Mifune, these pictures represent but a tiny fraction of Toho's rich history. *The Toho Studios Story: A History and Complete Filmography* provides a complete picture of every Toho feature the Japanese studio produced and released, as well as foreign films that it distributed during its first 75 years. Presented chronologically, each entry in the filmography includes, where applicable, the original Japanese title, a direct translation of that title, the film's international U S release, and alternate titles, production credits including each film's producers, director, screenwriters, cinematographers, art directors, and composers, among others, casts with character names, production companies, technical specs, running times, and release dates, U S release data including distributor, whether the film was released subtitled or dubbed, and alternate versions, domestic and international awards, and plot synopses. [Apocalypse](#)

Then Mike Bogue, 2017-08-11 The United States the only country to have dropped the bomb and Japan the only one to have suffered its devastation understandably portray the nuclear threat differently on film American science fiction movies of the 1950s and 1960s generally proclaim that it is possible to put the nuclear genie back in the bottle Japanese films of the same period assert that once freed the nuclear genie can never again be imprisoned This book examines genre films from the two countries released between 1951 and 1967 including Godzilla 1954 The Mysterians 1957 The Incredible Shrinking Man 1957 On the Beach 1959 The Last War 1961 and Dr Strangelove 1964 to show the view from both sides of the Pacific

The Frankenstein Film Sourcebook Caroline Picart, Frank Smoot, Jayne Blodgett, 2001-06-30 The endurance of the Frankenstein narrative as a modern cinematic myth is undeniable Its flexibility has produced classic and contemporary horror film most notably the Universal films of the thirties but it has also resulted in unusual hybrids such as musical horror comedy The Rocky Horror Picture Show hyperbolic parody Flesh for Frankenstein and science fiction the Alien and Terminator series This sourcebook provides a complete guide to all of the story's filmic incarnations including essential information such as cast creative personnel and plot summaries and also guides the reader to relevant primary texts such as scripts posters production histories and newspaper clippings Utilizing an approach that is both popular and scholarly and including spotlight essays that deal with contemporary academic approaches to the subject The Frankenstein Film Sourcebook reveals the depth of the cinematic range of interpretations of a classic modern myth Comprehensive in its scope The Frankenstein Film Sourcebook provides an alphabetical guide to two hundred films that incorporate the Frankenstein narrative It also delves into both primary and secondary perspectives and includes discussions of aspects of the films such as their depiction of women which is relevant to current scholarly critiques

Remaking the Frankenstein Myth on Film Caroline Joan S. Picart, 2012-02-01 Focusing on films outside the horror genre this book offers a unique account of the Frankenstein myth's popularity and endurance Although the Frankenstein narrative has been a staple in horror films it has also crossed over into other genres particularly comedy and science fiction resulting in such films as Abbott and Costello Meet Frankenstein Young Frankenstein The Rocky Horror Picture Show Blade Runner and the Alien and Terminator film series In addition to addressing horror's relationship to comedy and science fiction the book also explores the versatility and power of the Frankenstein narrative as a contemporary myth through which our deepest attitudes concerning gender masculine versus feminine race Same versus Other and technology natural versus artificial are both revealed and concealed The book not only examines the films themselves but also explores early drafts of film scripts scenes that were cut from the final releases publicity materials and reviews in order to consider more fully how and why the Frankenstein myth continues to resonate in the popular imagination

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copyright registration number etc **The Vampire in Science Fiction Film and Literature** Paul Meehan, 2014-07-09

Vampires have been a popular subject for writers since their inception in 19th century Gothic literature and later became popular with filmmakers Now the classical vampire is extinct and in its place are new vampires who embrace the hi tech worlds of science fiction This book is the first to examine the history of vampires in science fiction The first part considers the role of science and pseudo science from late Victorian to modern times in the creation of the vampire as well as the sensation fiction of J Sheridan Le Fanu Bram Stoker Arthur Conan Doyle and H G Wells The second part focuses on the history of the science fiction vampire in the cinema from the silent era to the present More than sixty films are discussed including films from such acclaimed directors as Roger Corman David Cronenberg Guillermo del Toro and Steven Spielberg among others

