

Feedback for “Plan 75”

Having just come back from a wonderful 3-week touring Japan I was really looking forward to seeing a Japanese film as I love Japanese cinema and loved every minute I spent in this wonderful country. Seeing Plan 75 was such a shock and the film stayed with me for a long time. A surprising choice for our film society where the average age seems 65 plus. Everybody must have heard the gasp when it was announced in the film that the scheme was working so well the government was thinking of introducing it to the over 65s! But apart from that, what a great way to make the case against euthanasia. This dystopian film certainly makes for haunting viewing and questions the way governments address falling birth rate and a rise in longevity.

Intriguing film on the value of the elderly (financially worth more dead than alive).

An excellent though disturbing film. Maximum marks.

The warning in the introduction that there were many strands to this film proved fully justified. For most of the film, the old people were predominantly female (reflecting Japanese statistics?) but the final sections focussed on one old person of each gender. One of the virtues of this film was the lack of sexual activity, doubtless partly due to the topic and the formal courtesy of Japanese human relations, which threw into sharp focus the harsh reality of Plan 75. In the figure of the Filipina, there was a reminder of the extent of labour being imported into Japan, traditionally an ethnically homogenous society, to make up for the lack of a workforce. In order to send more money home, she had to cooperate in a process which would not have been tolerated in her home country. The camerawork avoided many of the common tricks, possibly in order to highlight the prosaic nature of Plan 75. The ending was a little frustrating, as it was not clear – at least to me - what was going to happen.

A remarkable film - worryingly plausible, beautifully acted (particularly by the oldies!).

Brilliant concept with the scene set for within 15 minutes - so 10 out of 10 to the director for that. The director then didn't seem to know whether to make a dystopian film about dying or a heartwarming one about living and the film meandered between the two concepts for 90 minutes - so 6 out of 10 for that. The end was an attempted summing up viz. dying is definitely not good and though living might not be easy at least you see the sun come up (or was it going down?) - so 6 out of 10 for that.

Very thought provoking. Interesting how such ideas could take root in a society looking for solutions to perceived problems. A fascinating reflection on life, work, aging, family ties, and humanity. The challenges and what is ultimately most important.

Interesting to see the depiction of older Japanese people as I don't feel that I see that on screen very often. But I found the film ponderous and a bit too morbid! This would have been okay if it had been sufficiently engaging. However, despite the original concept, the stories of all the characters except Michi felt under-developed. I was semi-interested in finding out what happened to Michi and very moved during what she thought was her farewell to the Plan 75 representative assigned to coax her through the process of assisted dying. However, much of the film just didn't grip me and, at times, it felt repetitive.

An unnerving watch to one turning 75 next year so I took the film as a cautionary tale to the young who might want to get rid of the old. It showed all too well the potential loneliness of old age but thank heavens for the redemption at the end.

An interesting and rather terrifying concept, played out realistically and sort of believably in the film. But there wasn't much hope, fun or lightness in a dismal and slow-paced film.

Plan 75 gave us an interesting and unusual view of life in Japan for some lonely, elderly people who have little money and very few (or no) friends or relatives to help them or care about them. This was interesting and gave us a glimpse into the culture of a society where the vulnerable individual could be persuaded to sacrifice him/herself for the greater good of the nation. The efficiency with which the state carried out the programme was chilling. Cold, bleak and depressing.

I was disappointed. I slept and missed some of it; don't know if that was down to me, or to the film. I'd suggest you try to set up a chain of film societies in Japan, to give at least some of those targeted by the euthanasia programme such a brilliant alternative as the Richmond version. It was I suppose unexceptional technically, the acting was fine, the two main stories were well constructed, though I couldn't see any connection between them, but I left with little to show for it, other than a stiff neck. Very disappointed. A disjointed film

As with "Everything went fine" last season the living are left to bear the greatest burden, as they always do with suicide. In many ways optimistic with young people revolting against the roles assigned to them. Nice ironic twist near the end; a state that is facilitating mass killings is concerned with speeding on a country road but not the body in the passenger seat.

