"Bill was the town pariah.."

"Police Constable Nicholas Angel…"

I would be amazed if these two pieces weren't chosen for the similarity in introductions. Both pieces, *Hot Fuzz* and *Death to the Tinman* open with a nondiegetic narrator describing an, essentially ideal human being over a series of sequences of acts of heroism. In both cases it introduces us to a vulnerable character (perfection is always vulnerable). In *Hot Fuzz* his name is Nicholas Angel and we know what he is, partly from his name and partly because his introduction comes with the instrumental riffs of *Goody Two-Shoes* by Adam and the Ants (a personal favourite) playing in the background.

One must hand it to the Celts when it comes to language and wordplay. We see it here with the introduction of Angel's persona and again, later when Angel first interacts with Joyce Cooper and they exchange insults disguised as crossword clues (or is it crossword clues disguised as insults?) such as "fascist" ("fascism" Angel corrects) and, "hag." Furthermore, the Celts themselves recognize their literary heritage and incomprehensibility and play with it as we see in the scenes where the old man Webley is translated by Walker who is, in turn, translated by Butterman. All of them, of course, are speaking English, or a mumbled Gaelic dialect. I'm reminded of a flustered Chevy Chase as Clark W. Griswold frantically pushing buttons on his electronic translator trying to comprehend the colloquialisms of a gibbering Mel Smith, only to be informed by son Rusty (Jason Lively) that he's speaking English in *National Lampoon's European Vacation* (Amy Heckerling, 1985).

As Timothy Dalton drives by the site of the "collision" that caused the deaths of Blower and his leading lady, Eve Draper we hear the melodic tones of Dire Straits' *Romeo and Juliet*, providing the motive for the murder (bad acting). Later, after George Merchant is killed and incinerated Dalton drives by again and this time it is with the insane tune *Fire* by The Crazy World of Arthur Brown playing in the background (I *love* that song!). Both Dire Straits and Arthur Brown provide music crafted from a Celtic, nay British heritage.

George Merchant's death provides what is perhaps one of the best cuts in new cinema history: when he is hit on the head he collapses and the scene cuts to Angel collapsing into a chair. I would suggest that it is the most seamless concept amalgamation by a film cut since Dustin Hoffman launched himself out of the swimming pool and onto Mrs Robinson (Anne Bancroft) in 1967 in *The Graduate* (Mike Nichols).

Much of the story of *Hot Fuzz* is told by film cuts - after Angel arrests the entire underaged population of the bar we see a sequence where mug shots are being taken. The shots are flickery with harsh flashes, and sudden shifts of images of Angel writing a report, the ink vivid on the page - more the focus than the actual content of the writing - and mug shot photographs that look poorly hand processed on cheap black and white film.

Similarly, when we see Webley's arsenal and the lights are turned on, there are seventeen distinct cuts (that I counted) showing different shots of the weapons all with the same set of lights coming on. This, of course, is made all the more impactful by the fact that firearms are illegal in the UK without a permit (Webley claims he has a permit for "this one" - i.e., the one he is carrying) and permits are difficult to secure (Clarke-Billings, 2016). Like *Lock, Stock and Two Smoking Barrels* (Guy Ritchie, 1998) it's all the more shocking because guns!? That's not British!

The same technique is used again, with a number of sudden cuts, as Angel "arms up"; a common motif in cop films - for some odd reason *Men in Black* (Barry Sonnenfeld, 1997) springs to mind. "Roaches check in, but they don't check out" say Will Smith and Tommy Lee Jones as they "arm up."

I would like to conclude this review with a photo gallery. Consider this shot of Timothy Dalton's character Simon Skinner from *Hot Fuzz* (2007):



Now take a look at this picture of Denholm Reynholm (Chris Morris), from the opening scene of the pilot episode of the BBC television series *The IT Crowd* (Graham Lineham, First air date: February 3rd, 2006):

And, finally, we have Lloyd Bridges as Steve McCroskey in *Airplane!* (Jim Abrahams, David Zucker & Jerry Zucker, 1980):

Always the same pose, always with the picture on the left. Seeing this the question will naturally arise, is it still funny? I seriously doubt that Pegg and Wright thought that they were original when they came up with the idea and they were, no doubt inspired by *The IT Crowd* or *Airplane!* or some other source of the same joke or any combination thereof. In my opinion, I think the joke is funnier - those who know of *The IT Crowd* or *Airplane!* get the added groan of recognition - perhaps it is a deliberate homage as there are so many others in the film that were discussed in class - it has now transcended into a breed of humour known as the "running gag" and running gags are timeless.

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