



# Ree / Buzz Circulation 150

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PALACE NOVA

## Prez Report

We're baa-aack... Welcome to the term of the good line-up! \*big grin\* Okies... So last term there were one or two slightly soggy screenings but it was also one of our most successful terms ever, filling the cinema to maximum capacity and also increasing our average general attendance! The democratic collective had their say and the moral of the story is as always; if you want to ensure a better programme in your opinion, show us yer stuff and stake your piece of carpet for the next Pizza & Film Choosing Night! :o)

In general news: Email voting was a smooth success with consequentially double the voters than attendees for the shortlist night itself. So well done to those of you who contributed (now we have a more substantial party to hold responsible hahaha) and keep that feedback coming to: [aufs@aufs.org](mailto:aufs@aufs.org)

Getaway grooving: A new venue has been christened for our beach house getaway weekends—plenty cosy for the winter and plenty close to the water for summer :o) The more people that come, the more frivolity we can afford :o)

In recent news: Coming to us soon is the possibility of a DVD player and consequentially an even broader selection of films to screen, so as we say, "Stay tuned"!

~Tim Tams are my weakness~

## Informing our Choices



In Australia, the Office of Film and Literature Classification (OFLC/'off-lick') is charged with, according to its motto, Informing your choice. I for one am so glad they informed my

choice when it came to Larry Clark's *Ken Park*. I mean, I truly felt like an empowered citizen whose 18th birthday and status as adult were respected.

Beside seeing/hearing Ms Pomeranz being taken aside and questioned by coppers in Balmain, and reading the *tremendous* Internet newsgroup traffic the film generated, the most amusing aspect about the whole phenomenon was the rush of excitement at knowing

the film had gone (and continues to be) underground. The thrill of awaiting a pirate copy to come through, then watching 'morally unsanitary' material huddled around the TV with other film fans would not have come about had *Ken Park* passed the censors' knives.



The film makes a point about teenagers' bleak lives and uses *some* explicit clips to demonstrate this point. I think most people who've seen it will agree it is hardly a mindless sex-romp. In fact, for me the most confronting scene was when a Christian zealot father forces his daughter to marry him because he caught her having pre-marital sex. In my

opinion, the strongest film of 2003 remains *Irreversible*. Chances that it will receive commercial distribution are small. Last year's *Baise Moi* faced *Ken Park*'s fate after a few weeks.

Even if these 'community standards' that get peddled around by those informing (or eliminating—same thing?) our choices do exist, surely they shouldn't be absolute. Whatever happened to Ratings Advice: Use It? I can't be forced to go church on Sundays... maybe censorship is their revenge? Of course I exaggerate... but you get my drift.

I suggest that anyone who feels at all strongly about this follow it up online—there are plenty of websites, including the OFLC's.

[editor@aufs.org](mailto:editor@aufs.org)

**Editor: Felix Staica**  
**Contributors: ESTher, Lou Crow, Tamara**

<http://www.aufs.org>

# Film Reviews

## A Mighty Wind

Directed by Christopher Guest

Starring Eugene Levy

“An affectionate and incisive homage to the contemporary folk music boom of the early 1960s”; this is the epitome of cheeeese! One big toothpaste commercial for 60s folk music... and I loved every single minute of it! Laughter became me for 90 full minutes :o) This hilarious hootenanny will have your sides splitting. Cast aside the reality check if you can, but even then the parodic and eccentric characters are so convincing you’ll be swept right into the precious nostalgia for the time.

One of 3 ‘mockumentaries’ produced by the same general writing team, this piece captures the reunion of 1960s folk trio the Folksmen (Guest, McKean, Shearer), Mitch & Mickey (Levy & O’Hara) and another group as they prepare for a show at The Town Hall to memorialise a recently deceased concert promoter. “Folk music is one genre that always had a tendency to be either totally fervent or totally frivolous, and *A Mighty Wind* plays this angle to great advantage.” < nicely said on IMDB.