I thought it was a very subtle and believable film that made you think about loneliness and community. And it exposed the nastiness behind the smooth marketing and PR gloss of Plan 75. It was also a very good depiction of life in Japan especially for older single or widowed women who are often poor. Finally, it had some wonderful moments e.g., the announcement that the government was thinking of extending Plan 75 eligibility down to 65-year-olds or the traffic cop pulling over the man speeding with his dead uncle in the passenger seat.

This was a very interesting and important topic but I found it quite difficult to watch. The acting was excellent.

The violent and shocking opening scene of an attack on a nursing home contrasts with the rest of this gentle dystopian story where seniors of 75 and older are encouraged to euthanise for the good of society. The film completely immersed me and the subject matter stayed with me a long time. I found the poignancy of the women discussing the luxury death packages with a certain excitement painful to watch along with the matter-of-fact way most of the programme's employees went about their work. It's a very powerful film with an excellent cast. But not an easy watch.

I think characters emotional relationships were left to develop too late in this film. As such it failed to land that emotional punch. This film didn't leave you with any closure either, with the long lost uncle/nephew strand of the story left open ended and likewise the main character 'Michi' not reconnecting with the allocated support worker which had an interesting angle. Had they done so, it may have shown the flaws in this 'plan' to discard the older generation. The murky company ethics were left unaddressed to. Not a bad film, but not great either.

It's so interesting to have such a variety of films and subject matter every other week. Though it was a dystopian film, it touched a nerve. Older people still have a lot to offer but can be made to feel superfluous and invisible but there will come a time when older people will come into their own.

A sad and thought-provoking film, particularly as I had my 70th birthday recently. I found the scene where the employees of Plan 75 were sorting through the personal effects of the people who have signed up to the plan chillingly reminiscent of the Nazi concentration camps. I was very pleased when Michi escaped!

Bravo! Another brilliantly made and deeply affecting film and a good example of how a modest sci-fi premise (in this case a government sponsored scheme of voluntary euthanasia) can be used to examine the world as it is. The institutionalised inhumanity of the system makes the small acts of human kindness and intimacy in the film very moving. Well-chosen music is used to sustain an unsettling and off-kilter feeling, whilst the morbid subject matter is deftly leavened with some fine moments of black comedy.

The film approached a very difficult subject very cleverly. Not confrontational, it dealt with the consequences of introducing a voluntary system and the reality that in certain situations the system was far from voluntary. A great performance from the main character and good support from the rest of the cast. I particularly liked the comic situation of the young man being stopped by the police in possession of his uncle's corpse.

Not an easy watch and somewhat disturbing, though not totally unrealistic. Poignant, very well acted and with an uplifting ending.

Yes, it was unrelentingly grim (I had optimistically hoped for a more upbeat resolution such as the government halting the euthanasia Plan75), aided by the monochrome palette so served the film's purpose but I felt it was too disjointed in flitting from scene to scene and lacked a narrative flow.

A good film which was not an easy watch- bleak and achingly sad.

Very good film although hard to watch.

A moving film, sensitively made, exploring some highly controversial ideas.

A film of half-formed ideas that needed a strong script editor to tighten it up and pull it together as a story. It seemed unable to decide what it was, with elements of social commentary, outrage at the injustice of ageing and a futuristic, apparently caring (though not really) society (think Soylent Green). There were hints of a thriller as the younger man uncovered corruption but the film didn't dig deeper and never really gelled. The best thing was the actors, the older actors especially – they were all impressive and able to imbue their characters with a sadness of lost friendships and a hopelessness at their position in Japanese society.

This film could have been non-fiction so accurately does it describe past and present actions of those in power and the sad plight of so many lonely elderly people in Western society. For centuries people have been de-humanising sections of society in order to remove them without causing an outcry. Look back to Nazi Germany in WWII, the current situation with migrants being left to drown, locked up or threatened with removal to Rwanda, or indeed Johnson's apparent casual acceptance of elderly deaths during COVID. A clever film that takes a truly chilling look at how society can be soft talked into losing its humanity.

I will grade it a 3 because it tackled a really important issue but I was disappointed by the slow pace and I got quite bored at times. I kept remembering "Soylent Green", a film made in 1973 which touches on some of the same issues but which was a much more exciting watch.

