


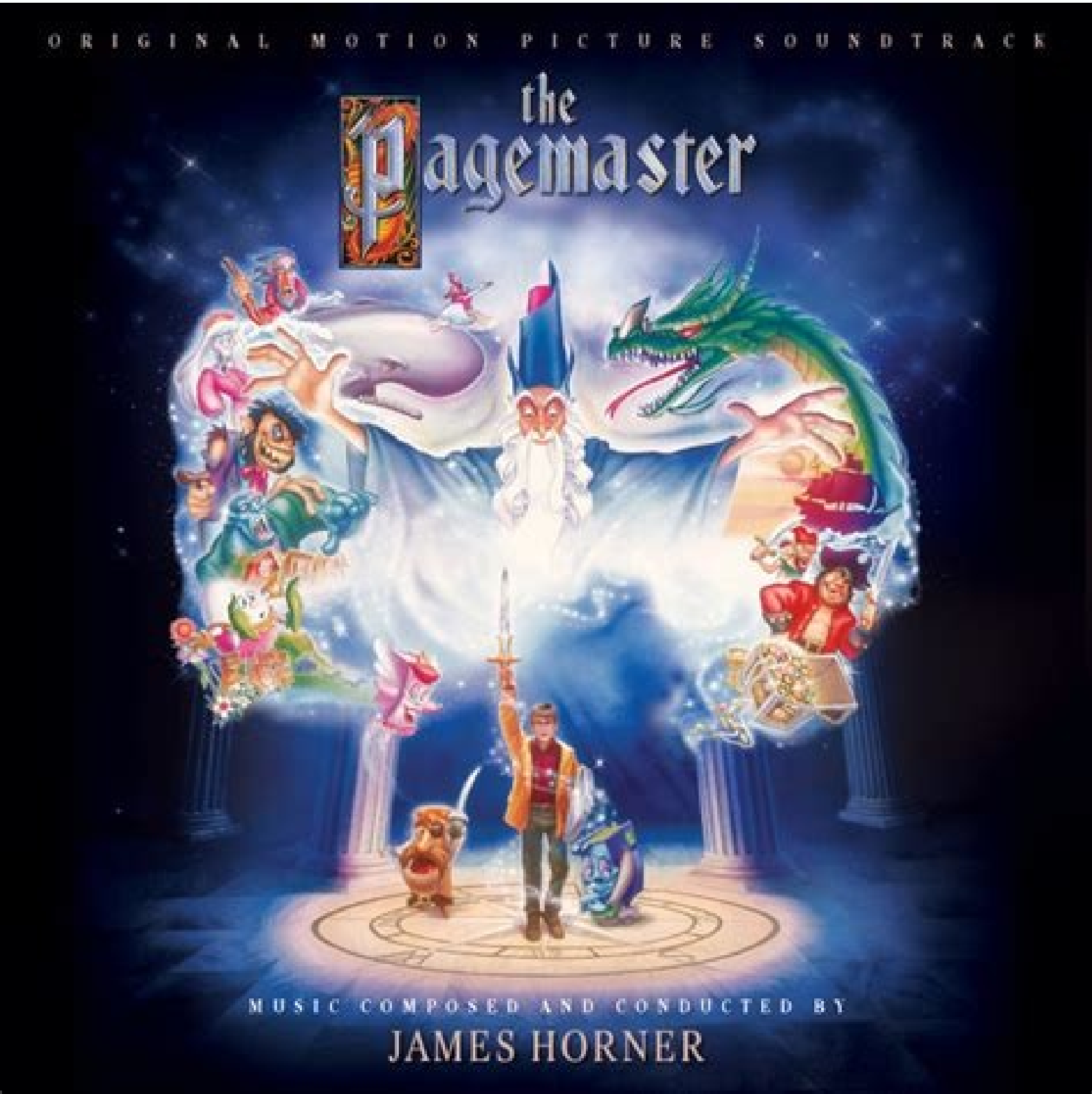
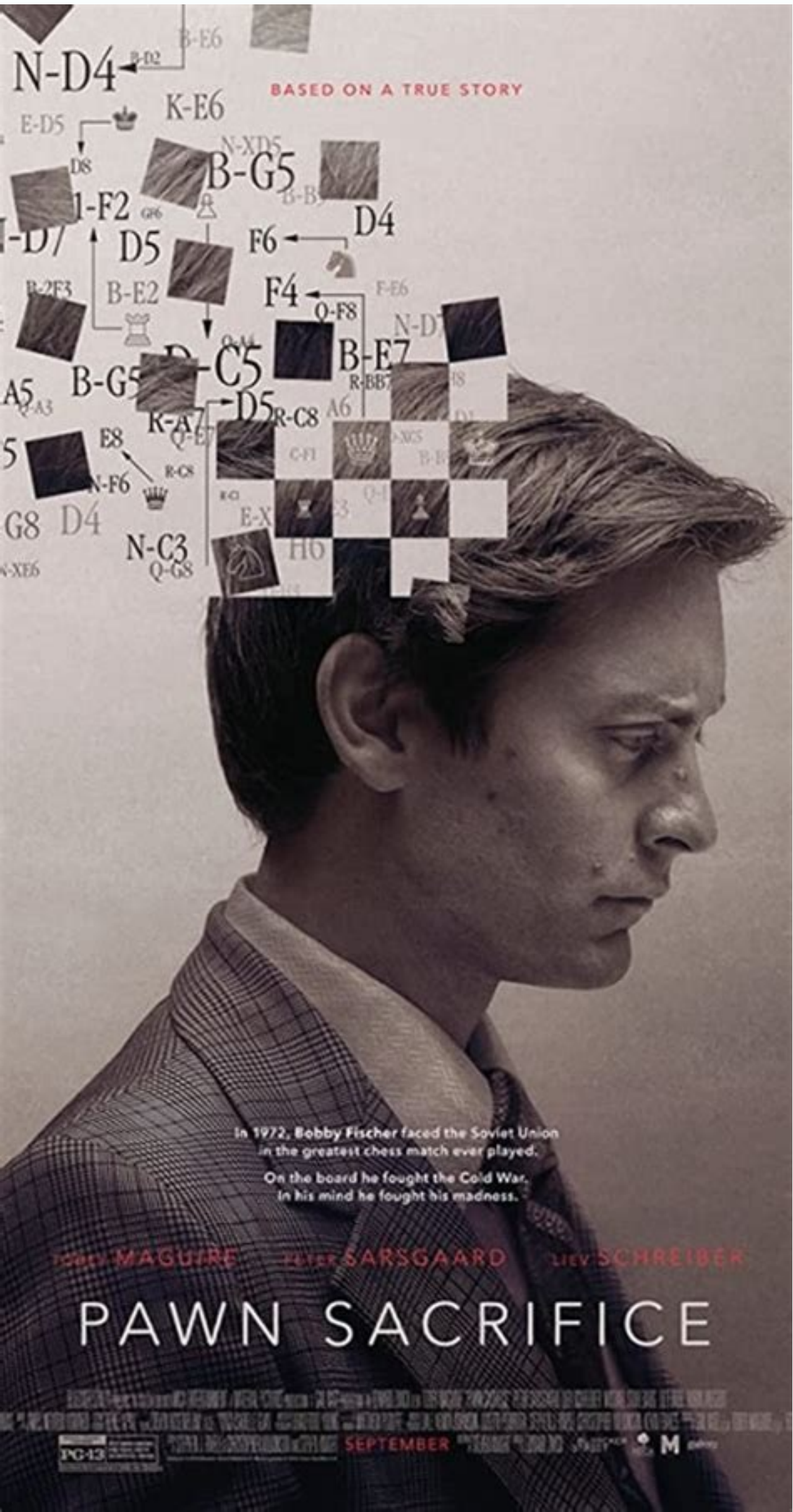
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Searching for bobby fischer movie



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In some sense, the coach is fighting the ghosts of his past through Josh. This kind of pressure is too much to put on a young boy, no matter how gifted he is. He's not the best child actor to grace the screen, but he avoids the awkward obviousness of many. What makes us men is that we can think logically. Neither actor has an overabundance of screen time with which to develop a personality, but good performers can do a lot with an economy of scenes. It is intelligent because it is about the meaning of chess, a game that has been compared to war and plundered for its lurking Freudian undertones, and yet is essentially just an arrangement of logical outcomes. In the film, Josh learns the moves by watching them played in the park. Is chess so important that it should absorb all the attention of a young prodigy, or is his development as a normal little boy also crucial? There are enough clues that they can be guessed at, and Searching for Bobby Fischer relies upon the intelligence of its audience to put the pieces together. These are some of the questions that Searching for Bobby Fischer probes. It isn't long before Josh is able to beat them all. These are men with faults, but it's those imperfections that enable us to empathize with them. One lesson, however, he is unable to take to heart -- he cannot hate his opponents, no matter how much they despise him. As soon as Frank recognizes his son's gift, however, he begins to apply subtle pressure. Searching for Bobby Fischer is an intensely fascinating movie capable of involving those who are ignorant about chess as well as those who love it. His mistakes were made when he selected not the toughest, but the most beautiful lines of light." From The Virgin in the Garden, by A. Winning becomes important -- perhaps too important -- and Josh is afraid that to fail at the game is to risk losing his father's love. Without giving up little league baseball, he learns how to play, hanging out with Vinnie (Laurence Fishburne) and a group of speed chess hustlers who occupy nearby Washington Square. What makes us human is that we sometimes choose not to. It is a tale of human trials and triumph, not a sports movie that panders to a certain segment of the population. This is both a blessing and a curse. As a boy, he faced and defeated the greatest players of his