

FILM STUDY 2024

February 2024

Fascinating discussion of our February films. Douglas Sirk's *Imitation of Life* was impeccably acted, multi layered and in many ways quite subversive of the Hollywood ethos of the time. Most of us said we would be happy to watch again.

Soul Man, by contrast, had..... a good sound track. Making a comedy about racism was always going to be a difficult task and the director Steve Miner, mainly a director of horror films, didn't rise to the occasion. We enjoyed exercising our critical faculties, however, on the poorly executed clichés littering *Soul Man*.

May 2024

When the film group met at the end of May we'd watched 2 quite different Japanese films which had strongly divided opinions. *Tokyo Story* (1953) was a film about differences between the generations in post-war Japan, and a marked contrast to films made in Hollywood at the time. Some found it a fascinating insight and a study in the non-expression of emotions, whereas to others it was slow and unappealing.

Tampopo (1985) was a 'Ramen Western', rather than a Spaghetti one, with a lot of humourous vignettes which were quite confusing, but off beat and Monty Python-esque at the same time. It's about a team effort to improve a local noodle shop as a Japanese *Magnificent 7* in many ways. It had the same non-expression of emotions in the mix too, which was interesting. Both films are available on *YouTube*.

July 2024

Two 'Marmite' British films studied in our last session: *Dead of Night* and *Blithe Spirit*.

Both ghost stories, both veeerrry English, one an early horror film and the other a comedy: most of us who liked one didn't like the other.

Our next films are both feel good recent films on *iPlayer*: *The Last Bus* (widower scatters wife's ashes on a journey by bus pass the length of Britain) and *Phantom of the Open* (a sort of *Eddie the Eagle* on a golf course). If you love watching and talking about film, why not join us?

August 2024

Great discussion in August about the almost painfully realistic *Last Bus* and the wholly uplifting *Phantom of the Open*.

In September we are looking at *The Personal History of David Copperfield* and *Mrs Dalloway*. These are both adaptations of novels. As we watch the films, we will be thinking about three things:

- These films are adapted from novels. Does that make them different from other films?
- What cinematic techniques do the directors use to tell the stories in ways which differ from the techniques of novelists?
- Does the casting add to or detract from your enjoyment of these films?

November 2024

We enjoyed the two French films we have just watched: *Final Cut* and *Full Time*. On the surface the first was a zombie movie overtaken by real zombies, but deeper down, it was a celebration of film making.

Full Time was a gripping story of the struggle of a single mum to juggle childcare, ex-husband, keeping her home and finding a job – all told with a mix of charm and excitement.

Both films were very French.