

# Q5

ISSUE #02

THE FUTURE IS BRIGHT

## BLACK MIRROR

*Postcards from the Front Line*

*The Red Turtle*

*The Grand Budapest Hotel*

*Women in Hollywood*

*Raise the Red Lantern*

# THIS TERM IN Q5...

Since the last issue (even in the space of a few months) there have been SO many sequels hitting cinemas around the world. These range from the record breaking *Avengers: Infinity War* to the SURPRISE *Cloverfield: Paradox* to *Insidious 4* (yeah I didn't realised that happened either) to another Star Wars *Solo* film!?! Enjoy our first sequel involving new talent and returning contributors discussing TV with the recently popular *Black Mirror* and *The End Of The F\*\*\*ing World* as well as looking at the recent Oscar winner Jordan Peele in his success with *Get Out*.

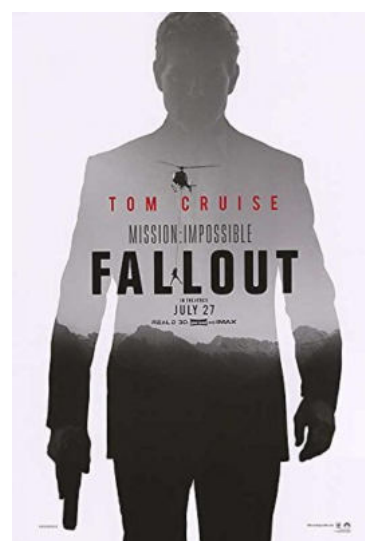
At the height of the #MeToo movement we look at why there are shockingly few female directors working in prominent places in the industry as well as being graced with the presence of a pro in our ranks as in this issue Mr. Saunders recalls many tales of his time working with his film production company 14167films. We travel back in time to visit a film outing from Mr. Keeley's younger self and look back at the career of Leonardo DiCaprio. In Bertie Kinnings' second Q5 article you may be left wondering why there is no spaghetti in *The Good, The Bad and The Ugly*...

In the future months we hope to "GET TO THE CHOPPA!!" in the new *Predator* film, wonder if there will be "no capes!" in *The Incredibles 2* and can only imagine what Tom Cruise will jump out of/ climb up/ fall down in *Mission Impossible: Fallout*, with the controversially moustached Henry Cavill that cost DC millions of dollars.

## Bye for now...

**THOMAS ATTWOOD** EDITOR-IN-CHIEF

*Hi there. Second in command here. I just want to apologise for the lateness of this second issue, to the contributors and to the ever helpful producers. Equally, I need to point out that despite it being a nightmare, there is nothing I would rather do then spend my time with the editorial team creating the Q5 film magazine.—Hamish Newall*



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# The Red Turtle

WORDS Hamish Newall

**Through the story of a man shipwrecked on a tropical island inhabited by turtles, crabs and birds, *The Red Turtle* recounts the milestones in the life of a human being.**

You know what they say about brilliant classical music? That if you have played it properly, in its best, most moving way, then the audience won't clap till long after the last note has settled into silence. If there was ever a film equivalent of that, it would be *The Red Turtle*. No other film has left its images imprinted in my mind or kept its sounds ringing in my head as much as this international masterpiece of animation. I say international because despite the

Japanese animation of Studio Ghibli, it is a collaboration alongside Wild Bunch, a German-French production company, with the exceptional Dutch Director, Dubok De Wit. Equally impressive is the length of time this film has been in the making: 10 years of refinement from conception to release, this is truly the finished product of the best animators around. I was not the only one in awe of its animation; equally impressed were those of the Cannes Film Festival and the board for the Academy Awards, who nominated it for the 'Best Animated Feature Film' of 2016. It's not surprising given its distinct animation, other worldly sounds, and its ability to leave the watcher with a sense of being underwater – as if the weight of everyday life was suddenly lifted for those seventy five minutes. *The Red Turtle* is the story of a nameless survivor, shipwrecked on a bam-

boo-covered island, who in the midst of despair, manages to carry on, to survive, and to thrive despite or even because of the mysterious Red Turtle.

'Distinct' is a fitting description of this film, because when it comes to animation, nothing comes close to *The Red Turtle* in terms of quality or style. Why is it so different? Well, for starters, it's Studio Ghibli, so beauty is a guarantee. But the French, German, and Dutch influences of the production team and director make it almost reminiscent of Hergé – the author of the famous Tintin comics. Not only is it of a different style, the creators used a completely different animation technique – and it shows. The fusion of digital and analog methods is by far greater than the sum of its parts. Each palate has the grainy texture of sand, with the simplified black borders on everything make



The scene less of an exquisite renaissance piece and more of a relaxing escape from the messiness of real life. Furthermore, the use of comic-style facial expressions suspend the rationale of the viewer; the animation succeeds wonderfully in taking us away from real life confusion to the mystical world of the Red Turtle. We are taken to a place where it's simply accepted that the main character will tumble in flight in a display of flowing acrobatics, where it's simply accepted that he can survive on this desolate island, and where it's simply accepted as beautiful for the sake of it. Art for art's sake if you will. Not only is the animation grainy, it can also be crisp and clear, as it is when the moon, stars, and shimmering water are pictured in the dead of night. This snap back to the precision of pin-point stars is not only shockingly clarifying, but also exceptionally

useful in making each scene that much more vivid.

Uncommonly for an animated feature, where the beauty comes from the skill of the animation, the scenes themselves are beautiful in their composition. Dubok De Wit makes this noticeably clear as he draws attention to each shot and the poignancy of the objects he focuses on, be it the moon, the island, or a procession of turtles. His masterful use of quick cuts to view different scenes, or simple fades from one shot to another, can, and does, have you on the edge of your seat, heart hammering, or relaxed, taking slow, deep, fulfilling breaths. The result from the animation and cinematography alone is a film that manages to relax you com-

pletely in a way that keeps you excited, apprehensive, sometimes even tense, or completely the opposite: as relaxed as if you were there yourself in the tropical paradise. Lighthearted but meaningful, the plot is as moving as any Studio Ghibli collaboration. Interspersed with humour, one can't help but smile, yet the feelings of our nameless islander are by no means pushed aside. The contrast between

### **The fusion of digital and analogue methods is by far greater than the sum of its parts.**

depth of meaning and trivial playfulness result in an experience that feels much more relatable than most 'realistic' films; joy, sadness, angry, and the whole gamut of human emotions.

To keep up with the pattern of pairs, the plot is subtle, yet concrete. Each new idea, or concept, is introduced in the peripheral: a new sound, a slightly different angle, a sneak peak



**"THE RED TURTLE' IS A FABLE SO SIMPLE, SO PURE, IT FEELS AS IF IT HAS EXISTED FOR HUNDREDS OF YEARS, LIKE A BRILLIANT SHARD OF SEA GLASS RENDERED SMOOTH AND ELEGANT THROUGH GENERATIONS OF RETELLING." PETER DEBRUDGE, VARIETY**

that makes you think "wait, what?" That being said, you are by no means left guessing; each subtlety is as defined as it needs to be for you to know what is happening but still hope against reason that it won't, it can't, it mustn't. In this way, your emotional centre gets more than its money's worth, but like any good exercise, you are left feeling so much better afterwards. Simple and contained, the audience is not given the full details, not even hints with which to guess. The film only explains that which is necessary, and fully explains it at that. For example, we have no idea how our man finds himself in the sea at the beginning of the film, nor are we told anything about him: he just is.

Of course, any review of *The Red Turtle* would be incomplete without talking about the lack of dialogue:

another technique used to make everything seem just that much more pure. Human interaction is intrinsically cloaked in hidden messages, manipulations, and desires. By taking the main form of human communication out of his film, Dubok De Wit manages to release us from our doubts and disbeliefs of everyone. The lack of dialogue by no means makes this film silent. On the contrary, the film is filled with sound: sounds of soaring strings backing acrobatics, sounds of bamboo swaying in the winds of the islands, sounds of the sea constantly swishing back and forth like a yogic meditation.

And a yoga meditation is almost the best way I can describe *The Red Turtle*. It's got the soundtrack of uplifting music, the animation equivalent of a refreshing swim in cool water, and a plot that rivals all others in

simplicity, beauty, and meaning. Speaking of meaning, I haven't mentioned my interpretation of the film because I feel that any external influence on a viewer's interpretation would diminish it. All I'll say is maybe its themes of nature reflect our current treatment of the world? Perhaps the cyclic story is representative of life and death, and the conflation of the two within the film simply suggest that they are nothing to be afraid of as they are simply a continuous progression? Having said that was it, I must confess that it's not. My last comment is on the subtitle of the film, given to it by the director himself, which might pique your interest more than anything:

*The Red Turtle: the milestones of the life of a human being.*

# "IT'S A MAD, MAD, MAD, MAD WORLD"

**WORDS** Roger Keeley

My teenage years were all spent in that glorious decade of the 1970s, a time when film-watching was very different to today's multi-media experience. If you missed a film in the cinema you had to wait until it was shown on one of three TV channels (BBC1, BBC2 and ITV) and you had to cancel all other engagements to catch it - no facilities for recording existed. The maximum TV screen size in those days was about 24" and the screen aspect ratio was 4:3, so any widescreen film would have been 'panned and scanned' for TV. The BBC did, however, show some great

seasons of classic movies from the 40s, 50s and 60s - Will Hay, Humphrey Bogart, Howard Hawks and George Formby to name but a few. A night at the local cinema (mine was the Tatton in Gatley) had some memorable aspects - choices between stalls or circle and between right or left of the central aisle (smoking was allowed on one side), adverts for local services as a slideshow, the weekly newsreel, an intermission before the main feature (Lyons Maid ice cream or a refreshing Kia Ora?) and at the end of the film a rush for the exits before the national anthem. I was always intrigued by American films (and publications such as *Mad* magazine) which gave an insight into a country that always seemed years ahead of the UK in so many aspects of day to day life. A US movie that I had enjoyed on our black and white TV was *It's a Mad, Mad, Mad, Mad World* and one day I cycled 12 miles to see it on the big screen in glorious Technicolor and super-widescreen Ultra Panavision (aspect ratio 2.76:1) - the film's running time of two and

three-quarter hours made the journey worthwhile.

comedy is

a journey

treasure

under a 'Big

mad dash

a group of

heard a dying

this enigmatic

The movie has a stellar cast of great

comic actors who, after a stunning

opening credits sequence, provide a

laugh a minute - and that's a lot of

laughs! Spencer Tracy, Mickey

Rooney, Jimmy Durante, Ethel Mer-

man, Terry-Thomas, Phil Silvers, Jack

Benny, Buster Keaton, The Three

Stooges - more stars than heaven!

Fast forward to 2014 and I now own

the Blu-ray edition of *It's a Mad,*

*Mad, Mad, Mad World* (including the

original three and a quarter hour ver-

sion of the film!) produced by Criteri-

on, the highly regarded American

DVD label. To be honest it's not a

great film, but it brings back happy

teenage memories.



## THE GRAND BUDAPEST HOTEL

**WORDS** Yasmin Cross

There's been a long lasting debate on whether the iconic 'Grand Budapest Hotel' is director Wes Anderson's best movie ever made, and I think it's safe to say it's true.

Its classic Anderson style slightly draws attention away from the narrative and towards the simplistic, symmetrical form in almost

every frame. This satisfying symmetry is the filmmaker's iconic technique which is exaggerated in *this* film more than any others of his. Another striking theme in the film is the way humour and tragedy are constantly merged. The quirky, funny situations are overridden by melancholic undertones. Zero and Gustave, the two heroes of the film, often share awkward moments, like sudden silences or the overshare of personal information.

