

Member and guest *Cottontail* feedback

I enjoyed this sympathetic and sensitive film. The generous welcome and assistance given by Ciaran Hinds' and his daughter's characters to Kenzaburo was very touching. The extreme contrast between the concrete jungle of Tokyo and the beautiful landscapes of the Lake District illustrated why Akiko chose to have her ashes scattered there.

Sad, sensitive and a tad predictable. Illness, loss, death, family communication and reconciliation are all here. A solid film but I found it a bit slow moving but a worthy endeavour, nonetheless.

This gentle story about loss and family relationships was beautifully shot, well-acted and a pleasant watch with some heartbreaking scenes. I liked the insights into Japanese society. But to me overall it felt rather a 'slight' film and I'm not sure I will be recommending it to anyone.

I liked the illuminating of the different cultures and their similarities. The storyline had some inconsistencies but had humour and a great reconciliation to finish along with the well filmed landscapes. I'm glad that these remarks are anonymous as I cried!

A very moving film about love and loss.

A sensitive portrayal of grief with excellent performances. Being relatively short and with a touch of humour it was not too overwhelming.

[One further comment for sound team- the bass is so very loud in the front few rows!]

Touching, well rounded film. Simple yet effective. Nothing groundbreaking and a bit pedestrian but a very pleasant watch and the ninety minutes flew by.

A very perceptive study of human behaviour and low-key drama with just a hint of unreality. Fine acting and some beautiful photography. And the Brits didn't come out of it too badly...

A skilful and moving film that treated a difficult and emotionally charged subject with ease. Fine casting led to convincing portrayals of family pressures that had their origins in almost forgotten pressures. The trip to England was handled in an unsentimental way. A fine example of the art of storytelling.

A gentle film gradually unfolding.

For me *Perfect Days* will always be one of my all-time top three films. Trying not to compare the two, whilst many of the performances of the main actors were good in *Cottontail*, the depth of despair, the cause of conflict between father and son, the cultural rituals within Japan around death were for me never fully explored. At times a bit too much Beatrix Potter...

I found this film very moving. The loving relationship between husband and wife was beautifully depicted. The flashbacks and their home life gave me great insight into how they viewed their life together. The son and his family added another dimension which showed the family dynamics between father and son. So much was unspoken but the strong feelings underlying every scene were somehow palpable. A wonderful choice which reminds us of the difficulties of life, love, and loss but the importance of respect, dignity and understanding. Audience applause was definitely warranted. Thank you for showing us this.

Best film of this year so far for me. Understated poignant and memorable.

Excellent, a lovely gentle film- best of season so far.

Beautifully acted, beautiful to watch, a tender gentle film about loss and moving on. A tad slow and disconnected for me but an enjoyable film nonetheless.

A sensitive and beautifully acted and directed film. It looked at loss and coping with bereavement plus relationships. Men find it difficult to talk in any culture and the father/son relationship was explored with excellent acting.

Whilst I could not fault the acting, I found the plot a little thin with a somewhat predictable conclusion.

Hope the subwoofer got paid extra for the hard 'work' it put in. It often felt as a distraction from the enjoyment of the movie.

Engaging and uplifting ending!

Childishly sentimental and unconvincing. I also think the major theme of dementia should have been mentioned in the description of the film sent to film club members. Many people are affected by this and would wish to know in advance that this was an integral part of the film.

A gently paced film that was touching and thought-provoking. Great, controlled performance from the lead actor. I wasn't sure the script got "inside" the characters and motivations. Given the number of flashbacks, I would have loved to have seen a scene where the son, as a young boy, was with the mother and father. For me, that connection was stated but not shown.

A gentle film which handled the difficult subject of dementia and grief delicately.

Lily Franky was a triumph! Sensitive acting in a very understated way by the entire cast. Apparently, the British director was trying to do homage to Ozu?

A sensitive and touching film about grief. The lead character displayed such intense insularity. I was interested by the final twist where he considered he had betrayed his wife by not ending her life as requested. The sympathetic son was also well shown. Overall, poor sound quality and rather overplayed, hence only a 'good' rating.

It was definitely a good film. Well-acted. And it has stayed with me.

Lovely film: so soft, so deft - the applause at the end said it all.

I thought this was an excellent film which was beautifully acted. I found the movement back and forth in time to be very effective. The story was gradually revealed but the director assumed we could link the clues without too obvious a narrative. The handling of dementia was heartrending and probably all too realistic. A great choice of film!

Despite several weaknesses in the story, the director deserves compliments for a very sensitive handling of the experience of end of life and sympathetic treatment of bereavement. The scattering of Akiko's ashes was delicate and thoughtful.

