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A night to remember pdf walter lord

Walter Lord is the author of many best-selling works of history, including *A Night to Remember*, the recreation of the wreck of the Titanic. He lives in New York. The classic minute-by-minute account of the wreck of the Titanic, in a 50th anniversary edition with a new introduction by Nathaniel Philbrick first published in 1955, a night to remember remains a completely riveting narrative of the Titanic's fatal collision and the behavior of passengers and crew, both noble and ignominious. Some sacrificed their lives, while others fought like animals for their own survival. The husbands surprised the husbands to meet them in lifeboats, gentlemen went stretched-lipped to their deaths in full evening dress; and hundreds of passengers of the aid, trapped under the decks, asked for help in vain. Available for the first time in the paperback trade and with a new introduction to the 50th anniversary edition by Nathaniel Phil-Brick, author of *In the Heart of the Sea* and the *Sea of Glory*, Walter Lord's classic minute-by-minute reconstruction is as vivid now as it was at the first publication fifty years ago. From the initial flares of agony to the struggles of those who were left drifting for hours in icy waters, this half-moon version brings that moonlit night in 1912 to life for a new generation of readers. The classic minute-by-minute account of the wreck of the Titanic, in a 50th anniversary edition with a new introduction by Nathaniel Philbrick first published in 1955, a night to remember remains a completely riveting narrative of the Titanic's fatal collision and the behavior of passengers and crew, both noble and ignominious. Some sacrificed their lives, while others fought like animals for their own survival. 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Great... one of the most exciting books of this or any year. -The New York Times A wonderful job of re-creative chronicling, fascinated from the first word to the last. -The Atlantic Monthly Seamless and Skillful . . . it is clear why this is many Titanic Bible of a -Entertainment Weekly - Walter Lord was the author of several bestselling works of history, including *Infamy's Day*, a re-creation of the day of the attack on Pearl Harbor. He died in 2002. Nathaniel Philbrick is the New York Times bestselling author of *Sea of Glory* and at its heart *Sea*, for which he won the National Book Award. MORE BETWEEN BLOG → Holt Paperbacks *A Night to Remember (Titanic)* 1955 American First Edition CoverAuthorWalter LordCountryUnited StatesLanguageEnglishSubjectSinking of RMS TitanicGenreHistoryPublisherR & W HoltPublication date November 1955Media TypePrint (Hardback & Pages260ISBN0-03-027615-2 (hardback edition)OCLC1075502Followed by *The Night Lives On* *A Night to Remember* is a 1955 nonfiction book by Walter Lord depicting the wreck of the Titanic RMS on April 15, 1912. The book was extremely successful, and is still considered a definitive resource for the Titanic. The Lord interviewed 63 survivors of the disaster, as well as based on books, memoirs and articles they had written. In 1986, Lord wrote his follow-up book, *The Night Lives On*, after renewed interest in history after the sinking of the Titanic was discovered by Robert Ballard. The film, based on the book and on the advice of the Lord, was released in 1958. Lord also served as an adviser to Canadian director James Cameron while making his film *Titanic* in 1997. Lord's story publication travelled to RMS Olympic, the Titanic's sister ship, when he was a boy and his experience gave him a lifelong fascination with the lost liner. [1] As he later put it, he spent his time at the Olympics prowling around and trying to imagine such a huge thing plunging. He began reading and designing titanic at the age of ten and spent many years collecting Titanic memorabilia, causing people to take this oddity into account. [2] He specialized in history at Princeton University and graduated from Yale Law School before joining the New York-based advertising agency J. Walter Thompson. [2] Writing in his spare time, he interviewed 63 survivors of the disaster. [3] *A night to remember* was only Lord's second book but it was a huge success, thanks in large part to the aggressive hype carried out by R&W Holt after its launch in November 1955. The book also undoubtedly benefited from the popularity of the 1953 film *Titanic* and other coverage of the disaster published around the same time. [2] Within two months of its publication, the book had sold 60,000 copies and remained listed as a best-seller for six months. *Ladies' Home* magazine and *Reader's Digest* published condensed editions and was selected in June 1956 from the *Book of the Month Club*. The first paperback edition was published by Bantam Books in October 1956. [4] Since then the book has never been exhausted and has been translated into over a dozen languages. His success allowed the Lord to leave the world of advertising and become Full-time. [4] After the discovery of the wreck of the Titanic in 1985 sparked a new wave of public interest in the disaster he wrote a follow-up book, *The Night Lives On* (1986). Daniel Allen Butler comments that although he was hugely interested in Titanic enthusiasts around the world, he lacked his spark which by 1998 had reached its fiftieth print. [5] Critical comments by Walter Lord, author of *A Night to Remember*, illustrated in 1958 The book received widespread praise from contemporary critics. The New York Times called it stunning... one of the most exciting books of this or any other year. [6] The Atlantic Monthly praised the book for doing a wonderful job of re-creative chronicling, fascinated by the first word to the last. [6] Entertainment Weekly said it was seamless and skilful ... it's clear why this is a researcher's many Titanic Bibles, while USA Today is described as the most riveting narrative of destruction. [6] The secret to Lord's success, according to The New York Herald Tribune's critic Stanley Walker, was that he used a kind of literary pointillism, regulating contrasting pieces of fact and emotion in such a way that an intensely real impression of an event is conveyed to the reader. [6] Walker emphasized how the Lord had avoided telling the story through the prism of social order, which was the usual style of previous narratives, and instead successfully portrayed the human element of the story by demonstrating how those on board reacted to the destruction of whatever their category. [6] Steven Biel, an American cultural historian, notes the novelistic way in which the Lord tells the story. The book depicts events through the eyes of many people, violating the simple chronology to