There are a couple of deaths in the movie, such as Zero's beloved Agatha or Madame D.

These situations add a dark theme to the storyline, which clearly contrasts with the vibrant frames. Anderson masters the cinematic art of complementing the two contrasting themes in an aesthetically pleasing manner. However, there are always some opposing opinions who dislike this style, seeing it as unnecessary and not how movies ought to be made.

To conclude, the ways that quirky humour, beauty and darkness are intertwined throughout the film contribute greatly to the atmosphere overall.

# Bonnie and Clyde

Written by Bonnie Parker.

You have read the story of Jesse James,  
of how he lived and died.  
If you are still in need of something to read  
here is the story of Bonnie and Clyde.

Now Bonnie and Clyde are the Barrow gang,  
I'm sure you all have read  
how they rob and steal,  
and how those who squeal  
are usually found dying or dead.

There are lots of untruth to their write ups,  
there are not so merciless as that.  
they hate all the laws.  
the stool pigeons, spotters and rats.

They class them as cold blooded killers.  
they say they are heartless and mean  
but I say this with pride,  
that I once knew Clyde  
when he was honest, upright and clean.  
But the law fooled around,  
kept taking him down  
and locking him up in a cell  
till he said to me  
"I will never be free,  
so I will meet a few of them in HELL".

This road was so dimly lighted.  
there was no highway signs to guide,  
but they made up their minds  
if the roads were all blind  
they wouldn't give up until they died.

The road gets dimmer and dimmer,  
sometimes you can hardly see,  
still it's fight, man to man,  
and do all you can  
for they know they can never be free.

If they try to act like citizens  
and rent them a nice little flat,  
about the third night they are invited to fight  
by a sub machine gun Rat-Tat-Tat.

If a policeman is killed in Dallas  
and they have no clues for a guide,  
if they can't find a friend,  
they just wipe the slate clean  
and hang it on Bonnie and Clyde.

Two crimes have been done in America,  
not accredited to the Barrow Mob,  
for they had no hand  
in the kidnapping demand  
or the Kansas City doct job.

A newsboy once said to his buddy,  
"I wished old Clyde would get jumped  
in this awful hard times,  
we might make a few dimes,  
if 5 or 6 laws got bumped".

The police haven't got the report yet,  
Clyde sent a wireless today,  
saying "we have a peace flag of white,  
we stretch out at night,  
we have joined the K. R. A".

They don't think they are too tough or desperate,  
they know the law always wins,  
they have been shot at before,  
but they do not ignore,  
that death was the wages of sin.

From heartbreaks some people have suffered,  
from weariness some people have died,  
but take it all in all,  
our troubles are small,  
till we get like Bonnie and Clyde.

Some day they will go down together  
and they will bury them side by side,  
to a few it means grief,  
to the law it is relief,  
but it is death to Bonnie and Clyde.

End.

*An old film can teach us much about gender roles, relationships, and our own take on the world today. As a modern answer to Bonnie Parker's original poem, here is poetic verse and an article.*

## WORDS Maria Aleinikova

You've read the stories in this magazine,  
Full of awe and pride,  
But if you're still in need,  
Of something to read,  
Here's the story of Bonnie and Clyde

Now the story took place in the 'thirties;  
Of Depression I'm sure you've all read.  
There weren't any jobs,  
Banks would take away homes,  
And people felt dying, or dead.

In the midst of this misery and anguish,  
Two rebels chose to take a stand:  
Bonnie and Clyde  
Set out on a ride  
Together, with pistols in hand.

The two raided dozens of banks then,  
Shooting nine police officers dead.

They won't deal any more  
With distrust to the law:  
They would purposefully break it instead.

Some thirty to forty years after,  
Their story lived on as a myth.  
Until Robert Benton  
And David Newman  
Took a shot at making it real.  
But producers fooled 'round;  
Kept turning it down:  
Rejecting innovative script.  
And days after release  
The film managed to please  
Only *one* film critic from all.

But despite the initial failures  
It was proven to be a success:  
As decades move on,  
The story is shown  
And its novelty does not get less.

Gen X: you, accustomed to Marvel,  
Will likely feel rather perplexed:  
When what's regular now -  
Seemed a shock to old crowd  
Unexposed to violence and sex.

When Bonnie and Clyde get to romance,  
The two had no clue or guide:  
Bonnie did not know what;  
Figure how, Clyde could not;  
And neither would ask outright.

The first few of Barrow gang's robberies  
Just as awkwardly failed:  
They'd perform an attack  
On a bankrupted bank;  
Or park their car in a *really* wrong place.

Nonetheless, it was the first time in hist'ry  
That a movie contained so much blood:  
The viewers were shocked,  
And with horror recalled  
The final scene's rat-tat-tat.

So if you are a curious viewer  
Who approaches films with an open mind;  
Spare a couple of hours  
And devour the chaos  
Of the film "Bonnie and Clyde".

In all seriousness though, this movie was, and remains, pioneering. *Bonnie and Clyde* was the first movie to romanticise outlaws, establishing a near-personal connection with the main criminals whilst antagonising banks and law enforcers. It has inspired a whole era of cinematography, narrating the stories of gangsters and glorifying gun use, except... it is not what you'd typically expect from a gangster movie.

First off, there is Clyde's character: Warren Beatty brought Clyde unusual depth and dimension. He is wise and charismatic, a confident shot and an esteemed leader of the Barrow gang, but he is also a shy, awkward, inexperienced young man. Not at all does he fit into the common image of a toxically masculine, cold-blooded killer that many gangster leads are today – such an interpretation of the same role would have made it a very different film. Despite the fact that Clyde has suffered imprisonment, his actions are not motivated by hate of the police or of the law in general: everything Clyde does is either out of caring for his brother - Buck Barrow - or as a means to impress Bonnie.

What is more striking is the strength of the female lead in a genre that is typically focused on masculinity. Faye Dunaway's performance as Bonnie Parker was brilliant: she created a playful and confident woman, who knows who she is and refuses to be pretentious. Bonnie rejects the stereotypes of femininity which are apparent in the character of Blanche Bur-

row, another character in the story. Where Blanche whispers conspiratorially into her husband's ear, prompting him to speak on her behalf, Bonnie carries responsibility for her own words and actions, sharing the challenges and burdens with the rest of the members in the Barrow



gang. Despite this, she is not exempt from weakness; the very first scene establishes her as exposed and vulnerable, finding relief in her feelings for Clyde. But this is exactly what's so great about this movie's presentation of gender: it does not try to define what men and women should, or should not, be like. Both characters are equally strong - and equally weak, painfully conscious of their weaknesses.

I found that the most surprising deviation from the genre lies in the film's depictions of sex and violence. Although the opening scene is undeniably suggestive, although Bonnie and Clyde fall for each other the moment they meet, and although Bonnie is unashamedly willing, the sex scene between the two protagonists is left till very late in the film. The scene is left so late the viewer feels like it might never actually happen, but this

makes their love so much more believable: They wait until they develop understanding and trust for each other, emphasising the importance of communication in relationships. In contrast, when it comes to violence, the movie goes all out. A significant detail is that 1967 was the year technological advancements finally allowed realistic filming of gunshot wounds; the contemporary viewers would have been astonished by the amount of blood! And the horror that the characters experience after every murder, as well as the excessively violent finishing scene, would have ingrained repudiation from violence in the viewers' minds.

That last point, however, is not always represented by other films of violence. With developments in areas of graphical art and special effects, modern viewers are exposed to violence so often that we have become desensitised to it; watching this film was a very unusual experience for me because it reminded me that death is very much a reality, and guns are actually pretty terrifying. It is very difficult to imagine what sort of imagery needs to be put in a film today in order to shock people. Think back to how many people are killed on the side in an average *Marvel* movie? All the "evil guards" and passers-by's, whose death is not in any way influential or plot driving. Every once in a while, people need to be reminded that a death of a single person is horrific. *Bonnie and Clyde* does that just fine.



# Raise the Red Lantern

Yimou Zhang, 1991

**WORDS** Keyi Jiang

“What’s the use of being educated? I’m just one of the Master’s robes,” said Songlian, a nineteen-year-old, drop-out college student who became the fourth wife of a rich man, Chen. After her father’s death, Songlian was forced to marry by her stepmother. Based on the novel *Wives and Concubines* by Su Tong, *Raise the Red Lantern* portrays the tragedy of the Chen family in 1920’s China. In the Chen family, women are treated just like the Master’s clothes: he cherishes the women if he likes them, but he easily discards them if they lose his interest.

On the first night of her marriage, Songlian is treated like a princess in her new home – each wife has her own house— whilst outside, the servants are busy hanging up giant red lanterns—she soon finds out why. The Master spends each night with a wife of his choosing, and customs dictate that whoever the Master dines with has a foot massage, the privilege of setting the menu for dinner, and giant red lanterns hung outside their house.

However, Songlian soon discovers that life revolves around the jealousy and conspiracies between the wives; that getting pregnant—as well as



keeping the Master’s interest—is the only way to survive. The struggles over power, the wives’ intrigues of each other, and Songlian’s own paranoia are those that finally, inevitably, lead her to tragedy.

## Red: the Colour of Desire

Yimou Zhang, famous for his *House of Flying Daggers* (2004) and *Hero* (2002), has a distinct style, with a generous use of visual stimuli, allowing him to achieve storytelling of a unique kind; after all, he is known as the ‘Master of Colour’ by critics.

As in the title, the colour red represents the core themes: desire and lust. In the scene of Songlian’s marriage night, massive red hues are used in a choking, highly saturated way such that all other colours vanish. The red lanterns (symbols of power, lust, and the objectification of women) are everywhere, creating a flat lighting, leaving no shadow in which Songlian may hide. The colour is full of erotic meanings—the center framing puts her in the eye of the storm; every bit of her is vulnerably exposed to Chen’s lust and power.



She is nothing but an expressionless sex toy for Chen to manipulate. With red lanterns faintly glowing behind the dreamy, gauze curtains, the figure of Songlian melts into the overwhelmingly red background. This is a prophetic image: both her body and her mind are no longer her own to control and she is destined to be absorbed deeper and deeper into the riots, and insanity, of this family. But red is also hope—yes, hope—for in this deeply customized household, all the women’s destinies cling to Chen’s affection, as if their whole purpose is

to have the red lanterns raised. It’s bright and warm inside each house, whereas out in the courtyard it’s cold and depressing, to such an extent that the image is layered with dark blue hues, with a chiaroscuro lighting that conveys a sense of loneliness and desperation. A striking contrast is then created by the mise-en-scène: the red lanterns, the essential motif, shimmer pathetically in the dark night. In essence, without the lanterns that come to define the women they would have no hope.

#### **All about control**

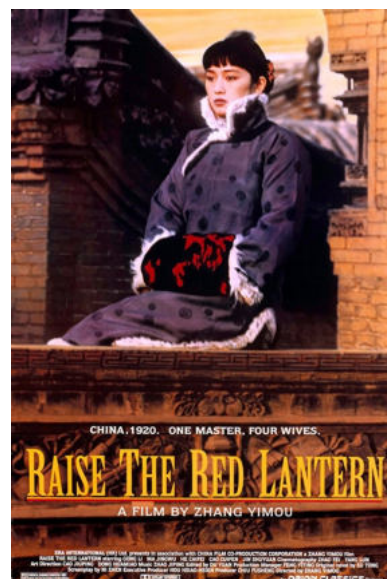
Whilst every scene is set within the Chen complex, the framings are domestic and extremely claustrophobic. Long shots of the courtyards taken from high-up positions are frequently used throughout the film; the roofs of the courtyards form a closed space for the character’s actions. Zhang uses a variety of long shots, and some extreme long shots, to create a contrast between the characters - who look incredibly small and powerless - and the buildings – grand and overwhelming. The Chen

complex confines all the women in the family with the suffocating customs that come to define their behaviors: the women would pay a huge price for breaking the rules, sometimes even death. Even the proud, educated Songlian cannot break free: when Songlian first steps into the Chen complex, the stone

customs of past centuries: that they not only restrict the wives in the Chen family, but all women in the country—the Chen family is just a miniature parable to the patriarchal society of 1920s China.

