



fish

*Alex & Eve*  
(Australia 2015)

DIRECTOR : Peter Andrikidis  
RUNNING TIME : 92mins  
RATING : M

**Synopsis:**

Alex (Richard Brancatisano) is a 30 something Greek Orthodox whose parents want him to marry a good Greek girl. But Alex has fallen in love with Eve (Andrea Demetriades), a Lebanese Muslim woman whose parents are adamant she marries Mohomad (Hazem Shammas), an old family friend from Lebanon. Like oil and water, the two should never mix. Torn between different religions, traditional and modern values, Alex and Eve must do everything under the heavens to stop themselves from falling in love.

**Review: Louise Keller**

With its upbeat vibe and charismatic leads, there's something irresistible about this laugh-out loud cross-culture Aussie rom com. Adapted from his stage-play, Alex Lykos has written a multi-layered screenplay bursting with home truths and colour. If you liked *My Big Fat Greek Wedding* (2002), you will warm to this good-hearted, larger than life tale in which *The Kings of Mykonos* director, Peter Andrikidis captures the essence of how true love conquers all. It might be played for laughs and the feel good ending is never in doubt, but reality bubbles through beautifully with moments of pathos along the way.

Getting married is the theme from the get-go and in the opening wedding scene, it is hardly a recommendation when we hear that once married you are miserable; but at least you are married! The pressure is on - for handsome high school teacher Alex (Richard Brancatisano) and attractive lawyer Eve (Andrea Demetriades) - to find a spouse and settle down. Alex is tired of being set up with dates and I like the way Alex's pupils are more interested in his love life than their school work. They play a pivotal role in his relationship. Sydney's Harbour Bridge is the backdrop for many key moments - like the disastrous meeting between Alex and Eve and their first kiss, vertigo notwithstanding.

Much is made of the cultural differences in the respective homes and the pressure the parents put on Alex and Eve to marry someone of their own background. Watch out for the scene in which the two sets of parents meet. I laughed when the Lebanese greeting sounded like an expletive. Cont.



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**FILMS IN THE SOUTHERN HIGHLANDS INC**

10.00 am Sunday 11<sup>th</sup> December 2016  
8.15 pm Tuesday 13<sup>th</sup> December 2016

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## **Review:** (cont.)

Tony Nikolakopoulos is a standout as Alex's overbearing father, while Zoe Carides delivers a stylish double dose of pathos as his mother. The scene in which she makes her first ever demand of her husband is terrific. Also excellent is the supporting cast and the way the cultural backgrounds are reflected in the music score.

Of course we are reminded that love is that magical thing that defies all logic. As a result, the fun is contagious.

Source: [www.urbancinefile](http://www.urbancinefile) Accessed 29/1/16



## **Peter Andrikidis**

The multi-award winning film and television director/ producer graduated from the Australian Film Television and Radio School (AFTRS) in Film Direction in 1981 and was immediately recruited to Crawford Productions where he worked on *The Flying Doctors*.

After moving to the ABC, he worked as director and producer on the medical drama series *G.P.*, which earned him his first Australian Film Institute Award (AFI Award). This was followed by the ground-breaking and award-winning police drama series *Wildside*. Two series of the comedy/drama series *Grass Roots* followed, winning seven AFI Awards including Best Direction. Andrikidis has also directed a number of mini-series and telemovies which have also won numerous awards in Australia and overseas. These included the real life dramatisations *My Husband*, *My Killer*, *Heroes' Mountain* and the adaptation of a novel by Bryce Courtney called *Jessica*.

In 2004/5 Andrikidis directed five telemovies in the *BlackJack* series and in 2006 he directed *The Incredible Journey of Mary Bryant*, which was a co-production between Network Ten and Granada-ITV. The highly regarded and multi-award winning SBS drama series *East West 101* followed in 2007, along with several episodes of the first series of *Underbelly*. In 2008, he directed the UK.TV mini-series *False Witness* and the feature film *Kings of Mykonos*.

Awarded the Centenary Medal for *Outstanding services to Australian Society and Film Production* in 2003, Andrikidis has a reputation for getting excellent performances from his actors and bringing visual flair to each production that he undertakes. His impressive body of other Australian productions includes *Embassy*, *Water Rats*, *Halifax f.p.*, *The Straits*, *Bikie Wars: Brothers in Arms*, *Fat Tony and Co*, *Janet King* and *Catching Milat*. In 2015, he directed the Australian produced feature film, *Alex & Eve* and is currently directing *Hyde & Seek* for MatchBox, Universal NBC and the Nine Network.