present an overlapping series of narratives. Nathaniel Philbrick, writing in the introduction to the fiftieth anniversary edition of *A Night to Remember*, notes that at the time of publication it was the first major book on Titanic for nearly forty years. He argues that the features of the book are its restraint, brevity and readability, which downplays the outrageous and mythical aspects of destruction and instead puts the stories of people on board. The narrative builds suspense, making the reader care about the characters and revisit the destruction on their part. [7] It tells the story in a highly visual and acoustic way, describing the sights and sounds of the night of destruction with the immediacy of a live broadcast or television documentary, as Biel puts it. [5] A key to the Lord's method is his technique of adopting an unconventional approach to the chronology of the event, [taking] an imaginative approach to time and space in which hours and minutes prove extremely malleable, the ship itself seems almost infinitely complex, and destruction takes order and unity from afar. [8] In short, it is modernist narrative [constructed] around a modernist event. [8] Critics emphasized the way in which the Lord portrayed the human side of the Titanic story, which the New York Times called the core of Mr. Lord's account, and explains his charm, an attraction as strong on his way as the last downward dive of the ship itself. [9] While the legendary acts of bravery stood out, the book readers put themselves in the position of occupants and indirectly asks how they will react to the same situation. [10] As Newsweek put it, What would it be like to be aboard a sinking ocean liner? [10] The significance of the Lord's book, according to Biel, is that it gave the disaster its fullest iteration since 1912 and made it speak to a modern mass audience and a new set of postwar concerns. In the creation of the Titanic myth there were two defining moments: 1912, of course, and 1955. [11] Lord informs the popular interpretation of the Titanic disaster by depicting it in world-historical terms as a symbolic and real end of an era, and as an event that marked the end of a general sense of trust. Before the Titanic, everything was quiet. Then it was all a riot. [12] Biel notes that the underlying theme of the Lord is a rather nostalgic reflection of the gentler instincts exposed to their destruction and subsequent eclipse. Such ideals were attractive to a post-war society that celebrated the role of the nuclear family and the traditional roles of male industrialist and female housewife. [12] The Lord's invocation of an era of trust and certainty was also a relevant issue at the height of the Cold War. [12] University of California sociologist Fred Davis comments that nostalgia thrives... about the rude transitions caused by such phenomena as war, depression, civil disorder, and cataclysmic natural disasters – in short, those events that cause masses of people to feel uncomfortable and wonder if the world and their existence are quite what they've always got them to be. [13] The turmoil and uncertainty of the early atomic age and the onset of profound social changes made the old concepts of the nuclear family and traditional sex roles, reflected in the behavior of The Titanic's passengers, resonate with an audience in the mid-1950s. [14] The gradual nature of the disaster was also more comforting, in some respects, compared to the nature of modern technological failures such as air crashes. The Time reviewer made this point explicitly: This air age, when death comes too quickly for heroism or without survivors to record it, can still turn with wonder to a time before yesterday, when a thousand deaths at sea seemed the very worst the world must suffer. [15] It was, as Steven Biel comments, a more graphic kind of disaster in which victims had time to prepare and chose how to die. [14] Screen adjustments The book has been adapted twice for the The first production, *A Night to Remember* (1956), was staged as a live adaptation that aired on March 28, 1956 by NBC TV and was sponsored by Kraft Foods as part of the Kraft Television Theatre program. [16] It has been described as the largest, richest, most expensive thing of its kind attempted up to that point, with 31 sets, 107 actors, 72 speaking 3,000 gallons of water and cost \$95,000 (\$893,372.1 at today's prices). George Roy Hill directed and Claude Rains provided a narrative[5] - a practice borrowed from radio dramas that provided a template for many television dramas of the time. [17] It took a similar approach to the book, without dominant characters and switching between a multiplicity of scenes. The narrative of the rains was used to bridge the almost unlimited number of sequences of life aboard the doomed liner, as one critic put it,[18] and closed with his statement that never again man was so sure. A time had come to an end. [19] The production was a major hit, attracting 28 million viewers, and greatly boosted sales of the book. [5] It was repeated in the kinescope on May 2, 1956, five weeks after its first broadcast. [16] [20] The second adaptation was the 1958 British dramatic film *A Night to Remember* starring Kenneth more, which is still widely regarded as the definitive cinematic narrative of history. [21] The film emerged after its eventual director, Roy Ward Baker, and its producer, Belfast-born William MacQuitty both obtained copies of the book - Baker from his beloved bookstore and MacQuitty from his wife - and decided to acquire film rights. MacQuitty had actually seen *Titanic* that began on May 31, 1911 and still remembered the occasion vividly. [22] He met the Lord and brought him on board in production as a consultant. [23] The film deviates from both the book and from the NBC television adaptation to the focus on a central character, second officer Charles Lightoller, played by more. His conclusion reflects the Lord's world historical theme of a world that changed forever with a fantastic conversation between Lightoller and Colonel Archibald Gracie, sitting in a lifeboat. Lightoller states that the disaster is different ... Because we were so sure. Because even though it happened, it's unbelievable. I don't think I'll ever feel confident again. Anything. [19] Collection After Lord died in 2002, he bequeathed to the National Maritime Museum in Greenwich, England the huge collection of manuscripts, original letters and Titanic memorabilia, which he had collected during his life and used to write a night to remember. MacQuitty also donated items from his own collection of material related to the film. The objects in the collection are exhibited in the museum and accessible by researchers. 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