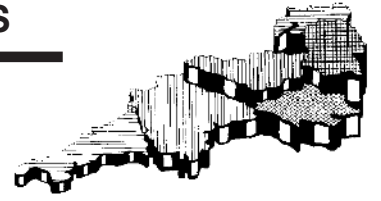




BRITISH FEDERATION OF FILM SOCIETIES

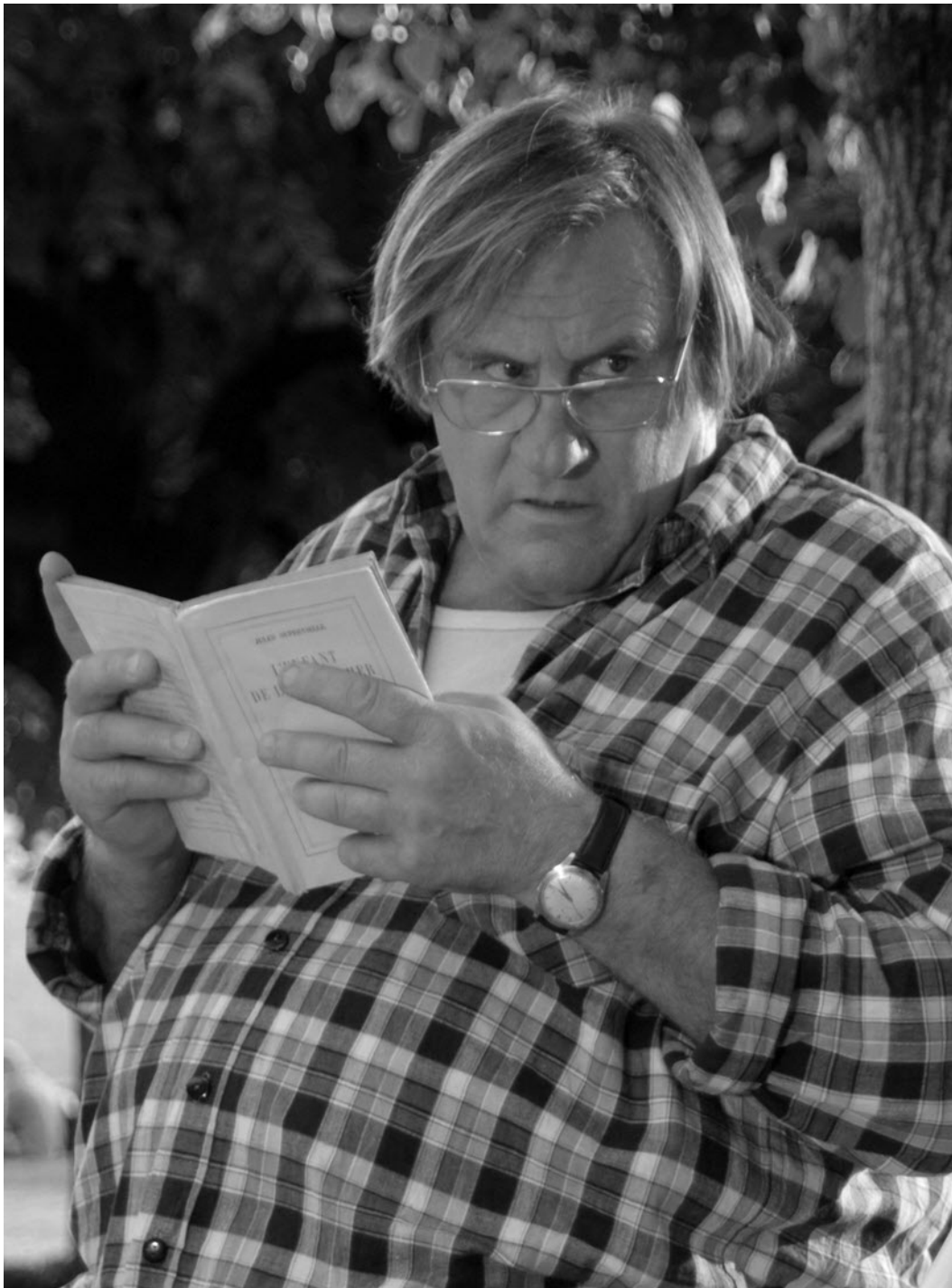
South West Group



SPRING VIEWING SESSION

Sunday 1 May 2011

Wotton Electric Picture House



Programme & Reviews

WELCOME BACK !