Source: [https://en.wikipedia.org/wiki/Peter\\_Andrikidis](https://en.wikipedia.org/wiki/Peter_Andrikidis) ~ edited extracts accessed 8/11/16.

## Some Thoughts On: *Tehran Taxi*

Reflecting on this film less than 24 hours after seeing it in order to meet our quick turnaround newsletter deadline, is way too soon for such a multi-layered film. One of those layers is the difficulty in even getting films made in Iran in the first place, as they must abide by such strict regulations.

This indeed is one of the main 'subjects' within the film, albeit being presented in a relatively light-hearted manner by Panahi's niece. The review article in last month's newsletter clearly outlines the history and the pressures that have come to bear on director Jafar Panahi. There were so many subtle references to politically created difficulties and restrictions to life in Iran that made this film, knowing the possible consequences, very brave indeed.

Superficially, there were some great comic moments as this interesting filmic device allowed us to be 'fly on the wall' witnesses to the concerns and trivialities of everyday Iranians. I find it a bit weird that no matter how interesting, funny, idiotic or boring the passengers could be, there was a vicarious and voyeuristic pleasure to be had in being allowed to stick our noses in other people's business. But maybe that's just me.

I loved the question and response to 'what does a thief look like?', and the discussion about the need or otherwise for capital punishment. The pace slowed a little in places but that constant need for the driver, and all citizens, to keep looking over their shoulders maintained a constant presence throughout. This was a very brave, insightful and interesting outing. On a trivial note: I would've loved more time to delve much deeper into this film ~ but at the moment I'm still trying to work out which was the more annoying. Was it the screaming lady nursing the injured man in the back seat or the niece with verbal diarrhoea in the front?? **Ross Armfield**



## COMING UP:

February '17	<i>The Nightingale</i> (China)	Sunday 12 <sup>th</sup> & Tuesday 14 <sup>th</sup>
March	<i>A Pigeon Sat on a Branch Reflecting on Existence</i> (Sweden)	Sunday 26 <sup>th</sup> & Tuesday 28 <sup>th</sup>
April	<i>Truman</i> (Spain/ Argentina)	Sunday 30 <sup>th</sup> & Tuesday May 2 <sup>nd</sup>
May	<i>Macadam Stories</i> (France)	Sunday 28 <sup>th</sup> & Tuesday 30 <sup>th</sup>
June	<i>Labyrinth of Lies</i> (Germany)	Sunday 25 <sup>th</sup> & Tuesday 27 <sup>th</sup>

## Message from the President

Thank you to all the people who let us know how outraged and/or disappointed they were upon learning that a few members were allowing their membership cards to be used and abused by others. The support for FISH was tremendous and some of the suggested penalties/punishments for offenders were in turn creative, comical and fearsome ~ even though many were anatomically impossible! Thank goodness the vast majority of our members respect our procedures and requests and appreciate our generous and often flexible guest policy and guard their cards and membership dearly. Long may it be so.

After dipping into the cultures of Vanuatu and Iran in the last two months, we return to the land of Oz for our now traditional, seasonally appropriate lighter themed December screening: this time, *Alex & Eve*. This multicultural Australian comedy about the often 'curly' ramifications involved when romance blooms between protagonists with differing ethnic backgrounds, priorities, sensibilities, traditions and family expectations, should be the perfect lead into the holiday and festive season ahead. To add to the merriment we are including two little treats for you:

Treat One. Bundanoon resident, actor and prospective film maker Nicholas Papademitriou, (upon finding out we were screening *A&E*), has lent us a copy of a short film he has made called *Swingers* ~ no, it's not what you're thinking! It's a five minute short which we will show prior to our main feature. It too reflects on a multicultural theme ~ hence his offer to make it available to us ~ with a nod to his grandparents. We thank Nicholas for his kind contribution and thoughtfulness.

Treat Two. In the spirit of the festive season your committee will be providing all members attending our December screenings with a free Choctop ice cream! How good is that? Two things to note though, we cannot guarantee that you will get your favourite flavour, and, consuming the aforementioned Choctop is NOT compulsory !!

All that remains now is to wish you, on behalf of the committee, a wonderfully healthy and happy holiday season. Thank you for your ongoing support and we look forward to seeing you all again when we commence the second half of our season in February 2017. Merry Christmas one and all.

Yours in film,  
Ross Armfield.



### FILMS IN THE SOUTHERN HIGHLANDS INC

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