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PALACE NOVA

WALLIS

President's Report

Hello all,

Welcome to my last President's Report. I'll be off at the end of the month to infiltrate French film societies, so you'll have a new president to bow down to. As a result of our SGM, your president for the rest of the year is Guy "Poster Boy" Olding, and he will have as his minions Vice President Robin "the New Face of Front-of-House" Chua and Secretary Paul "well, alright" Huntley.

Esther and Marcus, our outgoing executives, have done a great job this year, as they have in the past, and I'd like to thank them very much for their work. You should too, as they'll still be around on Thursday nights. Show your new-look committee some support, and look out for upcoming events. As well as our (short) Term 4 programme, we're looking at having some projectionist training and a big end-of-year cinema event. There's also some holiday action happening with videos and our SF double.

And now a bit on what I did on my post-thesis holiday to Canberra. I took a wander through ScreenSound Australia, the National Film and Sound Archive. It has permanent and special exhibitions and displays, a library of film resources and a programme of screenings, just to start with. At the moment they have a Hitchcock exhibition, with storyboards from some of his films and newspaper reports of his visit to Australia - including a "Psycho" party. They also have a display of early 16mm and other projectors - home cinema goes back further than you might think. It made me appreciate even our temperamental machines in the Union Cinema. Take a look at their website at <<http://www.screensound.gov.au>>

Our science fiction double on Thursday, 28th September, 3pm Union Cinema:

Things to Come and *Metropolis*

Two classics predicting the world of the future.

<http://www.smug.adelaide.edu.au/aufs>

Presented in conjunction with

ConVex

A critical look at some science fiction presented by the discussion group "Critical Mass"

Saturday, 30th September from 10am in SA Writers' Centre (2nd floor, Malcolm Reid Building, Rundle St - next to Buongiourno's) \$10 registration

Guest of honour: Sean Williams

Contact Damien Warman for details: dmw@pobox.com (08) 8267 5374

<<http://www.pobox.com/~dmw/ConVex/>>

Sue

Projecting is easy and fun in a tweed-jacket-with-leather-patched-elbows kind of way. The FilmSoc invites you to learn this skill, to play with low-tech equipment and add another line to your CV.

The Union Cinema, Friday, 29th September, 1-3pm. RSVP guy.olding@student.adelaide.edu.au, or to the FilmSoc pigeonhole in the Clubs' Association Office

Guy

Editor's Note

Don't forget to enter all your good ideas for a short film in our *competition*. There are two CDs to be won, the soundtracks from *Sample People* and *The Man in the Moon*. The winning entry will (if everything goes to plan) be made into a film by the Film Soc at our next weekend away. So far we have had exactly 0 (zero) entries, so you obviously have a great chance of winning if you enter.

Come on, we know there are lots of great ideas out there! All you need to do is email your idea to me anna_solding@hotmail.com before 15th September.

Good Luck everyone!



Reviews

Time Code

Directed by Mike Figgis.

Time Code is extremely unusual. Four images run on the screen simultaneously, each following a particular character or set of characters in single takes that last the duration of the film. The characters sometimes meet and interact, the sound mix easing from one scene to another to trace out a narrative. This revolves around a film production house, its executives, a harassed director (Richard Edson), an aspiring actor (Salma Hayek) and the jealousy of her lover (Jeanne Tripplehorn).

It was shot entirely with digital cameras which removed limits on the length of individual takes and their small size allowed them to follow the actors where-ever they went. The film was not scripted at all, the direction was limited to establishing a loose structure for the actors to improvise with for 90 minutes of straight filming. They did this once a day for 60 days, producing 60 films, one of which was selected for release.

Figgis should be commended for his innovative and imaginative exploitation of technology to produce a radically different form of film-making. *Time Code* deserves to be seen for this alone. Unfortunately, while the techniques were fascinating the actual content was not. The improvisation - either this or exceedingly tight



scripting would be vital to co-ordinate the different actors - resulted in wandering and unfocused drama. Saffron Burrows

has a camera to herself and is the first and last person you see but seems to make no contribution to the film. Is this a profound reference to the fact that most people don't? The situation, narrative and individual characters were not very interesting in themselves. In fact, the subject matter - the production house and its superficial, stressed, promiscuous, cocaine-snorting inhabitants - looks like Figgis is making a smug reference to his own cleverness.