This claustrophobic composition is undone only when the actions take place on the rooftop. Every location

hold: he sits on the edge of a window in a relaxing gesture, and is playing his flute (which is another significant symbol). He looks so self-willed and unrestrained, whereas Songlian just stands by and listens to him quietly: Feipu is the orientation of her desire, yet the freedom which he represents is something that she (and other



gate immediately frames her inside with a wall that has ancient Chinese characters carved on it as a background. These characters are actually about the customs passed down by the ancestors of the Chen family.

Moving on, it seems that by stepping out of a door, Songlian enters another

is encoded with meanings, and the rooftop is no exception: it is the symbol of freedom. They are open and high up with no restrictions and are places that allow the women to breathe. Meishan, the third wife of Chen, is a former opera singer. She is a feisty character who knows the rules of survival very well and plays

**Feipu is the orientation of her desire, yet the freedom which he represents is something that she (and other women) can never dream of.**

er: they seem endless. Here the message is very clear: from the moment Songlian moves into this family, she will be forever trapped in these suppressive rules, and will never be free. Through the use of symmetry and frames within each shot, Zhang directly criticized the overelaborate

their game: singing alone on the rooftop is one of her ways of coping. Only there can Meishan briefly immerse herself into the past, back to when she was still young and free, through singing with her old costumes on, which are from her past opera performances.

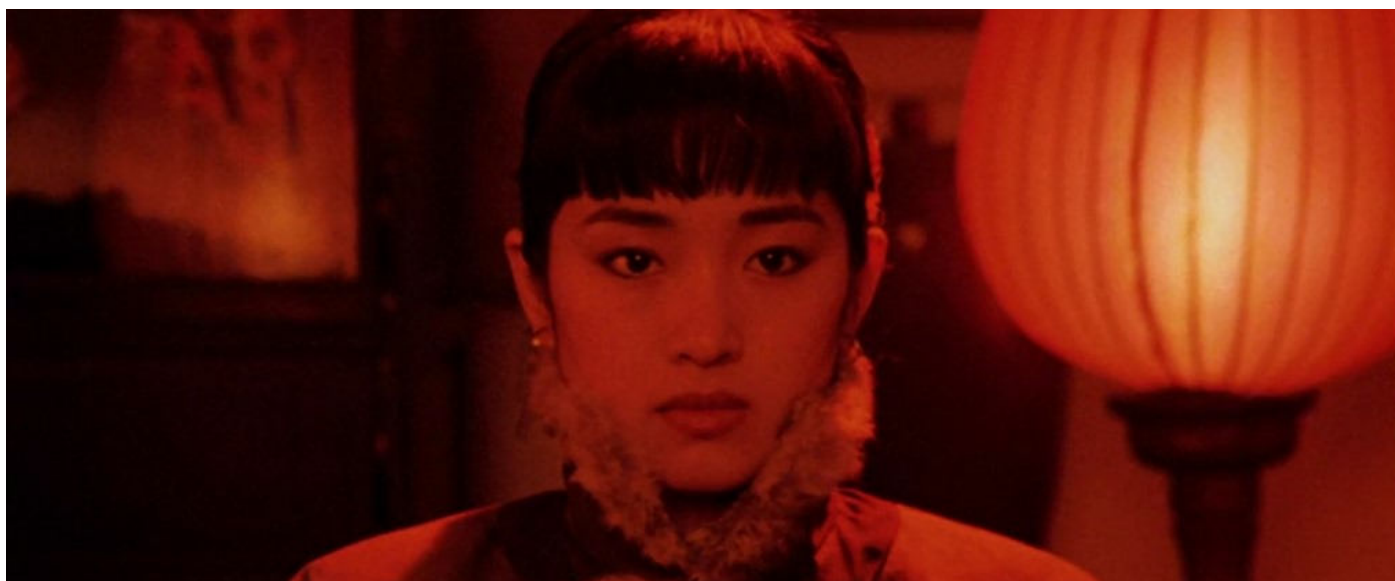
Also, the rooftop is where Songlian meets Feipu, the eldest son of Chen, and the young master of the house-

hold: he sits on the edge of a window in a relaxing gesture, and is playing his flute (which is another significant symbol). He looks so self-willed and unrestrained, whereas Songlian just stands by and listens to him quietly: Feipu is the orientation of her desire, yet the freedom which he represents is something that she (and other women) can never dream of. It's obvious that they both have romantic feelings for each other, but the romance is eliminated before it even starts—nothing between them is meant to happen in the first place, and Feipu is clearly not the hero who can save Songlian from her misery. None of them are able to resist the destructive power of the feudalist and patriarchal system. Any forms of hope are simply illusions, and the temporary freedom is just a snapshot. For Meishan, even though she has a liberated soul, she has to come down from the rooftop eventually, and in doing that, she returns to her suffocating life; the short-lived romance with Feipu is nothing but a hopeless fantasy to Songlian. However, although the rooftop appears to be open and harmless, it still has a sinister side. During a random visit to

the rooftop, Songlian finds the 'House of Death' that is used for the purpose of killing women who break the rules. This is also where a full stop is put to Meishan's life: she is discovered having an affair with the family doctor. This chillingly implies that if the women are to seek power and freedom, if they challenge the

shot in which there is no sense of the true portrayal of his appearance, creating distance between the audience and Chen. Having Chen's face out of sight seems to give him a sense of authority, for instance, when he commands Songlian, he is never seen giving the orders, only heard. Contrast this with the close up of Songli-

of her life; her fate gradually descends first into paranoia; finally, into madness. But the story doesn't end there, instead it keeps going into "The Next Summer"—the Chen family is welcoming a fifth wife, who is young, beautiful and innocent just as Songlian was. This bookending suggests the whole system is an endless



patriarchal system, they will be punished with death. By setting the 'House of Death' on the rooftop, it warns every woman who might dare to challenge Chen of the dangers of that path.

If we see Meishan and Songlian's acts against the patriarchal authority as revolutions, they both clearly failed: Meishan pays the price with death, and Songlian's failure is presented as her losing her sanity.

Whilst it may seem that Zhang is criticizing the customs that oppressed Chinese women in the 20s, he is in fact attacking the people at the top of the patriarchal system who set the customs and, in this film, put the women to death. This is demonstrated mostly by the characterization of Master Chen. His face is hidden throughout the whole film; the most common scene of him is a far-off

an, and one might get the idea of an "invisible authority," possibly a metaphor for God. The same thing applies in the opening shot where, similarly, there is a close up of Songlian, but we hear only her stepmother constructing the marriage proposal for her (she is of course talking off-screen). To speak at a further level, these scenes represent the patriarchies which seem unnoticeable, yet deep-rooted in twentieth century China, and the people who actually nurtured and carried it out.

### The Narrative Structure

The storyline of *Raise the Red Lantern* is mainly divided into three parts of narratives: "Summer," "Autumn," and "Winter" - each arc has a sequence title according to the chronological seasons. Interestingly these titles match Songlian's life: she begins at the highest point, the summit

cycle, Meishan and Songlian's sacrifices are feeble, which cannot stop the oppression from being added to the group of women which they represent, back in 1920s China.

### Afterword

As one of the masterpieces made by Zhang, who belongs to the so-called 'Fifth Generation' of film-makers in mid-80s China after the Cultural Revolution, *Raise the Red Lantern* had a startling effect in the West immediately after its release – it won the BAFTA Award for Best Foreign Language Film. It is not only aesthetically stunning, but it embeds a poignancy that reflects on the once unspeakable past of Chinese society, something that must be acknowledged, and must never be forgotten.

BASED ON TRUE EVENTS  
KOSOVO 1998



*Here we have two voices on the same award winning short: SHOK. These reviews were inspired by a challenge to review 100 films, including classics like La Voyage Dans La Lune. —HN*

### **WORDS** Jack Connell

Produced in 2011 by Jamie Donoghue and based on true events, *Shok* is a dark, moving and powerful story of two boys and their relationship in Serbia during the Kosovo war. Nominated for an Oscar in 2016, and countless other awards, the film has done remarkably well.

The story follows two young boys in Kosovo. After one boy buys a bike, the other uses it for 'business', trading something (the film never states what) with the rebels, the Albanians. This pulls the boys into deep water and eventually they lose the bike. Subsequently, their relationship suffers. Moments of true bravery and heroism are shown by both boys and it is inspiring to see eleven-year-olds

prevail in the face of consequences adversity for friendship. The already gritty story is taken even further when the Kosovo Liberation Army raids one of the boy's houses; death is imminent. Yet the younger, more shy boy pulls a gun on the commander of the raid, saving the family. Then a powerful, emotional and saddening end arrives. Many aspects of the film are meticulously planned to integrate emotion into the ending, making it even more powerful.

Cinematographer Philip Robertson got to show off a little with his clever angles and the intensely dark and authoritative landscape in which the film is set. I enjoyed the texture the cinematography added to the film: it was in my opinion one of its best features. Its framing added to the emotion and storytelling.

As you can probably tell by now, the film follows two boys, played by Andi Bajgora, and Lum Veseli. the young

actors were adept, and they captured the emotion of the film, creating in-depth characters. The film would have been hard for them, but they did a fantastic job; only on one occasion did they give an unfulfilling reaction that weakened the immersion. This is outstanding for two young boys in their first film; as, without any similar life experiences to relate to, it was impressive. The film effectively provoked emotion and told a good story through its directing, and I enjoyed watching it.

'Shok' is the Albanian word for friend. I think naming it as such this was a smart move, as it shifted the attention from the general story of war to the friendship the boys shared. This brought forward many questions for the audience to think about, tying nicely into the director's dramatic intention.

On the whole, I enjoyed the short film, but not as much as others did. I



think it is a great production, but as a teenager from England, I could in no way relate to the story. There was something I couldn't figure out which lessened the film's emotional impact, yet it still caught me off guard, and was powerful. It's a high quality film and well worth a watch. I'll leave you to watch it and find what I couldn't connect with, maybe you will relate to these boys more than I could.

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### **WORDS** Ben Evans

*Shok* is a dramatic short film, documenting the friendship between two boys during the Kosovo war. The short film was released in 2015, and nominated for best short film in 2016. The film was directed and written by Jamie Donoughue, who also directed the TV show *The Last Kingdom*. The short film stars budding actors, Lum Veseli and Andi Bajgora. The film is a Kosovan film which is historical and very dramatic. The drama is largely achieved

through the presentation of children in times of war.

The plot involves two young boys named Petrit (Lum Veseli) and Oki (Andi Bajgora) who are dangerously selling something paper to enemy soldiers. This is done by Petrit, but Oki provides the bicycle with which they travel across to the soldiers. The two then stay together at Petrit's house with his family. This gives the audience an insight into the wartime lifestyle of Petrit's family. This also shows the audience the friendship and building relationship between Petrit and Oki. The two boys agree to go again and sell the cigarette rolling paper. However, this time, upon arrival, the scene is much more intense. Due to the emphasis on danger, the two boys feel greatly intimidated by the weaponry around them. In this encounter the sale does not go to plan and upon request, Oki hands his bike over to the Serbian soldier, Dragan (Eshref Durmishi). This results in

a fight between the two boys. The following day, their school bus is pulled over by the Serbian soldiers and the students are told to get out. They are subsequently searched. Oki is found with Albanian books and is told off for having them by the Serbian soldiers. In an act of friendship, Petrit claims them to be his own, and in doing so is hit in the stomach. Later, the boys make up. Oki and Petrit stay again in Petrit's home and in the morning are woken by Serbian soldiers, who send Petrit's family away telling them that if they look back they will be killed. After leaving, Oki sees his old bicycle being used by a Serbian soldier: his reaction, and the end of the film, I will leave for you to discover.