...to Wotton under Edge in glorious Gloucestershire and to our Cinema, the Electric Picture House (circa 1913).

The Cinema has now been operating since refurbishment for over five years and has surpassed 90,000 visitors, 2,300 shows and 560 films. The all-volunteer staff (expanded from the Film Society) have worked hard to provide an alternative to the popcorn palaces by offering friendly faces and excellent service to the audience, many

of whom gave up cinema-going a long time ago. This has enabled the cinema to generate funding for local projects and have thus far given away or helped to raise over £20,000 since opening. The Cinema is all Digital and has been since opening...long before Digital films arrived in fact, the Picture House operated with DVDs from Filmbank until the outside world caught up with them and a major upgrade (provided by the Film Council) as part of the Digital Screen Network. This was further upgraded to include **Xpand 3D** (demonstrated today) financed in part by the success of *Mamma Mia!*, the writer of which, Catherine Johnson (a former local resident), is now the Cinema Patron.

The second venue today is the Arts Centre in the **Chipping Hall**, located in the lower part of the car park behind the Cinema. Formally the Bluecoat School Hall, this is now the centre for **Under the Edge Arts**, a vibrant group of people dedicated to bringing a wide range of activities to the Town. The Cinema is helping to support the Arts Centre since grant cuts were announced last year and they plan more joint activities in the future.

Registration, lunch and refreshments today will be taken in the Town Hall along the street from the Cinema. Information on the Cinema is available on www.wottoneph.co.uk.

STOP PRESS - if three films in one day is not enough for you, in the evening at 8.15 pm, EPH is showing Miyazaki's wonderful animation ***Spirited Away*** in their World Cinema season - normal prices apply.

**THANKS and ACKNOWLEDGEMENTS to.....**

- ★ The Management Committee of Wotton Electric Picture House Ltd.
- ★ Wotton Town Council for the use of the Town Hall
- ★ Sarah Beale for the catering.
- ★ Janet Walshe and all her friends for organising lunch and afternoon teas/cakes.
- ★ Jeff Walshe (WEPHL) and John Selby of FLIX.
- ★ Projectionists, Paul Schilling in the Chipping Hall and the EPH team for their usual professional job.
- ★ The Distributors for allowing us to show the copies of the films – don't forget to fill in the Reaction Slips so that we can pass the information back to them.

Enjoy the Show!

Distributors on 35mm & Digital

LOOSE CANNONS 35mm: Peccadillo, Kahloon Loke
kahloon@peccadillopictures.com
DVD: BFFS Booking - www.bffs.org.uk, Bryony Ford
0114 221 0314, byrony.bffs@googlemail.com

MONSTERS 35mm & DVD: Vertigo, Rachael Ellis
0207 428 7555, rachael@vertigofilms.com

MY AFTERNOONS WITH MARGUERITTE
35mm & DVD: Picturehouse Entertainment,
Dave Woodward, 07932 674 149
dave.w@picturehouses.co.uk

OF GODS AND MEN 35mm: Artificial Eye
Ben Luxford, 0207 438 9525

ben.luxford@artificial-eye.com

DVD bookings from BFI, www.bfi.org.uk, Andrew Youdell,
0207 957 8938, Andrew.Youdell@bfi.org.uk

STILL WALKING 35mm & DVD: New Wave.
Book from Colin Burch at Verve, 0207 436 8116
colin@vervepics.com

WINTER'S BONE 35mm: Artificial Eye
Ben Luxford, 0207 438 9525

ben.luxford@artificial-eye.com

DVD bookings from BFI, www.bfi.org.uk, Andrew
Youdell, 0207 957 8938, Andrew.Youdell@bfi.org.uk

Loose Cannons

Cert 12A Italy 2010 113 mins

Crew

Director	Ferzan Özpetek
Screenplay	Ivan Cotroneo
	Ferzan Özpetek
Cinematography	Maurizio Calvesi
Editor	Patrizio Marone
Art Director	Andrea Crisanti
Music	Pasquale Catalano

Cast

Riccardo Scamarcio	Tommaso Cantone
Nicole Grimaudo	Alba Brunetti
Alessandro Preziosi	Ivan Cotroneo
Ennio Fantastichini	Vicenzo Cantone
Lunetta Saviano	Stafania Cantone
Ilaria Occhini	grandmother
Carmine Recano	Marco
Massimiliano Gallo	Salvatore
Paolo Minaccioni	Teresa

Synopsis

SPOILER ALERT!

