Russell Stephens' Regeneration

I n Jonathan Swift's Gulliver's Travels, Gulliver is told of a race of immortal humans who never die but, unfortunately, never stop aging either. The romantic notion of eternal life, deflated by Gulliver's by Swift's icy irony, is treated with equal scepticism in Russell-Stephens' intelligent and original new film, Regeneration. In this peculiar variation on the theme of eternity, death can be brought back to life, 're-generated', from photographs by means of a complex computer process. From this startling premise Stephens constructs a film which not only sustains this utopianism, it also offers a variation on the theme of eternity, deadl

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Meanwhile, the head of Discovery Park, an executive shark named Mr. Funk (portrayed by Dermot Hennelly) with a chilling Kubrickian blend of venal charm and restrained madness), wants to use the professor's findings to prevent his own death. When his sooges, stealing B's research, fail to generate him from an old 8 X 10 glossy, Funk calls for the capture of Professor B. It is evident from these strange happenings that this film explores its principal themes - immortality, power, ontology (a set of ideological truths) - in an intentionally artificia

For Stephens, like John Paizs, form defines function (as well as the film itself) which both (re)fabricate the gangster's image and exploits that image for profit. And Then You Die accomplishes none of these things.

And Then You Die tells the story of the final nine days of fictive Montreal gangster Eddie Griffin (Kenneth Welsh), Griffin's life and minor empire of drug dealing and loansharking come to an abrupt end due to a coincidental combination of betrayal, bad luck, misinformation, and uncharacteristically incorrect judgments on the part of the protagonist. In addition, Eddie is hoodwinked by detective James McGrath (R.H. Thompson), apparently the only cop on the force who Griffin cannot buy.

Since Griffin's empire is fundamental to character motivation - it is what Griffin

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