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## Film interview in the train

Michael Buckner Emily Blunt practices preaching. As the film increases the pressure to acknowledge and deliver works that appeal to white teenage and above men, Blunt is using profiles he developed through roles like Prada-wearing Devil, Young Victoria and Sicario to bring fully rounded female characters to the screen. They exist in everything she's done recently, including Rian Johnson's *Looper*, Tom Cruise's *Action Edge of Tomorrow* and Universal's fairy tale *The Huntsman: Winter's War*. Based on the publishing phenomenon of the same name, *The Girl on the Train* is the latest to demand that Blunt be deeply annoyed and reveal the flaws of an unreliable narrator. Did you follow the phenomenon of books with girls on the train when it was first published? I think I was a little the opposite. I didn't want to read the book that everyone was reading. Then [producer] Mark Pratt called me and said, We're really interested in you for it, so you should probably read it. It's easy to see why it became such a hit. The terrible idea that danger is so close to home for people and the underside of family life. These characters (these women) are flawed and relevant. Finally, there are women you can identify to varying degrees. And how cool is it for your protagonist to be a blackout drunk, Barry Wettcher, is there a thin line between getting that right and becoming a terrible caricature of a drunk person? Such a drunk uncle is acting and lurking all over the place. I didn't want it to be comical in any way. It needs to be upsetting and embarrassing to be around her and she needs to look dangerous in some capacity. It's ugly when you're around true alcoholism. It's no longer interesting. I did a huge amount of research and found that the most useful thing was watching documentaries about alcoholism. Louis Selou did it recently, but this guy turned to him and said, Louis, do you hate me? Just the idea that you hate yourself and think other people have to hate you too, and how lonely it has to be. But you have to remember that this is a thriller, not a portrait of alcoholism. You want to mis-point at it. The ambiguity of it is interesting to play with. You mentioned the complexity of women in this movie. Why shouldn't we still be there across the board by now? and you still hear, hitting around a lot about women, that they like and be approachable, because it's equal to bankable. It was so liberating and exciting because I was able to jump first into the reality that women are flawed. We ruin every day, just like men. We are aggressive, unfaithful and cruel, and we Barry Wettcher it still has to come to the fact that most screenwriters are men. That's my feeling, and this book was written by women and adapted by women, so I think there's just a different sensibility. I think it's important for us all to talk about that and how to inject this industry with more respect for rich characters for women. Inevitably male screenwriters have different sensibilities, so it really starts on the page. I use it to say to male screenwriters that when I'm developing scripts with them, write me like a guy and I'll do the girl thing. It's crazy that you have to say it. But it's the easiest system to get to where I want to be. This change is very slow, but I feel it is moving. I feel like a new wave has come in. And it's not quite a tsunami, but it's happening. I feel it's starting to churn out. I have faith. I really believe we are inundated and anesthetized by cartoon movies and blockbusters. They are designed to just attack and entertain your senses. And they're certainly entertaining. I like popcorn as much as I like steak, but I feel like people are craving a connection. To feel something. You just want people to get out of the cinema and talk about what they just saw. Where do you want dinner to go? by Barry Wechter You did a popcorn movie, but they're movies like *Edge of Tomorrow* that are much more complicated and cerebral than they aspire to be the most. I really love doing popcorn movies. I think movies in particular may be the ones I'm most proud of. It was such an impossible feat. The mileage Doug Liman got out of repeated days was insane. It was human and funny and not serious at all. The stunts served the story and the story was solid. That's why Tom [Cruise] is really smart. He makes sure his film is infused in a deeper sense. We're all so proud of how it turned out. You're doing *Mary Poppins* next. Isn't that a bit intimidating? I know she's so iconic and iconic of people's childhood nostalgia. I'm just trying to allow all of that to be white noise and do my version of her. Rehearsals will begin this month. Subscribe to deadline breaking news alerts and keep your inbox happy. - This weekend's opening is Help Director Tate Taylor's *The Girl on the Train*. Based on Paula Hawkins's novel of the same name with the distinction of being the best-selling adult novel of all