Lecce, Apulia, the present.

The Cantone family are assembling for a dinner at which patriarch Vincenzo will formally hand over management of the family's pasta factory to his two sons - Antonio, an assistant manager at the factory, and younger brother Tommaso, who now lives in Rome, ostensibly studying business,

Tommaso has returned to Lecce with two bombshells to drop at dinner, which he first confesses to Antonio: he has been studying literature, and writing a novel; and he is gay. Before Tommaso can tell the assembled company, however, Antonio steals his thunder by announcing that he is gay, prompting Vincenzo to bar him from the house and have a heart attack.

Tommaso fearful for his father's health, remains in Lecce to manage the factory, aided by the attractive and canny Alba, daughter of his father's associate.

Abridged from Sight & Sound Dec'10

"A touching and bittersweet comedy drama with a wicked tongue and a heart of gold" ★★★★★ "A complete joy from beginning to end"



Reviews

As the director of films like *Hamam – the Turkish Bath*, *Facing Window* and *A Perfect Day*, Ferzan Özpetek has established a track record of nuanced comic dramas about contemporary European characters negotiating points of transition and uncertainty in their lives. In his latest multistranded comedy of errors and sexual identity, the focus is on Tommaso (Riccardo Scamarcio), son of a pasta-making Puglian clan, whose plans to come out to his traditional family are derailed when his older brother steals his thunder. *Loose Cannons* looks sideways to Tommaso's siblings, friends and acquaintances and back to his grandmother's early life, exploring a range of dilemmas with humour and sensitivity as its dozen-odd characters try to find their own ways of weighing social propriety and family obligation against self-fulfilment – a balancing act made trickier for Tommaso when his boyfriend and mates arrive from Rome. The feel is somewhat cloistered and the pace rarely gets the pulse racing but this is engaging and affecting stuff, handsomely shot and well acted: Ilaria Occhini is a stand-out as the grandmother.

Ben Walters, Time Out Dec'10

Impeccably played and staged in the luminous southern Italian town of Lecce, Ferzan Özpetek's gentle blend of gay rom-com and generational soap is as appealing as it's contrived. Thwarted by his older brother in his bid to quit the family pasta company by announcing he's gay, an aspiring novelist (Riccardo Scamarcio) attempts to tow the line after becoming intrigued by a poor little rich girl (Nicole Grimaudo). But the tension between duty and desire proves unendurable. Notwithstanding a couple of misfiring subplots and a predilection for circular tracking shots, this is a slick and sweetly sentimental saga that deftly deploys overly familiar tropes to explore entrenched attitudes, foolish hopes and unfulfilled dreams with knowing wit and stylish delicacy.

Empire Magazine

BFFS BOOKING SCHEME

Loose Cannons is one of the new additions from **Peccadillo Films** available from BFFS.

Ferzan Özpetek



Monsters

Cert 12A UK 2010 93 mins

Crew

Director	Gareth Edwards
Screenplay	Gareth Edwards
Cinematography	Gareth Edwards
Editor	Colin Goudie
Production Designer	Gareth Edwards
Music	John Hopkins

Cast

Scot McNairy	Andrew Kaulder
Whitney Able	Samantha Wynde
<i>Plus featured extras including</i>	
Mario Zuniga Benavides	ticket seller
Annalee Jeffries	homeless woman

Synopsis

A NASA space probe carrying organisms from one of the moons of Jupiter crashes in Central America, infecting a large swathe of Mexico with huge alien creatures.

