

# Reel/Buzz

Circulation  
330

Monthly Publication of the Adelaide University Film Society  
Vol. 5 Ed. 4

PALACE NOVA

WALLIS

## President's Report

Hello all,

Welcome back to Semester 2 of the Film Society. Not that we've been hibernating through winter though. Our Woodhouse Weekend Away was a success as always, and even though we didn't manage to watch a film there, as planned, an impromptu screening of *Some Like it Hot* was well attended the following week.

Look out for Clubs' Week screenings in Week 3 - there's a new, shiny and extremely effective video projector, so watch this space for some recent release action.

If on the other hand you're interested in learning to work with some well-aged technology with its own distinct personality, why not have a go at projecting? 16mm projectors are really quite easy to use and it's more fun than pushing 'play'. If you're interested, or indeed already have some experience, and would like to play, all you need to do is come along early one Thursday evening and ask our front-of-house people. You can get a projectionist's eye view of a film and arrange some training. Alternatively, just send us some email.

If you'd rather help out in some other way, all members are welcome to our committee meetings, held on Tuesdays at 1pm, usually in the W.P. Rogers room on Level 5 of the Union Building. Perks include preview passes to films, so you can write us reviews.

As mentioned in a previous Reelbuzz, we now have an Archive. At the moment, it consists of past programmes, newsletters, fact sheets, posters and such like. If you have stuff that you think would make a worthy contribution, please let us know. This might include things such as press kits or production notes for films, film festival information, past reviews and so on. We are also looking at organising our electronic archives, i.e. mailing list reviews and discussions, e-versions of Reelbuzz and possibly a database of reviews and fact sheets. Any ideas on the topic, again, please contact us!

Then again, if all you really want to do is see a free,

fine film now and again - hey, we're your club. Enjoy this term's programme!

Sue

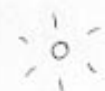
## Competition

Have you got a great idea for a short film and no way of realising it yourself? Your time has come! The Film Society has decided to arrange a competition to find some of those fabulous hidden talents around us. You have to have an idea that tickles the judges' imagination and is possible to make on a low budget with unexperienced actors.

The soundtracks for *Sample People* and *The Man on the Moon* are to be won, so don't hesitate to enter. In addition, your idea will, if humanly possible, be made into a film (obviously not of feature length, so avoid too many twists) by the members of the Film Society on our next Weekend Away. There is no set time limit, but it is supposed to be a *short* film. The cut off date is September 15.

Entries, and we hope to get many of them, have to be written and can be handed in to anyone on the committee on Thursday nights at the film screenings, sent to AUFS c/o Sports and Clubs Association, Adelaide University, SA 5005 or emailed to me: [anna\\_solding@hotmail.com](mailto:anna_solding@hotmail.com)

The Editor



**Film Choosing Night!** Come along and help us decide which films to show next term. This event will take place at David Drury's house on August 26 to coincide with his birthday. All welcome. Let us know on [AUFS@smug.adelaide.edu.au](mailto:AUFS@smug.adelaide.edu.au)

Editor: Sol  
Contributors: Esther, Sue  
and Craig

# Reviews

## ***Beautiful People***

Directed by Jasmin Dizdar  
Screening at Palace Nova Cinemas

What happens when a Serb and a Croat from the same village in Bosnia meet by chance on a London bus? They try to kill each other and end up in adjacent beds in a London hospital ward. This is the opening of *Beautiful People*, set during the war in Bosnia, and made by Bosnian writer/director Jasmin Dizdar. In an occasionally hilarious fashion, Dizdar uses the stories of several people living in London, whose paths cross, to look beyond the war in Bosnia and at the ideas of bigotry and hatred that are expressed in many forms. We start with the the story of the two warring Bosnians in adjacent beds, sharing a room with a Welsh bomber. Then there is the British soccer hooligan who is accidentally dropped into the Bosnian war zone. A doctor treating a young pregnant Bosnian woman and having to help her come to terms with the truth about her baby. The British war correspondent who is too old and jaded to be covering the war. And last of all, the young doctor who is wooed by a Bosnian refugee. All are poignant and funny stories that highlight the plight of Bosnian refugees that were airlifted to Britain in 1993. A well crafted and involving film that must be seen!

## **Esther**

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### ***The Skulls***

Directed by Rob Cohen  
Starring Joshua Jackson, Leslie Bibb

*The Skulls* is based on the (true) premise that there are secret societies that college students can join. Joshua Jackson plays Luke McNamara, a poor white trash boy who has worked his way through college and now wants a short cut to law school. If *The Skulls*, the most elite of the campus secret societies, choose him they will pay his tuition and he'll be set for life. So what happens? He gets accepted into *The Skulls* and his friends get annoyed that he isn't divulging secrets about the secret society (although they wanted him to be accepted in the first place). Then one of them dies under suspicious circumstances. Was it *The Skulls*? Of course. Why? Because they are a bunch of low down elitist snobs who think they can do anything. Does our young hero Luke try and unravel the shallow mystery? Sure thing. Can one poor but intelligent young man bring an entire, well established, se-

cret society to its knees? Of course! Is there a twist? Yes. But not a very interesting one.

