

## **PLANES, TRAINS AND OTHER MOBILES**

### **Week 1 - BICYCLES**

Films inc. Breaking Away, The Bicycle Thief, Jour de Fete, Wadjda.

### **Week 2 – TRAINS**

Inc. Murder on the Orient Express, Night Train, Strangers on a Train.

### **Week 3 – TRUCKS AND VANS**

Inc. Wages of Fear, Hell Drivers, Sorry We Missed You.

### **Week 4 – BUSES**

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### **Week 6 – MOTORBIKES**

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### **Week 7 – PLANES**

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## Cycling movie 'Breaking Away' is a sports classic

By Peter Botte March 28, 2020 [www.nypost.com](http://www.nypost.com)

During the coronavirus shutdown, each day we will bring you a recommendation from The Post's Peter Botte for a sports movie, TV show or book that perhaps was before your time or somehow slipped between the cracks of your viewing/reading history. This entry happens to impressively cover all three mediums.

With so many stellar film choices across the pantheon of the major sports, perhaps a cycling flick would not immediately come to mind as a first-week recommendation in this series.

But this Oscar-nominated, Peter Yates-directed tale — one of several of its era depicting kids from opposite sides of the proverbial tracks — is a true hidden gem of the sports-cinema genre.

"Breaking Away" didn't win Best Picture at the Academy Awards that year — the Dustin Hoffman/Meryl Streep divorce-drama "Kramer vs. Kramer" did — but Steve Tesich took home the gold statue for Best Original Screenplay for his coming-of-age story about cycling-obsessed teenager Dave (played by Dennis Christopher), his nutty parents and his townie friends.

The boys often clash — both on the track and over girls — with more affluent students at nearby Indiana University in Bloomington, who label them "cutters," a derogatory term in their small, midwestern quarry town. Dave's buddies are played deftly by Dennis Quaid, Daniel Stern and Jackie Earle Haley (Kelly Leak from "The Bad News Bears").

The story builds up to the guys qualifying for and competing against college teams in a prestigious cycling race known as the Indiana Little 500, which, of course, goes down to the wire between the cutters and their collegiate foes.

"Breaking Away," ranked the No. 8 sports movie all-time by the American Film Institute, also inspired a brief TV series (starring Shaun Cassidy!) and the song "One For the Cutters" by Brooklyn-based rockers The Hold Steady in 2008.

Quote of Note: "'Breaking Away' is a wonderfully sunny, funny, goofy, intelligent movie that makes you feel about as good as any movie in a long time. It is, in fact, a treasure." — Film critic Roger Ebert

## **All Aboard! The Most Terrific Train Movies** - Extract [www.ew.com](http://www.ew.com)

Those Lumiere brothers had it right — there is something undeniably cinematic about the locomotive, which appeared in the first-ever celluloid in 1896. When it comes to train travel, you never know who might be on board ... and therein lies both its mystery and its thrill.

### **Murder on the Orient Express (2017)**

The highly-anticipated update to the Agatha Christie classic introduces us to a brand-new Hercule Poirot, played by the inimitable Kenneth Branagh, who also directs. Along for the ride is an impressive stable of supporting players, including Michelle Pfeiffer, Star Wars' Daisy Ridley, and Josh Gad.

### **Murder on the Orient Express (1974)**

Albert Finney, later of Annie and Erin Brockovich fame, took on the iconic role of Poirot in this first stab, as it were, at Christie's timeless mystery. Orient Express epitomized the retro-chic feel of 20th century train travel, and mixed in a healthy dose of danger and intrigue.

### **The Darjeeling Limited (2007)**

Wes Anderson's ambitious achievement played on his familiar themes of father and son, but it also explored the relationship shared by brothers, in this case played by Owen Wilson, Adrien Brody, and Jason Schwartzman, as they grapple with deep emotional healing against an exotic Indian backdrop. This movie meanders much like the train the trio find themselves on, and since we're in Wes Anderson territory, the quirkiness at each pitstop is quite welcome.

### **Strangers on a Train (1951)**

Alfred Hitchcock's oeuvre has several standout train sequences, not the least of which is found in this clever how-dunnit involving a madman who meets a stranger on a train and embroils him in an even madder plot. One of the Master of Suspense's more overlooked, underappreciated entries.

### **The Lady Vanishes (1979)**

Another of Hitch's locomotively-inclined plots was found in his 1938 classic The Lady Vanishes. In the '70s update, the proverbial Hitchcock blonde is played by Cybill Shepherd, who is beyond perplexed when a fellow passenger aboard her train suddenly disappears, and no one will acknowledge she existed in the first place. Suffice it to say, it only gets murkier from there....

