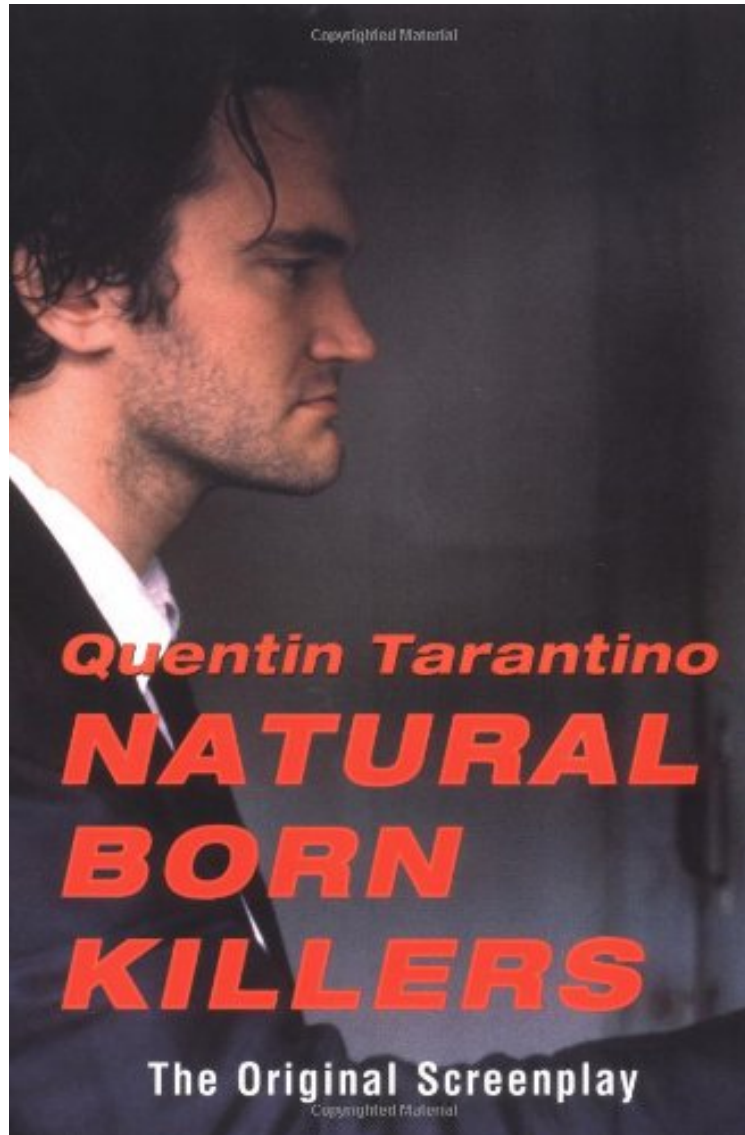


[Download] Natural Born Killers: The Original Screenplay

Natural Born Killers: The Original Screenplay

Quentin Tarantino

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#736549 in Books Quentin Tarantino 2000-06 2000-06-07Original language:EnglishPDF # 1 8.27 x .39 x 5.49l, .33 #File Name: 0802134483128 pagesNatural Born Killers The Original Screenplay | File size: 44.Mb

Quentin Tarantino : Natural Born Killers: The Original Screenplay before purchasing it in order to gage whether or not it would be worth my time, and all praised Natural Born Killers: The Original Screenplay:

0 of 0 people found the following review helpful. Five StarsBy nosferattilawhatever stone did, here's what tarntula writ7 of 8 people found the following review helpful. "I Used To Be You...Then I Evolved", Stinging Black HumorBy kevinTarantino's original script for 'Natural Born Killers' is vastly superior to the movie. Oliver Stone's film version