time. At the tender age of seven, Josh Waitzkin (Max Pomeranc) becomes fascinated by the game of chess. Is winning, for example, the only thing? The two key relationships explored by this film are those of Josh and his father and Josh and his teacher. It isn't just Josh's tale, however. At first his parents, Fred and Bonnie Waitzkin (Joe Mantegna and Joan Allen), are even unaware he can play, and there is a sweet scene in which the boy allows his father to win a game, to spare his feelings. His parents are at first doubtful of his talent, then proud of it, then concerned about how he can develop it without stunting the other areas of his life. The film is the first intelligent one I can remember seeing about chess. Then he essentially disappeared into a netherworld of rented rooms, phantom sightings, paranoid outbursts and allegiance to a religious cult. In Max Pomeranc, an excellent choice was made. The name and image of the mysterious chess genius Bobby Fischer infiltrate this movie. It isn't until the end of the film that he is finally able to accept and love his student for who he is. Have they become so crucial that we lose sight of the people playing them? The focus of the film is less on the actual game than it is on the people, emotions, and pressures surrounding Josh. It certainly can't answer them, but the film offers fodder for thought as it explores Josh's early career and examines the relationship between the young chess master and his sports writer father, Frank Waitzkin (Joe Mantegna). Like Frank, Pandolfini loses sight of his young charge's innocence and age, and tries to mold him into a chess-playing machine. The difference in strategy between Vinnie and Bruce is much simplified in the film, and comes down to whether you should develop your queen at an early stage in the game. For the film, the queen is just a symbol of their opposed styles; the movie is really about personalities, and how they express themselves through chess. The screenplay by Steven Zaillian, based on Fred Waitzkin's autobiographical book, is best when it deals with the issues surrounding competitive chess. It's then that chess becomes a burden and he stops enjoying it. He reappeared not long ago to win a lucrative chess match in Yugoslavia, for which he was willing to lose his citizenship. Having only a handful of appearances, Laurence Fishburne faces an even more difficult challenge, but he nevertheless manages to convince us that he's Josh's true friend, concerned more about the boy's happiness than his success. In 1972, after a