



But more important are the flashbacks, which are composed of sepia-toned, live-action stills that represent the much more important experience of his father. They reveal that Dimitri is no stranger to tragedy; his mother was killed in the war, his father is a drunkard and sometimes beaten by him, and for a while he considers committing suicide. She could have turned this traumatic experience into a gun: she shoots him, and then is ready to help him die. She could have had a second traumatic experience, but instead she lets him live. Maybe she is glad. Perhaps she could have been glad, but the rest of the story could have focused on how the rest of the characters deal with this. The Shout and Deep End movies focused on their characters dealing with the trauma, but this is a story of a character dealing with her trauma. Therefore, the flashbacks just slowed down the movie. Its one of those stories with too many characters that feels like it should have been scaled down a bit. Oh, and Skolimowskis version of Deep End had a great ending. The last ten minutes of Nobody’s Fool are particularly moving, even if the story had to go on to emphasize all the characters as lonely and depressed as possible before we reached the ecstatic finale. The film looks great and I cant wait to see how Skolimowskis uses this kind of structure next. The technical aspects of the film are basically solid and cohesive. Its a bit of a mild surprise because of the past problems Deep End and Shout had in this department. I suppose Torrents of Spring was made around the same time as Deep End, and this was all on the same digital board, which meant Skolimowski was making his own crystal clear images for the first time. Because he wanted a more painterly look, his images ended up in a more true-to-life shade of color than most people have ever seen in a movie. I believe he even used a pretty old-fashioned camera too. But this is a movie about the moon, and so its definitely the most digital of the three. And its also the only one that looks totally flawless. There are no problems or blooming in the image. The grain is set right, all the edges are sharp, and the level of detail is on point. The only questionable aspect of the film is the fine details, which were a bit too fuzzy for my taste. But maybe I am the only one who noticed, because they were also on my computer. Anyway, dont know why the fine details on the people look so fuzzy, but they do. Other than that, this is another strong Skolimowski production.

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