Comedy-Horror Films Bruce G. Hallenbeck, 2009-08-11 Fun and fright have long been partners in the cinema dating back to the silent film era and progressing to the Scary Movie franchise and other recent releases This guide takes a comprehensive look at the comedy horror movie genre from the earliest stabs at melding horror and hilarity during the nascent days of silent film to its full fledged development with The Bat in 1926 to the Abbott and Costello films pitting the comedy duo against Frankenstein's Monster the Mummy and other Universal Studio monsters continuing to such recent cult hits as Shaun of the Dead and Black Sheep Selected short films such as Tim Burton's Frankenweenie are also covered Photos and promotional posters interviews with actors and a filmography are included Combat Films Steven Jay

Rubin, 2011-07-25 This critical text offers a behind the scenes look at fifteen of the most important American war films of the last 60 years Based on original interviews and archival research and featuring rare photographs this book covers films considered unusually realistic for the genre The original edition 1981 covered war films through World War II while the present expanded edition includes seven new chapters covering the Civil War the American gunboat presence in China in the 1920s the Korean War the Vietnam War the fighting in Mogadishu in 1993 and the war in Iraq The Hollywood Reporter, 2008 American International Pictures Rob Craig, 2019-03-05 American International Pictures was in many ways the

missing link between big budget Hollywood studios poverty row B movie factories and low rent exploitation movie distributors AIP first targeted teen audiences with science fiction horror and fantasy but soon grew to encompass many genres and demographics at times it was indistinguishable from many of the major studios From Abby to Zontar this filmography lists more than 800 feature films television series and TV specials by AIP and its partners and subsidiaries Special attention is given to American International Television the TV arm of AIP and an appendix lists the complete AITV catalog The author also discusses films produced by founders James H Nicholson and Samuel Z Arkoff after they left the company *Film Scriptwriting* Dwight V Swain, Joye R Swain, 1988-08-24 This second edition of the widely acclaimed Film Scriptwriting is a truly practical manual for the working writer It provides all the clear step by step guidance you need to script both fact and feature film and video from getting and developing ideas to the writing of master scene or shooting script

Featured in this new edition are annotated excerpts from some of today's most successful films selected to point up principles and techniques discussed. Interviews with working film specialists reveal the things professional directors, producers, story editor, and analysts look for in appraising the scripts that come across their desks.

The Memoirs of Alice Guy Blaché Anthony Slide, 2022-03-15 The fascinating memoir of influential French filmmaker Alice Guy Blaché, one of the industry's most significant pioneers and a trailblazer for female directors. Alice Guy Blaché (1873-1968) is a unique pioneer of the motion picture, being not only a female filmmaker but also one of the first, if not the first, to make a narrative film. Her career spanned from 1894 when she became secretary to the legendary L. on Gaumont through 1920 working in both her native France and the United States. In all, she was responsible for approximately 1,000 films, possibly more than any other director or producer. *The Memoirs of Alice Guy Blaché* was first published in 1976 and to a large extent led to her rediscovery after decades of relative obscurity. Guy Blaché writes of her beginnings in the motion picture industry, her direction not only of silent films but also some of the earliest synchronized sound motion pictures, her marriage and journey to the United States, the founding of her own studio in New Jersey, her fame and the sad journey into obscurity in the 1920s. Her story reveals both the opportunities and the ultimate rejection facing a woman director in the early years of the twentieth century. These first-hand and original memoirs are enhanced with a complete filmography, an epilogue by her daughter Simone, a brief biography of her director husband Herbert Blaché, a remembrance by feminist actress/writer Madame Olga Petrova, a sampling of contemporary articles on the director, and a new foreword by editor Anthony Slide. Through it all, Alice Guy Blaché's personal charm, good humor, and modesty shines.