# ROAD MOVIE

**Extract** From Wikipedia, the free encyclopedia

A road movie is a film genre in which the main characters leave home on a road trip, typically altering the perspective from their everyday lives.[2] Road movies often depict travel in the hinterlands, with the films exploring the theme of alienation and examining the tensions and issues of the cultural identity of a nation or historical period; this is all often enmeshed in a mood of actual or potential menace, lawlessness, and violence,[3] a "distinctly existential air"[4] and is populated by restless, "frustrated, often desperate characters".[5] The setting includes not just the close confines of the car as it moves on highways and roads, but also booths in diners and rooms in roadside motels, all of which helps to create intimacy and tension between the characters.[6] Road movies tend to focus on the theme of masculinity (with the man often going through some type of crisis), some type of rebellion, car culture, and self-discovery.[7] The core theme of road movies is "rebellion against conservative social norms".[5]

There are two main narratives: the quest and the outlaw chase.[8] In the quest-style film, the story meanders as the characters make discoveries (e.g., *Two-Lane Blacktop* from 1971).[8] In outlaw road movies, in which the characters are fleeing from law enforcement, there is usually more sex and violence (e.g., *Natural Born Killers* from 1994).[8] Road films tend to focus more on characters' internal conflicts and transformations, based on their feelings as they experience new realities on their trip, rather than on the dramatic movement-based sequences that predominate in action films.[1] Road movies do not typically use the standard three-act structure used in mainstream films; instead, an "open-ended, rambling plot structure" is used.[5]

The road movie keeps its characters "on the move", and as such the "car, the tracking shot, [and] wide and wild open space" are important iconography elements, similar to a Western movie.[9] As well, the road movie is similar to a Western in that road films are also about a "frontiersmanship" and about the codes of discovery (often self-discovery).[9] Road movies often use the music from the car stereo, which the characters are listening to, as the soundtrack[10] and in 1960s and 1970s road movies, rock music is often used (e.g., *Easy Rider* from 1969 used a rock soundtrack [11] of songs from Jimi Hendrix, The Byrds and Steppenwolf).

While early road movies from the 1930s focused on heterosexual couples,[6] in post-World War II films, usually the travellers are male buddies,[4] although in some cases, women are depicted on the road, either as temporary companions, or more rarely, as the protagonist couple (e.g., *Thelma & Louise* from 1991).[9] The genre can also be parodied, or have protagonists that depart from the typical heterosexual couple or buddy paradigm, as with *The Adventures of Priscilla, Queen of the Desert* (1994), which depicts a group of drag queens who tour the

Australian desert.[9] Other examples of the increasing diversity of the drivers shown in 1990s and subsequent decades' road films are *The Living End* (1992), about two gay, HIV-positive men on a road trip; *To Wong Foo, Thanks for Everything!* Julie Newmar (1995), which is about drag queens,

[www.theguardian.com](http://www.theguardian.com) David Thomson Tue 19 Oct 2010

## **The Wages of Fear: No 8 best action and war film of all time**

Henri-Georges Clouzot, 1953

When Henri-Georges Clouzot took on a genre, it generally led to a classic: so *Les Diaboliques* is one of the most frightening pictures ever put on screen; *The Mystery of Picasso* is among the most outstanding films exploring the work of an artist; and *The Wages of Fear* has no superior in the field of action-suspense. Set in an unnamed south American country, the action starts in a small town with an airfield where we are introduced to four shady characters anxious to get out, but minus the money for a plane ticket. A very venal oil company offers them \$2,000 each to drive trucks loaded with nitroglycerine over rough mountain roads to an oilfield that is on fire. The roads are awful. The hazards are unlimited. And the nitro, sweating in the heat, itches to explode long before it gets to the oilfield.

The way Clouzot films this process (in a movie of over two and a half hours) is a model of grinding, unrelieved suspense. The film was shot in black and white, not in south America but in the south of France. And it is now well over 50 years old.

Yet the inspired calculation of action and agonised human reaction is irresistible and inescapable. It is a film that leaves the audience shattered and exhausted.

All of which is enhanced by the feeling, common to most of Clouzot's pictures, that he rather despised people and knew that sooner or later their worst traits would come through. Of course, the trick to that is that these tough guys become all the more heroic because they are not sentimentalised. So the picture hangs on four grim faces – Yves Montand, Folco Lulli, Charles Vanel and Peter van Eyck. We depend on them. Yet we know the remorseless destiny of nitro. We are there with them, and, as in any intense experience of combat or action, they become brothers and comrades.

