



# Reel/Buzz

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PALACE NOVA

## President's Report

Greetings!

With only a few Thursday night films left for term 1, I would like to invite all members along to the film choosing night for Term 2. If you are new to the club the film choosing night is your opportunity to have your say about the next term's program so it is definitely worth coming along. Plus, you'll get to meet other members and even get to be a bit silly.

To inspire you, you might want to think about the first film you ever saw (EVERYONE can remember that, surely) and the films that followed that you both loved and hated. Once you start thinking along these lines you will soon have a very full list of films that should (and should not EVER) appear on the Film Society's Thursday night screening program.

In other news the AGM has been and gone and you have a new committee. Some of the faces will be readily recognisable but there are a few new faces too. You can find out who does what by visiting our website - or better still by coming along to one of the Thursday night screenings and meeting them in person.

We are in desperate need of projectionists so those of you who registered your interest in learning how to project will be hearing from Jonathan Pearce in the very near future.

That's about it for me for this issue but keep an eye on your email and our website for information about Thursday night screening and up and coming activities.  
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## Editorial Vent

With 2004 almost about to come to the end of Term One, we can say that AUFS is up and running. As a committee-meeting-going member and editor of this here fine newsletter, I am genuinely and generally interested in how our club works and what it does. O'Week was, I believe, a 'bumper' year, which is always good. Congrats to all those members who put in more hours behind the table than my few.

Because of the Fringe, our first three weeks were moved into the Rennie lecture theatre. I hadn't gone to either of these screenings. I did however try

<http://www.aufs.org>

and project our first film on 16mm back in the Cinema, with oodles of help from Peter Cassidy, Jonathan Pearce and Matthew Harvey. Who would have known that the Cinemascope lens—which brings the picture to brilliant (hehe) 1:2.35 ratio—would be so romantically fuzzy and focus-less? The slide that reads "Apology: Reel Change in Progress" was busy that night.

I sincerely hope for two things, which are interrelated. Firstly, that AUFS remains a Film society, not one devoted entirely to the deity DVD. For, if we move in that direction, we must consider changing our name to AU Movie Society maybe? I mean, who can hear a laser reader emitting the lovely sound of perforations carrying little squares at 24 frames a second in front of a bright lamp, even if the rather aged equipment needs a service? Secondly, having members who are keen to project (to bring pictures to the white screen in the cinema) and who are willing to go along and select the films they want to see is always crucial. So I urge anyone thinking about it to attend a film choosing night.

Our club has amassed a group of about seven film reviewers, which is great. This means that finally, when AUFS is invited to send a reviewer for upcoming movies, we can. There are some reviews in *ReelBuzz* and ones which do not fit will be found on the website.

There are so many movies around that I find personally interesting and have seen or wish to see. *Thirteen*, *Elephant*, *Monster*, *The Dreamers* and *Irreversible*. They all deal, in varying degrees, with sex and violence. Is it a sign of the times that my 17-year-old sister wants to see these movies? What makes them (for me, anyway) more appealing than *50 First Dates* which is deliciously and deliriously inoffensive? Happy movie going!

Felix

Film Choosing this Saturday, 3/April. It will be in the city somewhere, most likely on Rundle St, most likely in the evening. Await information on the Announce List.

# Film Reviews

## **Thirteen**

Directed by Catherine Hardwick

Well things have certainly changed since I was 13. Things seemed so much more innocent back when I was in 7<sup>th</sup> grade, unlike the disturbing behaviour of the teen angst girls in the film *Thirteen*. The film invites the viewer into the world of Tracy (Evan Rachel Wood), who is attempting to form a friendship with popular new girl, Evie (Nikki Reed), whose bad influence ultimately has an effect on Tracy and her home life.

Although this sounds like the plot to a cliché Hollywood teen movie about an unpopular 13 year old trying to fit in with the 'cool' gang, it is much more than that. The difference is that this film is brutally honest and does not attempt to sugar coat anything for the audience. The film depicts how far some teens will go to be accepted in society and the strength of peer pressure, which can result in shoplifting, alcohol and drug abuse, promiscuity, violence and other forms of disturbing behaviour.