Also credited to Christopher Guest’s and Eugene Levy’s co-writing talents are *Best In Show* (2000) and *Waiting for Guffman* (1996), unfortunately

neither of which I’ve yet seen however have learned of their faithful and appreciative following due to the unique parodic/comedic nature; many an audience already awaiting the “team’s” next production. As *This is Spinal Tap* (1984, Nigel Tufnel) did for rock ‘n’ roll & heavy metal what *The Sound of Music* did for hills, so does the music of *A Mighty Wind* for that halcyon bygone era of the golden days.

I was surprised to learn that this entire film was composed from over 60 hours of improvised performances, which goes to the immense credit of the actors involved, and of course the director for his seamless editing. The actors were well prepared for their roles, many co-writing the songs their characters were to perform, and then actually singing them themselves, most even learned to play a folk instrument

for their part!! The fictitious characters and folk music are so convincing and professionally performed that many will believe it authentic/historical I’m sure.

A lot of fun! 8.5/10

See the swingin’ site: [amightywindonline.com](http://amightywindonline.com) for info, music, preview—there’s even a soundtrack available!

Now showing at Palace Cinemas (90 mins)

## Tamara

I also wrote a review for this film. I’d have to say that my opinions doesn’t vary much from Tamara’s!

Director and co-writer Christopher Guest and co-writer Eugene Levy take the audience on a folksong magical mystery tour. Done in the hilarious style of *Best in Show* and *Waiting for Guffman*, the ensemble cast manage to deliver a delicious film seething with brilliant comedy.

The filmmakers’ scripts are unusual to most films’. There is no dialogue. It is improvised on set. So while the scenarios and locales are set up, it is up to the actors to come up with punch-lines. And that they do!

Jonathan Steinbloom (Bob Balaban), in memory of his folk music producer father is organising a memorial concert in New York’s prestigious town hall. To help him out, he calls on three of the most popular bands, Mitch & Mickey, The Folksmen and The New Main Street Singers. Armed with the most haphazard PR firm since Edina Monsoon’s, the singers, after a lot of rehearsal, descend on the auditorium. Broadcasting to the world is the Public Broadcast Network.

All performances are flawless though some are outstanding. Eugene Levy plays the emotionally-crippled Mitch, half of the musical duo. Perhaps most recognised from the *American Pie* trio of movies, the depth and empathy of his performance are here equalled by the sublime humour. Another performance worth mentioning is Harry Shearer’s, who plays as one of the Folksmen and had the key lyric in the song “Eat at Joe’s”. He does the voice for Mr Burns and other characters in TV’s *The Simpsons*.

This sweeter-than-sugar fictional retrospective is more than generous when it comes to laughter, keeping the audience cackling throughout. It’s a gorgeous, colourful, even splendid ride through a musical form that somehow never made it past the ’70s. Definitely one to be enjoyed, even more than once.

## Felix Staica



# Film Review & Quiz

## Tape

Directed by Richard Linklater

Starring Ethan Hawke, Robert Sean Leonard, Uma Thurman

This is a film version of a play by Stephen Berber. It is a one-act, 'motel-sink' drama about high school buddies meeting together later in life. Their reunion occasions the exploration of relationship, past and present, and enables a morality-driven script to search maniacally for the 'truth' as it is re-membered/re-constructed by those involved.

The three actors, on whom this film focuses and depends, perform skilfully, allowing appropriate glimpses of the adolescent vulnerability floating just below the surface of their adult personas. The wonderfully witty phrase "excessive linguistic pressure", introduced in this film, is also the device used, sometimes to scratch, and at other times to tear away the characters' veneers.



Vincent (Ethan Hawke) is a small time drug dealer to aged hippies. He drinks beer and burps with gusto and is comfortable in his boxer shorts and singlet. In a world, according to Johnny, where

women do not have to hang around 'losers' with phallic tendencies, Vincent's girlfriend has left him.

Johnny (Robert Sean Leonard) is a slick, politically correct aspiring filmmaker. He has returned to his hometown Lansing, Michigan, for a festival at which his latest film will be screened. Vince has come to town for the screening. Amy (Uma Thurman) is Lansing's Assistant District Attorney. Unbeknownst to John, Vince has invited her to join him.

The intelligence of this script is the postmodern revelation that everything is indeed a 'work in progress', a continual construction according to the context and the players. Even the attempt to capture the 'truth' on tape is ultimately redundant and as is pointedly stated, 'you can't have the last word because it's not yours to have'.