I thought the film was very well acted by the young boys, Lum Veseli and Andi Bajgora, and the cinematography was impressive. The plot was very good with a very emotional ending to the film.



# POSTCARDS FROM THE FRONT LINE

THOUGHTS Nic Saunders

**2AM** on a fairly chilly

morning in the shadow of the Sacré Coeur and we're getting ready to shoot the exterior scenes of a sequence in which a dream version of our main character will lead his Earthly equivalent through the backstreets of Paris to a small restaurant in which he will meet a group of long dead artistic giants and rediscover the ability to write – still with me? Good. Nothing too tricky, we've mapped the route and know exactly which twists and turns the sequence

requires, the crew are all happy in their fleeces and bobble hats, the DP (director of Photography) is happy to use the natural lighting of the various buildings and streetlamps and we've even done some pre-vis work on one moment that could prove particularly challenging, so we're feeling good. And then – the problem. No one has told our actor that he'd have to be bare foot – and by no one, I mean me - and he's now extremely worried about everything from spraining his ankle on the cobbles to stepping on a discarded dirty needle and contracting a life threatening disease, so

he's refusing to work. Now, normally I like to think of myself as a rational being and perhaps I needed to consider this when planning, but I hadn't. I'd presumed he'd have had the foresight to realise we had to match earlier moments from this sequence we'd already shot in which he had bare feet BEING THE SEASONED PROFESSIONAL HE IS and I'd certainly not brought any elaborate prosthetic feet with me. In fact, to my mind, I figured he'd probably DEMAND to do tonight's shoot bare foot and any suggestion I would offer of shooting him from the knee up would offend



day of location filming and I'm feeling very tired and under pressure to meet the stupidly tight schedule I've set myself – my default seemed to be to crumble completely, offer no workable solution and simply mumble things under my breath along the lines of "it's all over." Turns out he's had a change of heart and is very happy to channel his inner Daniel Day-Lewis and run anywhere I like *sans* shoes or socks. As I attempt to mutter something about eternal gratitude and his professionalism, he's already walked off and is regaling the crew with anecdotes from other jobs that always seem to raise spirits and he's ready to go. Struggling to regain my composure as we attempt to finish our micro budget love letter to *The Third Man*, I pull off my socks and shout 'Action'.

## **The scene** was relative-

ly simple. All the actress needed to do was open her hand in front of his face to reveal the hissing, ferocious giant emperor scorpion within. Understandably, the major concern we all had was that the little chap would get more and more irate with each take and inevitably lash out and sting

someone. Seeing as the scorpion was in the palm of the hand of a young actress and a few centimetres away from the face of our leading man, we were a little worried, but our scorpion wrangler – yes, that is a real job – assured us scorpions only attack if provoked, so as long as no one prods it with anything we will all be fine. With everyone ready, I call 'Action' and she opens her hand for the big reveal. For a moment, we all think he's dead, but no, the scorpion is fast asleep! It would appear hot studio lights make scorpions sleepy and, at this point, and I'm sensing professional pride surging through him, our wrangler assures us in his burly voice 'don't worry' and gets out a long steel rod. When asked what that is for, he smiles a little more sinisterly than I'd like and says, 'Oh, you want him to move, I'll make him bloody move' and proceeds to aggressively and repeatedly prod him. I have never seen two actors and a crew go as pale as quickly. Well, I have, but that story involves trying to get an actor to act opposite an albino python which I'll save for another day.

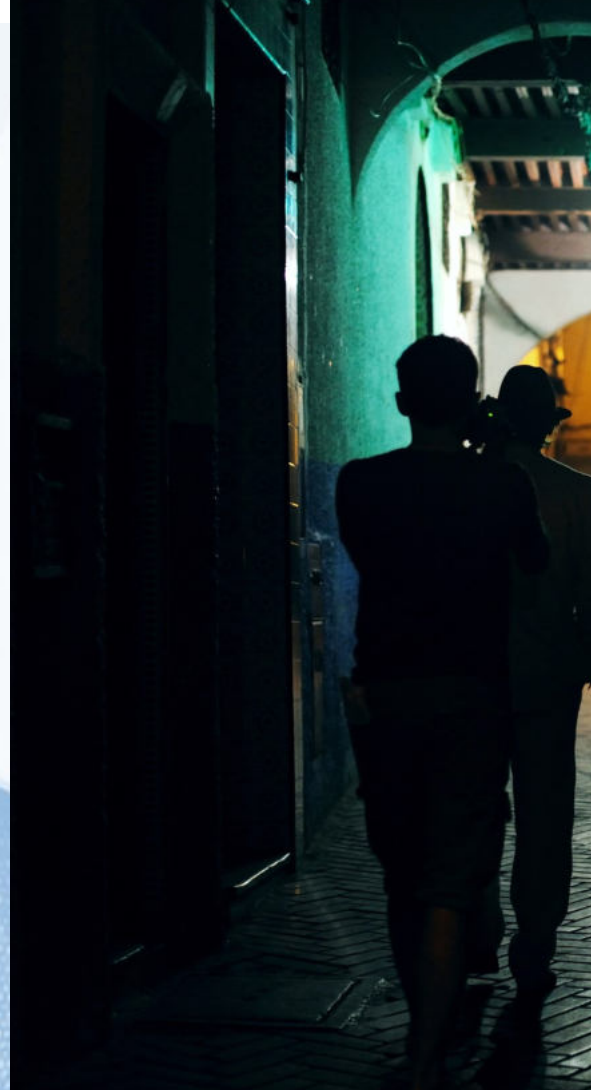
his sense of artistic integrity and he'd most likely rebuff me with a nearby baguette. I figured, we were stood on the brink of his "Marathon Man" moment, but no! He is point blank refusing to run anywhere without socks. So, what to do? How best to handle this diplomatically in order to keep him happy bearing in mind his is an entirely reasonable stance to take when one stops to think about it and still get the shots needed? Remembering it's 2am, it's our fourth



## The feeling of a

film set is one of grandeur, especially when one is the director. These feelings usually dissipate pretty quickly, as was the case for this particular shot. We were on our set, which was, to be precise, a small corner of a working quarry just outside Swindon. But it was dark, the actor was wearing an authentic Western costume and I knew a great Foley artist, so no one would ever suspect a thing. Now, we'd already been shooting for two nights and had transformed the place into a cross between where Indiana Jones discovered the Ark of the Covenant and the moon landing. When we'd arrived it was an empty bit of quarry, but now it was full of people standing around looking at equipment I didn't know I'd hired turning dials I didn't know existed and discussing things I didn't understand. There seemed to be abandoned flight cases everywhere, cables running in and over everything, small marquees everywhere making me feel as if I was at Glastonbury instead of on location and people who I am sure I had never seen before seemed to be either cooking in them, getting their make-up done or just sitting around talking (I mean learning lines). In the centre of it all I'd asked for a grave to be dug and had filled it with gas pipes that allowed me to have flames jumping from it on demand. Towering over this crazy little scene were six enormous lights looking down on us like giants wandering what all the little ant people were up to. And somewhere in the distance through it all hummed our generator, the importance of which cannot be overstated as everything in our makeshift camp was powered by this and as all of our filming was night filming, boy, did we need it. So, of course, in the

middle of probably the most complicated scene, both for crew and cast, it decided to stop working and plunge us into darkness and chaos. It was at this point, I realised that a) I wasn't sure exactly where we'd actually put the generator, I just knew it was somewhere in the distance, over a hill and far away, probably, it was a quarry and b) I didn't know how to fix it even if I did find it and I wasn't confident anyone else did. A generator repair guy had not been top of my crew list when planning and they certainly didn't cover this at RADA. This was not good as nothing could happen in the darkness and, once again, my calm, rational, 'good under pressure' side came to the fore – not. By a stroke of luck and not invention, my pyrotechnics guy claimed to know all about generators and assured me he could fix it – once we found it. I should have expected no less from him as this is a guy who had worked on the original *Superman* film and seeing as he really had made me believe a man could fly, what's a generator in Swindon? Have I mentioned this is our last night on location and we have to get these final scenes or the film will make even less sense that it is probably already going to? Three hours later – three hours and time is money, more noticeably my money – and the machine whirs back into life and once more we're flooded with light and a jubilant crew declaring 'coffee's back on'. A huge smile on both our faces as I begin to believe we will finish this. He then turned to me and said 'There you go, everything fixed. Let's finish the film' and handed me four screws, a sparkplug and a spring – 'Don't know where these go, though' – before walking back towards camp.



## Being pushed

up forcibly up against a wall by a man twice your size with the word 'HATE' tattooed on both hands to *really* make the point can be an intimidating experience, especially as having your head thrust into a wall tile can make it hard to explain that you are not part of an undercover crew filming an expose on the ins and outs of meat trade. Whilst I suspect my Smiths 'Meat Is Murder' t-shirt is probably not helping me here, what I can say with some degree of certainty from my limited time spent in meat packing plants and abattoirs is that it would appear there is a certain degree of paranoia surrounding this particular industry. Now, as any filmmaker knows, securing locations can be a long, laborious process. First of all, you have to draw up a shortlist of locations that suit the script and then you have to arrange site visits,



answer lies in a mixture of the fact they could tell the BBC probably wouldn't hire people like us and for 'restricted access with an agreement of confidentiality' a brown bag of used notes speaks volumes. Yep, the scary man took a back hander to let us film - and we promised never to tell.

**It can be** a little dis-

heartening to be told by an Oscar winning director that your film simply doesn't make any sense – that if you want an audience to be able to solve the puzzle, you have to present them with the right clues.

**Also quite challenging** is

to know quite where to look when stood in front of six fully nude actresses and being asked to critique whether the make-up artist has fully realised your vision of six apparitions from your protagonists super ego or whether you need her to add more veins and darken the overall look before doing a camera test of the actresses crawling out from underneath an elaborate Edwardian bed currently raised a foot of the ground on bricks in possibly the world's hottest green screen studio.

often involving the monotony of motorway travel. Half the time, the location doesn't look anything like it did when you looked at pictures online. The rest of the time it's too small or too big or too noisy or too remote – the list goes on. And when you do find the perfect location, chances are it's too expensive. It's like buying a house: never, ever let the person showing you round the location know you like it, it's exactly what you were looking for and there's nowhere else like it – kerching, kerching! Don't misunderstand me, location scouting is fun because if you do it properly and people 'somehow' believe you're going to bring Jennifer Lawrence or Sir Ian McKellen with you, they'll open the doors to the most interesting places and serve the loveliest of complimentary afternoon teas to secure your interest – unless that is they're a meat packing plant and then I can promise you they will probably not share an iota of your

excitement when you try to explain the visual potential of a giant refrigerator full of decapitated pig carcasses and the powerful cinematic metaphor it affords you and they'll be even more bemused when you finally show up and end up filming a naked woman walking amongst the swinging cadavers singing some ethereal Jazz standard! Which we did – and which begs the question how did we manage to convince them we weren't working for Panorama? Sadly, the



**It is really frustrating** to be sat

with an editor in front of your footage in which you have painstakingly recreated a historically accurate Parisian restaurant complete with six actors perfectly representing six dead famous artistic figures only to spot no one noticed a carton of orange juice in the background.

