

The Main Feature

Season 40 – Issue 11 - Screening 27 February 2020

Manbiki kazoku (Shoppers)

Japan, 2018
121 min, Certificate 15

Director	Hirokazu Kore-eda
Producers	Hirokazu Kore-eda, Kaoru Mitsumatsu, Akihiko Yose, Hijiri Taguchi and Keiku Mitsumatsu
Writer	Hirokazu Kore-eda
Cinematography	Ryuto Kondo
Editor	Hirokazu Kore-eda

Cast

Lily Franky	Osamu Shibata
Sakura Ando	Nobuyo Shibata
Kirin Kiki	Hatsue Shibata
Mayu Matsuoka	Aki Shibata
Ivo Kairi	Shota Shibata
Miyu Sasaki	Yuri Hojo



Hirokazu Kore-eda (是枝 裕和) was born on 6 June 1962. Before embarking on a career as a film director, Kore-eda worked as an assistant director on documentaries for television. He eventually moved into directing in 1991, with *Lessons from a Calf*, his first of many television documentaries. He has since directed more than a dozen feature films, including *Nobody Knows* (2004), *Still Walking* (2008), and *After the Storm* (2016). He won the Jury Prize at the 2013 Cannes Film Festival for *Like Father, Like Son* and won the Palme d'Or at the 2018 Cannes Film Festival for *Shoppers*, the first Japanese Palme d'Or-winner since *The Eel* in 1997.

Hirokazu Kore-eda is the director, producer, screenwriter, and editor for this film. It's in the classical Japanese style of an intricate and subtle family drama, of which he has made himself a modern master.

Shoppers is one of Kore-eda's best films, brilliant and audacious. It's a study of family trauma and fear of poverty, which presents a starkly realistic depiction of marginalised lives – of characters pushed beyond boundaries financial, legal and interpersonal.

It is a film that exists in that strange netherworld between crime drama and family story. It's an eerily moving piece, masterfully blurring the divide between the unforgivable and understandable, finding tenderness in the bleakest and most traumatic of circumstances. The Guardian's critic Peter Bradshaw describes it as '... a movie made up of delicate



brushstrokes: details, moments, looks and smiles. *Shoplifters* is the story of a group of frightened, damaged people who have made common cause with each other, banded together under the convenience flag of family, under the radar of the law, making the best of things from day to day, until they realise they have been making the worst of things. A rich, satisfying and deeply intelligent film.'

For all its calm gentleness, the film, which is based on a news story, is devastatingly clear-sighted about modern Japan, its dysfunctions and hypocrisies.

Japanese films often depict modern-life Japan, and this story is set in Tokyo at the time of the Japanese Recession, including media reports of how people lived in poverty and of



shoplifting. Yet behind such down-to-earth concerns there's a fable-like element at work, emphasized by Ryûto Kondô's glowing cinematography, which tames the sharper edges of the drama.

Kore-eda described it as his "socially conscious" film. With this story, Kore-eda said he did not want the perspective to be from only a few individual characters, but to capture "the family within the society", a "wide point of view" in the vein of his 2004 film *Nobody Knows*.

Jean Benson

Oscars 2020: South Korea's *Parasite* makes history by winning best picture

South Korean film *Parasite* has been named best picture at this year's Oscars, becoming the first non-English language film to take the top prize. Renée Zellweger won best actress for playing Judy Garland in *Judy*. Joaquin Phoenix was named best actor for *Joker*. Brad Pitt and Laura Dern scooped the supporting acting awards for their roles in *Once Upon A Time in Hollywood* and *Marriage Story* respectively.

Parasite won four awards in total, while Sir Sam Mendes's *1917* took three. The World War One epic had been the favourite to win best picture, but its awards all came in the technical categories.



Parasite's Bong Joon-ho beat Sir Sam to the prize for best director, and also took the best original screenplay award. The film is a vicious social satire about two families from different classes in Seoul - one who lives in poverty in a semi-basement, and another rich family residing in a large home. It has now managed what no other subtitled film has done in the 92-year history of the Academy Awards and won best picture. Producer Kwak Sin-ae, who collected the trophy, said: 'I'm speechless. We never imagined this to happen. I feel like a very opportune moment in history is happening right now.'

