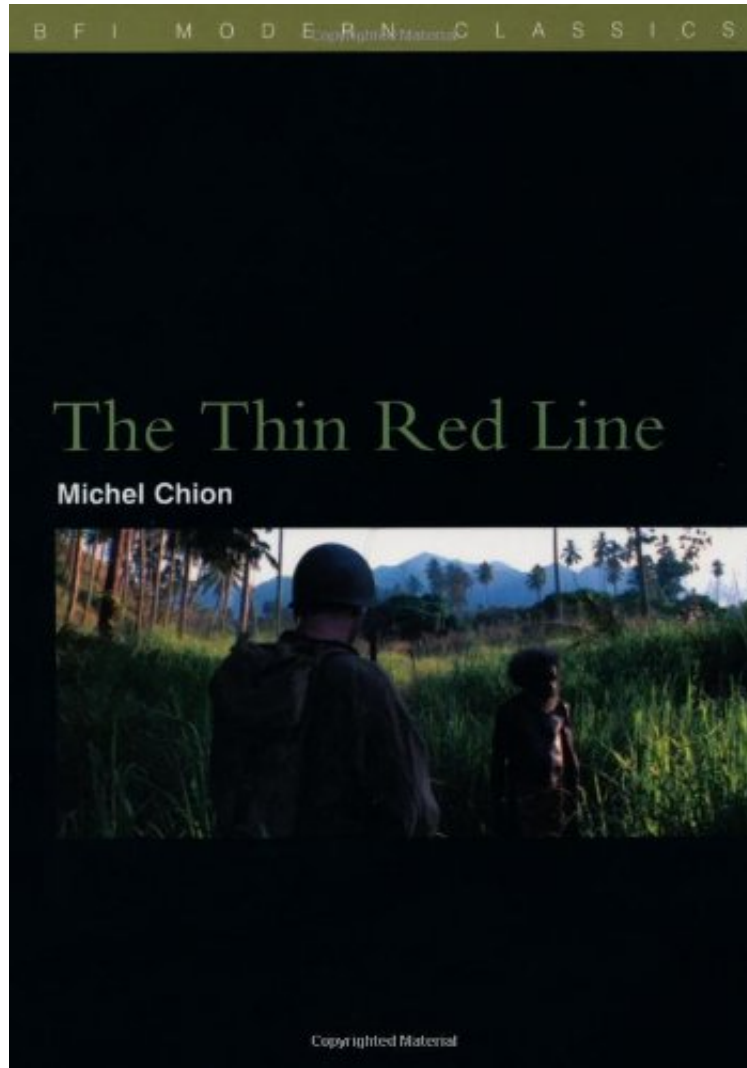


[Mobile ebook] The Thin Red Line (BFI Film Classics)

The Thin Red Line (BFI Film Classics)

Michel Chion

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Michel Chion : The Thin Red Line (BFI Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Thin Red Line (BFI Film Classics):

17 of 17 people found the following review helpful. Good book about a great film and filmmaker By John S Harris This film is difficult to categorize and even harder to discuss in simple terms. Author Chion devotes a lot of space in this book to comparing each of Malick's three films to one another. Hard to tell if Chion is very insightful or just grabbing for straws sometimes. Of note, Chion wrote this text in French and only later was it translated into English. It is significant because the same translation issue comes into play watching the film with French subtitles. Some of the characters' inner-monologues in the film have words and expressions that just aren't directly translatable into other

