

Waltz with Bashir

Israel 2008

Director
Ari Folman

Written By
Ari Folman

Art Direction By
David Polonsky

Original Music
Max Richter

Cast
Ron Ben-Yishai
Himself (voice)
Ronny Dayag
Himself (voice)
Gadi Erel
Boaz Rein-Buskila
Ari Folman
Himself (voice)
Dror Harazi
Himself (voice)

90 minutes Subtitles

*Our final screening of the
2009/10 season*

End of season party !

Thurs 20 May 2010

6:50pm at The Vault

Short films, Director
Q&As, cake & a raffle!

Many thanks to all our members for your fantastic support during our 2010/11 season. We hope you've enjoyed some superb examples of world cinema, and that we'll see you again when we return in October. Do please give us your feedback, and let us know what films you would like to see next season. And don't forget our end-of-season party at the University of Winchester on Thu 20 May!

Last year's hints of an Israeli cinema renaissance are given further weight by this unsettling examination of the brutally surreal nature of modern combat. Ari Folman's potent, deeply personal antiwar film, which has been screened in competition at the Cannes Film Festival, is flagged up as the first feature-length animated documentary. In fact, it shares some common ground with last year's Cannes competition title *Persepolis* – an eye-catching graphic animation style, a Middle Eastern setting, a backdrop of political unrest. But while the latter is a richly detailed memoir of a childhood in 1970s Iran, *Waltz With Bashir* deals with Folman's almost complete lack of memories of a period in his late teens which is revealed to be so traumatic that he has inadvertently blocked out the details.

Wendy Ide, The Times

Has Israel made a mass, semi-conscious decision to forget about the Sabra and Chatila massacres of the 1982 Lebanese war, in which Israeli forces allowed Christian Phalangist militia into Palestinian refugee camps to slaughter civilians? This extraordinary animated documentary - a kind of fictionalised docu-autobiography - suggests that Israelis have indeed forgotten, in a kind of huge, willed amnesia. But his movie makes an acid-trip down memory lane, and Folman might have created his generation's very own *Apocalypse Now*. Vivid and horrifying events leading up to the massacres are disinterred by the movie's quasi-fictional "reconstructive" procedure, somewhere between oral history and psychoanalysis. The film uses hyperreal rotoscope-animation techniques, similar to those made famous by Bob Sabiston and Richard Linklater. Live-action footage on videotape has been digitally converted into a bizarre dreamscape in which reality is resolved into something between two and three dimensions. It looks like one long hallucination, and therefore perfect for the trauma of Folman's recovered memories. This is still an extraordinary film - a military sortie into the past in which both we and Folman are embedded like traumatised reporters.

Peter Bradshaw, The Guardian



Voting for *Anvil* : A-35 B-27 C-8 D-0 E-2 Attendance: 80 Rating: 82.3%