When magazine publisher's daughter Sam is injured in an accident south of the Infected Zone, her father instructs freelance photographer Andrew to check that Sam is OK, then escort her to the nearest port to board a ferry back to the US. Their train fails to get through, but Andrew and Sam complete the journey to the port on foot, hitchhiking and by bus, arriving just in time to buy (for a vastly inflated amount) a ticket on the final ferry out. They spend the evening but not the night together....

Abridged from Sight & Sound Dec'10

Making imaginative use of a \$500,000 budget, this feature debut by British writer-photographer-director Edwards is a sci-fi road movie set in Mexico, where six years earlier a NASA capsule crashed while transporting alien life forms from a satellite of Jupiter. The area is now quarantined to control the monsters, its borders patrolled by the army, with a vast wall erected on the US frontier. Resembling Cormac McCarthy's *The Road* fallen into the hands of George Romero, the brisk story concerns an American photojournalist (Scot McNairy) compelled by a media tycoon boss to escort his errant daughter (Whitney Able) to the safety of the US. The journey by train, bus, truck, boat and finally foot involves horrific experiences and encounters, plausibly handled, with remarkable special effects and discreet glimpses of the tentacular creatures that walk the land. The film feeds on the current American paranoia about threats from south of the Rio Grande and is a remarkable piece of work, full of neat touches.

Philip French The Observer Dec'10



Reviews

Monsters has been widely, and with good reason, compared to Neill Blomkamp's apartheid satire *District 9*, which also imagined extra-terrestrials in a post-awe spirit. These dirty, ramshackle creatures were just another species of the dispossessed, to be feared and hated by the white overclass. Edwards's movie imagines that Nasa received news of alien life out in the galaxy, sent up a space probe to recover some of its seeds and spores, but that the returning craft crashed in Mexico, where the aliens came to grow and roam, turning that entire nation into a bio-hazard zone. Could the panicky US authorities have deliberately allowed the alien-bearing spacecraft to crash down Mexico way, thus keeping the yucky immigrant aliens well out of American territory? Either way, the situation is now a Swiftian cartoon: the rich nation fearing its poorer neighbour. It is here that photojournalist Kaulder, played by Scot McNairy, finds himself on assignment, snapping the aliens and their

human victims. He is furious to be ordered to "babysit" his boss's beautiful, vulnerable daughter Samantha (Whitney Able), accompanying her through the ultra-dangerous alien zone to the US border. Inevitably, their relationship begins to change.

Both the satire and the human story are more involving than in *District 9*, and McNairy, in particular, gives an excellent and very convincing performance. This is a very postmodern sci-fi, with its downbeat approach to the monsters themselves, but with a hugely involving love story. Edwards's movie – he writes, directs, produces and creates visual effects – has also drawn explicitly on classic models. He channels the upriver nightmares of Herzog and Coppola, with a strong streak of Spielbergian wonder at the sight of two aliens apparently dancing, or communicating, or having sex – an epiphany that sets the seal on the humans' relationship. And the final sequence in which Kaulder and Sam gaze at the protective great wall America has created, musing on how America looks from the outside, is a superb final gesture: mysterious, daunting and sad. The idea of a "journey" has become absurd in the age of reality TV. Yet this one has really meant something.

Peter Bradshaw, Guardian Dec'10

My Afternoons with Margueritte

Cert 15 France 2010 82 mins

Crew

Director	Jean Becker
Screenplay	Jean Becker
	Jean-Loup Dabadie
Original Music	Laurent Voulzy
Cinematography	Arthur Cloquet
Editor	Jacques Witt

Cast

G�rard Depardieu	Germain Chazes
Gis�le Casadesus	Margueritte
Maurane	Francine
Patrick Bouchitey	Landremont
Claire Maurier	La m�re
Sophie Guillemin	Annette



Reviews

Synopsis

Provincial France, the present. Germain Chazes, an uneducated, middle-aged handyman, lives next door to his mean spirited mother and divides his spare time between his much younger bus driver girlfriend Annette and hanging out in the local cafe owned by his friend Francine. One day he meets 95-year-old Margueritte, in the town park, and discovers that they share a mutual love of pigeons.