languages. Chion, being bilingual, has the interesting perspective of experiencing the film in both languages and can make comparisons between the two, noting subtle and not-so-subtle differences in interpretations. I believe that to get the most out of this book one should have seen the film multiple times. But if you are thinking of buying this book, chances are you have already seen the film multiple times anyway. And for good reason. Recommended book, though a large percentage of seems to be more about Malick's body of work than this particular film. 3 of 3 people found the following review helpful. A Solid Book That Reviews In Detail A Malick Masterpiece. By A. Nathaniel Wallace, Jr. This book is the perfect mini compendium to the motion picture of 1998. Michael Chion does a masterful job in describing Terence Malick's masterful movie in abstract terms; this book may not be for everyone. The constant allusions to Malick's two previous films--Days of Heaven and Badlands--may very well irk the reader. It seems almost as if Chion was reviewing those two films more than he was The Thin Red Line. That being said, when he does review The Thin Red Line he is spot on. In point, Chion points out that none of the shots (Aside From Us Looking Down On Soldiers From A Plateau) are shown from the air. This showed how Malick wanted to concentrate on his shots from the ground only. This was good but also gave a staid perspective in the movie. Malick also chose not to mention the oppressive Guadalcanal heat in his film. This too was a mistake. Yet he had his reasons. Chion does not speculate overmuch as to what the reasons were. I recommend this book highly for those who are interested in the behind the scenes machinations of Thin Red Line. Interestingly, although this film was rated "R," it had very little blood and gore. Indeed, I felt there should have been more if only to punctuate what the horrors of combat actually are. See also my review of the movie. This is the Fourth Review of this movie for and the third Four-Star review. A. Nathaniel Wallace, Jr. 7 of 7 people found the following review helpful. An excellent primer By Cubist Precious few books have been written about reclusive filmmaker Terrence Malick and his films. So little factual information is known about the man, so when a new book is published, there is a certain amount of anticipation by fans of his work. Michel Chion has written a book under the BFI Modern Classics banner that attempts to decipher many of the mysteries and enigmas that surround Malick's 1998 film, The Thin Red Line. Chion recognizes that the film has no beginning or ending and therefore an analysis of the movie can begin at any point, which is exactly what he does as he makes an excellent observation about the jaded character of First Sgt. Welsh (Sean Penn): "But perhaps Welsh has rediscovered that spark of consciousness and anxiety that had been extinguished within him. Perhaps the death of an individual is what allows the flame to move from one to another." He argues that Malick's film places animals, the environment and human beings on the same scale -- a very unique concept as most movies put an emphasis on one group over another. Chion illustrates the unusual approach that The Thin Red Line takes on its subject matter. Characters pontificate about life and death and love and hate in "erratic, fragmented interior monologues" that embody "mysterious relationships created by the way shots are cut together, in the contrast between small details and big events." There are several themes that run throughout Malick's movies and Chion does a good job of identifying what they are and then analyzing them. For example, he writes about the isolation that the protagonists in his movies experience. Many characters in The Thin Red Line are either shown to be alone in a shot or through voiceover narration. Direct conflict between characters is also avoided. Even the big showdown between Captain Staros (Elias Koteas) and Lt. Col. Tall (Nick Nolte) is done over the phone. Both Private Witt (Cavaziel) and Welsh are solitary figures alone with their thoughts -- Witt with his notion of another world, a paradise waiting for him, and Welsh with his cynical view that the war is only about property and nothing else. Chion's book is an excellent primer for Malick's challenging movie. Newcomers to his cinema are given a thumbnail sketch of the filmmaker and his body of work and major themes. Chion does not just analyze The Thin Red Line; he also identifies its structure and breaks it down into five separate sections. At one point in the book, he even deciphers what the Japanese soldiers say. His writing style is clear and concise and acts as the perfect companion piece to this important movie.

The Thin Red Line (1998) is only the third film directed by Terrence Malick, the maverick genius of American cinema, in his thirty-year career. Set during the savage World War II battle for Guadalcanal, it boasts a stellar cast--including George Clooney, Nick Nolte, Sean Penn, and John Travolta--but otherwise goes entirely against the grain of conventional Hollywood filmmaking. Action, narrative, and patriotism are subordinated to cryptic interior monologues and exquisite images of animals and nature, a strategy found by many to be perplexing and disconcerting. How to make sense of this extraordinary film? Michel Chion traces the film's connections to Malick's earlier work and links The Thin Red Line to the novel on which it is loosely based. More than that, he pays minute attention to the film itself--the images, sounds, faces, landscapes, and words that create a magnificent reflection on the beauty, inexplicability, and tragedy of our coexistence with each other and with the world.

From the Back Cover The Thin Red Line (1998) is only the third film directed by Terrence Malick, the maverick genius of American cinema, in his thirty-year career. Set during the savage World War II battle for Guadalcanal, it boasts a stellar cast - including George Clooney, Nick Nolte, Sean Penn, and John Travolta - but otherwise goes entirely against the grain of conventional Hollywood filmmaking. Action, narrative, and patriotism are subordinated to cryptic interior monologues and exquisite images of animals and nature, a strategy found by many to be perplexing

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