It can be quite intimidating trying to film sequences in an Arabic Medina in the middle of the night when you can hear the gentle snores of three people asleep in the darkness of a street doorway only to discover the reason for their slumber is still hanging from the veins in their forearms.

**Filmmaking can**

be quite uncondusive to your personal relationships as I can attest when your wife is screaming down the phone at you whilst you're on a different continent because she's just realised you misinformed her about your return date and, in fact, you've got two more days filming to go. Oh, did I say that she was home alone with your three month old daughter at this point? Stuff like that matters, it appears.

**It is** much more difficult than you

would think to release a cockroach from under a whisky glass and have it walk in a straight line. They may well be able to survive a nuclear blast, but I can tell you they cannot follow simple instructions. It is made even more difficult when being watched by an actor in a six foot latex cockroach suit wearing a fez.

**However,** inventive and clever

you may feel later, I can personally vouch that Hollywood feels a long way away when you're hidden under a tablecloth at four in the morning poking two pencils through a hole in the table to simulate the beating of a heart ripped from a human body.



**Equally** it can feel

very fortuitous after a day traipsing through a redwood forest in Southern California when you happen upon a broken down old shack that perfectly fits the description of such a scene in your film – wow, what a distinctive chimney and broken down old rocking chair, you allow yourself to think. Steal a few shots without anyone knowing – hell, you are in the middle of a forest after all – and you've got a great scene ... for no cost. Okay, it doesn't look that

safe, but your actors are game, so move a few things, figure out a few shots and bingo. It's only later after dinner in a roadside diner, that you overhear a couple of locals talking about how they're heading into the woods tomorrow to look for the broken down old shack that Charles Manson used to live in. They'll have no problems knowing when they've found it, they say, because of its distinctive chimney and they might even get to sit in his broken down old rocking chair that they've heard

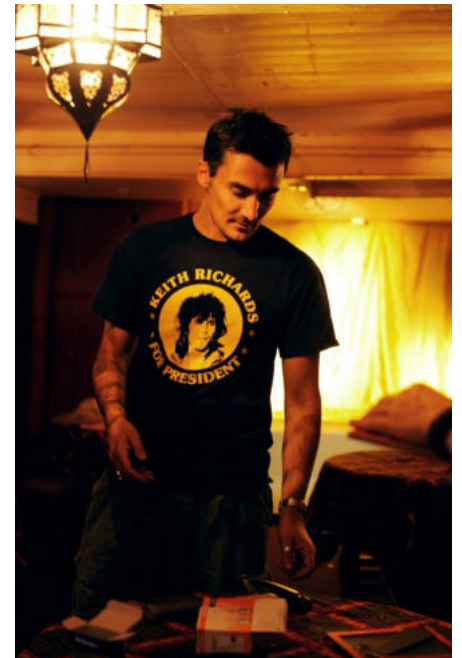


is still there before getting back into their pickup, complete with rifles and roadkill and driving off.

**But** sometimes the film gods smile. All filmmakers work hard before walking on set. Storyboarding, rehearsing, table reads, pre-visualisation, obtaining permits, booking locations, auditioning, discussing menus, costume fittings, whatever. The pre-production process is long, tedious, but necessary. But we all know what can happen to the best laid plans of mice and men and all that, but



sometimes the film gods will smile on you and it in those moments that you're reminded that, despite all the challenges and problems and scary shaven headed men, you're a storyteller and you have a story you're really trying to tell. Making films has challenged my patience, my resolve, my interpersonal skills, my resourcefulness, my bank balance, but from my experience, the film making process has afforded me the chance to work collaboratively alongside people far more talented than myself, to work with people I've admired my entire life, to travel across continents to film in some remarkable places, to make lifelong friends. It's a cliché to talk about the journey being more important than the destination, but the journey my films have given me is without doubt one of the most important of my life. And ultimately, whether it's on the French Riviera or an industrial estate in Slough, the moment I've felt the film gods smiling the most is when I've been able to share the stories with an audience. And I think, and it's just my opinion, that it doesn't matter if you aspire to be the next Lars Von Trier or Michael Bay, if you're making



films because you believe in the stories you are trying to tell, then the film gods are going to be on your side and every now and again will give you a little shove in the right direction, but if you're just chasing fame and fortune, well you might annoyingly succeed as well, but beware the hollow men ...

*Besides teaching at Bradfield, Nic Saunders is an award winning filmmaker and, to date, has produced four short films based on the work of the American Beat authors and one short documentary film. He is currently working on his second documentary film and developing a feature project. His website is [www.14167Films.com](http://www.14167Films.com) and he can be followed on Twitter @14167Films.*

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# THE END OF THE

**WORDS** James Dixon

In my opinion, *The End of the F\*\*\*ing World* has been one of the most unique pieces of dramatic episodic film to come out in the past year from one of the most interesting comic book stories.

I was generally quite impressed by the show itself: the pacing of the series was perfect for the short story it had to tell. In every episode, there is a build-up, and release, of tension with a grand climax at the finale.

However, what really made the series for me was the uniqueness and depth of all the characters. Usually in film, a character has an apparent function to play that is solely dedicated to moving the main story along. *The End of the F\*\*\*ing World* is different as in many cases the supporting characters are caught up in their own worlds and problems, and the main story is only a smaller thing on the side. Each new character gives a glimpse into their own lives and desires. These sub stories come together to push along the main storyline very smoothly and this gives the show a very natural, and realistic feel to it.

This is also one of the only teen dramas I have enjoyed watching. Usually these dramas are just full of the usual annoying, moody, difficult teens that sigh a lot, and are always saying things like “ugh, nobody gets me.” *The End of the F\*\*\*ing World* gets it right in my opinion as it shows huge character development.

From the rather stereotypical teen into someone far more enlightened

and interesting, (a lot like *The Breakfast Club*, I suppose) the main characters role for the viewer constantly changes.

Outside of the 4<sup>th</sup> wall, the show has certainly had an unusual ride. Originally released on E4 in October 2017, it was received with rather mellow

reviews and low viewing figures. It was then quickly forgotten until Netflix bought it and then marketed it as a Netflix original a while later. If the original release was a donkey, then the Netflix release would have been a genetically modified stallion on steroids. The ratings flipped from



# FXXXING WORLD



the average category to critically acclaimed praise calling for it to be marked down as one of the great series of its time. This bi-polar reception could have been down to the superior marketing of the show by Netflix, or the different viewing audi-

ence, but at the end of the day, it really shows the fast approaching redundancy of regular, terrestrial TV. The reality of the situation is that streaming services (Netflix, HBO NOW, VIRV, etc) fit in with our ever-increasingly frantic, and technologi-

cal lives as we can watch whatever we want, whenever we want.

Overall, this dark comedy has been a breath of fresh air and even though I have been told it's a little hard to swallow, it's well worth a watch.



# **Just One Black Mirror?**

**How the dystopian TV show is all really in one shared universe**



## WORDS Olive McGrath

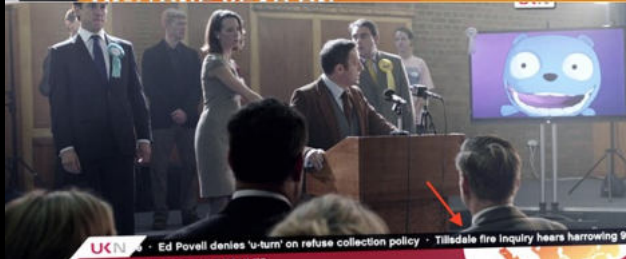
Creator of Black Mirror, Charlie Brooker, used to deny any connection between each episode of the show, but hidden references, and the season 4 episode *Black Museum* caused Brooker to confirm the popular fan theory of overlapping episodes. In the episode, there is a museum containing many memorabilia from past episodes, the first official confirmation by the writers that all episodes are connected.

The theory according to SCREENCRUSH, whose list successfully links many of the stories is...



**1. The National Anthem (1x01)** All references in following episodes refer to the Prime Minister after the events of this episode, so this must be first of the sequence.

**2. The Waldo Moment (2x03)** This takes place one year after *National Anthem* as, when the pilot episode jumps ahead one year (at the end of the episode), the news ticker includes the same event of the “Tillsbury Fire” as in *The Waldo Moment* (See photo).



ter in this episode) trial was still going on in *Shut Up and Dance*, so this happened after the events of that episode.

**6. Playtest (3x02)** Most likely taking place early in the timeline, the technology of this episode isn't as advanced as some of the others, with Augmented Reality games in their early testing phase.

**7. Nosedive (3x01)** The news-ticker in *Hated in the Nation* reads



*Men Against Fire* is very similar to the ‘grains’ in this episode, linking these episodes loosely together.

**11. White Christmas (2x04)** The same contact technology (now known as Zed-Eyes), although they are not optional in this time, and cannot be removed is present in this episode. They have evolved since the grain-free life of *The Entire History of You*, as although unusual, there is a more minor character who has decided to live without the popular grain

**3. Shut Up and Dance (3x03)** Most likely next in the timeline, the main character of this story has a Waldo sticker on his laptop. News headlines also give context as the journalist’s web page hints at the Prime Minister’s (from *National Anthem*) marital problems after the events of the first episode.

**4. Fifteen Million Merits (1x02)** A new talent show “Hot Shots” is launched after the events of *Shut Up and Dance* as seen in the news headline also on the journalist’s web page.

**5. White Bear (2x02)** The same web page as in *Shut Up and Dance* reveals Victoria Skillane’s (the main charac-

“Reputillgent Shares Nosedive”, which refers to the agent who helps Lacie (the main character) manage her rating score.

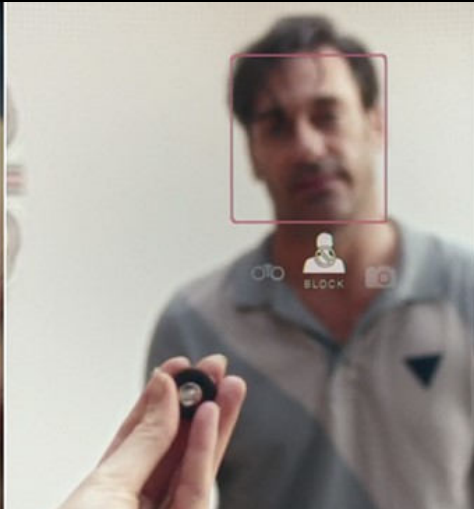
**8. Hated in the Nation (3x06)** Probably taking place after *Playtest*, a company in *Playtests* announces their new game on the twitter account of one of the characters.

**9. Men Against Fire (3x05)** A news ticker in *Hated in the Nation* reveals the US plan to go through with the MASS program, which is the same program used in the episode *Men Against Fire*.

**10. The Entire History of You (1x03)** The contact lens technology used in

implant. Here, the contacts have become a part of everyone’s daily lives.

**12. Arkangel (4x02)** The grain-like technology installed in Sara seems like an advancement seen in *The Entire History of You* and that of *White Christmas*, since there’s no longer contact lenses involved, just a simple injection into the brain. The Arkangel software also seems to be a combination of the blocking technology of *White Christmas* and the MASS augmented reality implants in *Men Against Fire*. Another link to this episode is through the violent war footage that a young Sara is blocked from seeing: the footage comes from *Men Against Fire*.



**13. Crocodile (4x03)** Although this episode seems to not make many references to other episodes, there are hints it happens sometime after “White Christmas” because of the plot line. If the memory device in the episode can give police access to someone’s mind, making it easier to extract evidence and convict someone of a crime, then Matt getting a confession from Joe in *White Christmas* would be totally irrelevant, meaning that the ‘crocodile’ device was invented after the grain technology in *White Christmas*.

