



Ree / Buzz

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PALACE NOVA

Prez Report

Film fanciers! Movie marauders! Eclecticism enthusiasts! Here we are again, bringing all genres of film to you at Adelaide Uni for your visual & social delectation...

Last year we played a lot! What with weekly film screenings in the Union Cinema, many a FREE film pass offered to EVERYONE on our Announce email and other FREE preview offers to any interested parties (in exchange for a review for this here special publication); with our jamboree weekend of videos in the seascape of a cosy Middleton beach house, sporadically shared videos at members homes, and who can forget our FREE End-of-Year-Bash screening to wind it all up... at Palace Nova Cinema!! This year is set to be full of all the same, kicked off with a FREE pass to upcoming film *Camp* when you sign up during O'Week (first in first served, make sure you've got yours)!

Following The Adelaide Fringe on uni grounds again this year, weeks 1-3 screenings of this term will be held in The Rennie Lecture Theatre, Johnson Building (just off Victoria Drive, next to the childcare/playground) So please bare with us in our alternative venue for this period, and come along to one of the biggest and most active AU clubs! Maybe check out a Fringe event afterwards... Soak up the atmosphere...

And remember, as devoted to the people we are, you - lucky member, can be part of the termly selection process and ta-dah! We have a democratically chosen programme! Details of AUFS happenings posted through email so do check your box regularly! Other existing opportunities to be snapped up are ALL positions on the AUFS Committee for 2004. See www.aufs.org/committee for details. **AGM 1.00pm, March 15th, Clubs' Association Common Room, Lady Symon Building - snax supplied. We look forward to having you on board.**

...Brought to you by the good people at Palace/ Nova Cinemas. And our thanks to Steve of Picture This! Marketing also :o)

Signing out,

Tamara

<http://www.aufs.org>

House of 1000 Corpses

Directed by Rob Zombie

House of 1000 Corpses is a vile film that tries to be funny but never gets there AND has a sickeningly predictable ending. To be fair, the film begins promisingly, setting an intensely creepy mood. However this mood is sustained throughout the entire film by incredibly gory scenes of torture and violence with nothing to counterbalance the experience. Imagine being ready to jump in every scene, but desperately wishing that you were at home scrubbing the toilet or doing something more interesting instead of watching this film. The attempts at humour, partly through making references to almost every other horror film ever made (*Texas Chainsaw Massacre* and *Rocky Horror Picture Show* being the most obvious and most blandly referenced), just serves to make the film a more tedious experience.

So, what does happen in this film? The scene is set by introducing us to a backwater service station with a scary theme—A Museum of Monsters. The 'monsters' featured are those of the worst kind—human monsters, the serial killers. Unfortunately for four college students driving the backwater roads on Halloween eve, there are some of these real monsters living nearby. They stop at the servo for some 'gas' and check out the museum. The guys are keen to go on to one of the local landmarks mentioned in the museum—the tree where Doctor Satan, a sadistic torturer was hanged, and where his body went missing shortly afterwards.

On the way they pick up a sexy hitchhiker who lives in "them thair parts". They get a flat and end up at the hitcher's house, being entertained on the floor below the sadistic torture and rape of several cheerleaders. By the way, this film isn't about the subtlety of suggestion; you pretty much get to see what the people in this house like to do to people they've coerced back to their house. What else is there to say? The students get slowly and graphically tortured: cut, skinned, stabbed, humiliated, surgically operated on, until the merciful end of the film where the ultimately predictable happens. If you want to see great "shock" horror, try something else, this is too vile to be a date movie, and too bland to be fun.

Esther Speight

Film Review & AGM

Mystic River

Directed by Clint Eastwood

When you get to the heart of it, *Mystic River* is a great murder mystery with clues, red herrings and an unexpected resolution. The thing that makes *Mystic River* better than your average midday matinee murder mystery is the almost flawless performances by its lead actors.

Mystic River begins with three boys, Jimmy, Sean and Dave, playing in the street in 1960s Boston, on the poor side of town. It's a normal day until a horrific incident occurs, changing all of them forever. The two symbols of this incident, a half-written name in wet cement, and a face framed in the back window of a car as it drives away, are repeated throughout the film. Symbols of a life cut short, and the last wistful look over our shoulders when we're leaving something precious behind us.

Cut from 1960s Boston to present day. All the boys have grown up, but are thrown together by the tragic murder of a local girl, daughter of Jimmy Markham (Penn). Sean (Bacon) is now a seasoned cop who finds himself heading the investigation. Dave (Robbins) still lives in the neighbourhood and the death of his friend's daughter draws him closer to his once boyhood friends Jimmy and Sean.



