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Illustrated man movie trailer

Want more? Advanced embedding details, examples, and help! The Illustrated ManTheatrical release posterDirected byJack SmightProduced byTed MannHoward B. KreitsekScreenplay byHoward B. KreitsekBased onThe Illustrated Manby Ray BradburyStarringRod SteigerClaire BloomMusic byJerry GoldsmithCinematographyPhilip H. LathropEdited byArchie MarshekDistributed byWarner Bros.–Seven ArtsRelease date March 26, 1969 (1969-03-26) Running time103 minutesCountryUnited StatesLanguageEnglish The Illustrated Man is a 1969 American dark science fiction drama film directed by Jack Smight and starring Rod Steiger as a man whose tattoos on his body represent visions of frightening futures. The film is based on three short stories from the 1951 collection The Illustrated Man by Ray Bradbury: "The Veldt," "The Long Rain," and "The Last Night of the World." Plot Set in the backroads of America, the film enacts three of Bradbury's short stories set in the future, with Steiger as a man named Carl telling tales behind some of his tattoos, which he insists are not to be called tattoos, but only ever "skin illustrations", which come to life and tell the illustration's story when stared at directly. The stories are about virtual reality ("The Veldt"), a mysterious planet ("The Long Rain") and the end of the world ("The Last Night of the World"). Carl, accompanied by his dog, Peke, tells his tales to Willie, a traveler. The tie-in prologue tells of how Carl came to be tattooed after he encountered a mysterious woman named Felicia (Claire Bloom) in a remote farmhouse. The plot comes to a terrifying conclusion when Willie looks at the only blank patch of skin on Carl's body and sees an image of his own murder at Carl's hands. Willie attempts to kill Carl and then flees into the night, pursued by a still-living Carl, with the audience left undetermined as to Willie's fate. Story summaries "The Veldt" - Parents in a futuristic society worry about their children's mental health when their new virtual reality nursery, which can produce any environment the children imagine, continually projects an African veldt populated by lions feasting on carcasses. A child psychologist suggests that the automated house is not good for the children's development, and insists they disable the automation and become more self-sufficient. The children are not pleased with this decision, but later coolly agree to it. The children trap their parents in the nursery, where they become prey to the lions. They later have lunch on the veldt with the child psychologist, who sees the lions feasting. Unlike the original story, the psychologist realises what has happened and is horrified. "The Long Rain" - A group of astronauts are stranded on Venus, where it rains continually and heavily. The travelers make their way across the Venusian landscape to find a "sun dome", a shelter with a large artificial light source. The first sun dome they find has been destroyed by the native Venusians. Searching for another sun dome, the characters, one by one, are driven to madness and suicide by the unrelenting rhythm of the rain. At the end of the story, only one sane astronaut remains to find a functional sun dome. "The Last Night of the World" - Every adult on Earth has had the same vision of the Earth ending that night. A husband tells his wife that the ruling council has decided that there is nothing else to do except await the inevitable, and not to tell any children of this (to spare them). The couple and their children go through their normal routines, knowing and accepting the fact that there is no tomorrow. Unlike the original story, the ruling council has decided that all children will be put to death painlessly to spare them "the end" by being given a poison pill before going to bed, but the couple awaken the next morning to find the Earth did not end and are horrified that they have needlessly killed their children. Cast Rod Steiger as Carl Claire Bloom as Felicia Robert Drivas as Willie Don Dubbins as Pickard Jason Evers as Simmons Tim Weldon as John Christine Matchett as Anna Production The Illustrated Man comprises three science fiction short stories from Ray Bradbury's collection of short stories The Illustrated Man. Howard B. Kreitsek wrote the screenplay that encompassed the stories "The Veldt," "The Long Rain," and "The Last Night of the World"; Jack Smight directed the film. Bradbury was not consulted for the adaptation.