

President's Report

Well, hello there and welcome to yet another wonderful year of The Society. Yes, comrades, this year will see us moving yet closer to our Ultimate Goal of the complete integration of film watching into human society. Soon all people will spend their every waking moment with eyeballs glued to film screening. Indeed, if Dr. Philibuster's research pays off, people will be spending every sleeping moment watching films too. Direct neural integration. Hmmm. I can almost feel the electrodes penetrating my cerebelum. If only we could... Ack! Oops! Forget everything I said. You people haven't been initiated yet! Alright, were am I? Oh yes.

Well, hello there. Since many of you reading this will be new members, allow me to assure you that the film society is full of wonderful people such as yourself and not in anyway Hell-bent on world domination. Not in the slightest.

Now down to business. Despite the remarkable lack of organisation and incompetence shown by me, Da Prez, last year was pretty good. We showed films (nice). We sporadically got jiggy with the Japan Australia Friendship Association and together organised screenings of assorted Japanese films (nice). We sporadically organised social events, such as adding new chapters of the ongoing Gawler Beach-house Madness saga (nice). We gave away lotsa free passes to the Palace cinema and went to see special Media Preview Screenings there (nice, but predictable since this is the way Palace Nova sponsor us). Probably some other stuff too. And, most importantly, we had FUN! Yay! So let's hear a big round of applause for all the tireless effort put in by all the members who made this possible.

So what does the coming year hold for you, dear Society member, dear sweet moist and delicious with pepper and capers Society member? Well much of the same I would imagine. But really that all comes down

to you. Yes you! The film society is run by its members, for its members. Every member has an equal say in how the club is run. Every member has an equal say in what films we show. Every member has an equal opportunity to go and see preview screenings and gloat to their friends how they got to see such-and-such a movie before it was even released to the public. So, what the Film Society is and what it does depends very much on you. What does it all mean? It means don't hesitate to get involved! "How do I get involved, oh great Prez?" I hear you ask. Well the answer is simple: Just rock on up to the weekly Committee meetings, and to the Annual General Meeting. Then introduce yourself and tell everyone what to do. Easy! Stay tuned to further Film Society propaganda for more details. Well, that's my bit for this Reelbuzz. Once again, let me welcome new members to the fold and wish you all "Happy Viewing".

Matt Lowry
Da Prez.

Editor's Words

Hi there all new members and welcome to the Film Society! Want to see your name in print? Want to watch new films before everyone else? Want to learn how to project 16 mm film? Want to meet other fimbuffs to discuss movies or just get together and have fun? Well, look no further. The Film Soc offers all of the above and more. Just come along to a committee meeting or one of our screenings and let us know that you are interested. **Meetings will take place at 1 pm on Monday 4th, 11th and 18th March in the Computer Science Library, Room 2067, Plaza Building. As of the 8th April we'll meet Mondays at 1pm in the Margaret Murray Room in the Union Building.** We'll be looking forward to hearing from lots of you new members this year. Good viewing!



Film Reviews

The Shipping News

Directed by Lasse Hallström. Starring Kevin Spacey, Judi Dench, Julianne Moore, Cate Blanchett.

Quoyle (Spacey) is a timid and passive man, raised from childhood with the assumption that he is stupid and incompetent. The death of his wild and uncaring wife coincides with a visit from his never-before-seen Aunt Agnes (Dench). She is about to return to the family's original home in Newfoundland and persuades Quoyle, emotionally shattered and hopeless, to take up his young daughter and come with her. He gradually discovers that the isolation and idiosyncrasies of his ancestral home conceal shame, grief and vengefulness, both personal and historic.

Hallström's previous efforts include the sentimental melodramas *Chocolat* and *Cider House Rules*. *The Shipping News* also has some sentimental emotionalism but this is offset by its realistic (if affectedly eccentric) characters and the visual impact of the wonderfully bleak Newfoundland landscape. I haven't read the original novel (by E. Annie Proulx) but those who have seem satisfied with the adaptation and tell me that the film follows it fairly closely. The story has many threads and subplots that I can easily imagine a full-length novel weaving together intriguingly. This is, however, my main criticism as the disparate components are not well arranged; the film is uneven both in its pacing and distribution of content (the adaptation problem strikes again, viz. The Lord of the Rings etc). One thread will dominate for a while (say, Aunt Agnes's past), then another one (the tragic enigma of Julianne Moore) and so on (Quoyle's family's haunted past; office politics with the always entertaining Pete Postlethwaite; Quoyle's daughter etc). When an earlier item re-emerges you've almost forgotten about it. However, the story is involving, the characters are engaging and the performances are excellent, especially Judi Dench, and Cate Blanchett in a blazing (if unnecessary) cameo.