(while still entertaining and transgressive) is meandering and extreme for the sake of extremity (in everything from the jarring editing to unnecessary scenes—like the young woman—Scagnetti murder scene to Mickey hinting at the rape of his hostage and Mallory's subsequent seduction of the gas station attendant). To his credit, I understand what Stone is trying to achieve: a statement about media culture and an increasingly amoral American psyche, but he doesn't quite succeed, in my opinion. The result is an uneven movie with a bit too much padding. Unlike the original script, the film provides the background stories for Mickey and Mallory so that the audience can empathize with why they are the way they are. There is also a scene in which the killer couple have a spiritual epiphany after encountering a Native American shaman. Despite their respect for the shaman, Mickey accidentally kills him after a bad dream. The movie is effectively commenting on several things: The hypocrisy of a 50's American ideal of family and its disillusioning affect upon our serial killing antiheroes, in addition, the shaman scene also screams of American hypocrisy—the history between the colonists and Native Americans and also an insincere, self-righteous idea of spirituality on the part of Mickey and Mallory. But these things are lost in translation—what exactly is the movie trying to be, a psychological profile of the American serial killer and how American history and culture shaped such human beings? Or, is it a satire of the 'serial killer' and the (media) culture surrounding him/her? Because Stone's film tries to do both at once, the film feels shallow (even if impassioned) since it cannot satisfy both topics completely. Tarantino's script, on the other hand, is much more focused. It knows exactly what it is—a black satire of serial killer culture in America. Mickey and Mallory are much more absent in Tarantino's version. Instead, the two are more of a symbol or driving force for the real story, that of the journalists and policemen whom are after them. The hypocrisy of this story is in the characterization of the policemen and journalists because they are less concerned with the welfare of the people than they are with furthering their careers, social status and so forth. The biggest change, however, is with Mickey and Mallory themselves, who are much more mythical here than in the movie. In the film we understand why they are so extreme (what with their backgrounds and all), not so with this script, where they are ambiguous—they serve more as moderators of the unjust (the corrupt policemen and the opportunist paparazzi), which heightens the satire because the roles of the just and the unjust have been reversed (Mickey and Mallory, although killers, represent love and are the only truly honest characters). The script has far less unnecessary story bits. As I said earlier, the Stone version has a scene in which Scagnetti kills a young woman. Why is this important? We already knew that he was an opportunist and a corrupt police officer. In the script, Scagnetti's corruption is hinted at several times but doesn't include the murder/rape scene, which would've been overkill. The script is much more subtle in this regard. Simpler and more focused than the film (not to mention much more fun), I highly recommend this original script. Get it with the flick and compare for yourself! 0 of 0 people found the following review helpful. different than movie By J Curtisa a great way to see how the movie differs from the screenplay. would love to have seen how it would have been different if QT would've directed

Natural Born Killers is a disturbing and brilliant indictment of violence in the media and American celebrity culture. Mickey and Mallory Knox, outlaw lovers on the run, go on a killing spree of startling viciousness -- and find themselves transformed into cult celebrities by the tabloid media. The film, directed by Oliver Stone, departed significantly from Tarantino's original screenplay, so much so that Tarantino removed his name from the screenplay credits. Now available in America for the first time, the original screenplay offers fans and film buffs of all stripes the opportunity to compare Tarantino's original vision with Stone's version of the story of Mickey and Mallory.

From the Inside Flap
Quentin Tarantino's films have single-handedly revived and redefined American cinema, bringing to Hollywood a new energy, irony, and cool. Natural Born Killers is a disturbing and brilliant indictment of violence in the media and American celebrity culture. Mickey and Mallory Knox, outlaw lovers on the run, go on a killing spree of startling viciousness--and find themselves transformed into cult celebrities by the tabloid media. The film, directed by Oliver Stone, departed significantly from Tarantino's original screenplay, so much so that Tarantino removed his name from the screenplay credits. Now available in America for the first time, the original screenplay offers fans and film buffs of all stripes the opportunity to compare Tarantino's original vision with Stone's version of the story of Mickey and Mallory. "Tarantino's scripts have a way of reworking the classic genres. The plots and characters are familiar, but Tarantino's structure and dialogue transcend any category.... Tarantino writes old-fashioned movie dialogue--the kind of speeches and banter and chat that actors love to say.... Quentin Tarantino is walking, talking proof that you can violate the rules and flourish in Hollywood."--Lynn Hirschberg, Vanity Fair "Quentin Tarantino [is] the poet laureate of Bad Boy Chic."--Kenneth Turan, Los Angeles Times
Quentin Tarantino wrote and directed Pulp Fiction, which received the Palme d'Or at Cannes, a Golden Globe Award for Best Screenplay, and seven Academy Award nominations including Best Picture and Best Director, and won the Academy Award for Best Screenplay. He wrote and directed the critical and audience favorites Reservoir Dogs and Jackie Brown, and his screenplay True Romance was directed by Tony Scott. He also wrote and acted in the film From Dusk Till Dawn, executive produced projects including From Dusk Till Dawn, Killing Zoe, and Curdled, and starred opposite Marisa Tomei in Wait Until Dark on Broadway. About the Author
Born in Knoxville, Tennessee, in 1963, Quentin Tarantino was an ex-video store

clerk whose debut feature *Reservoir Dogs* (1991) became a huge cult hit. Two earlier scripts - *True Romance* and *Natural Born Killers* - were then filmed, while his own *Pulp Fiction* (1994) won the Palme d'Or at Cannes and an Oscar for Best Screenplay. Subsequently, he has contributed to *Four Rooms* (1995) and *From Dusk Till Dawn* (1996), and made *Jackie Brown* (1998), *Kill Bill* (2003), *Death Proof* (2008) and *Inglourious Basterds* (2009).