

I'm not a bot



"Seven," a dark, grisly, horrifying and intelligent thriller, may be too disturbing for many people, I imagine, although if you can bear to watch, it you will see filmmaking of a high order. It tells the story of two detectives – one ready to retire, the other at the start of his career – and their attempts to capture a perverted serial killer who is using the Seven Deadly Sins as his scenario. As the movie opens, we meet Somerset (Morgan Freeman), a meticulous veteran cop who lives a lonely bachelor's life in what looks like a furnished room. Then he meets Mills (Brad Pitt), an impulsive young cop who actually asked to be transferred into Somerset's district. The two men investigate a particularly gruesome murder, in which a fat man was tied hand and feet and forced to eat himself to death. His crime was the crime of Gluttony. Soon Somerset and Mills are investigating equally inventive murders involving Greed, Sloth, Lust and the other deadly sins. In each case, the murder method is appropriate, and disgusting (one victim is forced to cut off a pound of his own flesh; another is tied to a bed for a year; a third, too proud of her beauty, is disfigured and then offered the choice of a call for help or sleeping pills). Somerset concludes that the killer, "John Doe," is using his crimes to preach a sermon. The look of "Seven" is crucial to its effect. This is a very dark film, the gloom often penetrated only by the flashlights of the detectives. Even when all the lights are turned on in the apartments of the victims, they cast only wan, hopeless pools of light. Although the time of the story is the present, the set design suggests the 1940s; Gary Wissner, the art director, goes for dark blacks and browns, deep shadows, lights of deep yellow, and a lot of dark wood furniture. It rains almost all the time. In this jungle of gloom, Somerset and Mills tread with growing alarm. Somerset intuits that the killer is using books as the inspiration for his crimes, and studies Dante, Milton and Chaucer for hints. Mills settles for the Cliff Notes versions. A break in the case comes with Somerset's sudden hunch that the killer might have a library card. But the corpses pile up, in cold fleshy detail, as disturbingly graphic as I've seen in a commercial film. The only glimmers of life and hope come from Tracy (Gwyneth Paltrow), Mills' wife. A movie like this is all style. The material by itself could have been handled in many ways, but the director, David Fincher ("Alien 3"), goes for evocative atmosphere, and the writer, Andrew Kevin Walker, writes dialogue that for Morgan Freeman, in particular, is wise, informed and poetic. ("Anyone who spends a significant amount of time with me," he says, "finds me disagreeable.") Eventually, it becomes clear that the killer's sermon is being preached directly to the two policemen, and that in order to understand it, they may have to risk their lives and souls. "Seven" is unique in one detail of its construction; it brings the killer onscreen with half an hour to go, and gives him a speaking role. Instead of being simply the quarry in a chase, he is revealed as a twisted but articulate antagonist, who has devised a horrible plan for concluding his sermon. (The actor playing the killer is not identified by name in the ads or opening credits, and so I will leave his identity as another of his surprises.) "Seven" is well-made in its details, and uncompromising in the way it presents the disturbing details of the crimes. It is certainly not for the young or the sensitive. Good as it is, it misses greatness by not quite finding the right way to end. All of the pieces are in place, all of the characters are in position, and then – I think the way the story ends is too easy. Satisfying, perhaps. But not worthy of what has gone before. Synopsis When retiring police Detective William Somerset (Morgan Freeman) tackles a final case with the aid of newly transferred David Mills (Brad Pitt), they discover a number of elaborate and grisly murders. They soon realize they are dealing with a serial killer (Kevin Spacey) who is targeting people he thinks represent one of the seven deadly sins. Somerset also befriends Mills' wife, Tracy (Gwyneth Paltrow), who is pregnant and afraid to raise her child in the crime-riddled city. Director David Fincher Producer Arnold Kopelson, Phyllis Carlyle Screenwriter Andrew Kevin Walker Distributor New Line Cinema Production Co New Line Cinema, Juno Pix Rating R (Strong Language|Horrific and Bizarre Killings) Genre Mystery & Thriller, Crime, Drama Original Language English Release Date (Theaters) Sep 22, 1995, Wide Rerelease Date (Theaters) Jan 3, 2025 Release Date (Streaming) Jul 6, 2010 Box Office (Gross USA) \$100.1M Runtime 2h 7m Sound Mix Surround Cast & crewUser reviewsTriviaFAQSign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentYou have no recently viewed pages For your phone, tablet, laptop and TVFor your phone, tablet, laptop and TVImmersive sound (spatial audio)For your phone, tablet, laptop and TV s fokusēties uz meklēšanas joslu p atvērt profila izvēlni esc aizvērt atvērtu logu ? atvērt isinājumaustīnu logu b atpazīties (vai pie ve-ākiem, ja nepieciešams) e doties uz labošanas lapu – (labā bultīna) pāriet uz nākamo sezonu – (kreisā bultīna) pāriet uz iepriekšējo sezonu – (labā bultīna) pāriet uz nākamo sēriju – (kreisā bultīna) pāriet uz iepriekšējo sēriju a atvērt attēla pievienošanas logu t atvērt tulkošanas atlasītāju ctrl+ s iesniegt veidlapu n radīt jaunu diskusiju w pārslēgt skatīšanās stāvokli p pārslēgt publisko/privāto c pārslēgt aizvērt/atvērt a atklāta darbība r atbilde uz diskusiju l doties uz pēdējo atbildi ctrl+ enter iesniegt savu ziņojumu – (labā bultīna) nākamajā lapā – (kreisā bultīna) iepriekšējā lapa Iestatījumi Iespējot isinājumaustīnus Meanwhile, President Reagan's criminal justice reforms – tougher punishments, expanded law enforcement powers, and increased incarceration – came wrapped in uncompromising rhetoric. "The American people want their government to get tough and go on the offensive," the president said in 1986, as he signed an anti-drug bill into law. "And that's exactly what we intend, with more ferocity than ever before." The character of John Doe in Seven caricatures that attitude, although Andrew Hartman, an academic historian and expert on the culture wars of the late 20th Century, tells the BBC it would be wrong to suggest that the film sided with either right-wing or left-wing political parties. "Seven itself doesn't sermonise," he says, noting that when Democrat Hillary Clinton was the first lady in the 1990s, she "took up the tough-on-crime mantle". In 1994, Clinton declared: "We need more police, we need more tougher prison sentences for repeat offenders... We need more prisons to keep violent offenders for as long as it takes to keep them off the streets." And Clinton was hardly associated with the Reaganite right. "These ideas about criminality ebb and flow across political parties," says Hartman.In creating John Doe in Seven, Walker drew on notions of sin, damnation, and divine punishment that were increasingly common in the public sphere. Prominent evangelicals like Jerry Falwell Sr, for instance, a Baptist minister and founder of the Moral Majority, railed against "the pornographers, the smut peddlers, and those who are corrupting our youth". Meanwhile James Dobson, founder of the global Christian ministry Focus on the Family, sought to restore a God-fearing obedience in children through corporal punishment on the theory that "pain is a marvellous purifier". And televangelist Pat Robertson predicted impending Armageddon based on "certain signs, or clues, that His coming is approaching". Getty ImagesPresident Ronald Reagan talked of a "crusade" against crime (Credit: Getty Images)Hartman sees parallels between this language and the language in Seven – as exaggerated and distorted as it is when it comes from John Doe. "As the religious right reasserted itself at the centre of culture and the American ethos, it blamed a permissive culture of hedonism for shattering families, igniting the Aids crisis, and unleashing delinquency," he says. 127min - English, German, Spanish, French, Polish, Portuguese127min - English, Spanish, French PROMOTED

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