Subject: Sin City
Posted by lon on Thu, 03 Nov 2005 21:56:32 GMT
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Maybe I should make an outline:Sin City as a cartoon movieSin City chiaroscuro: the use of light and shadowSin City, the fantasy fulfillment of Ralph Bakshi'sanimation.Sin City: 13 year old-style jerk off filmSin City: cartoon as story board for an actual shoot.I'm over in windows now. i don't normally lose posts inWindows like I do in Linux, I lose mail. :-/We wanted to talk about something different and I haverecently seen Sin City-- twice. Got it on loan from the local library and so it's taken a while for me get hold ofit.After blowing off one long review type piece (the oner you loseare always the best) I thought of Dark City with relation to this film because, you know, they're dark: dark in story anddark as in nighttime. For this reason and unlike Dark City,the world of Sin City is incomplete. We know why it's dark inDark City. Where does Marv get his hair cut? This started to bother me. The characters are so narrow you can't really see them ashaving lives of their own. Would marv take an ax to his barberif the barber did not get his flat top just right?things like this never bothered me in Dick Tracy with WarrenBeatty.Next the chiaroscuro. That's a term from painting which means light against dark. This is the true art of Sin City.I recall over and over one scene of Bruce Willis whose eyeswere just 'slits' that the light has captured just so...cartoon eyes like at the beginning of a Pink Panther film.It's likley that Sin City will and has been written aboutextensively for capturing that netherworld betweenanimation/morphing/live action.Ralph Baskshi was the first mainstream animation filmmaker toexplore the desire to see what is under the cloths of cartooncharacters-- to sex them up beyond what is available tounderage readers. So that desire remains dormant until---well, I can't say mine has ever been satisfied. Sin City isnot a cartoon.What I put at the end of the first piece I wrote on this wasthe look of Sin City as comic made into storyboard forfilm and how that framed storyboard image was just on the edge of perception by the viewer in Sin City. This wasn'tan artifice or maybe it was. To me, I saw "this is the end of that board" in a way that violated the normalwilling suspension of disbelief. Robert Crumb and the film that was made about him called"Crumb" also came to mind after seeing Frank Miller himself.I got the idea that that ol' Frank was having more thana little Freudian compensation and displacement if not pure"transference" with his male characters.Well, it all turned out better the first time I wrote it, but now it's open for discussion.Wait, I forgot to mention "Sky Captain and the World of Tomorrow"as another all digital feature film and how what worked wellin that as opposed to Sin City. Ok, here it comes before I lose it again...