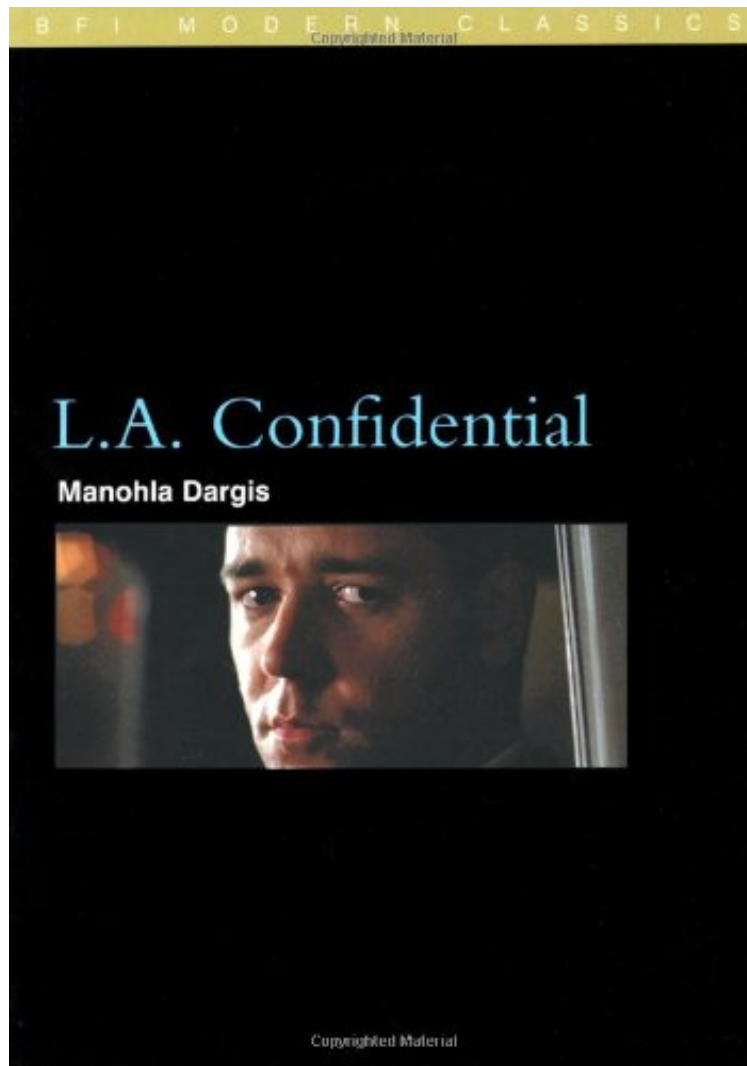


[Free download] L.A. Confidential (BFI Film Classics)

L.A. Confidential (BFI Film Classics)

Manohla Dargis

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#1699830 in Books British Film Institute 2003-08-04 2008-01-22Original language:EnglishPDF # 1 7.52 x .28 x 5.42l, .39 #File Name: 085170944396 pages | File size: 15.Mb

Manohla Dargis : L.A. Confidential (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised L.A. Confidential (BFI Film Classics):

3 of 3 people found the following review helpful. Grab Some SunshineBy Dash ManchetteL.A. Confidential was a movie about which I had two minds when it first came out. On the one hand, it was a gorgeous, beautiful movie. Well shot, great period sets, the whole deal. On the other hand, the plot was way more complex than I was expecting. Not a straight-forward whodunit, the movie had multiple layers that mandated repeat viewings.In this little monograph, Manohla Dargis helps the rest of us cut through some of those layers for a better understanding of the movie. She starts off with the city of L.A. itself and describes how, just like in the movie, there is some serious ugliness in the