Guy Olding

Beneath Clouds

Directed by Ivan Sen. Starring Dannielle Hall and Damian Pitt.

In a tiny desolate town lives fair skinned, blue eyed teenager Lena surrounded by abuse. After one day being pushed too far, she rejects her Indigenous mother and sets out to find her Irish father in Sydney. That is how one part of this story begins. The other shows an Indigenous teenage boy, Vaughn, in a minimum security prison. When Vaughn learns that his mother is dying, he escapes and heads home.

The two teenagers end up together with no money and no transport. Over the next twenty-four hours they walk and hitchhike through the changing landscape. It is obvious that first time director Ivan Sen uses the landscape to reflect the teenagers' shifting feelings but he does it quite well. Both Dannielle Hall as Lena and Damian Pitt who plays Vaughn are naturals. Their performances are the film's main strengths. The story is told in conventional fashion apart from a couple of effective changes of pace, especially impressive during a nasty scene where Lena is about to get pulled into a car by two strangers.

The music in *Beneath Clouds* is grand and was produced by Sen himself, who also plays the guitar and keyboards. My main criticism of this film has to do with its tendency towards sentimentalism at the end. The chemistry between the teenagers is so strong there is no need for tears. Apart from this, *Beneath Clouds* is a rewarding cinema experience and it has already won a couple of prizes at the Berlin Film Festival.



Rabbit Proof Fence

Directed by Phillip Noyce. Starring Everlyn Sampi, Tianna Sansbury, Laura Monaghan, David Gulpilil and Kenneth Branagh.

This beautifully realised film by Phillip Noyce (*Patriot Games*, *Dead Calm*, *The Bone Collector*) is based on a true story about the remarkable courage and strength of three Indigenous girls who are taken from their families in 1931. Molly (Sampi), Gracie (Monaghan) and Daisy (Sansbury) escape from a government institution and start walking along the rabbit proof fence they know will lead them home.

Rabbit Proof Fence is a very powerful film tackling dark issues in Australia's past head on. How could anyone justify taking children out of their mothers' arms? Today it is difficult to understand that people could honestly think they were doing the right thing. But it is to the film's credit that it tries to show both sides by making Mr Neville (Kenneth Branagh's character) more than just an evil man, rather he is portrayed as a man who worries about the standing of 'half-castes' in society. He thinks they will eventually be 'white' and better off for it.

All the performances are remarkable, especially Sampi's. She is a star in the making. But just as fascinating is the landscape (all filmed in South Australia) which is so much more than just a beautiful backdrop. *Rabbit Proof Fence* is the most moving film I have seen so far this year and it is a film every Australian should see, so make sure you don't miss it!



Shedding Light

During the Adelaide Festival 2002, five new Australian feature films will premiere at her Majesty's Theatre. They are *The Tracker*, *Kabbarli*, *australian rules*, *Walking on Water* and *Beneath Clouds*. All directors will be present to discuss their work. This is a fantastic opportunity to see new Australian films. See page two for a review of *Beneath Clouds*.

Shedding Light will also include five new international feature films; the acclaimed documentary *Promises*, the much anticipated Australian premiers of *Kandahar* and *Chunhyang* plus Cannes favourites *No Man's Land* and *Atanarjuat the Fast Runner*. There will be a free outdoor screening of the much loved South Australian classic *Storm Boy*.

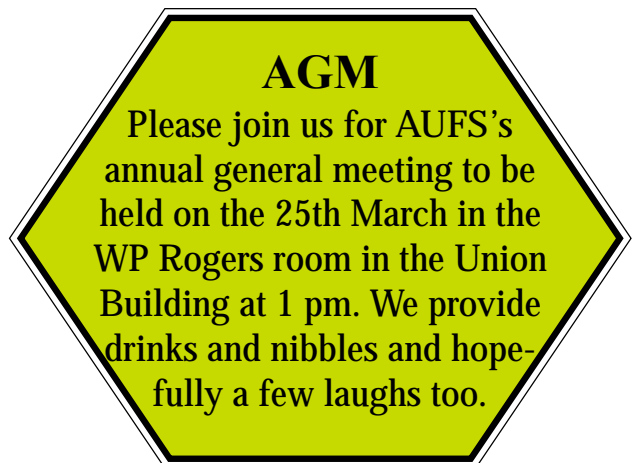
Another part of **Shedding Light** is a timely programme of new and recent Indigenous short films, drama and documentaries under the collective name **Casting Shadows**. This will include a complete retrospective of the short films by Ivan Sen, whose debut feature *Beneath Clouds* premiers in the Festival. For further details see www.adelaidefestival.org.au

Film Quiz

Here is a handful of film questions from one of our most revered members to get you all thinking. Good luck! Answers to be published in the next issue of *Reelbuzz*, which will be out in March.

