Spun

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The good thing about Spun is that it grabs your attention when you flick through the channels. The Sopranos does that as well. It's an important part of getting viewers on TV so I think a lot of shows try to have some kind of signature that makes it possible for the audience to recognize what show it is by watching only a single second of the show, independent of what second in the show it is. CSI has that pretty much nailed, so I never have to see more than a single second of it to realize I dont have to stop flicking at that point. But as I said, Jonas Ã kerlund manages with a lot of cuts and sunshine and blow–ups to make you instantly think it's something worth watching, at 0:51AM. It's got John Leguizamoberg and Deborah Harry and a Volvo in it, which is cool. But in the end it's not really worth watching a 101 minute videoclip. It's to much a collage of elements I've seen before, some in his earlier work, but then also so the very same that it feels like he just used the same settings in whatever piece of software he's using to create it. Just like Kill Bill it's not really a movie in a story telling sense, but a showreel of cool scenes the director has always wanted to create put together in something that fails at being a movie. If I would make such a movie I'll put something like that scene from some movie where Sean Penn falls smoking a cigarette into a pool in it, and somehow make up some story where that would happen, and bonus points if you'd manage to get Sean Penn to play that role. That's how it looks like these things get together, or rather not. It's an enjoyable genre, but there are better movies that do all that, and more.

Tonight on arte: Sailor et Lula/Wild at Heart. IIRC that's the real deal.

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