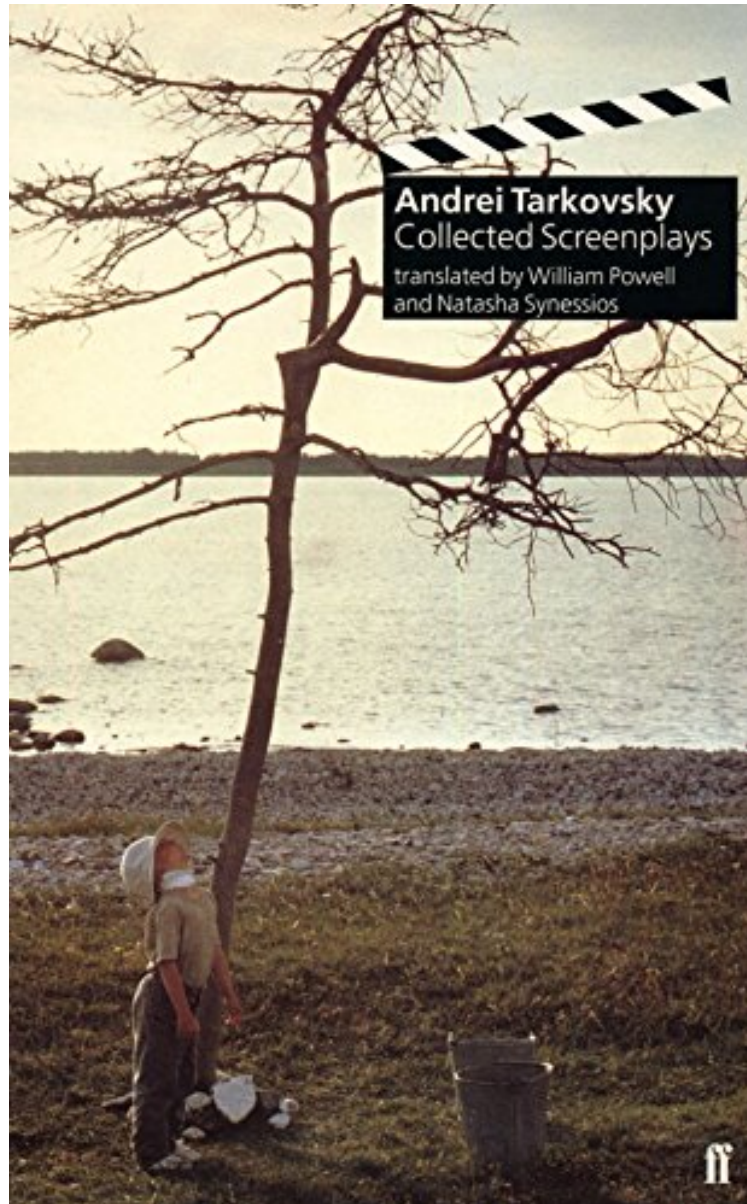


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Collected Screenplays (Faber and Faber Screenplays)

Andrei Arsenevich Tarkovsky

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Andrei Arsenevich Tarkovsky : Collected Screenplays (Faber and Faber Screenplays) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Collected Screenplays (Faber and Faber Screenplays):

0 of 0 people found the following review helpful. The best of it's kind By Peter Nappi Before going to see a

Shakespeare play, I always read the play first, as doing so always enhances the experience. I never thought I'd say that about a film maker; but there was never another film maker like Tarkovsky. Reading these scripts, which are both highly cerebral and intensely visual, gives one the rare, intimate pleasure of watching genius at work: and the unproduced scripts will give the imaginative reader a rich experience. To my experience, only Antonioni's *That Bowling Alley on the Tiber* matches this work for sheer cinematic brilliance in book form. This won't be an inexpensive purchase for anyone. But it is a precious one. 2 of 2 people found the following review helpful.

Tarkovsky's screenplays finally reprinted. By Norrin Radd. First, this collection does NOT include the *Andrei Rublev* script, printed separately and in great need of a reprint. Here you will find all of Tarkovsky's other scripts, including two unreleased ones. Scripts contain some omitted and alternate scenes. Indispensable for the Tarkovsky fan. 16 of 16 people found the following review helpful. The notes, not the music. By Scott Spire. In "Sculpting in Time" Tarkovsky says: "The literary element in a film is *smelted*; it ceases to be literature once the film has been made." Reading his screenplays, one has the sense of looking at a blueprint or a musical score. The two strongest elements of Tarkovsky's artistry--the extraordinary visuals, and the highly original conception of time--are necessarily missing. So what is the value of this collection? For one thing, it includes the scripts of several unrealized projects, which allow you to imagine what these films might have looked like, or just to regret that they were never made. Similarly, you'll also find ideas and scenes that didn't make it into the finished films, or were altered from their original conception. The book also, in an indirect way, points out the relentlessly visual and indiosyncratic nature of AT's work. For example, reading the script of "Stalker", perhaps AT's most mesmerizing film, I thought that it could easily have been made into an episode of "Twilight Zone" by a lesser director. In other words, the plot is not the point; what makes the film a masterpiece lies beyond words and storylines. I suppose the same could be said for any great director, but with Tarkovsky I feel this even more strongly. Finally, the book also includes a fair amount of analysis and commentary. One serious omission: "Andrei Rublev" is not included, due to its length. For these reasons, I recommend this book not to Tarkovsky neophytes, but to those who already know his films. The genius is up there on the screen; this book contains the sketches, jottings and blueprints that helped to put it there.

Since his death in 1986, Andrei Tarkovsky has become increasingly recognized as one of the great masters of world cinema. In his films, "Solaris", "Mirror", "Stalker" and "The Sacrifice", Tarkovsky defined a new way of looking at the world. His non-realistic, highly-charged images are a continuing source of inspiration - not only for a new generation of film-makers, but also for poets, musicians and painters. This volume collects his great works for the first time in one volume, as well as three of his unproduced screenplays. This material provides a unique glimpse into the way Tarkovsky's vision evolved from the printed text to its final form on celluloid. The book also contains an extended essay by film critic and historian Ian Christie, who places Tarkovsky's work in the context of Soviet film-making practice.

Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream -- Ingmar Bergman