

1. Record Nr.	UNINA9910794282203321
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Titolo	Murder and the movies // David Thomson
Pubbl/distr/stampa	New Haven ; ; London : , : Yale University Press, , [2020] ©2020
ISBN	0-300-25628-0
Descrizione fisica	1 online resource (viii, 232 pages)
Disciplina	791.43655
Soggetti	Murder in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	Frontmatter -- Contents -- In Ozark -- Alone -- Red Rum -- I Could -- It's Not Fair -- What Is an Overlook? -- A Nice English Murder -- The Good Soldier -- We Can Kill Anybody -- Cruel Being Kind -- A Lark! An Aside -- Are Murderers Crazy? -- Single-Handed -- Femme Fatale -- The Woodman's Bright Axe -- Slaughter -- The Room I Had to Live In -- Solitary Confinement -- And Now, Death -- Sources and Thanks -- Index
Sommario/riassunto	How many acts of murder have each of us followed on a screen? What does that say about us? Do we remain law-abiding citizens who wouldn't hurt a fly? Film historian David Thomson, known for wit and subversiveness, leads us into this very delicate subject. While unpacking classics such as Seven, Kind Hearts and Coronets, Strangers on a Train, The Conformist, The Godfather, and The Shining, he offers a disconcerting sense of how the form of movies makes us accomplices in this sinister narrative process. By turns seductive and astringent, very serious and suddenly hilarious, Murder and the Movies admits us into what Thomson calls "a warped triangle": the creator working out a compelling death; the killer doing his and her best; and the entranced reader and spectator trying to cling to life and a proper sense of decency.