Guy O.

Tumbleweeds

Directed by Gavin O'Connor

This pleasant little film is "inspired by the true story" of co-writer Angela Shelton's mother and her relationship with her daughter. It's based on the character and not the plot and events, and is certainly the kind of film which the lead actors must carry in order for it to work. Fortunately they do, with McTeer (a British stage actor convincing as a Southerner) and Brown (already experienced on stage and screen) as mother and daughter bouncing around the screen with a good sense of fun. They are an inseparable couple who share every aspect of each other's lives. Mary Jo Walker (McTeer) is an eternally optimistic, thrice-married North Carolina mother who jumps in her car with her daughter and moves on after each successive relationship fails. Her daughter Ava is a bright, confident twelve-year-old who sees the pattern of her mother's life all too clearly, and convinces her to head for California this time, hoping for a change. In Starlight Beach, they settle into work and school life respectively and make friends easily. Mary Jo just keeps falling for the wrong men, and Ava is not happy when they move in with the latest boyfriend, truckie Jack Ranson (played by O'Connor, who also happens to be Shelton's ex-husband).



Mary Jo's attitude to life is reflected in the general tone of the film. There are ups and downs, but overall things are happy and cheerful. Some of this comes across as too-good-to-be-true. Mary Jo is the cool mum all the schoolchildren envy, Ava is the star of the school play and the other characters, secondary as they are, are all terribly nice or there for comic relief and even Jack is not actually bad, and the Californian lifestyle is all sun and beach and nice homes. On the other hand, the film avoids some of the clichés and at least handles the story with a sense of fun and intimacy as the two women try to determine the course of their lives.

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Sue

Scary Movie

Directed by Keenen Ivory Wayans

Starring: People who should have known better

Scary movie was meant to be the parody of the year, taking off the recent pop-horror films like the *Screams*, *I Know What You Did Last Summer*, *Blair Witch Project*, and *The Sixth Sense* to mention a few.

It begins with an almost scene for scene take off of the beginning of *Scream*. Loosely following the general story of *Scream* and *I Know What You Did Last Summer*, a group of teens are going about their daily lives trying to avoid getting killed, and remembering how they killed a man by accident last summer. Someone else knows what they did last summer and is pursuing them dressed in a black robe and a mask.

So, scene set, I expected a hilarious romp. Instead I got a stupid, purile, nasty and insulting film. If you like ‘anal plugs’, scrotums and bad acting, this film has all of these elements in spades. It’s a pity that the TV advertisements are funny, because god knows this film is not.

And just in case you think I have not warned you enough, if you stay back after the credits you get to see “Doofy” have sex with a vacuum cleaner.

The less said about this film the better.

ES

Judas Kiss

Directed by Sebastian Gutierrez

Another *Badlands/True Romance* southern-belle monologue? Another movie about kidnapers and cops? Who cares. Something about sitting back and letting the plot unfold amongst sex, torture and crafty characterisation—what could be more entertaining?

Novelist turned first time writer/director Sebastian Gutierrez didn’t hit it big with *Judas Kiss* because of it’s unique story line. It follows the modern-day crime-thriller schemata pretty much to a T, but, as in so many quality crime-thrillers, it’s the matching of the characters that makes the movie.

Carla Gugino may not be new to the silver screen having played with such heavy weights as Nicholas Cage and Antonio Banderas, but she literally explodes in this picture as if it was a dynamic film debut. She’s the leader of the sexy and stylish criminal crew and looks the part; however, clichés are not part of her repartee. She plays the femme fatal with a careful blend of assuredness and anxiety and a sober mix of clever no-nonsense and human innocence. She’s perfect. Her

crew consists of Junior, Ruben and Lizard. Junior, Oz born and raised, *LA Confidential* star Simon Baker-Denny, plays her sexed-up, con-junkie boyfriend. German mega-star Til Schweiger is Ruben, the trigger-happy childlike hit-man who refreshingly and realistically misplaces or displaces his English. Gil Bellows, best known for playing Billy on TV’s *Ally McBeal*, plays Lizard, the straight-on brains behind the kidnapping. All fit quite nicely to form a winning team. Of course the kidnapers never fully *win* in the movies. Even if they get the money, there’s always a certain price to pay. That’s what makes an average crime-thriller a better-than-average crime-thriller.