This film has two things going for it. Joshua Jackson (of Dawson's Creek), who can actually act, and its unintentionally hilarious plot and dialogue. If these two things interest you, go check it out, otherwise *The Skulls* is a truly predictable film.



## **DD**

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### ***L'ennui***

Directed by Cédric Kahn  
Starring Charles Berling, Sophie Guillemin  
Palace Nova Cinemas

This film is almost inevitably going to be compared with *Romance*; it shows a lot of sex and full-frontal nudity, it is about unhealthy sexual obsession and it's French. The story is, however, based on a book written by Italian Alberto Moravia, and unlike *Romance*, which had nothing to do with romance, *L'ennui* is a very apt title. On the surface, it's not a very encouraging title for a film: it means "boredom." However, the word has a more literary and philosophical sense of depression and disaffection with the world. The male protagonist, Martin (Berling), is in fact a philosophy lecturer, and he's a victim of 'ennui'. Not that his profession really matters to the plot, except possibly as a contrast to his irrational affair with the nineteen-year-old female protagonist, Cécilia (Guillemin). The relationship seems full of contradiction. Cécilia is unthinking, selfish, amoral and completely lacking in compassion. Articulate, intellectual Martin completely fails to have any connection with her at all except on a purely physical level, yet he finds himself desperately wanting her.

Their interaction consists of hard, fast sex with no trace of affection, sensuality or fulfillment, interspersed with Martin's attempts to break through to Cécilia by posing her questions on what she thinks and how she feels. She never answers with anything other than the most basic responses in a calm, disinterested voice. Each claims to love the other, but there is only obsession and desire to possess on Martin's side, and only Cécilia's wish to please herself on the other.

As a film, this is well-made, but the story is so odd that it is unclear whether the purpose of the work is achieved. There is no sense of a tragic fall from intellectual or social height for Martin, as he is only ever represented as a pathetic divorcee in a mid-life crisis.

There is no sense of a triumph of female sexuality for Cécilia. There is no indication of what it is about her that leads men to such extremes. She is not particularly liberated or free-spirited, nor manipulative, nor demanding, nor even seductive or mysteriously feminine. She is perhaps impenetrable, but one gets the feeling there is nothing inside anyway: she is made of the same stuff all the way through. Neither is there any sense of progress, revelation or understanding. Martin is aware of his situation but can do nothing except live with it. Cécilia simply does not change. The characters are not quite real or believable, and the film can be read as a study of gender and sex: extremes of the male desire to possess the unobtainable and an emotionless female pursuit of pleasure and personal freedom.

The film does succeed, as is presumably its intention, in leaving the audience with some of that feeling of 'ennui'. The obvious futility Martin's efforts to get something more out of the relationship and his constant questioning to no avail becomes tedious, oppressive and disturbing.

Sue

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### *Any Given Sunday*

Directed by Oliver Stone

Starring Al Pacino, Cameron Diaz, Jamie Foxx, Dennis Quaid, James Woods and more

Stone's latest film is his most mainstream effort yet. A simple genre film with a simple enough storyline, lots of action and a few laughs. What drags it above the level of the average film is the style. My hero one of the most stylish around, if the youth ing age

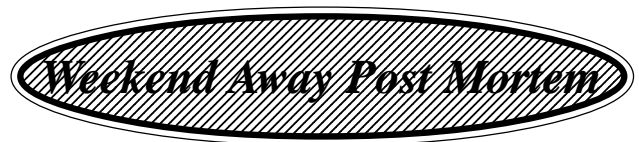


of the football the style. Ollie is the most directors and even tale of challeng-

in the realm of professional American football isn't exactly something to write home about, then at least it's going to look and sound wonderful. And it does. Jamie Foxx plays the up and coming quarterback in the (fictional) Miami Sharks, a new breed of player whose loyalty is to his bank balance and sponsors. As the film starts he gets a big break and looks like edging out the 39 year old legend of the team played by Dennis Quaid. Crusty old coach (Al Pacino) isn't too sure about all of this but ruthless team owner Cameron Diaz is.

And that's really all you need to know about the storyline. Characters argue and empathise, clash and learn, and eventually come to terms with the world they're living and playing in. No surprises, except at the end, but one hell of a ride along the way. The games themselves are exquisite warzones, something Stone knows how to handle. While it's not as satirical, political or abrasive as many of the films he's famous for, Oliver Stone does a thorough job. He knows it's just garish entertainment, so he plays it for all its worth and that's one of the films saving graces. While it can get a little sentimental at times, or a bit too flashy at others, these small bits pale into comparison when compared to the magnificence of the battles. But don't take my utterly biased word for it, see it for yourself. You won't regret it.

