



Ree / Buzz

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PALACE NOVA

President's Report

Howdidliwho hidere...

Another term is upon us and we have a belly of assorted films awaiting your delectation!

Flowing juices we have indeed! The "Learn How to Project" sessions held in recent weeks of last term were a huge success with many attendees over the two separate nights, producing a few more newly knighted projectionists to grace our society! A special welcome to Lou Pine, Yang Liu and Alex Massy-Gartly, who have already made themselves known with promises galore—we hope you'll be with us for many films yet... the cheque's in the mail! *wink* If you are one of the poor unfortunate souls who missed out, do not fear! More sessions to come as long as Mr Matt Lowry and Mark Tinkerer-Tyler are here! Three cheers for the guys for their gracious projectioneering instruction!

Friendly escapades—we've had a couple already—Marcus Demonicus' hostly Easter generosity was, as always, appreciated until the wee hours with collective assortments of classic videos and faces, beer and skittles. Keep your eyes peeled for more member measures or you'll miss out! General space sharing for video viewing is always welcomed—email us your invite and we'd be happy to add flavour and zest to your function! :o)

UPCOMING: Our next annual beach-house weekend hedonopolis-getaway is just around the corner—a new venue to be confirmed. As promised, a fine opportunity awaits you to sloth out with videos, taste sensations and an abundance of fresh air, all for minimal \$. Following close behind will be this year's second *Film Choosing Night*—for Term 3 screenings. There may even be a new light to encourage greater member participation in voting. Stay tuned for an Announcement any day now—praise the email.

Incidentally, if any member wishes to edit/update their email details on our database to a more reliable or convenient address, please contact: webmaster@aufs.org to ensure you remain in the loop!

There are still plenty of FREE films to be reviewed regularly—all you need do is introduce yourself to:

<http://www.aufs.org>

editor@aufs.org and then keep an eye out for details announced and before you know it, you'll be one of us.

Mmmm... tasty bloood *slurp gobble burp*. Keep it coming...

Miss Tra-la-la Twinkle-toes

Editor's Note

For two weeks in April, the Film Society was on holidays. I think our night of shorts was very successful. There have been some really good films on around town and I thank all our reviewers (especially Lou Crow!) for covering some of them. Yet if anyone reading this has seen a film, or is keen to see one at no expense, please contact me (editor@aufs.org) and we can organise something.

Personally speaking, the filmic highlight of the month (and so far this year) was Gaspar Noé *Irréversible*, screening in Adelaide as part of the French Film Festival. It was the cinematic equivalent of going on board a NASA flying object. While some people were (justifiably?) appalled at its graphic depictions, others said it was an achievement. With an eight-minute rape scene and an unrelenting depiction of a human face being nullified, it was told in reverse and delivered us Kubrick allusions in luxurious doses.

Russian Ark, though narratively feeble, is a technical monolith that will be talked about for some time to come. Its single 90 minute take sweeps through the lush salons of the St Petersburg Hermitage museum to the sound of orchestras, society women and a curious 19th Century French diplomat.

Until next month, happy movie going!

Felix Staica

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Felix Staica

Contributors: Miss T. Twinkle-

toes, Lou Crow and ESther

Film Reviews

The Crime of Father Amaro (El Crimen del padre Amaro)

Directed by Carlos Carrera

Starring Gael Garcia Bernal, Sancho Gracia

The Crime of Father Amaro is about 'sex, religion and politics', particularly in relation to the Catholic Church, which has apparently called for a boycott on this film.

The film opens onto a very handsome young face. A face I last saw cavorting about in a *ménage a trois*. Is this Father Amaro? Journeying alongside him on the bus is an old man who reveals that he has sold his land to set up a business with his son in Las Reyes. "That's nice," says the young man disdainfully and turns away. Suddenly there is a *Pulp Fiction* style 'hold up' (not a good omen for me) and at journey's end, the young man, still looking disdainful, gives the now-penniless old man some money.

Yes, this is Father Amaro, a young priest in Las Reyes for his first assignment. On the very night of his arrival he learns that his superior, Father Benito, is sleeping with a woman. Very quickly, crime and corruption is established as the order of the day and there is speculation as to the place of sin within it all. It is claimed that 'bad' money can be made 'good', as it is revealed that the church, in order to build a hospital for its congregation, launders drug money. Father Natale, a liberation theologian, unable to accommodate the corruption, struggles against it with his peasant congregation.



Religious moral dilemmas are discussed. Sensuality is allowed but not if Jesus is the object of it and in certain instances, abortion can be considered.