**14. Hang the DJ (4x04)** Like a few other episodes, *Hang the DJ* has little reference to other episodes, however, three episodes earlier, the dating app prominent in the episode can be seen. In *USS Callister*: the receptionist can be seen using the app. (See photo)

**15. USS Callister (4x01)** Antagonist Daley’s cloning device is basically an advanced version of the ‘Cookie’ tech first introduced in *White Christmas*. However, in the world of *USS Callister*, Daley builds a machine to create

his own ‘Cookies’ using DNA, and then turning them into code for his own revenge. It’s almost like *San Junipero*, but this real world is not nearly as advanced as the world of that episode.

**16. San Junipero (3x04)** *Black Museum*, a later episode, gives more context to this story, in which the main character (of *Black Museum*), Nish, mentions “uploading old people to the cloud,” the present-tense of her dialogue likely means crossing over to *San Junipero* is still available at the time of *Black Museum*.

**17. Be Right Back (2x01)** *Be Right Back*’s storyline wouldn’t really have made sense if it existed before “*San Junipero*.” If it did, older Kelly would have had the option to create a life-like version of her dead husband, as Martha does with Ash in *Be Right Back*.

**18. Black Museum (4x06)** All but six episodes of *Black Mirror* are referenced in *Black Museum*, hinting that this episode takes place at the end of the timeline. The museum has mem-

orabilia from *USS Callister* (the cloning machine), *Arkangel* (the broken tablet), *Crocodile* (the bloody bathtub), *Playtest* (the VR headset), *White Christmas* (the Cookie eggs), *Hated in the Nation* (the drone honeybees) and *White Bear* (the White Bear hunting mask).

**19. Metalhead (4x05)** *Metalhead*, where the military robot dogs which were introduced during *Black Museum* have since been unleashed onto the small human population left. The episode is interpreted as an alternate reality. It seems much darker: everyone in *Metalhead* is dead and trapped in their own digital hell. The entire episode is black-and-white, which is the same as the digital ghost of Clayton Leigh in *Black Museum*, hinting more at an alternate world to the human earth seen in all the previous episodes. This episode may be a virtual afterlife, perhaps an evolved version of *White Bear*’s punishment program where a person’s consciousness is extracted before death.

# BLACK MIRROR



# GET OUT

THEORIES PROVEN  
AND DEBUNKED

**WORDS** Mendoza Houben

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*Get Out* is one of the most talked about movies this year. From winning an Oscar to sparking conversation, Jordan Peele has done an outstanding job with creating this psychological thriller. The film has had people talking and wondering about what it truly means. Following a hilarious interview with Peele in *Vanity Fair*, we're about to debunk some theories and prove some others.

One of the first theories mentioned in the article, which seemed to be a very popular theory, is that it is all an imagined scenario by Rod the TSA agent. This would partly make sense as Rod already has a high opinion of himself in the film, saying that he is an important pawn in keeping America safe. This theory would also confirm his strange obsession with the entire situation of going to the police and researching the townspeople. Ultimately this would also explain the ending, when he makes himself the hero of the story. But however



fascinating, enticing and slightly hilarious this theory may sound, Jordan Peele himself confirms this as false.

Another interesting theory analyses the greeting scene, when we see that the 'housekeeper' is greeting the guests. This would not normally happen, but, since it is his party, he personally greets the guests. What might be most intriguing about that scene is that the guests all arrive in black cars. As Jordan Peele says: 'they arrive in black cars, like the black bodies they will ride away in.'

Very direct, but very interesting.

There is no argument that *Get Out* is not a beautifully complicated film and I would strongly suggest you watch it again. The film has so many layers, and even now new theories on Reddit appear, though some are absolutely ridiculous when fully considered.

So to conclude, what can we say? *Get Out* is a complicated and very interpretive film. From thinking that it was all in Rod's head to Rose being a psycho, its plot appeals to all. *Get*

*Out* was so intentionally constructed, it definitely deserves all the attention it has received. And yes, each to their own opinion but I think we can all say we are definitely looking forward to future films by Jordan Peele. If you do want to know more theories about the film, and I strongly suggest you do, just look up "Jordan Peele Vanity Fair." Because, let me tell you: there are so many more interesting facts and theories which Peele both confirms and debunks.



# PITCH BLACK HEIST

*This is another taste of the two previously heard voices on another short film. Distinctly filmed in black and white with actors from well known blockbusters, this is a great example of contrasting colours in film. I'd like to thank Jack Connell and Ben Evans for allowing Q5 to print their reviews in this issue, and I hope that they will continue to work with us in the coming years. The reviews were inspired by a competition to watch and review 100 films by June next year, with classics such as The General, Vertigo, and La La Land to be reviewed.—HN*

## WORDS Jack Connell

After watching *Game of Thrones*, it was weird to see Ser Davos rob a bank with Michael Fassbender. Filmed entirely in black and white the film was given a distinct style, and some editing played nicely into this as well. Director John Maclean prac-

tices the art of monochromatic filmmaking in this thriller about a literally 'pitch black' heist. Going from his first short film being entirely shot on an iPhone to winning a bafta on his next production takes some talent, and *Pitch Black Heist* proves this due to its expert filmmaking, and new way of storytelling, shifting entirely to audio at one point.

After mastermind Alex, played by Alex Macqueen hires Michael (Michael Fassbender) and Liam (Liam Cunningham) to rob a bank, they get to practicing. A simplistic set of a warehouse and cardboard boxes paired with the monochromatic style, the focus is fully placed on the story and acting. Michael shies away from social connection with Liam at first which the audience believes is due to the nature of crime and also just his personality, yet later on in the film it is revealed why. After this realisation, the film and its entire story and por-

trayal is vivid and unbelievably impressive.

The next scene takes place in a pub and this is where the connection between characters gets all the more impressive. Subtext is subtly revealed, and long tracking shots of a dance between the characters is a beautiful contrast to the harsh colour scheme, once again hinting and playing with the audiences supposed knowledge. When the pair finally rob the bank, the entire screen cuts to black, and we are left with the soft voices dividing the darkness. This concept is seriously impressive, and I've never seen it before, it deepened the characters, making the story come to life. In essence, it allowed us to 'be with' the characters.

The acting is a point I'd like to focus on. Fassbender is a world class actor and having this on his repertoire add to his widening career, he laid down a solid performance. It was really

interesting to see him perform in this way. Liam Cunningham was also excellent and this extended his range of characters; he is extremely talented.

The directing, vision, creativity, story and characters were all astonishing, a deep backstory adds to some of its impact. I thoroughly enjoyed this short, and after figuring out the big reveal, the film was even more impressive: John Maclean, well done.

## WORDS Ben Evans

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*Pitch Black Heist* is a short crime film based in London with a brilliant twist. It was released in November 2011 and the short film was directed by John Maclean starring Michael Fassbender (who has also acted in *Steve*

*Jobs*), Liam Cunningham (*Hunger*) and Alex Macqueen (*Peaky Blinders*).

The storyline is based around a heist in London: two professional bank robbers are hired to rob a bank in pitch black. Liam, played by Liam Cunningham, and Michael, who is played by Michael Fassbender, are the hired bank robbers. They practice for the event in a dark warehouse. On the day of the event the two wait in a pub for the call signalling them to go. Whilst waiting they drink beer, smoke, and play pool. After being called they arrive at the scene and begin the robbery—this scene takes place in the dark, in which there is excellent acting, a brilliantly written script and very good dialogue between the two actors. In the end, it is when Liam and Michael discuss their

past and we discover something that puts the whole film into a startling context that makes one appreciate the genius of this film.

I think that the short film is very good, with a brilliantly written script. The twist of the film leaves the audience thinking about the entire film in a very different way, imagining the way Michael tracked down and confronted his past.

## Cast and Crew

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**DIRECTOR:** John Maclean

**CINEMATOGRAPHER:** Robbie Ryan

**MICHAEL:** Michael Fassbender

**LIAM:** Liam Cunningham



# LEONARDO DICAPRIO

## LOOKING BACK



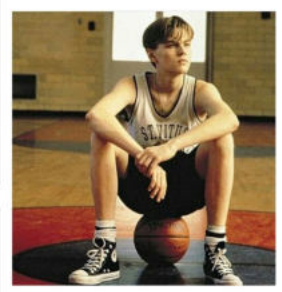
CRITTERS 3



THIS BOY'S LIFE



GILBERT GRAPE



BASKETBALL DIARIES



DEPARTED



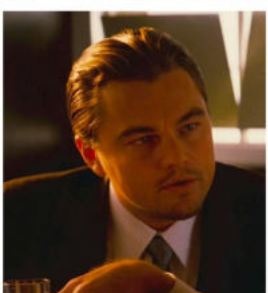
CATCH ME IF  
YOU CAN



TITANIC



ROMEO + JULIET



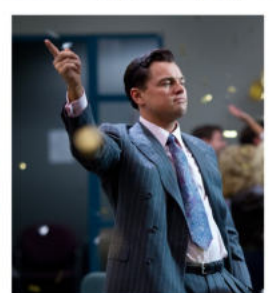
INCEPTION



DJANGO



THE GREAT GATSBY



WOLF OF WALL ST

In 1991, a movie by the name of *Critters 3* came out. The film itself was reviewed poorly and has since gained a 4.3 rating on IMDb. Despite it being dubbed as an awful horror film, it was the debut film role for a legend in current Hollywood cinema – Leonardo DiCaprio. After *Critters 3*, Leonardo had his breakthrough role in *This Boy's Life*, where Robert De Niro himself handpicked DiCaprio from 400 young actors. Slowly Leonardo was building up his name in Hollywood, where he starred in leading roles in *The Basketball Diaries* and *Romeo + Juliet*. These films helped him to acquire the public recognition he now has. However, 1997 was Leonardo's big year; he starred as Jack in the cult classic *Titanic*, where it stayed as the highest grossing film until 2009, when *Avatar* took the title. From his lead role in *Titanic*, DiCaprio became a household name starring in blockbusters like *Catch Me If You Can* (2002), *The Departed* (2006), *Inception* (2010), *The Great Gatsby* (2013) and *The Wolf Of Wall Street* (2013), and finally *The Revenant* (2015).





# WHY DO SO FEW FEMALE DIRECTORS MAKE IT **BIG** IN HOLLYWOOD?

**WORDS** Tara Williamson

The message is: 'women in Hollywood have never had it so good', but dig a little deeper and research shows that this quote couldn't be further from the truth. Why is there such gender inequality in Hollywood and why are we not at least a little outraged? It seems that those who run the studios and therefore make the 'important' decisions believe that women can only do certain types of pictures and these don't include action pictures and rarely big budget films! Is the tide finally about to turn? What with the recent #MeToo campaign in Hollywood, could we anticipate a huge power shift? Perhaps actors and actresses will soon have the power to choose who they work with.

The Women's Media Centre produces an annual 'status of women in US media' report which tries to provide an overview for women in media and the future still looks bleak. Here are 7 depressing facts about

women in media in 2012:

1. From 2007 to 2012, the 500 top grossing films had 565 directors, 33 of whom were women and only two of those 33 were black women.
2. In the top 100 films of 2012 – when women had fewer speaking roles than in any year since 2007 – females snagged 28.4% of roles with speaking parts.
3. 12 top decision makers in the film industry said they perceived the pool of qualified women filmmakers to be smaller than that of qualified men.
4. Of the 250 top grossing films of 2013, women accounted for 16% of all directors, executive producers, producers, writers, cinematographers and editors, slightly lower than the 2012 and 1998 figures.
5. According to a two-month snapshot in 2013, men wrote 82% of all film reviews.

6. Women snared 43% of speaking parts in prime-time TV, up from 41% previously, but these women tended to be much younger than their male counterparts.