time, the film follows the story of Rachel (Emily Blunt), a lonely, alcoholic divorcee who uses her daily commute to fantasize about the once-perfect life of a couple she dubbed Jason and Jess (Luke Evans and Hayley Bennett). But one day she saw something shocking during a regular stop on the train, and then in a web of conspiracies involving missing women. The script is written by Erin Cressida Wilson (secretary), which also includes Allison Janney, Rebecca Ferguson, Justin Selou, Edgar Ramirez and Lisa Kudrow. Last week in New York, I sat down with Tate Taylor for a wide-ranging interview. He cast his early short films, how chicken parties changed his career, how he got involved with the girl on the train, the roles he invites to early screenings for honest feedback, deleted scenes, what happens on Blu-ray, what he does next, Revealed an unannounced sex scene between Tika Sumpter and Chadwick Boseman, and so much more. Checking out what he had to say with your up and down players is a list of things we've talked about. Tate Taylor: *Chicken Party Talk* (his early short film). Here's how Short changed the way his career has flowed. How did he land a girl on the train? Casting of film. We talk about how Hayley Bennett was involved in the film. Who does he usually invite to early screenings for honest feedback? how was the film coordinated by test screenings? the first cut was much longer? Does he think the girl on the train will have an extended cut of Blu-ray? Talk about being a two-take tate. What is he going to do next? The girl in the train synopsis and image is the official synopsis for the girl on the train: In the thriller, Rachel (Blunt), devastated by her recent divorce, spends her daily commute fantasizing about a look-perfect couple who live in a house that her train passes by every day. Images via Universal Pictures Image via Universal Pictures Image via Universal Pictures Image via Universal Pictures Season 2: HBO cancels the Stephen King series, but can you find a home elsewhere? The second season will follow Cynthia Erivo's character. About author Steve Weintlaub (9047 article published) From Steve Weintlaub At one point in the film adaptation of Paula Hawkins's novel *The Girl on the Train*, Meghan (Hayley Bennett), a young woman subject to endless fascination for both other characters and audiences, quits her day job as a nanny. Anna quickly says, There's no job more important than parenting, and if she's not obsessed with the expectations of her almost absent husband (Justin Selou) or society as a whole, she stumbles upon her tongue as if it were a stockline instead of what she actually wants to say, and she looks somewhat silly. It's a question of the traditional role of women you rarely see usually enhances them, let itself major Hollywood productions of runaway bestsellers, but screenwriter Erin Cressida Wilson has always had a way of saying things that others don't dare. It's a very different language - film and literature - and sometimes you have to be more subtle, sometimes you have to say it - you have to say the most obvious thing. Cressida Wilson can laugh at herself after being a little surprised by her own boldness. There are a lot of lines made for movies. But I think it came out of the book. And if there was a book that was perfect for Cressida Wilson, it would be the girl on the train that would often cut deepest, even though the thoughts of the three women at its center are shrouded in murder mysteries. Told from the perspective of Metrocard Rachel (Emily Blunt), who wields alcoholism as she recovers from a devastating divorce, the film slowly peels off the haze surrounding Meghan's death, where a once-idyllic life seizes Rachel's interest on the job and intensifies when she sees her with a man other than her boyfriend (Luke Evans). As the only person with this knowledge, she became the main witness when Meghan was found dead, even a suspect as her memory and judgment were clearly clouded by boos. But just as Rachel may be in the details, Cressida Wilson take the unique opportunity of a morally ambiguous protagonist, articulates a woman's desires in brave terms like curling her fingers around an armrest. For a screenwriter who first made his name as a secretary and once expressed sex as a language, this is nothing new. But with the perspectives of three apparently different women in the film as weapons, giving Meghan and Anna their deadlines, and with a huge audience, Cressida Wilson added a layer of transcendent thrill to the pot boiler, and *The Girl on the Train* should capture the exact moment they're more than the question of what was done to them in years of cedeistic conditioning society. As the highly anticipated film hits theaters this week, Cressida Wilson talked about her own expectations of adapting the wildly popular Page Turner and the tricks that draw the innermost thoughts from her character and dealing with the perks of having a female cinematographer in the film. Did this find you or did you look