Craig



The latest AUFS Weekend Away was held at Jubilee Lodge, which is up in the hills, on the 24-25 June Weekend. It was pretty good actually. The gender ratio was less than even: but throw a bunch of Red Dwarf fans in a chainsaw-country scout hall and... So anyway, the portable projector wouldn't work, despite David No.1's efforts. Throbbin Robbin would have fixed it, but he wasn't there. But there was a really loud ghetto blaster that someone brought and while everyone else was doing that poxy Obstacle Course, I listened to Ramones at full crank. Then we had lasagna. Then we went for a walk. Then we had a massive bonfire. So yeah it was pretty good, and the social dynamic flowed really well. It was, incidentally, the "cleanest" weekend away we've ever had - we didn't even have any second-rate marijuana substitutes this time, it was really sad, which is why I am surprised at how fun it was.

**Your Esteemed General Committee Member No. 326c.**

*Editor's note:* Wish I'd been there. But then again, I was having a pretty good time in Sweden instead...



# Programme

All films shown in the Union Cinema, Level 5, Union Building at 7pm. Free for Film Society Members. \$3 for others (includes membership), unless otherwise stated.

## **WEEK 1, Thursday 27 July, 7pm**

***Pandora's Box*** aka *Die Buchse der Pandora* (1929)

Director: Georg Wilhelm Pabst

Starring: Louise Brooks, Fritz Kortner, Francis Lederer, Carl Goetz

Hypnotic silent film stars legendary Brooks as flower girl who becomes protégée - then wife - of editor, with bizarre and unexpected consequences.

Striking sexuality and drama, with Brooks an unforgettable Lulu. Script writers Pabst and Laszlo Wajda adapted two plays by Franz Wedekind. This film catapulted Louise Brooks to international acclaim and made her 'the' icon of the Jazz Age.

With Short: *Flash Gordon, Episode 13* (final)

## **WEEK 2, Thursday 3 August, 7pm**

***Bedlam*** (1946)

Director: Mark Robson I, written by Val Lewton and Mark Robson I

Starring: Boris Karloff, Anna Lee, Jason Robards Sr  
Nell Bowen, the spirited protege of rich Lord Mortimer, becomes interested in the conditions of notorious St. Mary's of Bethlehem Asylum (Bedlam) but the cruel Master Sims (Karloff) who runs it has her committed there. The inmates, however, have the last say.

With Short: *Captain Celluloid and the Screen Pirates, Chapter 1*

## **WEEK 3, CLUBS WEEK, Thursday 10 August, 7pm**

***Vampyre*** aka *Vampyr Der Traum des Allan Grey* (1932)

Director: Carl Theodor Dreyer

Starring: Julian West, Maurice Schultz, Rena Mandel

Young traveler David Gray arrives in a remote castle and starts seeing weird, inexplicable sights (a man whose shadow has a life of its own, a mysterious scythe-bearing figure tolling a bell, a terrifying dream of his own burial).

Things come to a head when one of the daughters of the lord of the castle succumbs to anemia - or is it something more sinister? Dreyer's stylized use of light, shadow, and camera angles takes precedence over the plot in this chilling vampire-in-a-castle tale. Based on the novella *Carmilla* by Sheridan Le Fanu; filmed several times later.

With Short: *Captain Celluloid and the Screen Pirates, Chapter 2*

## **WEEK 4, Thursday, 17 August, 7pm**

***Orpheus*** (1949)

Director: Jean Cocteau

Starring: Jean Marais

Compelling cinematic allegory set in modern times with poet Marais encountering Princess of Death, exploring their mutual fascination. Heavy-handed at times, but still quite special. Remade by Jacques Demy as *Parking*.

With Short: *Captain Celluloid and the Screen Pirates, chapter 3*

## **WEEK 5, MULTICULTURAL WEEK, Thursday 24 August, 7pm**

***I Was 19*** (1967 East German)

Set in 1945 Germany during the battle of Berlin a 19 year old German communist working for the Russian army attempting to get German Nazi soldiers to surrender in Berlin.

With Short: *Captain Celluloid and the Screen Pirates*

## **WEEK 6, Thursday August 31, 7pm**

### **SHORTS EVENING:**

*The Lost World* (Original, black and white claymation.)

*Zorro and the Fighting Legions, chapter 1*

*Tale of two Kittys* (the first Sylvester film)

*Mole and the Car*

## **WEEK 7, Thursday 7 September, 7pm**

***The Lady Killers*** (1955)

Director: Alexander Mackendrick

Starring: Alec Guinness, Cecil Parker, Peter Sellers, Frankie Howerd

Droll black comedy of not-so bright crooks planning a 'job' find themselves living with a little old lady, who thinks they are musicians. When the gang set out to kill Mrs. Wilberforce, they run into one problem after another. Guinness scores again (even his teeth are funny) with top-notch supporting cast in this little Ealing Studios gem.

With Short: *Mole and the Matchbox*

## **WEEK 8, Thursday September 14, 7pm**

***The Quiet Earth*** (1985)

Director: Geoff Murphy

Starring: Bruno Lawrence, Alison Routledge

A man wakes up to find himself literally alone in the world, and goes about trying to find other survivors, as well as to find out what happened. He suspects that a government research project he was involved in had something to do with the disappearance of everyone. Eventually he finds several other people, and once they begin to trust each other they try to figure out why they were left on earth. Intriguing (and extremely good-looking) end-of-the-world saga.

With Short: *Mole and the Lollipop*