7. Only 6% of the top 100 films in 2012 hired a balanced cast of women and men.

So, have things changed since 2012? The "Celluloid Ceiling" study concluded that of the top grossing 250 domestic films of 2015-16:

96% had no women cinematographers

92% had no women directors

79% had no women editors

77% had no women writers

58% had no women executive producers

It's fair to say that when it comes to Independent films and documentaries women are taken more seriously and are finding 'relative success' but when it comes to blockbusters they are simply overlooked.



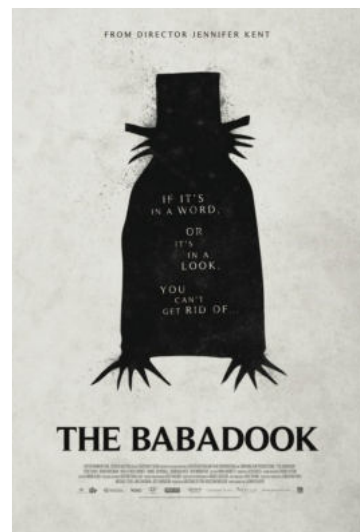
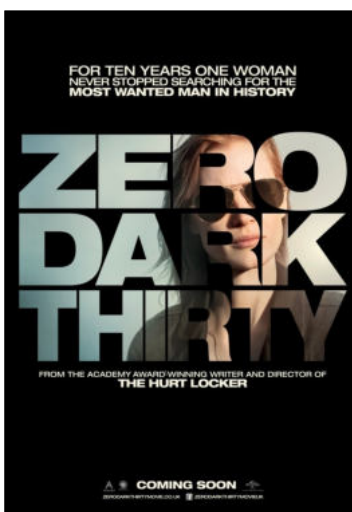
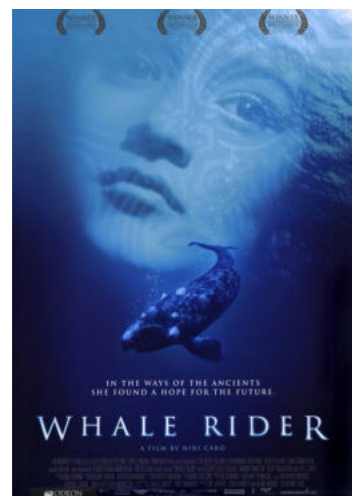
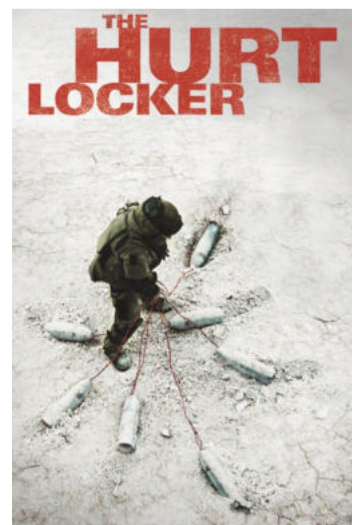
On a more positive note, Sofia Coppola made history in Cannes this year when she became the second female filmmaker to win Best Director for *The Beguiled*. Let's just stop and think about this for a moment. The second female director in the festival's 70 year history! The last woman to win was Soviet filmmaker Yuliya Solntseva in 1961 for *The Chronicle of Flaming Years*. How is this even possible? Two females in 70 years?! If you love film and this doesn't anger you just a bit, then it should!

You can't write an article about female directors without talking about Kathryn Bigelow who somehow has

*"I can't change my gender, and I refuse to stop making movies. It's irrelevant who or what directed a movie, the important thing is that you either respond to it or you don't. There should be more women directing; I think there's just not the awareness that it's really possible. It is."*

*- Kathryn Bigelow*

made it to the top of her profession and been nominated for many awards. She won an Oscar for Best Motion Picture of the Year with *The Hurt Locker* in 2010 and an Emmy Award for Exceptional Merit in Documentary Filmmaking for *Cartel Land* in 2015, a Bafta Award for Best Film with *The Hurt Locker* in 2008 and finally a Bafta Award for Best Director in *The Hurt Locker* in 2008. Bigelow also directed *Near Dark*, *Point Break*, *Strange Days*, *K-11 the Widow maker* and *Detroit*.



Let's end on a positive note and appreciate some of the best films directed by females:

- Lost in Translation*, Sofia Coppola (1), 2003
- Frida*, Julie Taymor (2), 2003
- Something's Gotta Give*, Nancy Meyers (3), 2003
- Selma*, Ava Duvernay (4), 2014
- Bend it Like Beckham*, Gurinder Chadha (5), 2002
- The Hurt Locker*, Kathryn Bigelow (6), 2008

- We Need to Talk About Kevin*, Lynne Ramsay (7), 2011
- The Kids are All Right*, Lisa Cholodenko (8), 2010
- The Piano*, Jane Campion (9), 1993
- Whale Rider*, Niki Caro (10), 2002
- Zero Dark Thirty*, Kathryn Bigelow, 2012
- The Babadook*, Jennifer Kent (11), 2014

Final words from Kathryn

Bigelow on the lack of female filmmakers in Hollywood:

*'It's a travesty. I feel like it's trending in the right direction but it's painfully slow, and where's that inequality coming from? That's a big and complicated sociological question.'*



# The Boat that Rocked

A movie is more than just moving pictures

**WORDS** Thomas Butler

*The Boat that Rocked* is an incredible movie. In my opinion, it has one of the greatest movie soundtracks of all time. The songs are used to emphasize moods rather than just create them. The majority of music played throughout the movie is diegetic, meaning that the songs are played as part of the film itself, not as a backing to the events of the film. This is used to create a sense of involvement in the plot.

The film is set on a pirate radio station called *Radio Rock* in 1966. It follows the life of a new crew member

(Karl) on the boat, and the song introducing us to the character, the film, and the boat itself is a classic. The first song's title symbolises what pirate radio stands for: bringing happiness to its listeners 'All day and all of the night.' In the movie, the pirate radio station is on a boat. Boats are generally named after those of the fairer sex. The second lyric of this introductory song is 'Girl I want to be with you all of the time.' In my opinion, this is a good reference to how the listeners always want to be listening to the radio station. The next line contains a lyrical confession: 'I

believe you and me last forever.' This is the listeners of the radio station saying that they never want the happiness created by the songs and general broadcasts to end. If it were the listeners saying this then the fact that the word 'you' is before 'me' is showing that the listeners are prioritising the radio station before themselves.

The next song in the soundtrack is 'Hi Ho Silver Lining'. The end of the first stanza of the song contains the line 'saying everything is groovy, when your tyres are flat'. To me this is basically stating the fact that even when

things are rough and bad, the station's broadcasts will have a positive effect on the listeners despite their situation.

Both of these songs have positive connotations which really emphasise the mood created by the song. There are however some scenes in the film in which the songs have a melancholy feel and emphasise sadness, which especially reflect on the oppression from the government. For instance, one of the broadcaster's wives betrays him by cheating on him. As such, one of the songs played around that time in the movie is *'Here comes the night'*. The song tells the story of a man whose wife betrays him, a clear parallel to the story line. The song slowly gets more and more depressing, reflecting the mood of the broadcaster. Because the song is diegetic, it creates a sense that these are the broadcaster's thoughts. It also has a sense of irony as, if you were saying: "Have you heard of the song beginning with the words *'Here comes the...?'*" People immediately think of *'Here comes the sun'* which is a song typically known for having positive vibes and connotations. This helps enhance the idea

of deception.

Prior to this the broadcasters all go on a night out. The widely known song *'Dancing In the street'* comes on. Now, the second line of this song is *'South America, Australia, France, Germany, UK, Africa.'* The fact that all of these cultures are combined sends out a very significant message. The fact that these places are quite widely spread around the globe and have numerous differences yet are all still together suggests that the radio station brings everyone together no matter where you are from. It brings everyone happiness and laughter. It then continues to the third stanza in which the second line states *'there'll be music everywhere.'* *'There'll'* is an abbreviation of *'there will.'* This use of the modal verb insinuates that the station will bring you positive moods wherever you are and this language is used to emphasise the ecstatic mood of the protagonists.

At a certain point in the movie the suppressive government declares pirate radio illegal. Henceforth, come New Year's Day, the radio station creates the façade that for the New Year they will quit broadcasting. Forever. This creates a very negative

mood among the listeners which is portrayed by the song *'You don't have to say you love me.'* The lyrics say: *'you said you would always stay ... and now you've gone away,'* which helps to create a sense a deception. This in turn creates suspense for the viewers of the film as we (the audience) know of the pirates' plan. The song ends and then there is a pause of around a minute which gives the government officials enough time to give a toast to the Queen. As the words come out of their mouths the pirates begin to broadcast again. The pause almost makes it seem as though the officials are toasting the radio station. This is used to portray the fact that it is not only the *'bottom-feeders of our once great society'* that listen to Radio Rock but even the high-class members of society and some members of the government.

Thus, I have come to the conclusion that this movie has the greatest soundtrack ever. Not only are the songs used to portray a general feeling, but the lyrics themselves are chosen for the scenes, thoughts, and actions of the boat that rocked.

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### The Soundtrack - Just some of the greats:

- All Day and All of the Night—The Kinks
- Hi Ho Silver Lining— Jeff Beck
- Here Comes the Night—Them Ft. Van Morrison
- Jumpin' Jack Flash—The Rolling Stones
- For Your Love—The Yardbirds
- My Generation—The Who
- Let's Spend the Night Together—The Rolling Stones
- The Wind Cries Mary—Jimi Hendrix Experience
- Dancing in the Street—Martha Reeves
- Let's Dance—David Bowie



# Spaghetti in the West

**Director: Sergio Leone**

**Starring: Clint Eastwood, Lee Van Cleef, Eli Wallach**

**Genre: Spaghetti Western**



## THE GOOD THE BAD AND THE UGLY

### **WORDS** Bertie Kinnings

**The Good** Clint Eastwood - otherwise known as 'the man with no name' or 'Blondie' - is a bounty hunter who temporarily teams up with Tuco (the Ugly), and Angel Eyes (the Bad) to find buried gold. Blondie and Tuco have an ambivalent partnership; Tuco knows the name of the cemetery where the gold is hidden, but Blondie knows the name of the grave where it is buried, forcing them to work together to find the treasure.

**The Bad** Lee Van Cleef - otherwise known as 'Angel eyes' - is a ruthless, unfeeling mercenary who always finishes the job he is paid for: usually finding—and killing—people. When Blondie and Tuco are captured while posing as Confederate soldiers, Angel Eyes is the Union sergeant who interrogates and tortures Tuco, eventually learning the name of the cemetery where the gold is buried, but not the name on the tombstone. Angel Eyes therefore forms a fleeting partner-

ship with Blondie, but Tuco and Blondie turn on Angel Eyes when they get their chance.

**The Ugly** Eli Wallach, otherwise known as Tuco, is the fast talking, Mexican bandit, wanted by the authorities for a long list of crimes such as robberies and murders. Tuco manages to discover the name of the cemetery where the gold is hidden and buried, but he does not know the name of the actual grave.

*The Good, the Bad and the Ugly* is a 1966 epic. A Spaghetti-Western directed by Sergio Leone, starring Clint Eastwood, Lee Van Cleef and Eli Wallach. The film is mainly remembered for its mix of close-up and longshot cinematography, as well as Leone's distinctive use of tension, violence and of course gunfights. The plot primarily revolves around three gunslingers competing to find long lost confederate gold, whilst also participating in many shoot-offs and battles. The film was the third collaboration between Leone and Eastwood, and their second with Van Cleef. As the final installment to their 'Dollars trilogy' including *A Fistful of Dollars* and *For a Few Dollars More*, it

was a great success: the film grossed over \$25 million at the US box office.