A friendship blossoms as they begin to meet regularly on the same park bench. Margueritte, a former scholar, takes to reading excerpts from her books to Germain and he, barely able to read, gradually discovers a love of literature. At the same time, his relationships with his friends, his girlfriend and his mother begin to transform.....



The Rohmeresque English title seems to be offering a cross between *Love in the Afternoon* and *My Night With Maud*, but the French title, *La t te en friche*, means something like "the fallow mind", and refers to the middle-aged odd-jobman Germain (G rard Depardieu), who strikes up an acquaintance in the square of a small French town with the 95-year-old Marguerite (the nonagenarian Gis le Casadesus), a former international civil servant. A bloated giant in dungarees, more hulk than hunk, with low self-esteem and barely literate, he looks as if he could anchor a zeppelin. She's articulate, highly intelligent, frail, and looks as if a sharp breeze could send her floating away. Touchingly, their growing friendship centres on books and words – Marguerite's subtle love of them, Germain's inquiring wonder about them – and the first text is Camus's *La Peste*, which she reads to him. Gradually, if somewhat factitiously, his life is transformed through the experience, and in turn he enriches the lives of the collection of kindly, slightly bruised French types that constitute his circle. It's a charming, sentimental, well-acted movie, and any readers' group would want to make an outing to see it.

Philip French The Observer Nov'0

G rard Depardieu was born to play Falstaff, though unfortunately in the wrong country. He is glorious in *My Afternoons with Margueritte*, as glorious as he was with another Marguerite – single "t", surname Duras – in *Le Camion (The Truck)*. Like that intellectual "Beauty and the Beast", in which the diminutive author of *Hiroshima Mon Amour* conversed about life and art with the hulk who looks as if he can barely join two sapient syllables, the new movie is about a male mammoth having a torch shone down the path of enlightenment.

A boiler-suited giant in a small town, Depardieu's character lumbers across a sweet little old lady who sits and reads on a park bench. Soon they are parsing Camus' *La Peste* together. Soon after that, they are platonic sweethearts. Despite bombardments of feel-good banality from director Jean Becker, who fills in with folksy vignettes in the local bar (sometimes the whole of France seems a Stella Artois commercial), Gis le Casadesus as the biddy and Depardieu as the lunkhead guide us towards their own unshowy truth.

Nigel Andrews, Financial Times

Still Walking

Cert U Japan 2008 114 mins

Crew

Director	Kore-eda Hirokazu
Screenplay	Kore-eda Hirokazu
Cinematography	Yamazaki Yutaka
Editor	Kore-eda Hirokazu
Production Designer	Isomi Toshihiro Mitsumatsu Keiko
Music	Gontiti

Cast

Abe Hiroshi	Yokoyama Ryota
Natsukawa Yui	Yokoyama Yukari
You	Yokoyama Chinami
Takahashi Kazuya	Kataoka Nobuo
Tanaka Shohei	Yokoyama Atsushi
Kiki Kirin	Yokoyama Toshiko
Harada Yoshio	Yokoyama Kyohei
Hayashi Ryōga	Kataoka Mutsu
Nomoto Hotaru	Kataoka Satsuki

Synopsis

Suburban Japan.

Preparations for a family lunch. En route, Ryota, a freelance art restorer, is dreading the occasion; at the house his mother Toshiko bristles that he's wed widow Yukari, making him the father to Atsushi, her son from a previous marriage. The gathering marks 15 years since the drowning of Ryota's elder brother Junpei, and also includes Ryota's sister Chinami, her feckless husband Nobuo, and their lively children. Toshiko's corn fritters bring back happy memories, yet it's clear the household has never recovered from the loss of the son destined to take over the medical practice owned by the now-retired father Kyohei, and Ryota's obviously meagre work prospects prove a reminder that he's second best. As the old photos come out, Toshiko plays her favourite record.....

Abridged from Sight & Sound Feb'10



Review

Most family dramas contain too much drama. In most families, the past and present don't meet and find resolution during a 24-hour period, no matter how many American films you've seen about Thanksgiving. Painful family issues are more likely to stay beneath the surface, known to everyone but not spoken of. "Still Walking," a magnificent new film from Japan, is very wise about that, and very true.....

