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The oval portrait movie 1972

... aliases: The oval portrait of Edgar Allan Poe ... aka: El retrato ovalado Directed by: Rogelio A. González Here's a strange little mistake: A low-budget Poe adaptation filmed south of the border by the Mexican director of the macabre black comedy Skeleton of Mrs. Morales (1960) and with a cast of washed-up and sometimes horribly named American film and television stars, as well as some little-known Canadian talents. A lot of things go horribly, horribly wrong in the process in this rarely seen production, but we'll get to that here in a little bit. Things open on a properly gloomy note during the dark, stormy night, when Mrs. Buckingham (Doris Buckinham) and her middle-aged daughter Lisa (Wanda Hendrix) arrive at a creepy family mansion. What? Something about the dying old woman's brother not long ago. First I assumed they came there for the funeral, but the film does such a terrible job establishing the characters and plotting in those early stages I had no idea who they were, what they were doing there or what in hell was going on. Fortunately, this at least finally starts to make some sense... after about forty-five minutes! As she leaves her stagecoach, Lisa immediately sees a ghost disappearing quickly and then becomes paranoid about the house being chased. She gets especially tired of an oval portrait hanging in the living room. The subject of the portrait, Rebecca (Maray Ayres), apparently died there not long ago. On her first night there, Lisa goes downstairs to research some piano at night playing only to find the maniac Joseph Hudson (Barry Coe) confessing his love to a woman who ends up running through the door before Lisa can identify her. Lisa then becomes obsessed with dead Rebecca. She puts on her clothes, pissing off Joseph to the point where she starts trying to rip them off, hears strange noises and sees a spider lamp shake before a ghost enters her body and possesses it. She trusts housewife Ms. Warren (Gisele MacKenzie) in her monotone voice: I'm going to die very soon. Mrs Warren explains what happened to Rebecca and why her spirit may not be at peace. So what happened? Well, a year earlier, while the Civil War was underway, wounded enemy soldier Joseph burst into the house, was discovered and then secretly returned to health by both Rebecca and Mrs Warren. Rebecca's father, Army Commander Alexander Huntington, was such a consummate man of bitterness and anger about his useless wandering wife leaving him for another man who directed his frustrations right at his only child, threatening If I ever meet a man, I will kill him! Little does he know, but his daughter and the soldier - he has hid in Mrs Warren's room all this time - they have fallen in love. While the Major is out of war, Joseph and Rebecca try to achieve But the wedding is crashed by soldiers who arrest him and drag him to prison. A pregnant Rebecca is then kicked out of the house when her irate father returns home, loses the baby and kills herself. The father becomes catatonic and is dragged into an asylum, leaving Mrs Warren as the only remaining sanity to tell the sad tale. After this extremely long flashback, which eats more than 40 minutes (!) of screen time, we return to the home today where several horrible twists (so to put it another way) are about to unfold. The lawyer for the deceased major, Mr Ashcroft appears, along with cousins Regina and Peter, to read the will and everyone arrives just in time to see candles, Lisa on the throne of possession and Rebecca's restless spirit volt over. The film is abruptly cut off the next day, when everyone except Mrs. Warren (who ended up inheriting the house) and Joseph, leaves. Lisa, introduced as the protagonist at first, is suddenly A-OK and simply disappears from the rest of the film with a smile on her face. But don't be afraid, the director has a twisted trick on his sleeve centered around serious digging and necrophilia. I guess that's what happens when one tries to adapt a short story that's not even two pages long. The gothic horror cut-rate and lovers of the romantic-style chamelequin star corny melodrama heads and, surprisingly, the latter actually works better than the first. Among the film's many problems are the ultrafast pact, the poor editing, the excessive use of zoom shots and a blurred script that ends up spending all its time telling us a ghost/possession/disturbing story that has no relation to how the film ends. It also happens to take place in the least sinister and brightest house of all time, giving it the feeling of an afternoon TV special with its cheap and barely dressed sets, white walls in white and excessive lighting. Hendrix, a top-notch star, comes out nothing less than embarrassing here. Not only is it horribly misinterpreted in a role more suited to an actress half her age, but she is also the victim of the film's worst dubbing. No wonder he threw in the towel in his acting career right after appearing on it! MacKenzie, on the other hand, gives a surprisingly strong and affectionate performance under the circumstances. Although this is highly appreciated, few will want to suffer through an otherwise sub-par film to see it. Currently on IMDb, the credits for this film and the credits of One Minute Before Death (1972) have been merged into one entry. Although these were made by the same crew, they had the majority of the same And both based on Poe, in fact they are two completely different films that were shot at the same time. Oval was released several times on video during the 80s and has also been well served in It was DVD with numerous releases. It is part of several of these sets of cheap Mill Creek 50 films and was also released by Alternative Cinema, which has paired it with the much better adaptation of Poe THE TELL-TALE HEART (1960), and East West Entertainment, which has paired it with the superior The Devil's DAUGHTER / Michele Soavi's Setta (1991). ★1/2 Tags: artist, Edgar Allan Poe, ghost, Gothic horror, serious excavation, haunted house, madness, Mexico, military/war, necrophile, possession, suicide This article is about short story. For other things, see The Oval Portrait. Illustration of The Oval Portrait for Tales and Poems - vol. 2 published in the 1800sAuthorEdgar Allan PoeOriginal title Life in DeathCountryUnited StatesLanguageEnglishGenre(s)HorrorPublisherGraham's MagazineMedia typePrint (periodical)Publication dateApril 1842 The Oval Portrait is a horror short story by The American writer Edgar Allan Poe, which involves the disturbing circumstances surrounding a portrait in a castle. It is one of his shortest stories, filling only two pages in his initial publication in 1842. Plot summary The story begins with an injured narrator (the story offers no further explanation of his deterioration) seeking refuge in an abandoned mansion in the Apennines. The narrator spends his time admiring the paintings that decorate the room strangely in shape and perusing a volume, found on a pillow, which he describes. As the candle approaches the book, the narrator immediately discovers a previously unnoticed painting depicting a girl's head and shoulders. The image, inexplicably, tossed the narrator for an hour perhaps. After constant reflection, he realizes that the absolute life of the expression of painting is the captivating trait. The narrator enthusiastically consults the book for an explanation of the image. The rest of the story from now on is a quote from this book - a story within a story. The book describes a tragic story involving a young maid of the rarer beauty. He loved and married an eccentric painter who cared more about his work than anything else in the world, including his wife. The painter eventually asked his wife to sit by him, and she obediently accepted, sitting very well for many weeks in his turret room. The painter worked so diligently in his work that he did not recognize his wife's faded health, as she, being a loving woman, continually smiled and continued, without supplement. When the painter approached the end of his work, he let no one enter the turret room and rarely took his eyes off the