shade of all that sunshine. This segues nicely into her introduction of the author James Ellroy, who wrote the book on which this is based. Product of a terrible tragedy, his catharsis was not only writing, but some less desirable habits as well. Although Dargis references the book often, she does so only to place parts of the movie into better context and to demonstrate how the movie is its own creation, independent of its literary source. It was at the Nite Owl, both the murders and when director Curtis Hanson broke from the source material and created his own work of art. Not surprisingly for those who have read any of these BFI essays, the relationships between the three male detectives comes in for a good bit of examination, each adding something to the mix which then becomes greater than the sum of its parts. And Dargis does a solid job of reviewing how each man, having to confront his own dilemma, comes out much changed for the process. In all, not a bad entry in the BFI series. As a general rule, if you like a movie, you will like the BFI book on it. *L.A. Confidential* is no exception.² of 2 people found the following review helpful. LA Noir By Patrick Mc Coy Manohla Dargis looks at one of my favorite films of the 90s in her British Film Institute (BFI) book on the film *L.A. Confidential*. It is based on the book of the same name by James Ellroy that I read sometime around the release of the film. I realize that I still need to read the other books in his *L.A. Quartet* and have already ordered *The Black Dahlia* and *The Big Nowhere* for starters. I also have read his autobiographical book *My Dark Places*, in which he discusses his true crime obsession inspired by his mother's murder at the age of 10 and his subsequent personal investigation into her murder—it's a fascinating book. I think director Curtis Hanson and co-screenwriter Brian Koppelman did an excellent job of keeping the spirit of the novel alive while paring down the complex story lines into a workable film. Curtis Hanson's vision of the glamorous and lurid Hollywood of the day in which pitched meetings with pictures of true crime and hipsters like Chet Baker in order to get the idea of the stylized *L.A.* he was trying to get actors—one that James Ellroy was also witness to and that inspired his novel. The film is also a tour de force of ensemble acting with its three leading men—Russell Crowe, Guy Pearce, and Kevin Spacey in career making performances. It's amazing the film got made with an Aussie and Kiwi in two of the three leading roles, but it had a lot to do with seasoned actors like Danny DeVito and Kim Basinger signing on. The locations and period details presented with a modern take on the sunshine noir combined to create a stunning achievement of modern film noir—one of my favorite film genres. I also bought the deluxe edition of the film to revisit before reading the book and it has a full disc of extras as well as an informative commentary from the actors, producer, and director.¹⁴ of 21 people found the following review helpful. Insightful book vs. movie commentary By John S Harris Dargis obviously likes the original novel at least as much as the film. Great analysis of the period, the style, and the content of both the film and the book. You don't have to have read the original James Ellroy book to get your time and money's worth out of this Dargis commentary. Of the 6 or so BFI film books I have read so far, this one by far is the most interesting one yet.

L.A. Confidential was released in 1997 to huge critical acclaim and it went on to be nominated for nine Academy Awards. Its reputation has since grown to the point that the film is now widely seen as a key Hollywood movie of the 1990s. But it fared poorly at the box-office, having neither big-name stars nor the sop of a comforting moral universe. With characters so bad they were irresistible, the film harked back to an older, darker Hollywood at a time when audiences would soon be flocking to "Titanic". Directed by Curtis Hanson from the best-selling novel by James Ellroy, "*L.A. Confidential*" stars Kim Basinger alongside Kevin Spacey, Danny DeVito and, to the surprise of many industry watchers, two then relative unknowns, New Zealander Russell Crowe and Australian Guy Pearce. The film is a consummate thriller which takes in - without once losing sight of the human cost - police corruption, organized crime, the sleaze press, high-class prostitution, murder and the ways movies and life twist together. Manohla Dargis explores the careers of Hanson and Ellroy, based on interviews with both men, to dig deep into the film's obsession with the twinned, equally troubled histories of the Hollywood studio system and the city of Los Angeles. She untangles the paradox of "*L.A. Confidential*", a film that paints a jet black, melancholy picture of a city and an industry even as it also testifies to - and exemplifies beautifully - their seductive glamour.

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Author Manohla Dargis is a film critic for The L.A. Weekly, where she was Film Editor for seven years, and has written for a variety of other publications, including Film Comment, The New York Times and Sight and Sound.