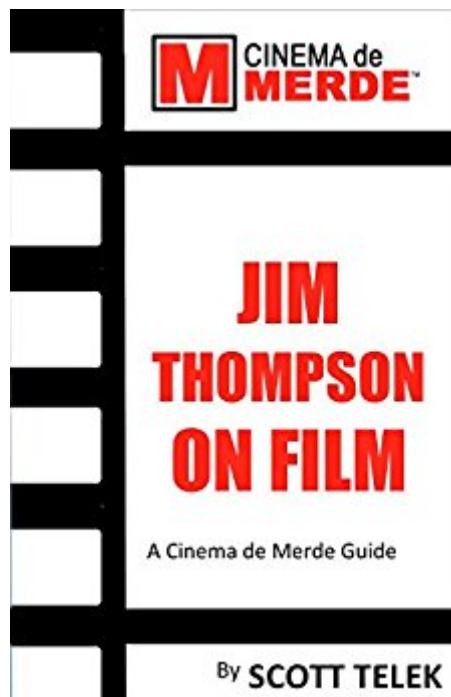


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Jim Thompson On Film: A Cinema De Merde Guide (Cinema De Merde Guides)



Synopsis

Jim Thompson is one of the most acclaimed pulp writers of the 50s and 60s, known as much for his pitch-black stories and hard-hitting dialogue as the surprising literary quality of his novels and avant-garde narrative devices. But the very elements that make his novels fascinating, like unreliable narrators, first-person accounts of madness, and fractured narratives, make his novels particularly challenging to adapt into films. Films like *The Grifters*, *The Getaway* and *After Dark, My Sweet* have been successfully turned into wonderful films, while Thompson's undisputed classic, *The Killer Inside Me*, remains frustratingly elusive and unfilmable. In this volume, we have a short bio of Thompson, then reviews of each of his available films, even obscure, out-of-print or foreign titles. Telek has read all of the novels the films are based on, and is able to supply fascinating details of how the films compare, what had to be changed, and why. We also take a look at the film Thompson wrote for Stanley Kubrick, and comparisons of the Thompson books that have been adapted twice. This book is perfect for those familiar with Thompson's work, as well as those curious about him... or just looking for some good, hard-boiled crime movies to watch. Enjoy! Films included: *The Killing* *The Killer Inside Me* (1976) *The Killer Inside Me* (2010) *Clean Slate* (*Coup de Torchon*) *Serie Noire* *Hit Me* *This World, Then the Fireworks* *The Getaway* (1972) *The Getaway* (1994) *After Dark, My Sweet* *The Grifters* **About the Author:** Scott Telek has been reviewing movies for Cinema de Merde for ten years now, reviewing over 1,200 movies according to two main principles: 1) It's not whether the movie is "good," it's whether it's fun to watch, and 2) no matter how "cheesy" a movie may be, we'll still seriously consider its ideas. He's gained a fiercely loyal following of readers for his funny, insightful reviews that skip celebrity gossip in favor of discussing movies "high or low" as a work of art, with special attention to the social issues the film touches on. Scott brings an intelligent, literary and hilarious perspective to everything from art films to B-movies, treating them all democratically. This writing is one-third movie review, one-third social commentary and one-third comedy | and as fun to read as watching the movies themselves.

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