Echo and Narcissus Amy Lawrence, 1991-07-23 Do women in classical Hollywood cinema ever truly speak for themselves? In *Echo and Narcissus*, Amy Lawrence examines eight classic films to show how women's speech is repeatedly constructed as a problem, an affront to male authority. This book expands feminist studies of the representation of women in film, enabling us to see individual films in new ways and to ask new questions of other films. Using *Sadie Thompson* (1928), *Blackmail* (1929), *Rain* (1932), *The Spiral Staircase*, *Sorry, Wrong Number*, *Notorious*, *Sunset Boulevard* (1950), and *To Kill a Mockingbird* (1962), Lawrence illustrates how women's voices are positioned within narratives that require their submission to patriarchal roles and how their attempts to speak provoke increasingly severe repression. She also shows how women's natural ability to speak is interrupted, made difficult, or conditioned to a suffocating degree by sound technology itself. Telephones, phonographs, voice overs, and dubbing are foregrounded, called upon to silence women and to restore the primacy of the image. Unlike the usage of voice by feminist and literary critics to discuss broad issues of authorship and point of view in film studies, the physical voice itself is a primary focus. *Echo and Narcissus* shows how assumptions about the deficiencies of women's voices and speech are embedded in sound's history, technology, uses, and marketing. Moreover, the construction of the woman's voice is inserted into the ideologically loaded cinematic and narrative conventions governing the representation of women in Hollywood film.

The Biology of Science Fiction Cinema, 2d ed.

Mark C. Glassy, 2024-12-24 Science fiction cinema has dramatically affected the perception of science by the general population. If science fiction and actual science sometimes seem at odds, they importantly share the elements of curiosity, creativity, and imagination, and there are many examples of yesterday's science fiction becoming today's science. This book explores the imaginative elements of biology seen in 20th-century science fiction films. Written by a professional scientist and science fiction lover, this second edition includes recent updates of biomedical science and science fiction cinema. It covers different categories of biology: biochemistry or molecular biology and medicine, each subcategorized into chapters such as cell biology, hematology, and dermatology. Within each chapter are several film examples explaining the biological sciences, principles involved, what is right and what is wrong with the science, and what changes could be made for the science of the film to become a reality. **The Publishers Weekly**, 2004. New York Magazine, 1985-09-09. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. *Catalog of Copyright Entries. Third Series*. Library of Congress. Copyright Office, 1967.

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Table of Contents Heart Of The Monster Screenplay Screenplay Version

1. Understanding the eBook Heart Of The Monster Screenplay Screenplay Version
 - The Rise of Digital Reading Heart Of The Monster Screenplay Screenplay Version
 - Advantages of eBooks Over Traditional Books
2. Identifying Heart Of The Monster Screenplay Screenplay Version
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Heart Of The Monster Screenplay Screenplay Version
 - User-Friendly Interface
4. Exploring eBook Recommendations from Heart Of The Monster Screenplay Screenplay Version
 - Personalized Recommendations
 - Heart Of The Monster Screenplay Screenplay Version User Reviews and Ratings
 - Heart Of The Monster Screenplay Screenplay Version and Bestseller Lists

5. Accessing Heart Of The Monster Screenplay Screenplay Version Free and Paid eBooks
 - Heart Of The Monster Screenplay Screenplay Version Public Domain eBooks
 - Heart Of The Monster Screenplay Screenplay Version eBook Subscription Services
 - Heart Of The Monster Screenplay Screenplay Version Budget-Friendly Options
6. Navigating Heart Of The Monster Screenplay Screenplay Version eBook Formats
 - ePub, PDF, MOBI, and More
 - Heart Of The Monster Screenplay Screenplay Version Compatibility with Devices
 - Heart Of The Monster Screenplay Screenplay Version Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Heart Of The Monster Screenplay Screenplay Version
 - Highlighting and Note-Taking Heart Of The Monster Screenplay Screenplay Version
 - Interactive Elements Heart Of The Monster Screenplay Screenplay Version
8. Staying Engaged with Heart Of The Monster Screenplay Screenplay Version
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Heart Of The Monster Screenplay Screenplay Version
9. Balancing eBooks and Physical Books Heart Of The Monster Screenplay Screenplay Version
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Heart Of The Monster Screenplay Screenplay Version
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Heart Of The Monster Screenplay Screenplay Version
 - Setting Reading Goals Heart Of The Monster Screenplay Screenplay Version
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Heart Of The Monster Screenplay Screenplay Version
 - Fact-Checking eBook Content of Heart Of The Monster Screenplay Screenplay Version
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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