Co-written by teenager Nikki Reed, the film is a realistic portrayal of the darker side of youth culture. The shaky camera work also adds to the realism of the film. The film is shot in a way that the viewer feels like a fly on the wall voyeuristically watching the deterioration of a

mother-daughter relationship. The acting is brilliant by the two lead females and Holly Hunter as the clueless and frustrated mother is truly powerful, and is one of her best performances.

*Thirteen* is a film that parents will find both confronting and shocking, but is admired for the truthfulness of its depiction. Overall this gritty and often heartbreaking film is not to be missed, especially if you are a mother or father of a teenager.

\*\*\*\*/5

**Amanda Giacomini**

Editor: Felix Staica  
Contributors: Esther, Josh Blackman, Amanda Giacomini, Morgan

## **The Dreamers**

Directed by Bernardo Bertolucci

Bernardo Bertolucci's latest movie is a strange mesh of sex, film history and politics, set in France in the late '60s around the time of the student uprising. It is there we meet Matthew, an American who has travelled to France to study, but who instead spends most of his time at the Cinémathèque. He meets Isabelle and her Siamese twin brother, Theo, separated now quite nicely, thank you. He moves in with them and when their parents leave for a few weeks; they get up to all kinds of mischief that includes masturbation, Greta Garbo, arguments over politics and whether Keaton is better than Chaplin, camping in their living room and lots, and lots, of sex.

The film is not primarily about the politics that provoked the riots—rejection of the Vietnam War and affiliation with left-wing causes such as communism and anarchism—although it acts as a background to the lead characters' bizarre little world. Much of their unrest seems instead to stem from a simple need of freedom of artistic and sexual expression. It is in this world of New Wave films and sex games that the three characters loose themselves, until the real world comes hurtling back (literally) near the end.

The leads are brought together by their love of movies and there are frequent references to everything from *City Lights* and *Top Hat* to *Breathless*. These references are really a treat and end up being one of the most interesting aspects of the movie. Then there's the sex, which is frequent and quite explicit (it was rated NC-17 in America). The sexual games the three of them get up to (often initiated by one failing to answer a movie trivia question correctly) border the line between the fun and the perverse.

The actors are all pleasant enough, with Louis Garrel as Theo giving the most interesting performance, but given the amount of nudity I'm not sure their acting skills were the highest priority of the casting director (they're all very good-looking).

It gets a little pretentious on occasion, and it doesn't reach the profundity it presumes it possesses, but overall this is a good film, and if you get bored, then there's always the abundance of movie references to keep you amused.

\*\*\*/4

**Josh Blackman**

# Film Reviews

## ***Eternal Sunshine of the Spotless Mind***

Directed by Michel Gondry

*Eternal Sunshine of the Spotless Mind* is a highly original film, which is to be expected as it was written by Charlie Kaufman, creator of *Being John Malkovich* and *Adaptation*. The film begins as Joel Barish, played by Jim Carrey meets talkative Clementine Kruczynski (Kate Winslet) on the train. From this point Joel and Clementine develop a special bond, but as the film progresses the audience realises that things are not as they seem.

After living together for a while, Clementine is tired of Joel's "boring" ways and after an argument decides to undergo a special top-secret procedure which erases any memory that she has of Joel, enabling her to move on in her life. After finding out that she has done this, the slightly reluctant Joel decides to go through with the same procedure. During the process however, he regrets his actions and realises that the memories of Clementine are far too precious to take away and must stop it before it's too late.



Carrey is superb, and like his roles in *The Truman Show* and *Majestic* he shows his more dramatic side,

with much success. Although this is the case, Carrey still manages to display his comedic talent in the many humorous moments in the film. It was refreshing to see Kate Winslet ditch her frequent period drama roles and make a transition into romantic comedy. Winslet is an absolute delight and charmingly funny in the role of Joel's free-spirited girlfriend. Carrey and Winslet as a duo work well together and complement each other on screen. The cast of the film is of high quality, which includes young actors Elijah Wood and Kirsten Dunst who add to the mixture of likeable, yet slightly odd characters in the film.

Overall the film *Eternal Sunshine of the Spotless Mind* is incredibly enjoyable and imaginative. The film is wonderfully creative with a captivating storyline, and demonstrates many stylistic camera and editing techniques which contribute to the uniqueness of the motion picture.