This was a good companion film (of sorts) to last year's *Everything Went Fine*, also about voluntary euthanasia. There were, however, acute differences. In that film I recall asking in my critique all well and good for a dignified death at your own volition, chiefly brought on due to medical reasons but what if you haven't got the money (and it was a lot of money)? An easy way out for the rich only. In this film it is the poor and/or lonely that are actually targeted as they are no longer productive to society and just place an economic burden on all the younger souls out there. It is of course very easy to make the weak and vulnerable feel worthless and guilty for so much as existing and I can imagine a scheme like this being quite realistically achievable in such a highly regimented society as Japan, where there is not much of a welfare system either. In Britain, euthanasia is of course illegal but I don't think it is too far-fetched to imagine avarice taking over as younger generations in this country urge their parents and grandparents to embrace such a scheme in order to ensure their anticipated inheritance (where there is one of course) is not expended on such wasteful things as nursing homes. I was informed that in the Netherlands where euthanasia is legal, where there are medical agreements between bordering regions in Germany and Holland, that older Dutch people elect to have their operations in Germany, as they are afraid that the surgeons in Holland will finish them off on the operating table for the very same reasons established in *Plan 75*. Whether those fears are actually groundless or not I have no idea but they certainly exist. In Canada, a 45-year-old jobless and soon to be made homeless man requested euthanasia because he saw no purpose in living, chiefly for economic reasons and his wish was granted. I wonder what the demographic in this film society made of this film as most of us are slowly teetering towards the bitter or maybe not so bitter end. Personally, I am broadly in favour of voluntary euthanasia but solely where acute ill health is concerned. If I know I'm going to die of some ghastly interminable illness, then please do away with me. And if I get some financial incentive, then so much the better but \$1000 would no way be enough to go out the way I'd like to, assuming I'd still be well enough to enjoy what I'd have in mind. Now, as for the film itself, whilst it certainly gave plenty of food for thought, that does not necessarily make for a great or even a good film. It seemed far longer than it actually was and was slow, ponderous, dull, dispiriting and soulless. No doubt the director would say that was the intended effect to portray the society in Japan but nonetheless a bit much to ask of any audience. Another country to put on the "places to avoid" list.

Very well acted.

I thought the film was well made. The loneliness of older people and the lack of value placed on them came over really well - unfortunately! There were disturbing elements too, in particular the scenes of staff finding valuables in the possessions of those who had died. I doubt if I was the only one to think of a parallel in WW2.

Interesting conceit and the relationships that the young people involved in the system developed with those who agreed to the plan were touching, highlighting part of the problematic basis of the idea. But it was a bit slow in parts.

An absorbing, poignant and thought-provoking film.

Thought provoking, well-acted and an interesting subject. I liked that the young people could cope when the 'signed-up oldies' were just numbers, but once they knew them, they were horrified by what was happening to them.

Interesting but bleak film. Too many of the plot lines were left in mid-air. I hope most Japanese do not live in such a harsh grey environment.

A Christmas Turkey

I'm only on my 2nd season with RFS but this was the best film yet for me. Original, thought-provoking and pertinent narrative, superb acting and movingly filmed. I loved all the different plot strands which showed us the impact of the Plan75 policy from a variety of angles. I was totally gripped throughout - quite a rarity for me.

On this second viewing was more attuned to the plot strands. Still a very thought-provoking film especially when the proposed age was upped from 75 to 65! How was the great enigma of "did he make it the crematorium?" resolved?

Sobering, chilling, to see how easily the process became a quietly organised financial business. Some heartening touches of humanity in the behaviour of the young man (the nephew) and the girl assistant. Human decency, too, in the old lady's steps towards hope. Decent, but will be ineffectual.

Ironic for this film to be Japanese when that country is known for its age positivity. I struggled a bit with my willing suspension of disbelief - 75 is not so old! Wouldn't they ask more questions? Wouldn't they want more guarantees? Wouldn't they just say no? And all for \$1,000?! Grim dystopian fantasy world where the aged are voluntarily euthanised for the good of the country. As if!