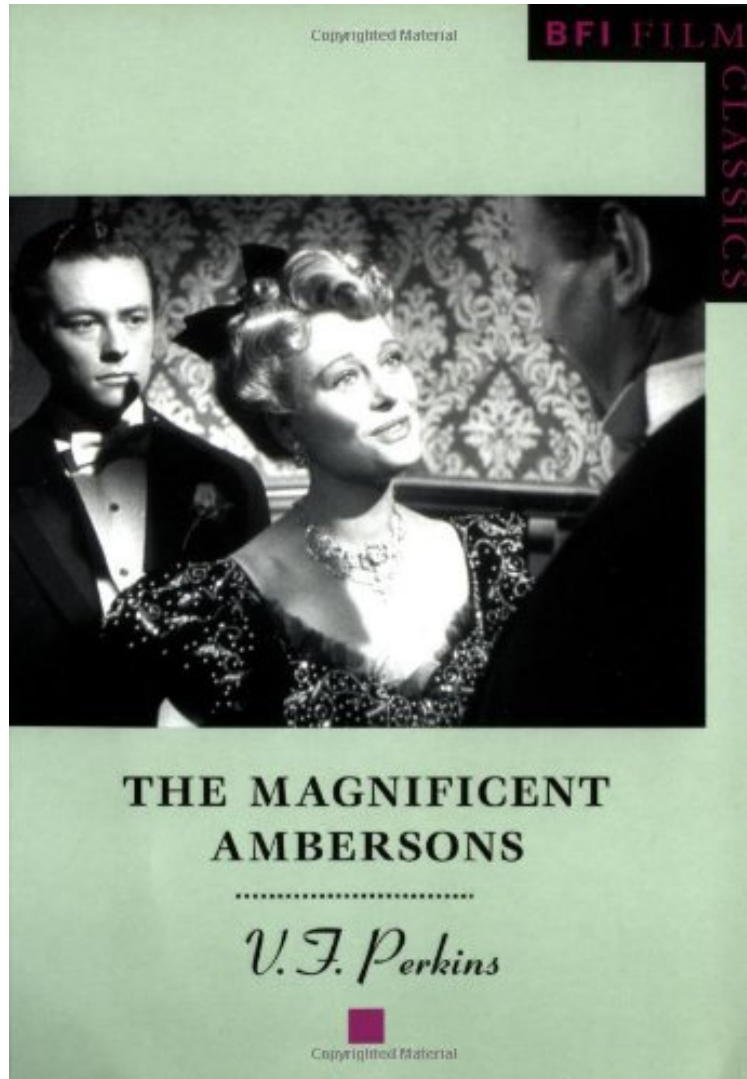


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The Magnificent Ambersons (BFI Film Classics)

Victor Perkins

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#1177744 in Books V F Perkins 1999-11-26 2008-01-22Original language:EnglishPDF # 1 6.08 x .23 x 5.37l, .30 #File Name: 085170373977 pagesThe Magnificent Ambersons | File size: 48.Mb

Victor Perkins : The Magnificent Ambersons (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Magnificent Ambersons (BFI Film Classics):

13 of 13 people found the following review helpful. Insightful and Intelligent, but very AcademicBy Mad DogThis is an excellent book if you're up to the challenge of reading it.A one sentence example:"In long-take technique, as used here, the characters' experience of change, of simultaneity and sucession, convergence and seperation, anticipation, process and consequence is made more dependent on the being and doing of the actors."And there are plenty more where that came from!Orson Welles considered "The Magnificent Ambersons" (the film) to be better than "Citizen Kane". Unfortunately it was butchered by the studio (with some assistance by Robert Wise), losing between forty-four

and fifty minutes of Welle's original cut. Even more tragic is the fact that this missing footage has never been recovered. In this slim (74 page) volume Perkins has attempted to analyse not just the film that exists, but to put it in the context of the film that was supposed to be -- not an easy task. He makes most of these comparisons via the reconstructed "editing script", interviews (from other sources) with Welles, and then formulates some assertions of his own. As a result, we get an insight not only into the film that exists, but to the vision that it might have been. For those who like the more theoretical aspects of film and film history, I think you'll find some interesting ideas. Perkins has studied the material extensively, and makes some telling observations (albeit, many of them worded like the quote above). But be warned, this book is NOT a catalog of anecdotes about the making of "Ambersons". If you're looking for the gossip, innuendoes, and tales of carnage, look elsewhere. Bottom line: this is an excellent text-book. But as with all text-books the reader has to make an effort. 5 of 6 people found the following review helpful. Interesting range of ideas. By A Customer This book offers an insightful study of Welle's most accomplished work. It also stands as a testimony to what could have been had the studio RKO not interfered during the editing stage of the film. Perkins' apparent love of the filmic medium helps to wrap this book into tightly wrought 74 pages which though brief, covers a lot of ground. An excellent companion to the film.

This work presents the author's own insight to Orson Welles's film "The Magnificent Ambersons". Second only to "Citizen Kane" in work, this film can never be seen as he intended it after being heavily cut by RKO. However, it remains a remarkable picture of dynastic ruin and social change.

'A magnificently passionate book' Sight and Sound From the Back Cover At the age of twenty-five, with "Citizen Kane" (1941), Orson Welles was the author and star of the Greatest Movie Ever Made. Then he persuaded RKO to let him adapt a favorite book, "The Magnificent Ambersons." Booth Tarkington's novel had won the Pulitzer Prize in 1917, and had kept its popularity as a slice of mid-Western Americana. Its tale of dynastic ruin and social change wrought by the rise of the automobile inspired Welles' fond reconstruction of a lost world of leisure and elegance, brought to atmospheric life by a company of his favorite actors, including Joseph Cotten and Agnes Moorehead in their most famous roles. "It was a much better picture than Kane," said Welles "if they'd just left it as it was." It was butchered by the studio, but many still prize "Ambersons" as the finest of all Welles' achievements. V. F. Perkins explores Welles' genius in directing actors, his intricate weaving of his own narration in and around the drama, and his unsurpassed use of the long take to capture the finest nuance of expression and unspoken feeling. For Perkins the film has as many marvellous shots, scenes, ideas, performances as most filmmakers could hope to achieve in an entire career. About the Author Through his collaboration on Movie magazine in the '60s, and his book *Film as Film* (1972) V. F. Perkins helped revolutionize British film criticism. A pioneer also in Film Studies, he has lectured on Film at Warwick University since 1978.