



See You at Jackson's Cinema House!

MAEBASHI CITY COORDINATOR FOR INTERNATIONAL RELATIONS (CIR)
JACKSON BANNISTER'S ACTIVITY REPORT

AUGUST 2026



AUGUST'S MOVIE

The Fall (4K Remaster)

2006 UK/INDIA/SOUTH AFRICA



Jackson Bannister



I work as a Coordinator for International Relations (CIR) in Maebashi City, Gunma Prefecture, engaging in activities to deepen mutual cultural understanding between Japanese and non-Japanese residents.

Films are another family

~Discover new cinema in Maebashi—connecting films, people, and the community.~



In order to foster bonds within the local community through film, we decided to open Maebashi Cinema House.

Although small, our theater shares a wide variety of films from the heart of Maebashi. Our program spans a wide range of genres, including high-quality independent and mini-theater films that rarely receive screenings, hit titles that have completed their runs at multiplex cinemas, family-friendly films that parents and children can enjoy together, and classic masterpieces from the past. Through this selection, we hope audiences will discover new films.

This is the kind of "Cinema House" we aspire to build.

MISSION

3F, Maebashi Plaza Genki 21 Annex, 1-16 Chiyoda-machi 5-chome, Maebashi City

The Fall

Tarsem Singh's impossible dream—a film that redefines what cinema can be.

For August's issue, I had the chance to see *The Fall* (4K Remaster), which is currently playing at Maebashi Cinema House!

The Fall feels like a fever dream brought to life; a project conceived by a mad genius with perhaps too much money and just enough determination to see it through. This is the kind of film you usually only read about in stories of failed vanity projects that never made it past production. The fact that this film exists at all feels like a miracle. *The Fall* is unlike anything else I've seen, and easily the finest film I've had the chance to review so far.

Directed by **Tarsem Singh**, *The Fall* (2006) is set in 1920s California during the silent-film era. It follows Roy, a bedridden movie stuntman, who tells an increasingly fantastical tale to Alexandria, a five-year-old immigrant girl recovering from a broken arm. Like *The Princess Bride* or *Big Fish*, the film blurs the line between storyteller and story. The imagery we see all comes from the imagination of the child listening to the story, who often misconstrues words and meanings, leading to interesting interpretations and visuals.

I genuinely believe *The Fall* would remain captivating even if watched in complete silence. There are very few films where I'm genuinely confused about how something was filmed. Still, I was constantly left scratching my head while looking at the visuals of this film, which was filmed almost entirely on location across more than 20 countries with remarkably little reliance on CGI. This could be interpreted as a sign of respect for the old films,

especially the slapstick comedies of the 1920s, which relied solely on practical effects to stage death-defying stunts and cinematic illusions.

Not only the cinematography itself, but the colors of this film are absolutely breathtaking. I don't think I've seen such a bold use of color since seeing Akira Kurosawa's *Ran*. Every frame looks as though a master painting has come to life. I loved seeing the constantly changing landscapes in contrast to the unchanging costumes of the story characters. These vibrant colors contrast with the more subtle browns, yellows, and blacks of the real world, adding just that slight pinch of the "fantastical" every time we enter the realm of the story.

Singh's love of cinema is evident throughout the film. From its nods to silent filmmaking and early projection techniques to its celebration of practical spectacle, *The Fall* constantly reminds the audience that it is, at its heart,

a love letter to the history of movies themselves.

As for the story, this one punches you straight in the gut. Alexandria is the emotional heart of the film; she displays such natural innocence and emotional honesty that at times, her performance feels so genuine that you almost wonder whether anyone ever clued her in that she was acting in a movie. **Lee Pace** also gives a complex and emotive performance just with the expression of his eyes, and the duo's scenes together are what give this already beautiful work of art its soul

Though it's difficult to discuss the film's deeper themes without spoiling its emotional payoff, one of its central ideas is the power of storytelling itself. Stories preserve memories, reshape our experiences, and sometimes give us the strength to endure realities we otherwise couldn't bear. *The Fall* treats imagination not as an escape from life, but as something that makes life worth living.

Every film lover has probably wondered what they would create if money were no object. *The Fall* feels like Tarsem Singh's answer to that question. This magnum opus is the product of Singh's years of personal investment and unwavering creative vision. If there's one lesson to take from *The Fall*, it's that genuine artistic ambition still has the power to surprise us. Films this uncompromising rarely get made, and even more rarely reach audiences.

Overall, part of me feels this work deserves to hang in the Louvre as much as it deserves to play in a theater. Fortunately, thanks to its recent 4K restoration, audiences have another chance to experience one of cinema's greatest visual achievements. *The Fall* has permanently raised the bar for what I believe cinema can look like, and I suspect I'll be measuring every visually ambitious film against it for years to come.

MAEBASHI CINEMA HOUSE
OPENING AND CLOSING TIMES CHANGE
DEPENDING ON MOVIE SCREENING TIMES

CLOSED-SUN. AND TUE.

3F, ARTS MAEBASHI, 5-1-16 CHIYODAMACHI,
MAEBASHI-SHI, GUNMA 371-0022



MAECINE.COM

CALL. 027-212-9127