Brad Pitt won the first acting Oscar of his career - picking up the best supporting actor trophy for his role in Quentin Tarantino's film. He was the first winner of the night, and immediately used his speech to attack the way the impeachment proceedings against US President Donald Trump were handled.

Joaquin Phoenix, who won best actor for his remarkable performance in the origin story about Batman's nemesis, also used the podium to send a heartfelt message about the state of the world, saying actors have the power to give a 'voice for the voiceless'.

Renée Zellweger used her speech to pay tribute to Garland, who was nominated for



two Oscars in the 1950s and 60s. 'Judy Garland did not receive this honour in her time,' the actress said. 'I am

certain that this moment is an extension of the celebration of her legacy.'

The British winners were:

- Sir Elton John and songwriting partner Bernie Taupin won best original song for (I'm Gonna) Love Me Again from *Rocketman*. It's Sir Elton's second Oscar, 25 years after winning for *The Lion King*;
- After receiving 13 unsuccessful nominations, Roger Deakins has now won his second Oscar in three years, picking up the trophy for best cinematography for *1917*;
- Dominic Tuohy was up against himself in the visual effects category - nominated for *Star Wars: The Rise of Skywalker* and *1917*. He won for *1917* (alongside Guillaume Rocheron and Greg Butler);
- British pair Mark Taylor and Stuart Wilson picked up the sound-mixing award for the same film;
- Costume designer Jacqueline Durran won the second Oscar of her career for her work on *Little Women*; and
- British-made *Learning To Skateboard In A Warzone (If You're A Girl)* scooped best short documentary.

All the main nominated films won at least one award - except Martin Scorsese's *The Irishman*, which had 10 nominations but went away empty-handed. Scorsese did get a standing ovation, however, when Bong Joon-ho mentioned him on stage.

<https://www.bbc.co.uk/news/entertainment-arts-51440241>

Comments and reactions to: **Pillow Talk**

No of reaction slips received = 27

Average score = 7.11

Score	0	1	2	3	4	5	6	7	8	9	10
~	~	~	1	1	~	6	7	9	2	1	

Thoroughly enjoyed this!

I am too old for this particular form of rubbish

Classic 50's rom-com, oozes charm. Love Day's couture allure wardrobe

So dated and predictable. Cinemascope was fantastic

Very dated but rather fun

Schmaltzy – but very well produced and entertaining

Very entertaining

Very dated; quite fun. Enjoyed spotting the soft-focus and back projection ... not difficult!

I have scored it 8, but once is enough for this type of hilarity

Dated, but a fun film to watch

Enjoyed the 'smart' talk and the film in general

A gently amusing trip down memory lane. Didn't those Hollywood stars have charisma, star

quality and screen presence? Ms Day was magnetic.

Old film well worth watching again

Everyone is a millionaire, dressed to kill and a New Yorker

Good to see an oldie!

It has dated, but it's very entertaining and polished Intriguing and absorbing

It has aged pretty well, with some sharp dialogue.

Excellent, a real classic, thoroughly entertaining

Witty and charming – they really don't make them like that anymore

Position	Film	Average score
1	Green Book	8.43
2	Bohemian Rhapsody	8.35
3	The White Crow	7.29
4	Il Capitale umano (Human Capital)	7.22
5	Before the Flood	7.17
6	Pillow Talk	7.11
7	Stan and Ollie	6.92
8	Ballon (Balloon)	6.91
9	Todos lo saben (Everybody Knows)	6.71
10=	Sherlock Jr	6.52
10=	La Tortue Rouge (The Red Turtle)	6.52

Forthcoming attraction: 12
March 2020



The Magnificent Seven

Seven gunfighters are hired by Mexican peasants to liberate their village from oppressive bandits.

Adapted from Kurosawa's masterpiece Seven Samurai, with the story transposed to a poor Mexican village, The Magnificent Seven is by no means as awesome a spectacle or as moving a comment on the human condition. However, Westerns don't come with more rootin', tootin' action than this nicely cast rouser with its famous Elmer Bernstein score. The youthful McQueen is third billed and as a character definitely to the rear of Brynner, Bronson, Coburn, Horst Buchholtz (in the Mifune role) and Eli Wallach (as the bad bandito). As danger-seeking Vin, first recruit and loyal lieutenant to Brynner's Chris, McQueen settles into the screen as he would go along—a tough guy who does what he has to and knows how to stay alive.

Empire