prelude of countless controversies, he won the world chess championship away from the Russians for the first time in years. Under Pandolfini, Josh matures as a player, and, for the first time, he starts to fear losing. His life does not inspire envy. "Searching for Bobby Fischer," a film of remarkable sensitivity and insight, tells a story based on fact, about a "new" Bobby Fischer - a young boy named Josh Waitzkin (Max Pomeranc) who was born with a gift for chess, which he nurtured in the rough-and-tumble world of of chess hustlers in New York's Washington Square Park. Fischer is as much an icon to this game as Babe Ruth is to baseball. Josh starts playing chess because it fascinates him. Bobby Fischer was arguably the greatest chess player of all time. S. There is a beauty to the gift, but it does not necessarily lead to greater happiness in life as a whole. The wonderful new film "Searching for Bobby Fischer" contains in its title a reminder of that truth. They center around our responsibility, if any, to our gifts. Josh has two mentors -- the street-smart Vinnie, who teaches him to play the opponent, not the board; and Bruce Pandolfini, a man who has suffered an unspecified loss in an unnamed competition, but knows the game inside out. And at what point does the need to win become so important that the game ceases to be fun? There is a cautionary moment when Fred Waitzkin sees his first professional chess tournament - an ill-fitted room filled with players, mostly men, mostly silent, bending over their boards as if in prayer - and is warned that this is the world his son will inhabit. By the end of "Searching for Bobby Fischer" we have learned something about tournament chess, and a great deal about human nature. None depends on social skills, maturity, or insights into human relationships. Not only is he an experienced chess player, but he acquires himself admirably in the role of Josh. Byatt writes about: the choice between truth and beauty. The film's implications are many. While Frank never stops loving his son, he becomes obsessed by the need to win. That is the case even though no knowledge of chess is necessary to understand it, and some of the filmmaking strategies - such as showing most of the moves at lightning speed - simply ignore the periods of inaction in games. "There was a boy, a chess player, once, who revealed that his gift consisted partly in a clear inner vision of potential moves of each piece as objects with flashing or moving tails of coloured light. He saw a live possible pattern of potential