.....If anyone can be considered an heir of the great Yasujiro Ozu, it might be Hirokazu Kore-Eda, the writer and director of "Still Walking." In "Maborosi" (1995), "After Life" (1998) and "Nobody Knows" (2004), his first three features released in North America, and now in this film, he has produced profoundly empathetic films about human feelings. He sees intensely and tenderly into his characters. Like Ozu, he pays meticulous attention to composition and camera placement. Acting as his own editor, he doesn't cut for immediately effect, but for the subtle gathering of power. His actors look as if they could be such people as they portray.

None of [his] films elevate the temperature with melodrama. They draw us inward with concern. Kore-Eda is a tender humanist, and that fits well with his elegant visual style. In "Still Walking," he shares something valuable with Ozu: What I call Ozu's "pillow shots," named after the "pillow words" in Japanese poetry, which separate passages with just a word or two, seemingly unconnected, for a pause in the rhythm. These shots may show passing trains (a favorite of both directors), or a detail of architecture or landscape. It isn't their subject that matters, it's their composure.

Robert Ebert, Chicago Sun-Times

Kore-eda Hirokazu

- About his making of the film, writer/director Kore-eda Hirokazu has said : "In the past five or six years, I lost both my parents. As an ungrateful eldest son, who used the demands of his profession to excuse my long absences from home, I find myself troubled by regrets, to this day: 'If only I had been more...'; 'Why did I say that then...'. Still Walking is a film launched by the experience of regret that we all share."
- Kore-eda won the Best Director prize at the Asian Film Award in 2009.



Of Gods and Men

Cert 15 France 2010 122 mins

Crew

Director	Xavier Beauvois
Screenplay	Etienne Cornar
Adaptation/Dialogue	Xavier Beauvois Etienne Cornar
Cinematography	Caroline Champetier
Editor	Marie-Julie Maille
Art Director	Michel Barthélémy

Cast

Lambert Wilson	Christian
Michael Lonsdale	Luc
Olivier Rabourdin	Christophe
Philippe Laudenbach	Célestin
Jacques Herlin	Amédée
Loïc Pichon	Jeanne-Pierre
Xavier Maly	Michel
Jean-Marie Frin	Paul
Olivier Perrier	Bruno
Sabrina Ouazani	Rabbia
Farid Larbi	Ali Fayattia

Synopsis

Algeria 1995.

In a remote village, a group of French Cistercian monks live in an atmosphere of peace and mutual respect with their Aranb neighbours despite the fact that elsewhere the country is being terrorised by Islamic fundamentalists.

When Croatian Christian construction workers are slaughtered by a terrorist group, the government offer the monks military protection but Brother Christian, the monk's leader, rejects it. His failure to consult the other monks leads some of them to fear he may have condemned to death.

Shortly afterwards, local terrorists. Led by Ali Fayattia, storm the monastery demanding that Brother Luc, a medic, accompany them

Abridged from Sight & Sound, Jan 2011.



Reviews

Xavier Beauvois' film, already a hit in Cannes and now the French entry for the Best Foreign Film at the Oscars, completely justifies the advance heat.

It is based upon the true story of a hillside monastery in Algeria where eight Cistercian monks live in harmonious union with their Muslim neighbours, mostly poor farming folk for whom they provide medical assistance. The film's meditative pace is dictated by the monks' daily routine – prayer, reflection, farming – which is now under threat from terrorist insurgents in the area.

Lambert Wilson plays the order's head, resisting the authorities' urge to leave yet painfully alive to the peril in which he and his brothers exist. The atmosphere of dread gathers and the debate becomes ever more anguished – "Does dying here serve a purpose?" – yet Beauvois' serene direction and the individual performances raise this moral drama towards something quite numinous. It is a celebration of spiritual humility in the face of earthly contingency, and its expressive humanity can hardly fail to move.

Anthony Quinn, The Independent Dec'10

Xavier Beauvois's soulful monk weepie *Of Gods and Men* arrives festooned with praise: it won the Grand Prix at Cannes this year, went on to top the box office in France, and has now been officially submitted for the Best Foreign Film Oscar. It could easily win: it's about progressive faith and martyrdom in the face of religious persecution. It's spare and meditative in that way that one viewer responds to as profound artistry, while his neighbour (that would be me) feels shushed into submission, and almost guilty for questioning its tactics.