for it? My agent gave me a manuscript. It hasn't been published yet and I fell in love with it immediately. I was amazed at how Paula Hawkins took the subject of voyeurism and longing and loneliness and wrote it in a way that could really appeal to a very popular audience. I worked really the pitch - it was about 22 pages long, and after throwing it [after], I started working on it. I finished the draft of the week the book came. So that was before I knew what it was like. It was very good to suddenly get a shot at number one. So it was very exciting because we almost went straight to production and I never wrote them or wrote scripts to make money. I want to make a movie. With three different perspectives and a fragmented timeline, it seems like a difficult novel to adapt to, but it is said that it quickly accepted it. Did you think it was naturally filmy? [Paula Hawkins] wrote a very filmy book and the fractured stories from three very different perspectives scared me in a way, but I come from a theater background that is very used to nonlinearity. I actually fractured the book at the same time as it was incredibly linear and I loved the dubtailing of those two writings. I think all of her incredible details were part of the puzzle and sometimes I call it Rubik's Cube. You start moving around until one day -- because they're in a movie, not a novel -- and you work and work it, you work it, and all of a sudden, that's the movie. All details are added. I've decided to keep these three voices, but I'll support Rachel and bring the other two voices through a dialogue that looks like a monologue in the interior, but you'll find that moving to a scene that's actually a dialogue. There are such great moments when Rachel is actually singing to herself in the bathroom mirror. yes, at first I'm talking to someone and she's aware that she's the one. Were you free to have moments like that? You usually don't have whereewithal in the movie because the characters are open without being their innermost thoughts. She's so drunk, she doesn't even know she's in the room and it was basically another trick to take out the interior monologue. With her drunkenness, she can do it in that scene - then to do so, she just go nuts, but it just comes out of getting out of the room and talking to someone else who has had enough. In the book, I know everything she thinks, but in the film, unless she's always walking around with narration, I've had to dramatize what she thinks or come up with a way to hide what she's thinking. The way Rachel assembled the film with an opening line that says, My husband says I have an overactive imagination seemed particularly sensible. Why did it become a starting point? The train also has swinging movements like a mother's lullaby, and I think it's very warm for Rachel. For me, I tried to make the whole movie out of a woman's gaze. Gloriously, it was filmed by a woman - Charlotte [Bruce Christensen, cinematographer] did a lot of [her own] camera work. For me, she was a really great story of a woman who had kids on set and she was shooting this movie, carrying the camera herself, really hugging the eyes of the script and building on it in a way that I thought was very nice. There's a beautiful immersive sequence in which Meghan speaks to her therapist and depicts the feeling of lying: Lying is like traveling. I don't think it appeared in the book, so where did it come from? That's very much me. Did it come from trying to get to the core of who this woman is? [Meghan] lied a lot and was trying to think what's good about it when we lie? You create your own story and sometimes if you do enough of it, you will be that story. And I think that's what she's doing. I love that character Meghan - of course, the movie is about Rachel, but it was something I felt Meghan really had the childish, little girl quality that forced me. We're also changing the movie settings from London to Upstate New York. Why travel? It's like being in your own head and your own fantasy and that's really where this movie takes place. All these characters live in their own heads, but Rachel in particular does, just as I do all day with my writing. She makes up the story aboard this train and longs for these stories to be hers, but the really interesting thing about longing is that while it can be painful, it's also fun. One thing I've found for Rachel's character is that she finds this kind of balm with joy and comfort in looking at other people's lives and making up for what's going on in her head. Sometimes it's much easier to live like that than to get off the train and live life. Another thing about fantasy is that there's this natural tendency to think, Well, that's fantasy. It's not real. Why not get the real thing and I always wonder, well, why it's better to live in reality? Maybe it's better to live in fantasy. What's wrong with that? *The Girl on the Train* opens with a wide release on October 7. The 7th.

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