moves and selected them according to which ones made the pattern strongest, the tensions greatest. Ben Kingsley and Joe Mantegna do excellent jobs bringing their characters to life. Joan Allen, despite often being relegated to the background, gives a convincing portrayal of a mother who cares so much about her son's well-being that she's willing to take him away from his father, if necessary, to assure it. A child who is a genius at chess can look at a board and see a universe that is invisible to the wisest adult. Why does one play serious chess in the first place? How important are games to the American way of life? We never learn exactly what demons haunt Pandolfini, and it's a credit to this film that it doesn't make them explicit. Josh's first teacher is a black chess hustler named Vinnie (Laurence Fishburne), who uses an in-your-face approach and advises unorthodox moves to throw an opponent off. Eventually Fred becomes convinced his son needs more advanced tutelage, and hires the brilliant but prickly Bruce Pandolfini (Ben Kingsley), a difficult case - but then all good chess players are difficult cases. Byatt Child, prodigies are found most often in three fields: chess, mathematics and music. His games are models of elegance and artistry. Searching for Bobby Fischer is based on the

true life story of Josh Waitzkin who, at the age of sixteen, is currently the highest-ranked American player under eighteen. His father, looking to take him to the next level, employs ex-chess master Bruce Pandolfini (Ben Kingsley) as a teacher. If we can operate at the genius level in a given field, does that mean we must - even if the cost is the sort of endless purgatory a Bobby Fischer has inhabited? Chess may not be the most exciting activity to watch, but Searching for Bobby Fischer makes for engaging entertainment. Realism was important to the film makers - they wanted chess-playing viewers to be spared the indignity of watching someone faking playing the game. Each has a different perspective to offer, and Josh learns from them both. When casting Searching for Bobby Fischer, the production team decided that instead of choosing a young "name" actor who might know little or nothing about chess, they would choose someone who was a chess player first and an actor second. All three depend upon an intuitive grasp of complex relationships. It's an interesting question, and this movie doesn't avoid it.At the end, it all comes down to that choice faced by the young player that A.

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