Beauvois recreates the final days of a seven-strong Cistercian brotherhood at the monastery of Tibhirine in Algeria, where these humble men dispense pastoral advice, honey and even dating tips to the locals. The 1996 jihadist uprising claimed their lives, because they refused to abandon their post, a sort of spiritual Alamo against fundamentalist violence.

So as not to make the film about a clash of theologies, their kinship with the beliefs of benevolent Islam is stressed repeatedly, not least when Brother Christian (Lambert Wilson) uses an apt quotation from the Koran to defuse a prickly encounter with militants demanding medical help.

It's a grave and thoughtful film, and certainly not a bad one, for all my twinges of scepticism about how deep its insights really go. Beauvois deserves particular credit for getting a moving and dignified performance out of Wilson, a pillar of smugness in most other movies, and Michel Lonsdale remains perhaps the world's premier go-to actor for jowly, pensive gravitas.

Tim Robey, Daily Telegraph Dec'10

Winter's Bone

Cert 15 USA 2010 100 mins

Crew

Director	Debra Granik
Screenplay	Debra Granik Anne Rosellini
Cinematography	Michael McDonough
Editor	Alfonso Gonçalves
Production Design	Mark White
Music	Dickon Hinchliffe

Cast

Jennifer Lawrence	Ree Dolly
John Hawkes	Teardrop
Kevin Breznahan	Little Arthur
Dale Dickey	Merab
Garrett Dillahunt	Sheriff Baskin
Sheryl Lee	April
Lauren Sweetser	Gail
Tate Taylor	Mike Satterfield
Isaiah Stone	Sonny
Jashlee Thompson	Ashlee
Ron 'Stray Dog' Hall	Thump Milton

Synopsis

The Ozark Mountains, Missouri. With an absent father and a mentally-ill mother, 17-year-old Ree Dolly is left to raise her two younger siblings and hold their impoverished household together. The sheriff informs that her father Jessop, a well-known crystal-meth manufacturer, is one week away from breaking bail, and that he has put up their home as bond. She sets out to find him. However, it is dangerous to ask questions in this closed, criminal society. No-one will help her, not even her uncle Teardrop. Ree eventually concludes that Jessop has been murdered. Unless she can prove that he's dead, the family will be evicted. When she persists in trying to speak with local crime lord Thump, she is beaten by his henchwomen, led by Morab

Abridged from Sight & Sound, Oct. 2010



Jennifer Lawrence as Ree



Review

...Winter's Bone author Daniel Woodrell's literary style is as raw as the territory these people inhabit: a modern world that could be from another, less evolved age. Broken-down homes litter the back roads, yards are filled with detritus, smashed TVs, broken toilets. It's a chilling landscape (in both senses) that deters visitors and brutalises the countryside the community's set in. Michael McDonough's stark photography gives this almost hermetically sealed place a ruddy beauty that never once hints that spring might come and bring the fields to lush life. In this environment of characters with features as distinctive and gnarled as the bark of the frostbitten trees, Lawrence's indomitable performance as a young woman pushed to breaking point by the desire to remain loyal to local customs and the will to survive is a truly standout piece of work. She's the focal point of almost every frame, whether at its corner, anguishing over her family's fate, or refusing to be warned off or frozen out. Quietly heroic yet determinedly dogged, even a beating at the hands of the local womenfolk sees her still watchful and aware. Asking if she's to be killed, she's told, chillingly, that the idea was talked about before the ever-brooding uncle (a terrific John Hawkes) panics her would-be aggressors like a cat scattering pigeons. Ree's grimy rites-of-passage — even its dénouement is unhurriedly violent and downbeat — is not so much about overcoming insurmountable odds, but surviving them. She's as much a part of these freezing hills and fields as a horse staked to the ground, profile stark against the unyielding sky. [The film is] a vivid reworking of Daniel Woodrell's novel that brings the book's conflicted heroine to searing life in a piece of unhurried filmmaking too rarely seen these days.