1. What number will this year's Academy Awards be?
2. What year did the following films get nominated for Best Motion Picture: *Secrets and Lies*, *Fargo*, *Shine*, *The English Patient*, *Jerry Maguire*.
3. Which film won?
4. Which film does this quote come from: Verbal Kint: 'The greatest trick the devil ever pulled was convincing the world he didn't exist'.
5. Tommy Lee Jones has a B.A. in English Literature from Harvard University. True or False? Guess the Quote:
6. 'How can I possibly be expected to handle school on a day like this?'
7. "Dr. Jones. Again we see there is nothing you can possess which I cannot take away."
8. 'God bless the Internet'!
9. 'In less than an hour, aircraft from here will join others from around the world. And we will be launching the largest aerial battle in the history of mankind. Mankind...that word should have new meaning for all of us today. We can't be consumed with our petty differences anymore. We will be united in our common interest.'
10. 'Gentlemen. You can't fight in here. This is the War Room!'

Esther



Programme Term 7 2002

O'WEEK

Screenings in the Rennie Lecture Theatre, Johnson Building, just west of the Union Building.

Tuesday 26th February

4.00 *Star Wars* (1977)

6.30 *There's Something About Mary* (1998)

Get the year off to a light and fluffy start with Cameron Diaz and her legs.

Wednesday 27th February

4.00 *The Empire Strikes Back* (1980)

6.30 *A Clockwork Orange* (1971) (Rated R)

Stanley Kubrick's masterpiece, a disturbing vision of an amoral and hypocritical future: the story of a young man whose interests include sex, ultra-violence and Beethoven. If you haven't seen it, prepare to be blown away.

Thursday 28th February

4.00 *Return of the Jedi* (1983)

6.30 *Braindead* (1992) (Rated R)

Peter Jackson's hilarious splatterfest is the last word in horror. You'll be laughing and puking in the same breath.

TERM 1

Films will be shown in the Rennie Lecture Theatre for the first 3 weeks. All films are at 7pm on Thursdays.

7th March

Rear Window

1954. Dir: Alfred Hitchcock. Starring James Stewart & Grace Kelly.

A wheelchair-bound photographer spies on his neighbours from his apartment window, becoming convinced one of them is a murderer. IMDb rates it the 14th best film of all time.

Plus short: Five Easy Pizzas, part 1.

1995. A series of short Australian comedies. Episodes include a pre-fame Geoffrey Rush as a private eye.

14th March

Duck Soup

1933. Starring the Marx Brothers.

A riotous satire of war and politics with slapstick, wit and insanity. "We're fighting for this woman's honour, which is more than she ever did."

Plus short: Five Easy Pizzas, part 2.

21st March

Shock Corridor

1963. Dir: Samuel Fuller. Starring Peter Breck.

An ambitious journalist tries to investigate a murder in an insane asylum by having himself committed. An intense confrontation of American paranoid regularity avoided by contemporary films.

Plus short: Five Easy Pizzas, part 3.

28th March (films from now on will be shown in the Union Cinema, level 5 of the Union Building)

The Reckless Moment

1949. Dir: Max Ophüls. Starring James Mason & Joan Bennett.

Film-noir original of last year's *The Deep End*, both based on E.S. Holding's novel *The Blank Wall*. Mason is both sinister and bumbling in his blackmailing of a hapless Bennett.

Plus short: Allegro non Troppo, part 1.

1976. A segment from Bruno Bozzetto's satire of Disney's *Fantasia*.

4th April

Pushpak

1988. Dir: Srinivasa Rao Singeetham.

An unemployed Indian youth gains access to an opulent hotel, gradually destroying it in his revels. An unusual film from India with visual humour reminiscent of Peter Sellers' *The Party* and Jacques Tati.

Plus short: Allegro non Troppo, part 2.

11th April

Black Sunday (La Maschera del Demonio)

1960. Dir: Mario Bava. Starring Barbara Steele.

In this stylish Italian horror film a 17th century witch and her lover are executed with a spiked devil's mask (how?) but are revived to destroy her cursed family.

'Rarely has guilty sexuality, transferred into a fascinating fear of women, been represented as explicitly.' Who needs SBS?

Plus short: Allegro non Troppo, part 3.

Editor: Ed

Contributors: Matt L, Guy and Esther