[1] Since the collection included eighteen short stories, Smight chose three stories and used the carnival sideshow freak who appeared in the collection's prologue and epilogue as the film's primary narrative. As the tattooed man, the director cast Rod Steiger, whom he had known since the 1950s.[2] Reception The Illustrated Man was considered a critical and financial failure.[2] Time wrote, "Responsibility for the failure of The Illustrated Man must rest with Director Jack Smight. He has committed every possible error of style and taste, including the inexcusable fault of letting Steiger chew up every piece of scenery in sight."[3] Vincent Canby of The New York Times wrote, "Mr. Kreitsek's screenplay is unsharp, without focus, working into and out of the hallucinations with great awkwardness." Canby found the film to have "moments of eerie beauty" but believed that the director was limited by the screenplay. The critic said, "Everything remains foetus-like and underdeveloped, although shrouded in misty pretensions of grandeur."[4] Echoing Canby, Roger Ebert of the Chicago Sun-Times wrote, "Smight's confused, wandering film never does quite come to terms with what it wants to be." Ebert pointed out the film's weaknesses to be acting and character but did not find them to be fatal. He believed that the film's major flaw was "inadequate attention" to the audience's expectations, distracting it with logic and lack of logic in the film's three stories. He concluded, "And so the film finally doesn't work for the same reason that comic Westerns usually fail: Because it's risky to fool around with a genre unless you know what you're doing."[5] Ray Bradbury said: "Rod was very good in it, but it wasn't a good film ... the script was terrible." According to John Stanley, "a major disappointment, for producer Howard B. Kreitsek's script fails to capture the poetry or imagination of Ray Bradbury's famous collection. Jack Smight is too conventional a director to give this the technique it screams out for."[6] The film was nominated for the 1970 "Best Dramatic Presentation" Hugo Award, but did not win. When The Illustrated Man was released on DVD in 2006, a retrospective review of the film wrote that the counterculture of the 1960s was evident in the film and that its depiction of the future did not age well.[7] The 2019 Quentin Tarantino film Once Upon a Time in Hollywood features a radio advertisement of The Illustrated Man, as well as appearing on the film's soundtrack. Remake In August 2007, Zack Snyder signed on to direct a remake of The Illustrated Man with Watchmen co-screenwriter Alex Tse as screenwriter.[8] See also List of American films of 1969 References ^ Reid, Robin Anne (2000). "The Illustrated Man (1951)". Ray Bradbury: A Critical Companion. Greenwood Press. p. 37. ISBN 0-313-30901-9. ^ a b Weller, Sam (2005). "Remembering the Future". The Bradbury Chronicles: The Life of Ray Bradbury. William Morrow. pp. 279–280. ISBN 0-06-054581-X. ^ "New Movies: Walking Nightmare". Time. 4 April 1969. ^ Canby, Vincent (27 March 1969). "The Illustrated Man (1969)". The New York Times. ^ Ebert, Roger (6 August 1969). "The Illustrated Man". Chicago Sun-Times. ^ John Stanley. Creature Features: The Science Fiction, Fantasy and Horror Movie Guide". NY: Berkley Boulevard, Aug 2000 (updated ed), p. 260 ^ Kehr, Dave (26 December 2006). "Critics' Choice: New DVDs". The New York Times. ^ Billington, Alex (27 August 2007). "The Illustrated Man Remake Directed by Zack Snyder". Firstshowing.com. Retrieved 9 February 2017. External links The Illustrated Man at IMDb The Illustrated Man at Rotten Tomatoes Retrieved from " Ray Bradbury adapted to the screen is always something to check out; this Jack Smight- directed trio of stories bound together by a mystery man wearing the graffiti of the title at least works up a little ethereal-cereal excitement. Husband and wife Rod Steiger and Claire Bloom spout ominous dialogue as they face various futuristic threats. The Illustrated Man Blu-ray Warner Archive Collection 1969 / Color / 2:35 widescreen / 103 min. / Street Date September 19, 2017 / available through the WBshop / 21.99 Starring: Rod Steiger, Claire Bloom, Robert Drivas, Don Dubbins, Jason Evers, Tim Weldon, Christine