The Citizen Kane Crash Course on Cinematography: A Wildly Fictional Account of How Orson Welles Learned Everything About the Art of Cinematography in Half an Hour. Or, Was It a Weekend?

By David Worth


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Title: The Citizen Kane Crash Course on Cinematography: A Wildly Fictional Account of How Orson Welles Learned Everything About the Art of Cinematography in Half an Hour. Or, Was It a Weekend?. Read full description. See details and exclusions - The Citizen Kane Crash Course on Cinematography: A Wildly Fictional Account of H. See all 2 pre-owned listings. 1 item 1 The Citizen Kane Crash Course in Cinematography: A Wildly Fictional Account of H. Â£12.40. Free postage. item 2 The Citizen Kane Crash Course on Cinematography: A Wildly Fictional Account of H 2 -The Citizen Kane Crash Course on Cinematography: A Wildly Fictional Account of H. Â£5.15. This book is a " A Wildly Fictional Account ", its not a " Crash Course in Cinematography " what so ever, a terrible waste of money and time, I am a book lover, I read a lot and I rarely say that I hated a book but in this case, I hated this book by all means. Its a fictitious story about how Citizen kane was made and its not a cinematography guide, truly a TERRIBLE book. Read more. 2 people found this helpful. Orson Welles was just 24 when he made the film, and broke all the rules because to him there were no rules within art, to create was paramount, to find new ways to communicate was intoxicating to him, so he simply went out and did it without any consideration for anything other than finding new ways to tell a story. Already a national sensation due to his work on the radio and stage, Welles was considered a boy wonder and given the chance to make a film about anything he wanted, that is exactly what he did. Â Use of cinematography. Kane is made to look God-like, enormous during the rally, in later shots in the film he looks puny and alone. Â Coming from a background in radio and the theatre, Welles understood how important sound was to a story.
Okay, Orson Welles had great talent. This was a given. Plus working in theater and radio drama helped him to develop his craft as a storyteller and a director. Besides the obvious facts luck and opportunities found their way into Welles' life, too... Welles did not envision it nor made the lofty conjecture about the medium itself. It was sort of happen. Of course, a lesser talent would still have needed more time to gain a Hollywood studio's confidence and wouldn't have been so doggedly pursued at the age of 16. Related Questions. Why do movies made by Orson Welles struggle to make money in the box office despite many of them being considered masterpieces? The Citizen Kane Crash Course in Cinematography: A Wildly Fictional Account of How Orson Welles Learned Everything about the Art of Cinematography in Half an Hour. Or, Was It a Weekend? by David Worth. Indeed, it's a marvel of cinematography and plot. In both senses, there's a deep focus from various angles. The special-effects team's boss Vernon Walker, and art director Perry Ferguson. More than half the picture has been guessed to be effects shots. According to Dunn, "Once Orson Welles learned about the optical printer he just went hog-wild with it." From the start, there's a miniature for the gate with the matte paintings of Xanadu in the background, and dissolves--lots of long dissolves in this one (and wipes and a few more dazzling effects)--transition between ever-closer views of the lit window, always matching the same frame position, until a reverse angle shot inside followed by...