## 10 great biker films

As cult undead motorcycle mayhem classic *Psychomania* roars onto Blu-ray and DVD, we speed through 10 more major milestones of the motorbike movie.

Andrew Nette 23 January 2018

Motorcycle gangs first appeared on the big screen in the early 1950s. A trickle of motorcycle-themed film appeared until the mid-60s, but it wasn't until the release of US gonzo journalist Hunter S. Thompson's 1966 book *Hell's Angels: The Strange and Terrible Saga of the Outlaw Motorcycle Gangs* and then the 1969 Rolling Stones concert at Altamont Speedway concert, at which Hells Angels working as bouncers killed an audience member, that popular culture's preoccupation with criminal motorcycle gangs reached fever pitch.

Hollywood produced a deluge of outlaw biker movies and, while this has been the motorcycle's most common screen manifestation, the machines have also symbolised the quest for freedom and self-discovery. Here are 10 films in which motorcycles play a key part.

### **The Wild One (1953) Director László Benedek**

The Wild One single-handedly popularised the then little-known postwar phenomenon of motorcycle gangs and gave Marlon Brando one of his most iconic performances as Johnny Strabler, the sullen, cop-hating leader of the Black Rebels. It also established a key trope of subsequent motorcycle gang films: bikers terrorising a small town, in the process exposing divisions among the white, middle-class inhabitants.

Brando aside, The Wild One cast real bikers and much of the Black Rebels' dialogue was reportedly incorporated into the script from conversations producer Stanley Kramer had with these extras. This includes Brando's famous response to the question, What are you rebelling against? – "Well, what ya got?" Although the gang are positively clean cut by the standards of later biker films, the movie was hugely controversial for its time. It was banned by the British Board of Film Classification and (except for limited screens where local councils overturned the decision) remained so until 1967, when it was released with an X certificate.

### **The Leather Boys (1964) Director Sidney J. Furie**

The Leather Boys is a bleak but fascinating look at early 60s rocker culture and is now recognised an important piece of early queer cinema.

### **The Wild Angels (1966) Director Roger Corman**

Released the same year as Hunter S. Thompson's first-person journalistic account of his time spent with outlaw bikers, Roger Corman's *The Wild Angels* provided the first big screen role for Peter Fonda. He plays 'Heavenly Blues', the nihilistic leader of a fictitious chapter of the San Pedro Hells Angels.

### **The Born Losers (1967) Director Tom Laughlin**

*The Born Losers* was the first of four films featuring the character Billy Jack (Tom Laughlin, who starred in and directed all four), an enigmatic, nature-loving, half-Indian, former Green Beret, and protector of the counterculture. A pack of bikers terrorise a small Californian seaside town, raping several young women, then tries to scare the victims off cooperating with police. Billy Jack is drawn into conflict with the gang when he accidentally becomes the protector of one of the girls, Vicky (Elizabeth James).

### **The Girl on a Motorcycle (1968) Director Jack Cardiff**

Frustrated young housewife Rebecca (Marianne Faithfull, cast after the German model originally set for the role had a drug overdose) leaves her husband asleep in bed in order to travel to meet her lover, Daniel, a pipe-smoking university professor (Alain Delon). This being the height of the 60s, Rebecca does the trip suited up in full body leather astride a Harley Davidson, a present from Daniel.

### **Easy Rider (1969) Director Dennis Hopper**

1969 was a big year for biker films, when at least 12 were released. *Easy Rider* is by far the most famous of these, telling the story of Wyatt (Peter Fonda) and Billy (Dennis Hopper, who also directs), who set out from Los Angeles to New Orleans on Harley Davidson bikes (purchased second-hand from the LAPD) to 'discover America'. En route, they encounter dirt farmers, freaks and rednecks, see some amazing country, spend time with Jack Nicholson's small-town, liberal lawyer, and drop acid with two prostitutes in a graveyard (one of them a young Karen Black).

### **Electra Glide in Blue (1973) Director James William Guercio**

The title refers to the Harley-Davidson Electra Glide series motorcycle ridden by the central character: mild-mannered Vietnam veteran and Arizona highway patrolman John Wintergreen (Robert Blake). Bored with his duties and disillusioned by the attitudes of his colleagues, Wintergreen pines to be a homicide cop. His chance comes when he is first on the scene of the apparent shotgun suicide of a reclusive old man, and taken under the wing of a hard-charging right-wing detective, Poole (Mitchell Ryan).