Matchett Cinematography: Philip H. Lathrop Art Direction: Joel Schiller Film Editor: Archie Marshek Original Music: Jerry Goldsmith Written by Howard B. Kreitsek from the book by Ray Bradbury Produced by Howard B. Kreitsek, Ted Mann Directed by Jack Smight Ray Bradbury must have had some frustrating times as a screenwriter, although the three times I saw him in person he never talked bitterly of his Hollywood experiences. His increasing popularity in print didn’t automatically translate into riches. Bradbury’s excellent work on Moby Dick wasn’t rewarded with a hit, and other Hollywood deals tended to be behind-the-scenes save jobs, as with King of Kings. By the late 1960s Bradbury was turning to stage work in search of a satisfying, rewarding creative outlet. Critics were unkind to Truffaut’s adaptation of his Fahrenheit 451, and he was sucked into a no-win miasma with Picasso Summer, a movie caught in a new kind of corporate ‘supervisory vacuum.’ Smarting from some of the same lack of judgment and oversight is Jack Smight’s attempt to visualize some more Bradbury short stories. If you look at Warner Bros – Seven Arts’ output for 1969, you’ll see a couple of real movies, a lot of questionable imported product, and potential hits given insufficient publicity support. Somewhere in the middle is The Illustrated Man, a wistful fantasy / morality tale mounted with barely more resources than one might find in a budget TV show. Director Jack Smight had been one of the few younger directors of Warners pictures to come through with hits: Harper, No Way to Treat a Lady. Co-producer Howard B. Kreitsek wrote the adapted screenplay, something he would also do for John Updike’s Rabbit, Run — also directed by Jack Smight. Star Rod Steiger puts his all into a potentially interesting character whose tattoos introduce a trio of tame ‘stories of the future:’ with his then-wife Claire Bloom, Steiger plays multiple roles. En route to California, young Willie (Robert Drivas) meets Carl (Steiger), a man covered in tattoos from his neck to his toes. Carl claims that his skin illustrations are the work of Felicia (Claire Bloom), a mysterious woman who subsequently disappeared, along with her house. Carl believes Felicia returned to the future, as each of the dozens of illustrations on his body has the power to relate a hypnotic story of times to come. 1.) A futuristic household is disturbed when the parents discover that their children are using a holographic playroom to conjure an African veldt, complete with man-eating lions. 2.) Astronauts marooned on an eternally rainy planet Venus go mad in a search for a rest station. 3) When their society determines that the world will end before dawn, another futuristic couple is told to spare their children the worst by giving them suicide pills. Rod Steiger and Claire Bloom give their best efforts to The Illustrated Man. Smight’s careful introduction makes Carl both energetic and enigmatic, and Bradbury’s florid language mixes well with the illustrations on Steiger’s skin. For a few minutes, the movie works up a feeling of mystery. But the show just isn’t very strongly mounted. Producer/writer Howard B. Kreitsek’s previous credits were on cheapie Rock ‘n’ Roll musicals like The Teenage Millionaire, and he cannot defeat what appears to be a tiny budget. The Illustrated Man takes place in the 1930s and Carl is supposed to be a carnival roustabout. We see no carnival and no period trappings, discounting one old truck. Most of the show is filmed on a generic movie ranch. The flashback to Carl meeting Felicia remains in the same monotonous Southern California scenery. Two of the stories conjured by the illustrations are likewise filmed out on the Warner ranch. Only an elaborate modern house and a fairly impressive rain-swept Venusian landscape appear to have been constructed for the film. The partial spaceship glimpsed in the Venus episode is likely the full-scale nose cone prop from the previous year’s Planet of the Apes. Another holographic setting is clearly the run-down castle set from Camelot. It would continue to crumble, and then be revamped as a sad Shangri-La for the remake of Lost Horizon. The magical words ‘Ray Bradbury’ raise expectations of wonderful new worlds to explore. The Illustrated Man demands interesting visuals to match its fanciful stories, but most of what we see is