

TITLE: DIE HARD

Distributor: FOX

Country of Origin: USA

Film: X Video:

Genre: THRILLER

First: X Resub:

Eng Lang: X

Foreign Lang:

Cuts: No Cuts: X

Subtitled:

Dubbed:

Category: '18'

	Uc	U	PG	15	18	R18	CUTS	REJ
THEME				X	X			
TREATMENT					X			
VISUALS: NUDITY				X				
SEX								
VIOLENCE					X			
HORROR								
LANGUAGE				X	?			
DRUGS								
CRIMINAL TECHNIQUES								
LEGALITY: OBSCENITY								
CHILDREN								
ANIMALS								
BLASPHEMY								
FILM AS A WHOLE					X			

Keywords: HOSTAGES, VIOLENCE - QUANTITY OF, BIG BUSINESS, INNER CITY

Enjoyable hokum and very stylish, this terrorists-sieze-a-whole-skyscraper actioner. Director John McTearnan has piled on the style with 'designer terrorists' with pigtails (and German accents) and lots of very rich business people hostages and Bruce Willis adding his star quality but it is the super high-tech tower block which is the real star of the show. John McClane (Bruce Willis) is flying back to Los Angeles to spend Christmas with his estranged wife. He joins her at her office Christmas party at the Japanese-owned Nakatomi building. As soon as he arrives, the terrorists start their seige and he is caught in the middle. From here on the plot and drama is very sparse. John disowns one terrorist and, armed with a captured machine gun, he goes around picking off the dozen or so terrorists one by one. He finally gets the police department to believe his radio pleas for help. By the beginning of reel 4 the cops arrive. Despite the fact that the cops bring up an armoured car, they cannot get in the building (the terrorists bazooka it out of the sky). The leader of the LA cops says he wants John (ie Willis) to stay out of it but we (the audience) know that this is Hollywood and only a bedraggled, under-armed, solo hero can outwit the

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baddies and blow up the building and save all the hostages! This he does and it ends, traditionally, with the hero hugging his family on the street outside.

No category requested from Fox but this is obviously an '18'. It is not that strong and the emphasis is on tension and stalking but there are a few moments that are incontrovertibly '18'. Impact shots, for example, are used sparingly but there are some close-ups. The first '18' bit comes at 1480 in reel 3 when some terrorists are shot with a machine gun as they come out of a lift. At 1319 in reel 5, there are some more of these. Worse, at 1344 we have a running close up of some terrorists' knees being shot apart. I do not think we should be thinking of cuts in this kind of big movie, especially one, as I said, that does not revel in sadism for the sake of it (there are no torture scenes a la LETHAL WEAPON, for example). However, this is a very visceral moment and it justifies a medium strong '18' on its own. The other big classification point is the denouement fight between John and a blonde terrorist. This again skilfully suggests considerable toughness without appearances of blood or slow motion or close-up. (Reel 6 middle to end.) There are several kicks to the body (JF's bete noire?) and some repeated punching. However, this is legitimately suggested by soundtrack effects and stunt acting and, in fact, much of the actual point of impact is masked or just off-screen. Also the fight is broken up and not one take. This is not harmful in terms of selling brutality for me but is just a well-staged movie convention for the desperate fight to the death. I am confident that it should be signed out and that it is covered by our top category (video might be a different kettle of fish, however). Violence is a tricky area always but it seems to me all the directorial choices are legitimate ones.

Other areas are '15' or below. There is ^{not much} sex or nudity (one brief sight of a Playboy pin-up on wall). Bruce Willis swears a lot (50+ 'fucks') but that just 'stands for' his toughness, really. At 1118 in reel 1 a party-goer is caught out when he is (probably) taking a line of 'coke'. However, this is not played upon and the character later turns out to be a turncoat and too snivelling to be any kind of role model. The '18' covers this incidental sight even of a hard drug.

The whole is OK for '18' uncut, we felt.

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Distributor: FOX

Country of Origin: USA

Film: X Video:

Genre: COP THRILLER/ADVENTURE

First: X Resub:

Eng Lang: X

Foreign Lang:

Cuts: No Cuts: X

Subtitled:

Dubbed:

Category: '18'

	Uc	U	PG	15	18	R18	CUTS	REJ
THEME				X				
TREATMENT					X			
VISUALS: NUDITY				X				
SEX			X					
VIOLENCE					X			
HORROR					X			
LANGUAGE					X high 'fxxk' count			
DRUGS					coke sniffing			
CRIMINAL TECHNIQUES								
LEGALITY: OBSCENITY								
CHILDREN								
ANIMALS								
BLASPHEMY								
FILM AS A WHOLE					X			

Keywords:

Glossy, totally cynical designer cop thriller and adventure with high-tech settings and Rambo-type cop on holiday, John McClane, taking on an international gang of thieves. Bruce Willis (M O'Rourke lookalike with whimsical grin) plays the cop and diffuses much of the violence with his persona. He comes to his wife, Holly, a top exec in California (Bonnie Bedelia grown up) only to find her Japanese corp is being invaded by a professional gang of robbers with the arsenal of the US Marines. After some twists in plot, Bruce, with muscles pumped up, wins out and takes his wife home for Christmas.

Designer muscles and weaponry directed by John McTiernan is not really a problem for the '18' category since much is left to the imagination in terms of the physical grief our Bruce can tolerate and what isn't is either brutal but effected off-screen or carefully choreographed like the reel 6 fight in which hero and villain, 'both professionals' slug it out but with their fight intercut with other scenes so that you forget you're going to come back to the he man confrontation in which hands squeeze faces, and heads butt each

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other and hit walls and sometimes repeatedly but mostly deliberately and sparsely. Also, often end violence of fight is perpetrated by an inanimate object ie falling through glass at end of a fight. The other gory moment in the film is our hero shoeless having to run barefoot over glass to escape. We don't see his feet crunching, just a bloody floor, non-specific bloody feet and glass once extracted but one gets the picture.

The other gory moments are gunshot 'Peckinpah' woundings, used only twice at the end of the movie as cop-pal shoots to save hero, and a shot in reel 5 where a villain's knees are taken out. Lots of blood on glass and walls etc but consequences of violence restrained and virtually the process. A very high 'fxxxk' count and bare breasted girl dragged by terrorists as she was engaged in sex, and an after shot of sniffing a line of coke are all '15' shots as are the beautifully executed breath-holding stunts, but violence, a la LETHAL WEAPON really, got us firmly into top end of the '18' but its discretion kept the scissors away.