

[Library ebook] In Bruges: A Screenplay

## In Bruges: A Screenplay

*Martin McDonagh*

*ePub | \*DOC | audiobook | ebooks | Download PDF*

 Download

 Read Online

#9607088 in Books 2008-04-15 2008-04-15Format: Bargain PricePDF # 1 7.74 x .32 x 5.131, #File Name: B00FUL5FOA96 pages | File size: 79.Mb

**Martin McDonagh : In Bruges: A Screenplay** before purchasing it in order to gage whether or not it would be worth my time, and all praised In Bruges: A Screenplay:

6 of 6 people found the following review helpful. McDonagh Strikes Again!By John F. RooneyI reviewed for the DVD "In Bruges" as well as a number of writer/director Martin McDonagh's black comedies which entertain audiences with their absurdist, inane dialogue and then shock them with violence, blood and gore. Ray and Ken are two hit men sent by Harry, their none-too-swift violent boss, to the city of Bruges, Belgium, a place full of medieval splendor with its 300 foot bell tower. Ray has botched his first hit by killing an innocent child, and Ken is sent with him to look after him.Ray played by Colin Farrell in the film is more clownish and mugs for the camera which doesn't come over if you just read the script. Ray detests Bruges while Ken loves it, is a sightseer who insists that Ray see the cultural delights of the town including Bosch's "Last Judgment."Every action and character contribute to the inevitable tragic ending. Nothing in the movie is irrelevant; all is interconnected and tied together as in a Euripides play.A film crew is filming in the town; the crew includes Chloe, a drug dealer, whom Ray falls for, and a dwarf named Jimmy. Ray's violent nature is key to his downfall. He mindlessly attacks two men who later get back at him in very significant ways. At times Ray is guilt-ridden and suicidal.The final scenes of the film are bloody and deadly. The death or defiling of a child are central to the story's action. The manner in which the key characters cross paths toward the end of the movie is fascinating. It's a brilliant piece of screenwriting because it has the inevitability of Greek tragedyEven in the direst gun face-offs McDonagh can introduce his inane dialogue riffs that are his black comedy, absurdist hallmark. Two men about to kill one another engage in a comic routine they are unaware of just as in

Beckett's "Waiting for Godot." In one scene men are talking about life and death and have a discussion about the difference between nooks and crannies versus alcoves. McDonagh's work requires an acquired taste, but in this movie he has moved on to a larger audience. With his plays I think there's too much that is absurd and off-putting to find a general audience, and he'd never garner a sympathetic audience. 1 of 1 people found the following review helpful. An excellent drama as a film, but a hilarious script! By Daggie Oh This screenplay is laugh-out-loud funny throughout, which contrasts so drastically with how heavy the film plays out. Both are excellent, and if fancy yourself a writer and/or a director then this is a great study in tone. I've read all of McDonagh's plays and this one lives up to the rest. It's hard to give anything of his anything less than a 5 out of 5. Instead I am inclined only to give some of them a 6 or seven out of 5. Personally I think that McDonagh has raised the bar for all modern play-writes. 0 of 0 people found the following review helpful. Great movie, great screenplay By Mr. Monicker Great movie, great screenplay. It reads like a darkly comic dream, which should be no surprise for those who have read or seen McDonagh's previous stage plays.

After a shooting in London goes hideously wrong, two hitmen, Ray and Ken, are sent to hide out in the strange, Gothic, medieval town of Bruges, Belgium, by their volatile and dangerous boss, Harry Waters. While awaiting instructions from him as to what to do next, the pair attempt to deal both with their feelings over the botched killing and their differing attitudes towards this curious, otherworldly place they've been dumped in (Bruges is a shithole. Bruges is not a shithole), until the call from Harry finally comes through, and all three men are enmeshed in a spiral of bloody violence that few will get out of alive. This jet-black comedy marks the feature-film debut of writer/director Martin McDonagh, award-winning author of such plays as *The Beauty Queen of Leenane*, *The Lieutenant of Inishmore* and *The Pillowman*, and the film *Six Shooter*, which won the Academy Award for the Best Live-Action Short Film.

About the Author Martin McDonagh's first play *The Beauty Queen of Leenane* was nominated for six Tony awards, of which it won four, and the Laurence Olivier Award. In 2003, his play *The Pillowman* had its world premiere at the Royal National Theatre and received the 2004 Olivier Award. In 2006, Martin McDonagh won an Oscar for his short film *Six Shooter*.