The tragedy in all of their lives colours the way they look at the world

and treat each other. Suspicion and the need for retribution push all of the characters to make decisions that they may regret, as the story and the investigation slowly unfold to a climactic resolution of both the case and the their childhood fears and suspicions.

Mystic River's faults become apparent over the latte afterwards when certain elements of the film start to become less convincing in the light of day. However, if you love a good murder mystery, *Mystic River* does not disappoint.

AGM 1.00pm, March 15th, Clubs' Association Common Room, Lady Symon Building

Various incentives provided!

Committee positions open for voting:

President: A god amongst humans. Needs to coordinate club activities and continue the AUFS 10 year World Domination Plan. A daily job, but lots of fun.

Vice President: A plaything for the president ... and the person who has to step in and do curiously large amounts of work at odd moments. But otherwise, gets a lot of credit for being the 2nd in charge. A sometimes job.

Secretary: Takes minutes at meetings, fosters good will amongst all Society connections. Often involved in PR work for the club behind the scenes, booking films and leasing with the university powers that be. A weekly (or so) job.

Treasurer: Looks after the money, counts the money, grumbles when people want to spend the money! A weekly job.

Newsletter Editor/s: puts together a monthly Newsletter full of reviews and fun stuff during the academic year. A monthly job (well, maybe a tad more than that).

Minister of Propoganda (poster boy/girl): Creates the posters and puts up the posters that advertise us around the uni. A weekly job.

Media Liaison: Trusted PR Person who develops relationships with local cinemas and our sponsors. A weekly job.

Clubs' Delegate: Goes to the Clubs' Association monthly meeting and represents us whenever we need to plead for money! A monthly job.

General Committee Members (2 more voices at least): The soul of the AUFS machine. Must come to weekly meetings and help make decisions about how your club is run.

Editor: Felix Staica

Contributors: Esther, Tamara & Lou Crow

Esther

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Film Reviews

In This World

Directed by Michael Winterbottom.

In This World is a skilfully made film, which presents as a documentary about ‘people smuggling’. It portrays people who expose themselves to the vagaries of fate in their search for a ‘better life’. One million people per year do this.

In particular it follows the journey of Jamal and Enayatullah. They are not professional actors but they



perform as two Afghani cousins who embark on an illegal journey from Pakistan

through Iran, Turkey, Italy and France to the UK. They travel in trucks, buses and lorries and even on foot, in a fascinating cinematic experience, as they make a dangerous mountain crossing at night.

They travel the “Old Silk Road”, adding yet another layer to this age-old route.

Their characters present contrasting responses to all that they encounter. Jamal, the younger of the two, speaks English. He is more worldly and accepting of the losses and sacrifices that are exacted at every turn. Enayatullah persists in asking why. Why must he give up his walkman?—A departing gift by which to remember his loved ones. Why must he change his clothes and white cloth cap?—Symbols of a background best concealed.

As always, in human experience, there is also pleasure and humour. Whenever boys and men gather, total strangers but for a God in common, a Soccer ball is kicked about in a narrow side street or on a cold desert plain. A modern Nasruddin tale entertains and informs. Nasruddin sees an Englishman fall. He reaches out to help him and the Englishman says “Thank you”. “Tank you”, cries the dismayed Nasruddin and pushes him away.

This film is an awesome display of human adaptability, endurance and resourcefulness; in particular, I suspect, for those of us in this, the developed, world.

Lou Crow

<http://www.aufs.org>

One Perfect Day

Directed by Paul Curry

Paul Currie, a prominent Melbourne youth-worker, plunges his audience into the pumping/thumping world of glow-sticks, drugs and DJs that is the rave scene. Tommy Matisse (Dan Spielman) returns to Melbourne after his sister ODs. He’s a gifted musician who hears music outside the concert hall, in streets, stations and waterfalls.

Leanna Walsman, who plays his girlfriend Alysse, says “it’s a movie by young people for young people”. She goes on to say that given the huge promotion, you might get the wrong idea; *One Perfect Day* “started as a really, really, really low-budget independent film”.

Tommy explores the clubbing scene and soon takes up DJing, where he bumps into the ominous nightclub owner Hector and his two minion, one of whom is the in-ya-face “VJ” Trig (Nathan Phillips): think of him as a pill-pushing Jamie Oliver cross Steve Irwin. But Hector’s utopian vision of a youth-led revolution soon turns out to be nothing more than a despotic ambition corrupted by drugs.

According to Leanna, unlike some productions where dance-scenes are shot minus music, the actors “immersed themselves” into huge day concerts with real music really playing. The ravers were in most cases genuine, attracted by word of mouth or flyers.

The filmmakers claim they don’t intend to preach or dictate to youth. They just present something and it’s up to the viewer to walk away with what he or she chooses. I am not so sure.