Lou Crow

<http://www.aufs.org>

1. What disturbing film, released in 1992, has the alternative title *It Happened in your Neighbourhood* and the literal translation of the original title is *I Came to Your House*?

2. Which character says "Fuck my destiny" in which film?

3. What was the name of *Lord of the Rings* director Peter Jackson's first film?

4. What film does this quote come from?

"Evelyn: No harm ever came from opening a chest  
Rick: Yeah, no harm ever came from reading a book either. Remember how that one went?"

5. Which director is famous for having the phrase "see you next Wednesday" appear in every movie he has directed?

6. Which director's trademark is a personal cameo in almost every film he has directed?

7. Olivia Newton-John was cast as Sandy in the 1978 musical *Grease* because she was Australian and the script called for an Australian who could sing. True or False?

8. What makes the performance of Gloria Foster, The Oracle, in *The Matrix Reloaded*, special?

9. According to film gossip, the shooting schedule for *The Castle* (1997) was cut from 20 to 11 days for what reason?

10. What are the last words spoken in the film *Gone With The Wind* (1939)?



Answers to last issue's quiz

1. It was awarded posthumously (after the actor's death).

2. *Modesty Blaise*.

3. Christopher Plummer (aka Captain Von Trapp in *The Sound of Music*)

4. Actor Tim Robbins.

5. *ET the Extraterrestrial* (1982).

6. 1992

7. It is the first entirely computerised feature film.

8. Russ Meyer.

9. Yes.

10. Marcel Marceau.

**ESther**

# Programme Term III

WEEK 2, Thursday 7th August

*The Conversation* (1974)

Directed by Francis Ford Coppola

Starring Gene Hackman

A bleak film about the threat of electronic surveillance and the paranoia it induces, released during the Watergate affair but conceived well before it broke. From the USA. (114 mins) #144 IMDB Top 250

**With Short:**

*My Cunt* (1996)

From Australia (where else??) (8 mins)

WEEK 3, Thursday 14th August

*Yojimbo* (1961)

Directed by Akira Kurosawa

Starring Toshiro Mifune

Boisterous, exuberant comedy/satire about violence. From Japan. English subtitles (112 mins) #125 IMDB Top 250

**With Short:**

*Mole and the Green Star* (1979). From Czechoslovakia (8 mins)

WEEK 4, Thursday 21st August

*M (Eine Stadt sucht einen Mörder)* (1931)

Directed by Fritz Lang

Starring Peter Lorre

*M* is a cinematic masterpiece of visual drama. In German with subtitles (100 mins) #50 IMDB Top 250!

**With Short:**

*Batman—The Penguin Declines* (1967)

Episode 73 first aired on 18 January 1967. From the USA (25 mins)

WEEK 5, Thursday 28th August

*To Kill a Mockingbird* (1962)

Directed by Robert Mulligan

Starring Gregory Peck

One of the most memorable and wonderful movies of the 20th century. #34 IMDB Top 250. From the USA (129 mins)

**With Short:**

*The Story of the Cat* (1983)

From the USA (4 min)

WEEK 6, Thursday 4th September

*Heart of Glass (Herz aus Glas)* (1976)

Directed by Werner Herzog

Starring Josef Bierbichler

This visionary film with a resemblance to a folk tale is set around 1800. From Germany. English subtitles. (94 mins)

**With Short:**

*Fawlty Towers—The Gourmet Dinner* (1975)

WEEK 7, Thursday 11th September

*Patrick* (1978)

Directed by Richard Franklin

Starring Susan Penhaligon

Horror. Franklin's fun homage to Hitchcock. From Australia (115 mins)

**With Short:**

*Rescued by Rover* (1904)

WEEK 8, Thursday 18th September

*Cross of Iron* (1977)

Directed by Sam Peckinpah

Starring James Coburn

A World War II tale told from the German perspective, following a platoon of German soldiers in the Russia of 1943. From the USA (118 mins)

**With Short:**

*Little Toot* (1952)

Don't forget to go to the AUFS website for fuller details and information:

[www.aufs.org](http://www.aufs.org)

*All films screening at 7pm,  
in the Union Cinema, level 5  
Union Building.  
Sweets and drinks available!*

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