\*\*\*\*½/5

Amanda Giacomini

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## ***Girl With a Pearl Earring***

Directed by Peter Webber

*Girl with a Pearl Earring* is an almost fairy-tale journey into the past.

The film is beautifully filmed by cinematographer Edouard Serra (*Unbreakable*, *Jude*). Each scene is skilfully framed and shot as though we were in a Vermeer painting. Subtle and rich tones of brown and blue permeate each scene giving the film a dreamlike quality without detracting from the sense of reality needed for the characters to be believable.

The highlight of *Girl with a Pearl Earring* is the superb performance of Johansson as the shy, softly spoken, but self-possessed Griet. We follow the life of young Griet (Scarlett Johansson) as she leaves her family home to become a maid in the household of Dutch painter Johannes Vermeer (Colin Firth). One of her special duties is to clean the studio of the already-famous painter.



Through their first brief interactions Vermeer recognises that the girl has an artistic eye and begins to elevate her to the more privileged position of artistic confidant and student. Along with this artistic relationship there exists a deeply sensual relationship fostered by the profound connection that the two share through the understanding of paint and colour.

Vermeer is portrayed as a man struggling to churn out paintings for rich benefactors to support his ever-increasing family. He is a man surrounded by a people who do not understand or share his talents. He is also a fair and decent man who finds himself forced into a difficult situation when his rich benefactor demands that he paint a special portrait of Griet—the painting that will eventually become known as "Girl with a Pearl Earring". The execution of this painting requires sacrifice on the part of both painter and model and culminates in the turning point in Griet's life.

The ReelBuzz: *Girl with a Pearl Earring* is a beautiful and wondrous journey into the past.

Esther

# Quiz & AGM

## Quiz

1. Which 1980s horror movie is set at a summer camp?
2. Which cult-classic film had the main protagonist saying, "Don't dream it, be it"?
3. In which classic comedy did Jack Lemmon and Tony Curtis dress as women?
4. Which film featured the fabulously colourful, quick witted and heartbroken character who sang these words: "My sex change operation got botched; my guardian angel fell asleep on the watch; now all I got is a Barbie doll crotch; I've got an angry inch!"?
5. Which fictional character was "incapable of love, or tenderness or decency"?
6. Which film begins with "A football is round, a game lasts 90 minutes.—That's for sure. Anything else is merely hypothetical. Off we go!"?



7. What is Drew Barrymore's full name?
8. Which children's classic film involves a Goblin King, a girl on a quest to save her brother, and a bunch of "Muppets"?
9. Which film currently holds the international box office record for an opening weekend?
10. Who has hosted the most Academy Awards ceremonies?

most Academy Awards ceremonies?

Here are the answers to last edition's quiz (vol.9, no.1—February 2004):

1. 1960s (19 November 1962)
2. The European Film Academy
3. 1950s
4. *The People versus Larry Flint*
5. Nick Park
6. Jane Seymour
7. K
8. *Jaws*
9. *One Flew Over the Cuckoo's Nest*
10. *Alien*

**Esther**

Membership for AUFS is \$7 for the whole year. That's right... a year's worth of viewing for the cost lunch at uni.

AUFS is keenly counting down to the the premiere of



**on Thursday 27 May, 7pm, Union Cinema!**  
entry by gold coin donation

After a generally orderly AGM on 15 March, the 2004 committee members are  
 President: Kristen Morgan  
 Vice President: Esther Speight  
 Secretary: Alan Michell  
 Treasurer: Michael Hill  
 Minister of Propaganda: Tamara Stevers, with assistant Nat Wiseman  
 Clubs' Delegate: Kristen Morgan  
 General Committee Members: Aaron Neaves, Matt Harvey, Peter Cassidy, Brenton Priestley, Jonathan Pearce  
 Newsletter Editor and Media Liaison: Felix Staica with Tamara Stevers as assistant ML  
 Web Meister: Peter Cassidy  
 Projection Officer: Jonathan Pearce  
 Further details of roles and personalities are to be found at [www.aufs.org/committee](http://www.aufs.org/committee)

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