Oddly cast Alan Rickman and Emma Thompson play the coppers and get away with it.

Obviously, they can act. Rickman, the villain you loved to hate in such films as *Die Hard*



and *Robin Hood: Prince of Thieves*, works wonderfully as the alcoholic, cynical, seen-it-all-before detective—he’s got the squinting down, to be sure. Thompson, who’s best known and loved for her English period pieces, plays the FBI agent and, dare I say, plays it a bit too typically butch. The two have worked together in the cinema before and have a good deal of chemistry but their banter probably looked better on paper. I didn’t believe the quick-witted and clever dialogue, and the sexual tension they playfully display seems too rehearsed.

Of course dirty politicians (Hal Holbrook always fits his role, even as the ‘bad guy’) have their day, furnishing further characterisation and more twists to the plot and creating a very subtle it’s-not-always-what-you-think reality.

The accents waver from the typically Cajun to the *Gone-with-the-Wind* flavour but, for the most part, add to the feel of the film. The sultry heat of the Delta mysteriously takes over during tense moments in the hide-out and disappears completely when the coppers hold our attention but, again, contribute to the feel of the film. But it’s difficult to get caught up in technicalities when clearly the movie’s focus is to take you along for a fun-filled, fucked-up ride through twenty-four hours of will-it-pay-off claustrophobia and who-dunnit detective undertakings. *Judas Kiss* is plain and simply an hour and a half of good dirty fun.

Heather Johnson

Programme

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

WEEK 8, Thursday 14th September, 7pm

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

Directed by Geoff Murphy

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*

THE RETURN OF THE HOLIDAY MOVIE DAYS

Thursday 21st September, Free for all!

Movies that disturbed us when we were young

10am *Fantastic Planet*

11:10 *The Other*

1:10 *Watership Down*

2:50 *The Elephant Man*

5:00 *The Wicker Man*

6:45 (end)

Thursday 28th September, Free for members and those who know the ConVex password. Membership \$3, as usual.

Sci-fi double day

4:00 *Metropolis* (1926 German)

Fritz Lang classic of futuristic city and its mechanised society where an upper-class young man abandons his life to join the workers in revolt.

6:00 *Things To Come* (1936)

Stunning adaptation of H.G. Wells' depiction of the future. In the year 1936 a global war begins. This war drags out over many decades until most of the people still alive (mostly those born after the war started) do not even know who started it or why. Nothing is being manufactured at all any more and society has broken down into primitive localized communities. In 1966 a great plague wipes out most of what people are left but small numbers still survive.

WEEK 9, Thursday 5th October, 7 pm

The Eureka Stockade

Chips Rafferty classic Australian film (about time we had one of these). The gold miners on the Victorian gold fields rise up bravely to the oppressive government and the police.

With Short: *Only the Brave*

The debut film by *Head On* director Ana Kokkinos, about two girls discovering their sexuality.

WEEK 10, Thursday 12th October, 7 pm

***Raise the Red Lantern* (1991)**

Directed by Zhang Yimou.

Striking look at the life of a young concubine in 1920s China, as university-educated girl (Gong Li) is sent to feudal nobleman's palatial home to become his newest wife. The relationships between her and her predecessors--all of whom live on the premises--and the interaction among the women, the servants, and their master are brilliantly played out. An extraordinary view of sex, loyalty, intrigue, and female bonding.

With short: *Paw Paw*

A group of different kinds of fruit move into an apartment together.

WEEK 11, Thursday 19th October, 7 pm

***Orlando* (1992)**

Directed by Sally Potter.

Based upon Virginia Woolf's novel; a comely, immortal youth experiences life from the point of view of both sexes as s/he moves through four centuries of social change.

With short: *The Match that Started My Fire*

A group of women recount their sexual awakenings.

WEEK 12, Thursday 26th October, 7:30pm

Japanese film in association with the Japan Australia Friendship Association (to be announced sometime very very soon, if not sooner)

Editor: Sol
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Sue, Guy and Heather