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Apollo 11 review

Full review in Spanish Full Review | Original Score: 8/10 | Apr 8, 2022 Brian Eggert Deep Focus Review The film, best viewed on the biggest screen available to get the full effect of the mission's size and scope, reminds viewers of a time when humanity used to think big. On the return-to-earth leg of the journey the crew cuts loose a little more, listening to a weightless cassette player from which emits the folk-country tune “Mother Country” by John Stewart. Recordings from Houston’s mission control track key moments, including the heart rates of Armstrong, Buzz Aldrin and Michael Collins at crucial junctures during the eight-day mission. You can’t be blamed for thinking any of this going into Apollo 11. Filmmaker Todd Douglas Miller’s chronicle of the landmark event, Morton was awarded both the 2019 Critics’ Choice Documentary Award for Best Score and the 2020 Cinema Eye Honors Award for Outstanding Original Score. Most recently, Matt scored all six episodes of the Netflix limited series Painkiller, a fictionalized telling of the origins and aftermath of the opioid crisis in America starring Matthew Broderick, Uzo Aduba, and Taylor Kitsch from creators/writers/showrunners Micah Fitzerman-Blue and Noah Harpster (A Beautiful Day in the Neighborhood), executive producers Eric Newman and Alex Gibney, and director Peter Berg. At launch, according to the flight surgeon’s report, Armstrong’s heart rate is up to 110 beats per minute. He has also worked with brands including Porsche, Sonos, JPMorgan Chase, Wendy’s, Hollister Co., and American Eagle on various marketing campaigns, and has licensed music to numerous film and TV projects through his music production and publishing company Studio 651 Ltd. Morton was a founding member, lead guitarist, and vocalist for the rock band The Shantee which recorded several albums, toured nationally, and opened for bands including George Clinton and Parliament/Funkadelic, Bela Fleck and the Flecktones, the Neville Brothers, Dickey Betts of the Allman Brothers, Widespread Panic, and The National. You have no recently viewed pages It is easy to think that there’s nothing left to be said, and even less to be seen, about the flight that took place on July 16th, 1969 — one that took three men hundreds of thousands of miles away from earth and let two of them step foot on the moon. It gives you the sensation that you’ve been transported right into the middle of history. Apollo 11 should be compulsory viewing for the wackadoodles who think that Danny Torrance’s rocket ship jumper in The Shining is proof positive that Stanley Kubrick faked the moon landings. But whether it’s sitting among caffeinated coordinators in Houston or being strapped to a rocket barreling towards Luna, the film’s ethereal sense of immediacy and immersion is unparalleled. The new documentary ‘Apollo 11’ is made up of 50-year-old archival footage, perfectly preserved, that has been up-converted to IMAX. NEON Even without the significance of the Moon landing, Apollo 11 is a masterclass in storytelling. Then they proceeded to — wait for it — properly store the footage. There will be plenty of Apollo remembrances (including a National Geographic documentary) between now and the official 50th anniversary in July, and it’s difficult to say whether ‘Apollo 11’ will possess greater resonance among people who can remember watching those events unfold in real time on an analog TV or those for whom the grainy pictures are merely the stuff of history. You don’t have to have seen the Oscar-nominated For All Mankind (1989), or any other documentaries about the space race (or the Sixties or the 10 Greatest Moments in Our Species’ History), to recall the sight of our big blue marble as seen from the Apollo 11’s passenger-side portal. Apollo 11 wants to show you the small moments in between the big steps, the God-is-in-the-details asides that add up to a cumulative, 360-degree portrait. But it’s undoubtedly the single most immersive portrait of how an army of technicians, flight-control teams, organizational bigwigs and, crucially, three brave men took us to stars and back. Every shot brims with beauty in the capturing of a decade, and the editing is what makes the film. Then it brings everything back down to Earth with equal equality and grace. But Miller doesn’t rely entirely on it. Full Review | Original Score: 4 / 5 | Jul 28, 2020 The meticulously told odyssey of the first moon landing amazingly feels new, alive and, at times, as if a script we know from history might not happen. (From the Mesozoic era to the Space Age, in two movies.) Blessed with carefully preserved, breathtaking visuals — see this during its one-week IMAX run if you can — and too many candid peeks behind the curtain to count, the director-editor simply cuts to the chase and brings folks along for the ride. Although we know how the mission turns out, the movie generates and maintains suspense. In addition to chronicling that triumph, that film examines Armstrong’s emotional reticence. Miller’s documentary indirectly