filmed in broad daylight with a zoom lens. The night scenes are achieved with an inexpressive Day For Night. Parts of the film play like an under-budgeted TV movie. Kreitsek’s framing story does leave room for some interesting psychological possibilities. Carl comes upon Willie bathing naked in a pond. He carries a yapping dog wrapped up in a gunny sack, and is quick to mention that his tattoos cover every part of his body (“Do not call them tattoos! They are skin illustrations!”). Carl claims that his only desire is to exact revenge against the betrayer Felicia, if only he could find her. Carl’s cursed illustrations terrify the people that ‘read’ them. One conspicuously bare patch functions as a Mirror To The Soul, in which viewers can see their own future. It’s interesting to note that the blank spot is high on Carl’s back, making him the only person who can’t see it. Like The Flying Dutchman, Carl is possibly immortal: he lives on even after his head is bashed in by a rock. The script doesn’t elaborate on any of these possible themes, preferring a muted ambiguity. Rod Steiger is in all three of the ‘tattoo’ stories. The Venus episode has only one memorable visual, a fountain of mud-like fungus that rises to consume a fallen astronaut. In the two remaining stories Steiger is a futuristic father with domestic problems. The first ‘African veldt’ tale telegraphs its Twilight Zone twist from the start, and the final ‘The Last Night’ story is a fragment almost too weak to serve as a radio skit. Again, the sameness of the settings doesn’t help the film’s mood. The holographic veldt, Felicia’s yard and the home of the parents in ‘The Last Night’ are more or less the same dry meadow. The movie has almost zero texture. Claire Bloom is underused as the phantom illustrator. We never see her at work. Steiger’s poses range from threatening bully to concerned paternal figure, and he’s clearly invested in the role. Voted a ‘promising newcomer’ by exhibitors, young Robert Drivas conveys the emotional turmoil caused by the sinister tattoos. But he cannot make sense of the open-ended finale, and The Illustrated Man never goes beyond a murky character study. Do Carl’s skin illustrations represent stories from the future? The Original Sin? The burden of Knowledge? Unfortunately, the film’s verbal coda, spoken by Claire Bloom, generates a big mental zero: “Each person who tries to see beyond his own time must face questions for which there are no absolute answers.” The Warner Archive Collection Blu-ray of The Illustrated Man presents this vintage Ray Bradbury adaptation in the best possible light. The accurate, detailed HD transfer looks more or less exactly how I remember the film on screen in 1969 — lacking in arresting designs but attractive nonetheless. The movie was filmed in anamorphic Panavision, which seems a waste — the low budget has little to fill the wide screen. The close-ups of Steiger’s elaborately painted skin are convincing, however. Jerry Goldsmith did the music score, which is not one of his best. The disc’s extras match those of a 2006 WB DVD: we get the film’s original trailer and a making-of short subject called Tattooed Steiger, which focuses on the application of the body paintings onto actor Steiger. Knowing that this visual is his one real special effect, producer Kreitsek is seen ‘supervising’ the painting process. The tattoos resemble images on a Fillmore West concert poster from the Summer of Love, which adds to the film’s stylistic confusion. The featurette is slightly faded. While watching, we can’t help but notice that Steiger’s pre-ink skin is anything but clear, with freckles, moles, etc.. Full body makeup must be a pain the tail, fun for the first hour and misery thereafter. Mr. Steiger must really have believed in this role. Final product for this review was provided free by The Warner Archive Collection. Reviewed by Glenn Erickson The Illustrated Man Blu-ray rates: Movie: Good – Minus Video: Excellent Sound: Excellent Supplements: Trailer, original featurette Tattooed Steiger. Deaf and Hearing Impaired Friendly? YES; Subtitles: English (feature only) Packaging: Keep case Reviewed: September 11, 2017 (5520illu) Visit DVD Savant’s Main Column Page Glenn Erickson answers most reader mail: dvdsavant@mindspring.com Text © Copyright 2017 Glenn Erickson

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