Philip Wilding, Empire Magazine

- Debra Granik is an independent American filmmaker. This is her second feature length film. Her first, *Down To The Bone* (2004) won several major independent awards in the US, but was not released in the UK
- Winter's Bone premiered at the 2010 Sundance Film Festival, where it won the Grand Jury Prize. It has won 20 other awards, and was nominated for four Oscars, including Best Film and Best Leading Actress
- Jennifer Lawrence was born in 1990 in Kentucky. She has been acting in film and television since she was 16. Her most recent film is *Like Crazy* which premiered at Sundance this year.
- Many of the lead players (including Isaiah Stone as 'Sonny', Ashlee Thompson as 'Ashlee' and William White as 'Blond Milton') and most of the extras, are from Forsyth, Missouri, where the film was made, and had never acted before.
- To play her role as Ree, Jennifer Lawrence had to learn how to skin squirrels, chop wood, and fight.

Short Films

The four short films being screened today are from the Best of 17th Raindance Film Festival Shorts DVD – purchase the collection of ten shorts with screening rights from www.bffs.org.uk

Ten for Grandpa Dir & Wri: Doug Karr, Canada, US, 2009, 7mins.

A list of unanswered questions propels a young man's quest to pull his infamous grandfather's legacy out of the shadows.

The Old Song and Dance Dir & Wri: Ronni Thomas, USA, 2008, 4mins.

A surreal and unsettling Music Video from the 1920s set to Whispering Jack Smith's 'Gimme A Little Kiss'.

The Rules of the Game Dir: Tom Daley, Wri: Sam Michell, UK, 2008, 7mins.

A groom preparing for his Stag Night in a beautiful country house tells us a story of an engagement gone horribly wrong.

War School Dir & Wri: Ben Newman, UK, 2009, 8mins.

Transplanting the horror and injustice of the indoctrination of child soldiers to a British classroom setting, *War School* tells a powerful fictional story paralleling a reality faced by more than 300,000 children in over 30 countries worldwide.

BFFS DVD Booking Scheme

With over 280 titles, including the critically acclaimed LONDON RIVER and favourites like CINEMA PARADISO, the BFFS Booking scheme is the place to find the very best in world classics, independent British film and documentaries. Latest additions to the library include the moving tale of forbidden love in EYES WIDE OPEN, Oscar-nominated documentary GASLAND and the remarkable BENDA BILILI!



The scheme is an automatic benefit of being a **BFFS Member or Associate**; any qualifying community cinema or film society can join the scheme and, in addition, will receive the full benefits of BFFS membership. Each screening costs a flat rate of £85 plus onward postage with no VAT or hidden delivery charges.

To find out more and to view the latest catalogue, go to:
<http://bffs.org.uk/services/blockbooking/>



For the latest South West Film Society news, visit www.bffssouthwest.org.uk

Film South West is the Newsletter of the South West Group of the British Federation of Film Societies

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Company No.1391200 England & Wales, Charity No.276633

TIMETABLE

Electric Picture House

The Chipping Hall

10.00 Coffee/Tea and Registration in Wotton Town Hall
DVD Bring and Buy Sale - All Day

10.35 **OF GODS AND MEN** (122)10.30 **STILL WALKING** (114)

12.37 Finish

12.24 Finish

12.25 Lunch and Quiz in the Town Hall
DVD Bring and Buy plus Poster Sale

13.40 **3D Demonstration** in the Electric Picture House13.55 **Annual General Meeting of the BFFS South West Group**15.15 **Ten for Grandpa** (7)15.15 **The Old Song and Dance** (4)15.22 **WINTER'S BONE** (100)15.19 **LOOSE CANNONS** (110)

17.02 Finish

17.09 Finish

17.05 Tea and Cakes in the Town Hall - Results of Quiz - Prizegiving

17.45 **War School** (8)17.45 **The Rules of the Game** (7)17.53 **MY AFTERNOONS WITH
MARGUERITTE** (82)17.52 **MONSTERS** (94)

19.21 Finish

19.26 Finish

Please don't forget to complete reaction slips for all films and shorts

For the latest South West Film Society news, visit www.bffssouthwest.org.uk

Film South West is the Newsletter of the South West Group of the British Federation of Film Societies

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