Is this a church beyond redemption? Interesting is the way in which the church and its congregation are able to straddle the line between sin and saintliness, creating a bond of human intimacy. One member, the aptly named Dionisia, who has an altar of dismembered and disfigured dolls, is so 'at home' with the church that she can call out antagonistically during the service. I got a sense of an old Church having *gone native*. Had indeed, "Satan visited this town and left his lair"?

Real Women Have Curves

Directed by Patricia Cardoso

The familiar story of a blossoming teenage girl on the verge of becoming a woman, confronted with familiar obstacles of cultural expectations (as per the Indian-English *Bend It Like Beckham* only far less funny).

Quite hopeful and inspired by the previews, I was rather disappointed with what I feel could have been quite an uplifting film with a little more creativity. While the writers' message is certainly admirable and worthwhile (and even welcomed by all us size 12+ women), I feel this turned out to be yet another swag of clichés, stereotypes and predictability.

Although I did smile and even mildly chuckle once or twice, I found this 'comedy/drama' rather empty and lacking a certain spirit that I'd expected of the context. What development there is, is slow and unfortunately doesn't take the audience anywhere special or surprising—perhaps with one exception of a fitting yet revealing (pun intended) 'you go girl' scene which is quite charming (the audience more than ready and deserving of it by this point). Mention should be made that América Ferrera and Lupe Ontiveros are quite convincing in their daughter-mother interactions.



On the whole, a nice enough film with a generally good message and a few feel-good bits for the relative or empathetic audience, however the stereotypes and underdeveloped characters wore a little thin with me. Somewhat disappointing in its execution—perhaps explainable by the fact that it was adapted from a play—some token attempts to add street cred with tracking views of downtown American-Mexican areas do add a little fresh air.

The film's warming concept aside, and reflecting purely on my cinematic experience, this was a mild 6½ out of 10 for me. I personally found the delivery too obvious and lacking in versatility which could have consequently attracted a broader audience. As is, possibly more satisfying for the younger, less experienced growing women of today or conversely, for the older woman's reflection. Not bad, but not extraordinary or particularly memorable either.

A curvy 'real woman' virgin reviewer...

<http://www.aufs.org>

Lou Crow

Film Review and Quiz

All or Nothing

Directed and written by Mike Leigh

Starring Timothy Spall, Lesley Manville

Living in a housing estate somewhere in London are a group of people that we already know. A family struggling to make ends meet, a single mum, unemployed kids, an alcoholic wife, and a pregnant teenager. In *All or Nothing* we get to know them better. Mike Leigh allows our gaze to linger. We sit with them longer. We hear their words more carefully. We notice more. They are even less glamorous than we remember. So very, very ordinary.

Phil drives a cab. He watches quietly the passing parade of people and situations through his rear vision mirror. His gentle compassion embraces all; an addict who can't afford to pay, a painted lady who insists she can. Late night revellers. An old man taking flowers to a grave. A French Algerian Interior Designer who discloses her fear of tunnels. Phil assists her, sensitively and their discussion becomes personal. The subject of love is broached.



Phil is overweight and so are his children. His wife Penny isn't. She works at a Supermarket checkout with her friend and neighbour,

Maureen. As if of a different race Penny reaches out with love to her children but she is hardly big enough to embrace them. She no longer embraces Phil. She moves away when he reaches out to her.

Their son Rory is fat and angry. "Get fucked" is the language of the young in this film. Rory says it with great vengeance, mostly to his mother. He spits venom as he lunges from his chair at the dining table to the couch in front of the TV. There is little scope for compassion when he has a heart attack. But it is his heart attack which brings everyone to his or her senses. The film climaxes with great emotion and truth.

You are born alone. You die alone. There is nothing you can do about it. Love is all there is. Without love there is nothing. Without love, life becomes a chore to set things right.

Lou Crow

Which film do these quotes come from?

1. "And one day, not long from now, my looks will go. They will discover I can't act, and I will become some sad middle-aged woman who looks a bit like someone who was famous for a while."
2. "Fluoridation is the most monstrously conceived and dangerous communist plot we have ever had to face."
3. "I'm too old for this shit!"
4. "Life is pain, Highness! Anyone who says differently is selling something."
5. "He's trying to kill me! I asked for the salted nuts. He brought me the unsalted nuts. The unsalted nuts make me choke!"
6. "Come with me if you want to live!"
7. "In the name of the father, the son, and the holy spigot."
8. "Thank you for not shooting me."
9. "This was my first gun. I couldn't wait to go out and shoot up the neighbourhood."
10. "Hey, did you lose weight, or a limb?"