While there is no visible punishment for Trig, Hector is removed in a scene with Hitler-like overtones. The fact that the drug-takers pay the highest price for their folly makes the story a bit heavy and theatrical.

I am sure that lots of youth (and otherwise) whose every breath is taken in the dizzying miasma of rave culture will find an instant and intense empathy with these people and their high-low-high-low lives: for the rest of us, *One Perfect Day* remains too far away.

Felix Staica

Programme Term I & Quiz

All films are screened in the Union Cinema, Level 5, Union Building, at 7pm on Thursday evenings, unless otherwise stated, as for weeks 1–3 this term.

PLEASE NOTE: films in weeks 1–3 will be screened in the Rennie Lecture Theatre, Johnson Building (off Victoria Drive near the child care/playground), due to the Adelaide Fringe events in the Union Cinema. We will return to the Union Cinema from Week 4.

WEEK 1, Thursday March 4th

Run Lola Run (Lola Rennt) (1998)

Director/writer: Tom Tykwer

Time is running out for Lola. She's just received a frantic phone call from her boyfriend Manni, who's lost a small fortune in cash belonging to his Mob boss. Now she has to run for his life, to try and come up with the money before Manny pays the ultimate price for his mistake.

(77 mins) German with English subtitles. IMDB [top 250: #102](#)

WEEK 2, Thursday March 11th

The Company of Strangers (1990)

Director: Cynthia Scott

Blurring the boundary between fiction and reality through its use of non-professional actors and improvised dialogue, this film, one of the most successful features in National Film Board of Canada history, is a frank and warm portrayal of elderly women's lives. (101 mins) English.

WEEK 3, Thursday March 18th

Rebecca (1940)

Director: Alfred Hitchcock

A shy young woman travelling as a paid companion, meets, falls in love with, and eventually marries the wealthy Maxim de Winter, a widower on vacation. When the new Mrs de Winter arrives at Maxim's mansion- Manderley- she finds a house of hostile servants, most notably Mrs Danvers, the housekeeper, who works with sinister cunning to keep alive the influence of her late mistress, Rebecca. Hitchcock's only Academy Award for Best Picture. (130 mins) English, B&W.



We return to the Union Cinema, Level 5, Union Building

WEEK 4, Thursday March 25th

The Year of Living Dangerously (1982)

Director: Peter Weir

Weir's cinema has always been marked by his strong fascination for 'other worlds', and in this film this interest takes the form of more or less broad-minded Westerners pitted against a developing country in turmoil. Far from drowning the film in an overblown romanticism, Weir is able to use the political backdrop to explore darker areas of human behaviour. (115 mins) English.

Including **Noise (2000, 8 mins)**

WEEK 5, Thursday April 1st

Bandit Queen (1994)

Director: Shekar Kapur

This portrayal of a callous, caste-ridden, brutally sexist rural society in which the beating and the rape of a lower caste woman seems to be the norm, attracted the displeasure of the Indian government which banned it from screening in India. The film is saved from becoming simply a chronicle of brutality by its concentration on Phoolan's resistance and resilience. (120 mins) Hindi with English subtitles.

Including **Pies (1983, 11 mins)**

WEEK 6, Thursday 8th April

Pushpak (1987)

Director/script: Singeetam Srinivasa Rao

This off-beat comedy is a genuine maverick in the context of Indian cinema. It resists classification either as a 'Bollywood' entertainment or an 'art' film. Hovering with considerable assurance between wordless understatement, owing something to Jacques Tati, and the broader comic style of for example Mel Brooks in *Silent Movie*, *Pushpak* was an unexpected success particularly in the south of India. (130 mins) Hindi with English subtitles.

Including **The Peep Show (1962, 9 mins)**

For the fullest details about the films and other club activities, please check out www.aufs.org

Quiz

1. In which decade was Jodie Foster born?
2. Who is responsible for awarding the "Felix" awards for film?
3. In Which decade was *Grease* set?
4. For which film did Woody Harrelson receive his only Oscar nomination?
5. Who directed both the 1993 and 1995 best short film, animated films Oscar winners?
6. Who played the Bond Girl in *Live and Let Die*?
7. What was the name of Tommy Lee Jones' character in *Men in Black*?
8. John Williams won the Oscar for best original score for which Spielberg movie in 1976?
9. In the same year, a Jack Nicholson film swept the Oscars for best picture, director, actor, actress and screenplay; what film was it?
10. The spacecraft Nostromo featured in which movie?

Here are the Answers to Last Edition's Quiz (vol.8, no.6—September 2003):

1. *Taxi Driver* (1976)
2. *To Die For* (1995)
3. *Smoke* (1995)
4. *Blue in the Face* (1995)
5. *Excalibur* (1981)

Esther

Membership for AUFS is \$7 for the whole year. That's right... a year's worth of viewing for the cost of a baguette and juice.