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Strong impressions

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A CRITICAL focus on the 2005 Adelaide Film Festival.

FAKE FILM FESTIVAL

Greater Union City Cinemas, Saturday

ONE of the best – as well as the most entertaining – initiatives of the AFF was this new celebration of movie falsity. The brainchild of local film-makers Richard Coburn and Armin Mayer, the Fake Fest was a screening and awards night for the best "fake" documentaries, trailers and commercials. **Even garnering a crazy German entry**, the quality of the line-up was terribly impressive, from futurist animation to genuinely funny and clever documentaries, such as overall winner *Una the Dance Maker*. Going by the rapturous applause and audience interaction, Fake has got to return in 2007. Bravo.

– Ben McEachen

ILLUSTRATED FAMILY DOCTOR

Greater Union City Cinemas, Friday

AT last, an Australian comedy not filled with nincompoop characters and wildly exaggerated situations. Director Kriv Stenders moves into a most unusual and disturbing area with *arky*, sometimes cold, black comedy. Samuel Johnson is a troubled young man, shocked to find his father's body has been "harvested" of its organs after his death. He's having trouble with his girlfriend (Kirstie Morassi), hates his job with a company that condenses books, is fed cynicism by his weary colleague (Colin Friels), and his health is deteriorating rapidly. Toss in a psychotic mother and a fierce underworld character, and you have hunks of irreverence director Stenders struggles to make into a whole with which to strike some comedy sparks.

– Stan James

ENDURING LOVE

Greater Union City Cinema 5, Saturday

BRITISH director Roger Michell masterfully captures Ian McEwan's heart-stopping psychological thriller about a philosophy teacher who has his world turned upside down by a freak accident. Relationships, trust, love and the way we respond to events outside our control come under investigation with the help of Joe Penhall's tense screenplay and a terrific cast led by Daniel Craig, Samantha Morton and Rhys Ifans. Michell's eye for contemporary London interiors and streetscapes, and sweeping rural landscapes, is an added bonus in a work that also pays homage to great suspense directors like Hitchcock. Gets the adrenaline pumping.

– Louise Nunn

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