In case you didn't know, *The Good, the Bad, and the Ugly* was not shot in the giant plains of the Wild West. It was shot in Italy, most of the shots are of Rome and the Spanish plateau near Burgos in the north. This is where the word Spaghetti-Western comes from. In the film, the production team required many elaborate sets, such as a civil war battlefield, a large cemetery, and a western town taking on cannon fire. For a famous scene in which a bridge is blown up, the team had to film it twice as all three cameras were completely destroyed by the explosion in the first take.

### Themes and cinematography

The director Sergio Leone noted that the film's main theme is the emphasis on violence. Leone tried to replace heroic western protagonists with morally complex antiheroes. Negative themes such as capitalism and greed were also given focus.

In this film, Leone used many long drawn out and close-up styles of filming by mixing extreme close ups and sweeping long shots. He used scenes which created a real sense of tension such as the image of hands slowly reaching for a holstered gun.



## A Few Facts

Eastwood and Wallach flew to Madrid together to film. Whilst Eastwood was on-set, he would use his time to practice his golf swing and relax by the pool.

Wallach was almost poisoned during filming when he accidentally drank

from a bottle of bleach, which a film technician set next to his soda bottle.

In one scene, where Wallach was to be hanged after a pistol was fired, the horse underneath him was supposed to bolt. While the rope around Wallach's neck was severed, the horse was frightened a little too much; it galloped for about a mile with Wallach still mounted and his

hands bound tightly behind his back.

The first attempted bridge scene ended in disaster, as the Italian production team member said a word sounding similar to the word 'start' in Spanish. This giant misunderstanding led to two cameras being destroyed. Fortunately, no film members were injured in the making of this film.



# Inception

One of the greatest intellectual films of the 21<sup>st</sup> century?

WORDS Evie Emberger

*Inception* is famously one of the most intellectually cunning films produced in the 21<sup>st</sup> century. Of course, it was directed by the notorious Christopher Nolan, and although it was not his first film that left people dumbstruck, this film was more confusing than most. In *Memento*, or *The Prestige*, a similar pattern of unexplained endings and twists are portrayed.

On people's comprehension of the film, every single person that I have ever asked has said the same thing: "I did not understand it." Even if you think you did, you probably didn't. For example, did you think that the end was a cliff hanger? It wasn't.

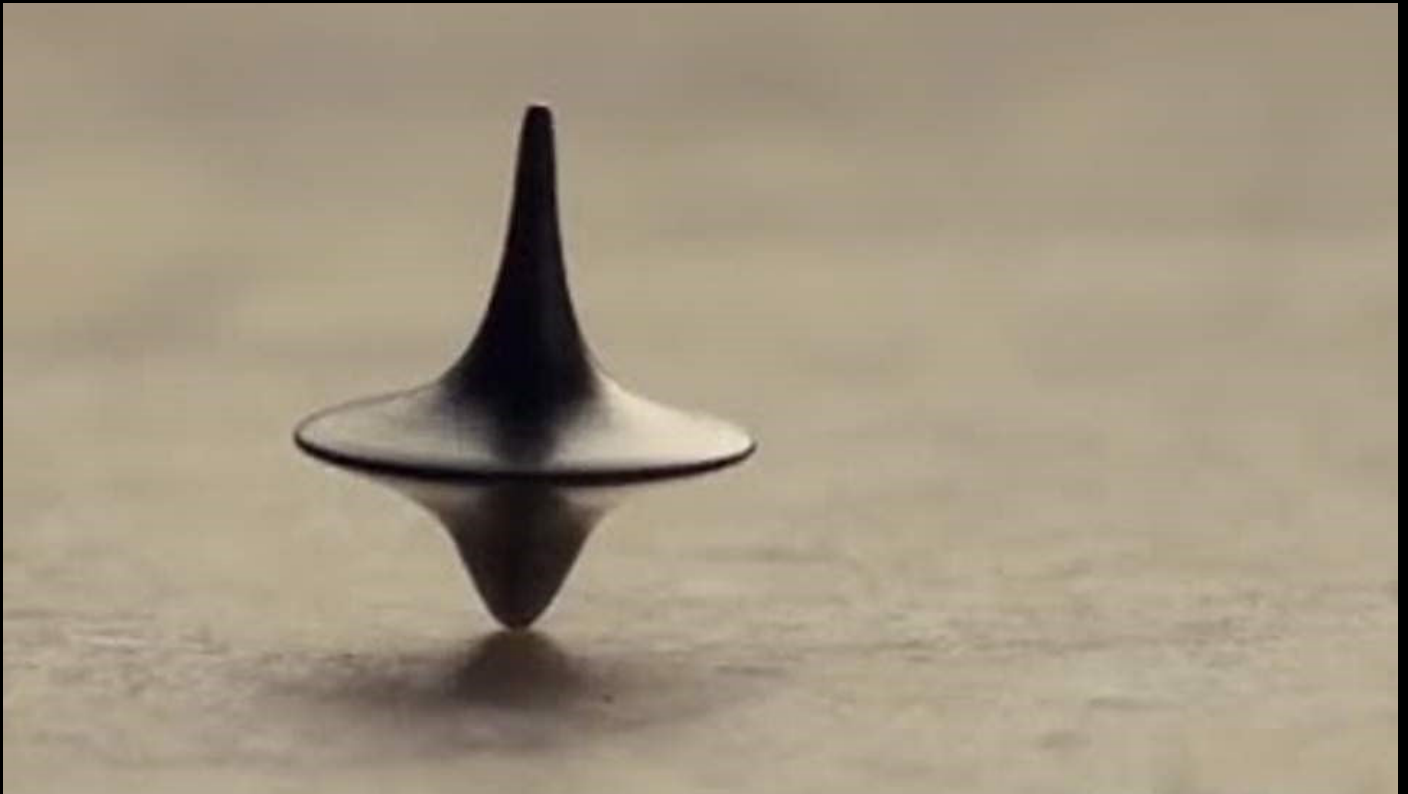
In my opinion, the whole movie was a dream and the film was never exposed in their reality. The first clue is the start itself. The film never actual-

ly starts at the beginning, Nolan introduces the movie in the midst of Cobb's story, and just as Cobb stated: "we never think about how we got there." This signifies the idea that

**Even if you think you did, you probably didn't. For example, did you think that the end was a cliff hanger? It wasn't.**

the movie might be a dream. The introductory scene is in the middle of a dream heist within Cobb's mind. I guess this is similar to how you remind yourself what happens in a dream: you start in the middle and work out the beginning and end from there.

The second clue: the 'kick.' Cobb is explaining that he and his wife (Mal), ended up in their limbo, where they were creating their aspirations, due to experimenting with multi-dreams. They then evoke the 'kick', committing suicide on the train tracks in their dream world to go back to their reality. However, they were experimenting with multi-dreams, meaning that they would only go up one level. This suggests that they never actually resurfaced to reality. Also, in the ending scene, we see an aged Saito with Cobbs, who plan to shoot themselves to escape limbo. However, this would only cause them to resurface by a level, although nothing would be there as Robert is already conscious by that point. This would mean that the first person to shoot themselves, Saito, would fill this



level with his subconscious.

The third clue: the subconscious. We are told, within the movie, that part of a person's subconscious will appear within the dreams. For example, the code for Robert's father's safe (528491) appears in every level of the multi-dreams. This also occurs with the number of the train (3502), which initially killed Mal and Cobb in limbo. Variations of the number combination appear within the inception, for example, the hotel room which Mal trashes is number 5302. Within

the first dream level, the train which arrives on the road has the number 3502, just like in Cobb's limbo. This implies that the dream never belonged to Robert, and that we were in Cobb's mind all along.

Lastly: the spinning of the totem. Saito once said that he wished for a house on a cliff. When he and Cobbs are in limbo, they are in a house on the cliffs. When Cobbs embraces his children, they say that they have built a house on the cliffs. Maybe, instead, we are in Saito's subcon-

scious. However, this could also lead to the interpretation that Saito is a projection of Cobb's own subconscious suggesting that Saito never existed.

Honestly, this may have confused your understanding of *Inception* even more. That being said, regardless of individual interpretation, Nolan designed this movie to show that all movies are, intrinsically, inception.



# RECOMMENDATIONS

Frances Ha

A New York woman throws herself into her dreams as they begin to dwindle

Abigail Hatch

Animal Kingdom

A young man tries to survive in a criminal family

Thomas Attwood

No Cameras Allowed

A documentary about breaking into music. Literally.

Ross Williams

The Lure

A Polish musical following two mermaids finding their way through an adult environment

Marta Malecka

Captain Fantastic

Following a father (Viggo Mortensen) devoted to raising six children in the Pacific Northwest forests

Olive McGrath

The Third Man

A classic Orson Welles film noir set in post-war Vienna

Caspar Talbot

Quadrophenia

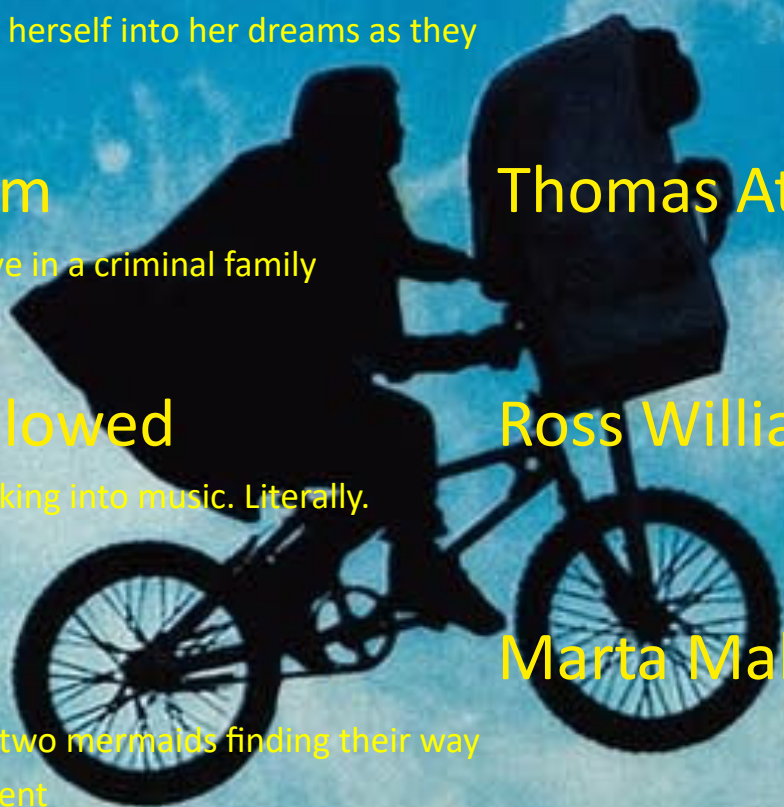
A London based coming of age story with music from The Who

Hamish Newall

808

An inspiring documentary about the creation of the Roland TR-808 drum machine

Albie Mayo





“The past is just a story we tell ourselves”

- Her

“I don’t want to be a loser”

- Little Miss Sunshine

“If you want a friend get a dog”

- Wall Street

“What a good day for an exorcist”

- The Exorcist

“A boy’s best friend is his mother”

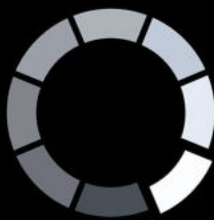
- Psycho

“I’m off like a dirty shirt”

- Pretty In Pink

“Gentlemen, you can’t fight here. This is the war room”

– Dr Strangelove



*So many choices, you end up not knowing which one you want.*