**Stone (1974) Director Sandy Barbutt**

A little-known precursor to the 1979 Ozploitation classic *Mad Max*, *Stone* combines Australia's masculine road culture, bikers and elements of the paranoid conspiracy film popular in the early 70s.

**Quadrophenia (1979) Director Franc Roddam**

A tale of discontented youth in 60s London, *Quadrophenia* takes place in the lead-up to the 1964 bank holiday riots between mods and rockers, in which several people were hospitalised and more than 50 arrested. Jimmy (Phil Daniels) is the classic juvenile delinquent rebel, working a dead-end job during the week to fund his weekend motor scooter exploits with his mates, and trying to get it on with aloof mod Steph (Leslie Ash).

**The Motorcycle Diaries (2004) Director Walter Salles**

Brazilian director Walter Salles' depiction of the journey by medical student Ernesto 'Che' Guevara (Gael García Bernal) and his friend Alberto Granado (Rodrigo de la Serna), from Argentina to Peru in the early 1950s is based on Guevara's travelogue of the same name, supplemented by Granado's *Travelling with Che Guevara: The Making of a Revolutionary*.

**Wings (1927)**

By Sid Silverman in *Variety* Aug 17, 1927

When the action [from a story by John Monk Saunders] settles on terra firma there is nothing present that other war supers haven't had, some to a greater degree. But nothing has possessed the graphic descriptive powers of aerial flying and combat that have been poured into this effort.

Some of the Magnascope battle scenes in the air are in color. Not natural but with sky and clouds deftly tinted plus spouts of flame shooting from planes that dive, spiral and even zoom as they supposedly plunge to earth in a final collapse.

Richard Arlen goes through the picture minus make-up. At least the cameras register him that way. Consequently he looks the high bred, high strung youngster who would dote on aviation and backs it up with a splendid performance that never hints of the actor. Charles Rogers' effort



is also first rate, the important point here being that these two boys team well together. There not being so much of Clara Bow in the picture, she gives an all around corking performance. El Brendel's comedy is spasmodic and mostly early in the first half, while Gary Cooper is on and off within half a reel.

The most planes counted in the air at once are 18. But there are the pursuit and bombing machines, captive balloons, smashes and crashes of all types, with some of the shots of these 'crack-ups' remarkable. Fake stuff and double photography, too, although no miniatures in regard to the air action are discernible if used.

1927/28: Best Picture, Engineering Effects

[www.titanicuniverse.com](http://www.titanicuniverse.com)

## **The Best Films About the Titanic**

As a Titanic historian, I have seen every single movie, and documentary, that has ever been made about the RMS Titanic. Naturally, some of those movies have been fantastic, but there have been some that were not so great. For those of you that are interested in movies about the Titanic, here is a list of the movies I would recommend. However, please keep in mind that some of these movies were made before the Titanic was found in 1985, so they are not necessarily accurate! (The movies are not in any particular order)

### **1. Titanic (1997)**

Of course, the James Cameron movie is the best one that has ever, or probably, will ever be made about the ship. However, in addition to the historical aspect of the movie, it is entertaining, and the audience is rooting for Rose and Jack to live happily ever after!

### **2. Titanic (1953)**

This movie was made over 50 years ago, and it is really not about the ship for most of the movie until the iceberg strike, but is about a woman with her children and her failing marriage. Barbara Stanwyck is phenomenal as a woman trying to right by her children, and her snobby

husband who is trying to stop her. Of course, when the iceberg does hit, everything changes, and the movie is both tragic and touching at the same time.

### **3. SOS Titanic (1979)**

I personally found this made-for-tv movie to be quite interesting. There are actually two versions of it. The version that was shown on TV was a typical Titanic movie that showed what happened on the ship from when it left Southampton all the way until it sank. However, I did some research and found out that it was actually made for the big screen, but then it was decided to release it on TV instead. The original way the movie was filmed actually began with the everyone on the Carpathia, and everyone was remembering the voyage as it happened to them, so the scenes on the ship are actually flashbacks, which really made the movie a lot more interesting!

### **4. Raise the Titanic! (1980)**

To be honest, the book of this movie written by Clive Cussler was amazing! I loved the book, and was very excited about the movie, but it really is not the same at all as the book. The best part of the movie is when the Titanic is actually raised from the bottom of the ocean, which is something that can never happen, but is sure is an epic moment that makes me watch this movie over and over again!