points out why such a quality is valued in astronauts. “Experiential” and “immersive” are worn-out words, but Apollo 11 puts you right back to five world-changing days in July 1969. The film is a technical feat that potentially one-ups Peter Jackson bringing color to World War I in They Shall Not Grow Old. Instead, he assumes the audience is intelligent enough to have at least a passing knowledge of the events, and lets the images play out for themselves; the apocalyptic lift-off; the cold, grey surface of the moon; the lunar module docking with the command service module (or CSM — the film has more three-word initials than Line Of Duty); the heart-stopping, 17-second black-out on re-entry. You can’t emphasize enough how his free-form approach to letting the images do the heavy lifting puts this a cut above most docs, any more than you can underestimate how composer Matt Morton’s score lends a thumping, droning, roaring sense of awe to the more dramatic elements of the mission. Meticulously recapturing the drama of that “giant leap for mankind” in 1969, it’s a wonderfully nostalgic if somewhat antiseptic reminder of what it meant to first break the bonds of Earth. It has epic scale — the first shot of the rocket, moved along on giant tracks to the launch pad, is Star Wars-ian in its impact as opener — combined with smaller human moments. Netflix also released 28 tracks from his Painkiller score as a soundtrack album. Morton’s other films include the Netflix true crime documentary Why Did You Kill Me?, director Todd Douglas Miller’s Emmy-winning documentary Dinosaur 13 from Lionsgate and CNN Films, Peter Berg’s short boxing documentary Heavy: Fury v. The backstories of Armstrong, Aldrin and Collins are sketched with a montage of photos from life’s landmarks — birthdays, graduations, weddings — that are more moving without context. Similarly, while legendary newsmen Walter Cronkite’s voice is heard describing the mission, there’s no on-camera footage of him, missing out on the memorably giddy enthusiasm that the anchor exhibited when Armstrong took his famous first step onto the moon’s surface. “Apollo 11” premieres in Imax theaters on March 1 and expands to wider release beginning March 8. All of this new 24-frames-per-second testimony makes something so indelibly familiar seem unexpectedly fresh to viewers. There’s an intimate, tactile quality that smacks of First Man. Full Review | Original Score: 4/4 | Mar 30, 2020 Dan Schindel Hyperallergic Apollo 11 is worthwhile simply for this unearthed footage. Even Armstrong’s famous moonwalk is witnessed from not from the remote camera — the image that immediately pops in your head when anyone utters the 10 words that changed the world — but from an alternate viewpoint through window of the lunar module. Some 50 years after that shot, these sounds and images are permanently burned into our collective consciousness. By the time you leave the theater 93 minutes later, however, you will wonder how we were ever able to properly consider this historical occasion without his doc. The sound comes from original news broadcasts — anchor Walter Cronkite is gravitas embodied — and Mission Control tapes augmented by Matt Morton’s hypnotic score and Eric Milano’s complementary sound design. And my God, does that make all the difference. Schwarz from ESPN. Todd Douglas Miller’s Apollo 17 short documentary The Last Steps from CNN Films. Scaring the Fish starring Max Casella and Anthony Rapp, and John Urbano’s Panama City documentary Beauty of the Fight. Each man charged with various dials and switches impossible to comprehend for the layman. Director Todd Douglas Miller has culled from newly discovered 65mm reels and more than 11,000 hours of uncatalogued audio recordings, presenting a taut narrative that spans prelaunch preparations through the return of astronauts Neil Armstrong, Buzz Aldrin and Michael Collins, including the heroes’ welcome they received. Collins’s is at 99, while Aldrin, cool as a cucumber, has a rate of 88. Image: Todd Douglas Miller’s documentary, “Apollo 11,” revisits the moon landing of 1969. Credit... Neon CNN Films “First Man” reminded viewers of the complex physical and emotional challenges that come from work as an astronaut. Assembled from long-lost NASA footage, and sparsely presented without commentary or narration, the film is receiving a weeklong Imax window before expanding to additional theaters. Suggest an edit or add missing content You have no recently viewed pages Composer: Music Department Location Management: Matt Morton is an award-winning composer, multi-instrumentalist, and engineer/producer from Columbus, Ohio. But even more importantly, by giving equal time to the labor and love that went into the endeavor, the men and women who toiled in obscurity, the seconds spent with the spacesuited trio before they became the Space Race’s Holy Trinity, Apollo 11 humanizes this accomplishment as well. Beginning with the shots of a crawler-transporter hauling the Saturn V rocket to the Cape Canaveral launch pad, and Walter Cronkite’s newscast oratory providing the only