A tender and brilliantly portrayed film covering grief in all its manifestations. The facial expressions from the lead actor are mesmerising. It dealt with tragedy and loss with real tenderness and compassion. So lovely to see the Lake District in all its glory too. Great choice!

A very original film, made with imagination and sensitivity. Some very good cinematography.

I don't think the film gave any new insights and I do not think the characters were very well developed or even explained.

Predictable but that was also part of its charm. Grief and loss does funny things with how we can shut out people closest. It was also a wonderful way to see several cultures at play and how in the end, we are all more alike than not. I felt my own tears thinking about the spreading of my mum's ashes fairly recently and it was touching that the lady beside me when the lights turned on, asked simply if I was Ok. How kind.

What a lovely, moving and kind film, atmospheric and beautifully filmed. The best of the season!

A beautifully crafted film about mortality, elegiac and moving without becoming mawkish. The shifting time sequences and rural photography stood out for their cinematic artistry.

Thanks very much enjoyed.

Moving and so pertinent to all who consider their own mortality. Lovely film.

A beautifully crafted moving film with minimal but very meaningful dialogue. The sense of the film came across in facial expression and body language.

Poor, verging on Dreadful. I really did not enjoy this one: tedious and dull, the characters were one dimensional with few redeeming features and the relationships between them appeared shallow and cold (why on earth did the daughter in law suggest going out for lunch and leaving the child and grieving father behind when he was anxious to get to Windermere?). The relationships did not develop over time but remained distant, making the skipping off into the rabbit filled sunrise ending trite and cliched. Only redeeming feature was Ciaran Hinds and daughter, providing empathy and compassion, in their Defender 110. Please - less Japanese/Asian films which are often disappointing and more European (particularly German), African, Mid East, South American, Australasian etc!!

A gentle and sensitive film, with good performances throughout. I recognised the lead, Lily Franky, from a couple of Koreeda films previously screened by RFS, *Shoplifters* and *Like Father, Like Son*.

The film was engaging and acting by all actors was excellent, including the little girl. The story line was realistic and sensitive. It lost a score of Excellent, marginally because filming close up (in your face) was at times blurry and it didn't help the emotional quality of the film. The film brought home humanity of Japanese people and character that the rest of the world would not have seen before. Thank you for your choice of film.

Sadly, I can only rate this film as OK. I found it too slow, too obvious in that every scene could be anticipated. Not one I would care to see again.

Genuinely moving at times, but very slow and more than occasionally implausible. Good cast and visuals.

A poignant testament to love, while showing the human frailties which are always evident despite the power of or maybe because of love? Beautifully understated, gentle and thoughtful.

A moving portrayal of loss, grief and reconciliation. Brilliant how they kept the film alive and meaningful with the understated storytelling and the flashbacks.

Not for me. Whilst I appreciate the attempt to confront the realities of dementia I couldn't get past the unsympathetic main character, rose tinted view of Britain and sentimental story line.

Quiet, atmospheric and profound exploration of family and within this the love and alienated relations over time experienced by a father and his son Toshi. The beauty and tenderness of love as well as gruesome truth of dementia retold in subtle dissolves held my attention and the travel within northern England was so intensely rendered as was the gentle kindnesses of the local family as they showed hospitality to the stranded stranger. I absolutely loved the disruption caused by the hen party who in their own irreverent way helped our anti-hero on his way.

A simple story with great depth, beautifully portrayed.

A gentle elegiac film with some wonderful camera work. Kenzaburo was brilliantly acted - thoughtful, enigmatic and suppressing his emotions. There were some funny touches and some deft highlighting of the cultural differences between the English and the Japanese. The only thing which I felt was a little ho-hum was the kitsch handling of the rabbit theme.

Loved the film.

A gentle exploration of long-standing family issues brought to head through death and grief. The incongruity of the ashes tour of England added humour to a sad tale, with all resolved happily at Tarn Hows.

I liked some aspects of the film such as the scenery and the camera work. I wasn't moved by the relationship between the main character and his wife and didn't feel that his relationship with his son was very believable. I enjoyed the scenes with the farmer and his daughter. And great length of film! So, an OK from me.

I loved this film which was a beautiful portrayal of a family coping with loss.

The film was long on promise and short on delivery.

Started well but became a bit tedious. Difficult to make out on screen text.

Just loved the depiction/dissolves of Kenzaburo's first encounter with Akiko in the noodle shop. Such a sensitive depiction of loss and reconciliation addressing both Kenzaburo's new life without Akiko and with his son. OK, it was bit sentimental but I loved it. The Hinds' family injected a lovely "kindness of strangers" comic vignette.