### **5. A Night to Remember (1958)**

Based on the book by Walter Lord, A Night to Remember is both an amazing book and movie. However, the movie does take a slightly different point of view because it focuses on Second Officer Charles Lightoller played by Kenneth Moore. However, when Walter Lord wrote his book, he really did his research, and even interviewed the survivors. The movie reflects that accuracy because the sinking scenes were based on everything that the survivors went through that night. If you all went to really see the ship sink with amazing clarity, pick up the bluray version of this movie!

## **Kursk: The Last Mission review** – devastating drama tackles Russian sub tragedy

Thomas Vinterberg's skillful recreation of the 2000 disaster that saw 118 men die is a film that bristles with rage and sadness

[www.guardian.com](http://www.guardian.com) Benjamin Lee Fri 7 Sep 2018

In the final act of Thomas Vinterberg's fiery retelling of the devastating Kursk submarine disaster of 2000, his fictional protagonist Mikhail Kalekov, played by Matthias Schoenaerts, asks a chilling question. He's facing the seeming inevitability of death, having left his pregnant wife and three-year-old son on land, stranded on the bottom of the ocean with his surviving shipmates, one of whom was left fatherless when he was also aged three. Kalekov asks him: "What do you remember of your father?" He replies: "Nothing."

It's a haunting, hopeless moment in a film that not only stings with sadness but bristles with rage. Like in 2016's *Deepwater Horizon*, which told of a similarly waterlogged disaster, there's frighteningly well-choreographed human tragedy but also an unblinking urgency in holding the feet of those accountable to the fire. In that film it was the callous corporate greed of BP. This time, it's the inhumane pridefulness of the Russian military.

As we meet Mikhail and his fellow sailors, they're preparing for a wedding, a final hurrah before they head undersea for a weapons test. As part of a rare naval exercise (the first such to take place in Russia for 10 years), the men then head deep underwater in the Kursk submarine, stacked with a range of other missiles. But after equipment malfunctions, a set of explosions rip through the sub, killing the majority of the crew and sending the rest down to the bottom of the Barents Sea. Siloed in a damaged compartment, the men await rescue while struggling to remain alive.

But above the surface, there are added complications. First, there's a 16-hour wait for authorities to even find the sub and then when located, there are deep structural issues with the potential mode of rescue, with shoddy, failing equipment making a difficult mission turn desperately impossible.

With inarguably his biggest, most mainstream film to date, Vinterberg has set himself a formidable task. In adapting Robert Moore's exhaustively researched bestseller *A Time to Die* with *Saving Private Ryan* screenwriter Robert Rodat, he's not only telling the stories of the men on the submarine but their panicked families on land and the bureaucratic idiocy that swirls around them all. He's also assembling it all within the accessible structure of a disaster film, complete with suspenseful set pieces, tear-jerking speeches and a lead boasting matinee idol looks.

It's an unlikely lurch toward the multiplex for a director who once co-founded the Dogme 95 movement with Lars von Trier and there are some interesting stylistic choices at play. The most notable, and successful, of these is Vinterberg's decision to play with the screen ratio, only widening it out when the Kursk is submerged, and elsewhere, he employs intimate camerawork in the scenes between the men both above and below sea level, an independent touch in a broader picture, and some eerily effective views of the water that surrounds the ailing sub. It's not all quite as effective, however. Given the budget and the ensuing expectations, *Kursk* exists in that familiar movie universe where Russian characters are played by Belgian, French, German and Swedish actors, all of whom speak English throughout. It's a price to pay for a wider audience and while initially distracting, it could have been far worse (\*coughs\* Harrison Ford in *K-11* \*ends coughing\*).

While too often films of this ilk struggle to add depth to the stock character of "waiting spouse", Rodat's script gifts Léa Seydoux, playing the wife of Mikhail, a far less passive role. One of the most enraging elements of the film is how poorly the men's relatives were treated by authorities. They were kept in the dark as well as being openly lied to and Seydoux's steely concern eventually explodes in an electrifying town hall scene before she delivers a gut-wrenching last act speech. It's a striking, heartfelt performance and marks some of her best work to date. There's also a strong turn from Colin Firth who plays real-life British commander David Russell whose attempts to help the rescue mission were rejected. He delivers one of the film's most poignant moments, struggling to maintain composure in his uniform after finding out some tragic news.

It's a heartbreaking, troubling film about men whose lives were cruelly deprioritised and whose families remain ever altered as a result. It ends on a note of melancholy but the burning anger also remains, the final scenes tinged with a painful awareness of wounds that may never heal.