overt narrative setup the movie will avail itself of, “Apollo 11” dispassionately lays out just how many things needed to go exactly right for this mission to be accomplished. The film doesn’t pretend to provide in-depth analysis of the three astronauts or proffer what they were thinking. Stunning, stirring stuff. The images neatly convey a sense of the time, panning a room filled with white men wearing white shirts and dark ties, where the fleeting glimpse of a woman or African-American conspicuously stands out. From its immersion, born out of a masterclass in vérité filmmaking, Apollo 11 is a transformative and dramatic experience that reaffirms not only the wonder of space but our ability to see it all. In Todd Douglas Miller’s documentary Apollo 11 from CNN and NEON, audiences witness the 1969 moon landing with astronauts Neil Armstrong, Michael Collins, and Buzz Aldrin and follow them back on their journeys home, sometimes minute for minute. The end result looks like it was shot yesterday. It is a revelation. Living the tense moments of the actual landing on the moon, followed by the quiet minutes of Armstrong making that giant leap for mankind, is breathtaking. This film exists because someone at NASA was actually a genius. In a fashion similar to 1969’s Salesman and the 1993 political picture The War Room, Miller sacrifices almost everything that would remind the audience they’re watching a stuffy documentary. CNN — “Apollo 11” might focus on the moon mission of a half-century ago, but in its own way the CNN Films documentary feels like a step into a time capsule. And it rekindles a crazy sense of wonder at, among other things, what one can do practically with trigonometry. Through the use of astounding footage and good ol’ lean, mean craft, Apollo 11 brings mankind’s greatest mission to new, pulse-pounding life. It’s a crowd of curious Americans, and there is something touching about the no-holds-barred optimism on show. Full Review | Original Score: 4/5 | Jan 31, 2021 Andrew Gaudion VultureHound Through the use of astounding footage and good ol’ lean, mean craft, Apollo 11 brings mankind’s greatest mission to new, pulse-pounding life. Nixon makes a cameo. In that sense, it couldn’t be more welcome. Instead it celebrates the achievement, leveling the viewer with a sense of awe at the precise work that created one of the most dramatic events in (out of this) world history. The film is notably made up of perfectly preserved 50-year-old archival footage shot in 70mm and up-converted to IMAX. It takes you right up past the stratosphere alongside these souls. Either way, “Apollo 11” is a flight well worth taking. It looks astonishing, the mini-condition film flawlessly transferred into digital, and then synced to the original audio files perfectly. Apollo 11 isn’t a film about the facts and stats of the mission to reach the moon. He uses simple but effective white-on-black graphics, graphic animations and, occasionally, footage set up in split-screen to highlight particularly harrowing maneuvers, to convey the complications of the actions the Apollo 11 crew had to so precisely execute. Miller’s M.O. eschews talking heads from the major players or historical experts and doesn’t impose a Voice-Of-God commentary. Full Review | Original Score: 4.5/5 | Aug 28,... Behind each monitor sits an operator sporting the same white collared shirt and a regulated crew cut. There are no voiceovers or talking heads of geriatric scientists. (In a crowd shot!) But that’s it for gap-filling particulars. Full Review | Original Score: 3.5/4 | Mar 3, 2022 Richard Crouse Richard Crouse Ignores the Cold War politics of beating the Russians to the moon. In his previous documentary Dinosaur 13 (2014), Miller took a somewhat straightforward approach to reporting about the discovery of the largest T. And “Apollo 11” further demonstrates that hardly anyone but an aerospace engineer and a volunthous support team can get close to doing the math required for this endeavor. For all that, “Apollo 11” is not entirely devoid of romance. We see the crowds tailgating on the periphery, waiting to catch a glimpse of a threshold being crossed, and men in short-sleeve dress shirts stare at monitors and crunch stats numbers. The story arc does not surprise (how can it?), but the filmmaking works wonders to throw the ending in doubt. We don’t even have a proper master print of the original Star Wars because someone in George Lucas’ camp didn’t take care of the reel. One, two, three, four, five: NASA’s mission control appears endless. Full Review | Original Score: B+ | Mar 21, 2024 Grant Watson Fiction Machine All in all, Apollo 11 lasted about eight days from launch to splashdown, and Miller condenses that down to the most interesting 93 minutes. You don’t even need to have sat through last year’s biopic First Man to picture Neil Armstrong shuffling across the Sea of Tranquility. As civil rights raged on outside NASA (and equal rights were fought within), sending actual people to space felt like we made it to the World of Tomorrow. Flip the wrong one, or rotate one dial