Answers to last issue's questions

1. *True Romance*
2. Director Ridley Scott
3. True
4. Musician (although his wife has done a little acting, mostly cameo roles)
5. Al Capone. *The Untouchables*
6. Mel Gibson
7. False, he was born in New Zealand
8. True
9. For the scene in *Fatal Attraction* where it is rumoured you could see right up her dress ... and she was wearing no underwear.
10. *Scream*
11. True
12. *Notting Hill*
13. *The Sound of Music*
14. *The Blair Witch Project*
15. 11

ESther

Programme Term II

WEEK 7, Tuesday 29th April–Thursday 1st May

Joint screenings with the Japan Australia Friendship Association—special time of 7:30pm

\$2 cover charge for all

Tuesday April 29th

Rainbow Kids (*Daiyukai*) (1991)

Directed by Kihachi Okamoto.

Kenji and his friends kidnap a rich landowner and ask for A\$500,000 ransom, but the landowner becomes furious, “That’s insulting! Make it 100 million dollars!!!” Rated G.

Wednesday April 30th

Tora-san to the Rescue (*Otoko wa Tsuraiyo: Torajiro Beni no Hana*)

No. 48 in a series directed by Yoji Yamada in 1995.

Tora-san’s nephew Mitsuo ruined Izumi’s wedding and then ran away. Rated PG.

Thursday May 1st

Spirited Away (*Sen to Chihiro no kamikakushi*) (2001)

Fantastic animated fantasy by acclaimed Japanese filmmaker Hayao Miyazaki constructs a unique story about a little girl who winds up in an amusement park for the spirit world and must save her parents’ fate of being turned into swine all the while encountering odd characters, both benevolent and malevolent. Original Japanese sound with English subtitles.

WEEK 8, Thursday 8th May

Gabbeh (1996)

Directed by Mosan Makhmalbaf.

With *Gabbeh*, Mohsen Makhmalbaf creates a romantic parable of universal resonance. This episodic tale is framed with exquisite interludes on the colours of nature, painting each scene with landscapes and vistas of breathtaking beauty. In Farsi with English subtitles. From Iran. (75 min)

With Short:

City of Chromatic Intensity (1999)

The high-contrast colour separation, which, unlike regular colour film, is not designed to reproduce human colour perception accurately, renders the city in stark, saturated hues, contrasting with deep shadow zones. From Australia. (5 mins)

WEEK 9, Thursday 15th May

Despair (*Eine Reise Ins Licht*) (1977)

Directed by Rainer Werner Fassbinder.

Based on the novel by Vladimir Nabokov, *Despair* is set against the backdrop of the Nazis’ rise to power in the thirties. From Germany. In English. (119 mins)

With Short:

Surprise! (1995)

A young man has just made love to his girlfriend. (6 mins)

WEEK 10, Thursday 22nd May

Wax or The Discovery of Television among the Bees (1991)

Directed by David Blair.

The bizarre fictional story of Jacob Maker, weapons-guidance designer and committed beekeeper. Director David Blair produced this work on video over a period of 6 years. *Wax* combines archival footage, video and computer animation. From the USA. (85 mins)

With Short:

Cat’s Cradle (1991)

The Father lies stiff and near-naked on the kitchen table. This short film combines highly expressionist black and white cinematography with an ominous atmospheric soundtrack. From Australia. (13 mins)

WEEK 11, Thursday 29th May

Last Year at Marienbad (*L’annee Derniere a Marienbad*) (1961)

Directed by Alain Resnais.

A beautifully photographed story of a young man’s attempts to lure a woman to run away with him. An art house hit in its own day. “One of the most influential films ever made” From France. French language, English subtitles. (93 min).

With Short:

Tudor King (1979)

Based on a short story by Canadian author Rudy Wiebe about a man who fantasizes about being a future English king. From Canada. (11min)

WEEK 12, Thursday 5th June

Double Feature!

Cyberpunk (1990)

Directed by Marianne Tech.

The Avengers (*The Girl from Auntie*) (1966)

With Short:

Tangerine Dream (1997)

From Australia. (9 mins).

My apologies for condensing the programme information. The full details can be found on the AUFS website: <http://www.aufs.org/programme/>

All films: 7pm, Union Cinema, Level 5 Union Building (unless otherwise specified). Year-long membership is \$7, then all films are *free!*

<http://www.aufs.org>