

Cheap Seats & Sticky Floors

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film reviews

gives a cool, slick and outright awesome performance as a young writer who soon finds trouble after getting a job dealing cards at a casino. It's one of those films that hits with the right story at the right time. Nothing stands out; everything is right on.

3. *Shadow of the Vampire*

What can I say; I've never seen anything quite like it. Willem DaFoe gives us one of the best performances of his career as the vampire in F.W. Murnau's *Nosferatu*. *Shadow* is a fictional account of the making of the classic horror film and is handled ingeniously by director Elias Merhige. The balance of comedy and creepiness, as well as fact and fiction, make for a film that is constantly in evolution mode, all the way up to the uneasy, chilling climax.

2. *Traffic*

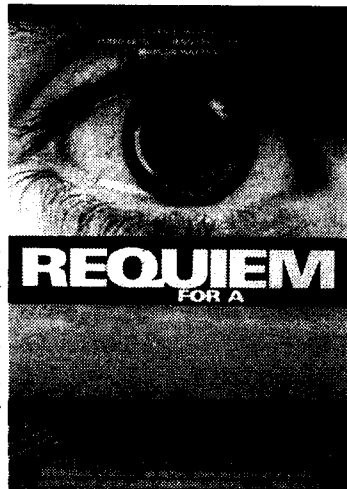
In full Hollywood art-house mode, Steven Soderbergh directs with passion and force in a film that gives meaning to

the words social awareness. No film in 2000 matched the importance of *Traffic*, or the artistry with which the film is told. Soderbergh weaves together a conglomerate of drug-influenced stories with the keen eye of a man at the top of his career. This is a film that should not be missed.

1. *Requiem for a Dream*

There are drug movies and then there is *Requiem*. To put it simply, *Requiem* is the anti-drug film that *Trainspotting* wished it could be. In only his second film, Darren Aronofsky (*Pi*) has given us a masterpiece of filmmaking. The story shows the downward plummet of four characters into the harrowing world of addiction.

It is a heart-racing, nerve-splintering post-modernist's dream. Not only does Aronofsky use every trick in the book to show us an outsider's view of addiction, but he also shoots us deep into the subjective mess created by minds in peril. It's a beautiful film. I was caught up by the story and driven to tears by the craft.



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Giselle

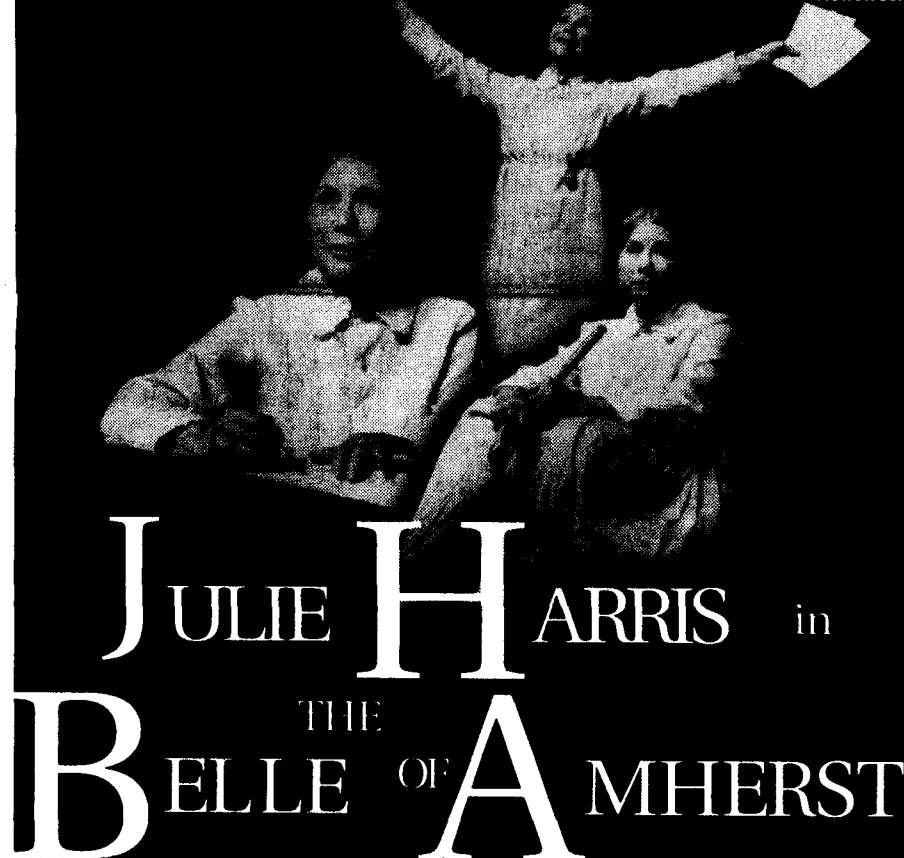
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