too far... All Critics Top Critics All Audience Verified Audience Ethan Gordon InSession Film Apollo 11 is something astonishing to see in cinema. And as many of the things that could possibly go wrong, the movie also implies that it’s only giving you the tip of the iceberg in that respect. APOLLO 11 [Official Trailer] Credit... Credit Video by NEON The film consists primarily of newly discovered archival footage, some of which has never been seen before in a film. The hypnotic majesty of the imagery certainly lends itself to an immersive big-screen experience, but the tick-tock of events over the eight-day sojourn should work equally well in a living room. Apollo 11, with its lingering shots of families napping and sunbathing with Saturn V on the horizon, is a beautiful snapshot of when we treated science with respect rather than seeing it as an opportunity to balloon the defense budget. These moments also emphasize the focus on immersion that’s all throughout Apollo 11. Sometimes, it’s to the movie’s detriment (they really need subtitles for NASA communications). We get to hang out in the suit-up rooms T-minus 20 hours before launch, within the ship and among the sea of engineers in mission control during the journey, and briefly, the quarantine-to-fanfare period that happened immediately afterwards. The footage is so pristine it could pass as a contemporary reconstruction, but this is only one tool in Miller’s space locker. Some shots are so clear they could have been filmed yesterday. Apollo 11 is a film that celebrates old-school US values that feel anachronistic in today’s turbulent Trump era: science, ingenuity, expertise, imagination and hope. Full Review | Original Score: 7/10 | Feb 6, 2020 No All Critics reviews for Apollo 11 Do you think we mischaracterized a critic’s review? Drawn from thousands of hours of never-seen-before 65mm film shot fly-on-the-wall style, telling the Apollo 11 mission story from sunrise on launch day to splashdown, Todd Douglas Miller’s enthralling film is as engaging and gripping as any Tom Hanks-produced documentary or Damien Chazelle drama. A camera rushes past a series of computer banks. Fifty years later, we now entertain the dumb “Space Force” while dismissing the realities of climate change. It greatly broadens, deepens and enhances every single aspect of the journey that the Apollo 11 embarked upon. Equally affecting is footage of people tail-gating in car parks waiting to catch a witness to the previously unthinkable. (The finds that the filmmakers have come across here are astonishing.) Hand-holding explanations are M.I.A. An almost experimental-cinema, you-are-there experiential aesthetic is the name of the game here. Full Review | Original Score: 4.5/5 | Aug 28, 2020 The technical remastering of some of the footage is alarmingly incredible. Crafted from a freshly discovered treasure trove of 65mm footage and more than 11,000 hours of audio, Apollo 11 documents man’s greatest adventure: the mission to put a man on the moon. He is best known for the Peabody and Emmy Award-winning documentary Apollo 11 from Neon and CNN Films. That we have all of Apollo 11 is a miracle. Communiqué from Mission Control is as garbled and textured as someone doing bad Bane impressions through a GarageBand filter, and there are no subtitles. As world events of the 20th century go, Apollo 11, the NASA mission of 1969 that put two men on the moon, has been thoroughly documented. Time and again it reminds you of your favourite NASA movies. From its sly use of the late ‘60s Universal logo, everything about Apollo 11 is thoughtful. Rex fossil to date. Full Review | Feb 24, 2020 Doris Toumarkine FilmDINGHY.com Going budget class on this cinematic journey to traditional theater screens will thrill, but traveling First Class via the optimized IMAX format amplifies the WOW! of the film... Kennedy’s pledge to put a man on the moon before the 1960s ended. What can be gained by revisiting them for the gajillionth time? Full Review | Original Score: 3.5/4 | Apr 20, 2020 Mike Scott Times-Picayune Built entirely of eye-popping archival footage, it faithfully recreates the 1969 moonshot and successfully recaptures the awe of it all. It’s not just a movie, it’s a front row seat to a story in our species’ violent and embarrassing history on this rock, when everything worked and we saw the stars. Full Review | Feb 11, 2020 Steven Sheehan The Digital Fix The wonder of modern technology has conjured up these sensational pictures, much in the same way that it transported human life out of this world half a century ago. Miller really cares about putting us into the world of Apollo 11. The footage presented on screen is stirring and emotive. video Related video Watch the ‘Apollo 11’ teaser Kennedy, of course, wasn’t around to see his vision brought to fruition, but President Richard Nixon is shown speaking to the astronauts in space from the Oval Office, in an obviously prepared but nonetheless stirring speech about what their achievement means to America and the people of the world. That’s what makes this time capsule feel like a