canvas, even to see his wife. After many weeks had passed, he finally their work. As he watched the completed image, however, he felt horrified, as he exclaimed, This is actually life itself! From then on, he suddenly turned to consider his girlfriend and discovered he had died. Death. The central idea of history lies in the confusing relationship between art and life. In The Oval Portrait, art and addiction to it are ultimately portrayed as murderers, responsible for the death of the young bride. In this context, art can be synonymously equated with death, while the relationship between art and life is considered, consequently, a rivalry. Poe's theory is that poetry as art is the rhythmic creation of beauty, and that the most poetic theme in the world is the death of a beautiful woman (see The Philosophy of Composition). The Oval Portrait suggests that the beauty of the woman sentences her to death. [1] Poe suggests in the tale that art can reveal the artist's guilt or evil and that the artist feeds and may even destroy the life he has shaped in art.[2] The story of the publication The Oval Portrait was first published as a longer version titled Life in Death in Graham's Magazine in 1842. Life in Death included some introductory paragraphs explaining how the narrator had been injured, and that he had eaten opium to relieve pain. Poe probably excited this introduction because it was not particularly relevant, and also gave the impression that the story was nothing more than a hallucination. The shorter version, renamed The Oval Portrait, was published in the Broadway Journal edition of 26 April 1845. [3] Critical reception and impact The story inspired elements in Oscar Wilde's 1891 novel The Picture of Dorian Gray. Five years before the novel was published, Wilde had praised Poe's rhythmic expression. [3] In Wilde's novel, the portrait gradually reveals the evil of his subject rather than that of his artist. [2] A similar plot is also used in Nathaniel Hawthorne's 1843 tale The Birth-Mark. [4] There are similar elements to Usher's The Fall of the House, such as a painter, his lover/model in a remote setting and especially his obsessions with inanimate objects that are living (Usher's house, portrait painting). In 1928 a French filmmaker, Jean Epstein, filmed La Chute de la Maison Usher that combined both stories. Artist Richard Corben combined them in his 2012 adaptation after adapting each one on his own. Lance Tait's 2002 play The Oval Portrait is based on Poe's tale. Laura Grace Pattillo wrote in The Edgar Allan Poe Review (2006), [Tait] takes Poe's narrative and intriguingly transforms it into a dialogue between model and portraiture. The mood of the piece is a little different from Poe's original work, and in the end it is unclear whether the model will die (literally or figuratively) as in Poe's tale, but Tait must be commended for creating a dialogue that makes Poe's tale alive beyond the narrative limitations of the original prose. Referències † Hoffman, Daniel, Poe Poe Poe Poe Poe Poe Poe. Baton Rouge: Louisiana State University Press, 1972: 1972: ISBN 0-8071-2321-8 ^ a b Meyers, Jeffrey. Edgar Allan Poe: His life and legacy. In 1992, Cooper Square Press was one of the first to do so. Retrieved 2014-01-01. Cooper Square Press was one of the first to do so in 2001. ^ Quinn, Arthur Hobson, 0-8160-4161-X [Quinn, Arthur Hobson). Edgar Allan Poe: A critical biography. Baltimore: The Johns Hopkins University Press, 1998: 331. isbn 0-8018-5730-9 † Liegl, Andy (June 27, 2013). Corben combines Poe's raven with 'Masque of the Red Death'. Comic book resources. Retrieved 10 October 2016. ^ Pattillo, Laura Grace (2006). In 1997, the group began working on the film The Fall of the House of Usher and other works inspired by Edgar Allan Poe, Lance Tait. Edgar Allan Poe Review. 7 (1): 80–82. JSTOR 41506252. External links The full text of The Oval Portrait to Wikisource Media related to The Oval Portrait at Wikimedia Commons Full text in PoeStories.com with vocabulary words hyperlinks The oval portrait public domain audiobook to LibriVox Retrieved from

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