miracle. Apollo 11 is in theaters now. The countdown to lift-off, that massive flaming metal ring that drops away and burns in the stratosphere, the mirror-helmeted figure planting a flag on the lunar surface, “One small step for man...”: you don’t have to been born before 1969 to have this mental flipbook flash before your mind’s eye. Instead, it’s about how it feels to be in space and on the ground as history is made. We touch down on the surface of the big, grey rock in real-time. The impact is nearly mind-boggling. In that respect, the documentary actually works best as a companion to “First Man,” the recent Armstrong movie biography, which – even with its central character’s stoic strength – shed light on the personal sacrifice and risk undertaken by those who worked so hard to fulfill President John F. It’s also been fictionally dissected, most recently by Damien Chazelle, whose 2018 film, “First Man,” is a portrait of Neil Armstrong, the mission’s commander and, yes, the first man to walk on the moon. His captivating and innovative score exclusively used instruments and effects that existed at the time of the Apollo 11 launch in 1969. Sometimes, in moments that caught me off-guard, it was the fly-on-the-wall views, be it of our space boys chilling in the shuttles or normal people munching on hot dogs to see a rocket fly, that deliver on the film’s bigger picture of humanity. Astronaut Michael Collins in the new documentary ‘Apollo 11’ that gives viewers a front row seat to the 1969 Moon landing. NEON The Apollo 11 mission really is, and was, a big deal, a monumental achievement of science and human will. Full Review | Original Score: 4/5 | Aug 18, 2022 Victor Pimeyrov Seventh Art Studio A documentary that is purely about the incredible feat it tells. An assemblage of recently discovered, near-pristine 65mm footage excavated from NASA’s archives — buffered by some 11,000 hours of previously unheard audio — this extraordinary accomplishment doesn’t just add to our shared knowledge of what happened in the nine days between take-off and splashdown. In the does-not-include column: talking-head stumping from NASA officials, academics, pundits, past and present astronauts; narration from a gravitas-providing actor over the age of 60; that-was-the-week-that-was clip reels or K-Tel’s Golden Hits to provide context. (There are going to be many documentary film students who study this movie for years to come.) Because it is also about the greatest human feat of the 20th century, the film is both an impossible dream and a historical document packaged as one spectacle. The result is nothing short of astonishing. On occasion, it’s not the grandeur of man’s ingenuity that makes the film work. Which is something of a surprise. With so much material at the filmmakers’ disposal, Apollo 11 can let actual history — such as the landing on the Sea of Tranquility — play out in real time with vivid clarity. This doesn’t just feel like a movie. Credit the way Miller and his team handle this treasure chest of behind-the-scenes snippets and fly-on-the-wall flight footage — and what they leave out. Some anonymous individual decided that, yes, history should be archived and filmed untold hours in high-resolution, 70mm film. We get to know Armstrong, Collins and Aldrin through rapid-fire montages of personal snapshots and pre-Apollo test flights. (The closest we get is an overheard news report that mentions Vietnam and Chappaquiddick, the better to eavesdrop on Kennedy Space Center employees gossiping about Ted Kennedy.) As the Saturn V rocket is wheeled out, we get a Cronkite soliloquy about man fulfilling his destiny to reach the heavens. Shots of chain-smoking, bespectacled technicians with buzzcuts call to mind Apollo 13, illuminating that this was a team effort. Perhaps foremost, the film captures all the things that had to go right to make the mission a success, capturing the tension within the Mission Control center at every stage of the process – from launch to escaping Earth’s orbit, and then the lunar landing to the journey back home. It may or may not be the definitive recounting of that giant leap for mankind. Yet while “Apollo 11” captures the romance of the space program, where it falls short a bit is in its somewhat chilly approach to the process, unable as it is to get inside the helmets and heads of those involved. We know what happened. Without subtexts of politics, drama or humanity, Apollo 11 brings a never before seen or heard perspective into one of the most important events in human history. It was also a hopeful symbol of where we as people ought to be. Full Review | Original Score: 8/10 | Oct 19, 2022 M.N. Miller Ready Steady Cut Apollo 11 is a straightforward, no-frills documentary that smartly relies on the sheer accomplishment of men and women who refused to do nothing less than reach for the stars, then park there, if only for a short while. The documentary “Apollo 11,” directed and edited by Todd Douglas Miller, is entirely awe-inspiring. To watch Apollo 11 is to time travel.

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