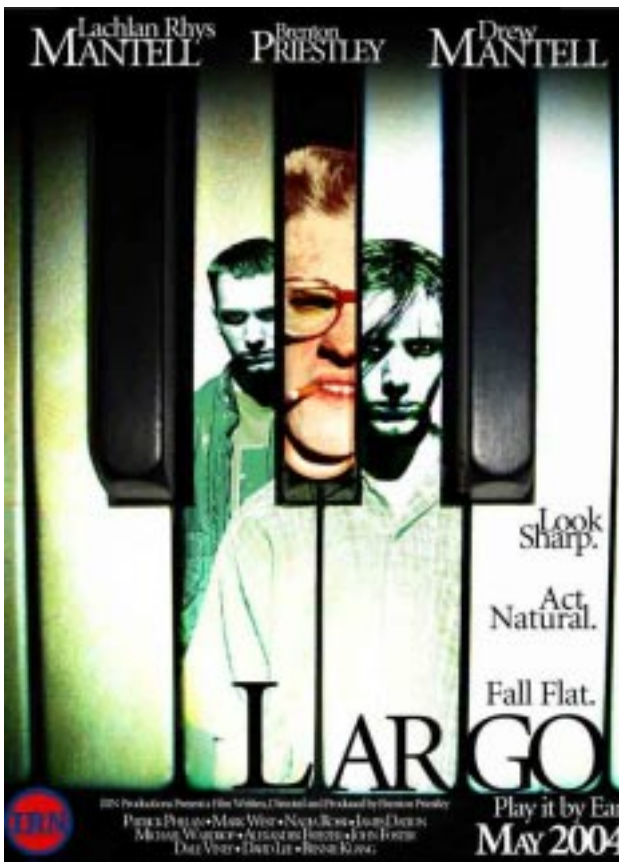


AUFS IS KEENLY COUNTING DOWN TO THE PREMIERE OF



ON THURSDAY 27 MAY, 7PM,
 UNION CINEMA!

ENTRY BY GOLD COIN DONATION

Film Choosing Night
 6:30pm, Sunday, 6th of June
 Venue yet to be decided, but it will be a public one. Look out for details on the website or the Announce List

<http://www.aufs.org>

Kill Bill Vol. 2

Directed by Quentin Tarantino

If the first film was all style and no substance then the conclusion to “The 4th film by Quentin Tarantino” is all style *and* all substance. Even if one despises the violence, the direction is so sharp, the performance so good, and the dialogue laced with that trademark Tarantino wit and humour that the overall experience is quite breathtaking.

We open with a brief summary of the events of *Vol. 1* delivered by the Bride directly to camera, as she is driving across the countryside. Shot in glorious black and white, with old-style rear-projection, intentionally or not, this scene reminded me of *Psycho*, the staccato strings as the title card comes up emphasising this reference. Of course, this is just the beginning of a movie that has references to everything, but mainly to spaghetti westerns and martial arts movies. Ennio Morricone’s music blares over the speakers for much of the first half of the film and, hell, he even thanks Sergio Leone in the credits.

Somehow, though, Tarantino transcends these obvious influences with a film so exuberant and virtuosic in its filmic technique it threatens to jump of the screen. Everything is here: beautiful widescreen black and white, the classic 4:3 ratio, split-screen, ’70s style snap-zooms, slow-motion and skilful use of music and sound.

Nowhere is this more evident than when the Bride is buried alive, a scene so brilliantly constructed it should win some kind of special award.

Then there’s the story. Flashbacks appear at appropriate moments to flesh out the situation, such as her training with martial arts master, Pai Mei (Chia Hui Liu, voiced by Tarantino) and the lead-up to the wedding massacre at Two Pines. There’s far less action and a lot more talking in *Vol. 2* and it’s a better film for it. And when the final showdown does occur, it’s with emotion and dialogue instead of action, resulting in an ending that is surprisingly poignant. Uma Thurman is simply extraordinary, and the rest of the cast perfectly match their roles, especially David Carradine as Bill.

Kill Bill is an exuberant and skilful homage to Tarantino’s influences. But it is so much more, and that it stands alone is a testament to Tarantino’s love of the medium and his excessive skill as a filmmaker.

****/4

Josh Blackman

Film Reviews

The Triplets of Belleville

Directed by Sylvain Chomet

The animated film *The Triplets of Belleville* is French director Sylvain Chomet's first feature length picture. The result is quite impressive and has even been nominated for two Academy Awards for Best Feature Animation and Best Song. The film is an incredibly imaginative and original concept, and certainly leaves a memorable impression on the viewer.

The film tells the story of a grandmother training her cyclist grandson for the Tour de France. The grandmother is certainly the most comical figure in the entire film with her irritating yet humorous whistle blowing to keep her grandson motivated when training. Also her use of common household appliances from a simple eggbeater to a lawn mower to massage her grandson after a hard day of training certainly put a smile on my face.



Finally the day they are all looking forward to arrives: the Tour de France. The event is dampened however, by the kidnapping of the grandson and two other cyclists by the French Mafia for gambling purposes. The Grandmother and the charming but incredibly overweight family dog Bruno are forced to go on a journey to Belleville to rescue the grandson. Along the way they meet the outlandish, frog-eating, singing triplets, whom accompany Grandma and Bruno on their adventure.

I found the film to be quite slow paced at first, but as the film progressed it began to capture my interest. *The Triplets of Belleville* is quite short compared to most feature films these days (only 75 min) however it appeared to be drawn out and lengthier than it needed to be. This foreign animated film contains no real dialogue throughout it, which at first was frustrating, but gradually became almost unnoticeable as the viewer is captivated by the story.

Overall a very inventive and well made film, with appealing characters that are introduced throughout the journey and an exciting and original storyline to entice the viewer. The music by Benoit Charest is an absolute delight and adds to the overall ambiance of the film and, along with the splendid animation, creates a beautiful atmosphere for the audience.

***/5

Amanda Giacomini

Osama

Directed by Siddiq Barmak

The flyer proclaims that it is “the first entirely Afghani film made since the rise and fall of the Taliban”, and in this sense this film is important and timely. The title is, however, misleading—this film has little to do with that now infamous terrorist figure. Instead, it aims for a truthful account of life under the Taliban.

We follow a young girl of about 12, played with silent intensity by Marina Golbahari, who, by her mother's suggestion, cuts her hair and dresses as a boy so that her family is able to survive—women, of course, are not allowed to work, nor even travel alone in the streets without a male escort. She manages to find a job at a local store, but is just as soon taken away to a Taliban training school, where her fellow students grow ever closer to discovering her identity.

There is little plot or even character in this film, the individuals instead being archetypal figures representing the overall situation in Afghanistan. Where the film succeeds is in presenting a picture of the misogyny and injustice that characterises the Taliban regime. That it is made in Afghanistan by Afghans is critical to the realism of situation. It isn't a documentary,



but it might as well be, since most of the participants would have first hand knowledge of the atrocities they are depicting. Similarly, it appears to be all shot on

location, most likely the very same locations where similar events have actually occurred.

First time director Siddiq Barmak, who also wrote and edited, cleverly juxtaposes documentary and classical style and creates many beautiful images. In the end *Osama* is a difficult film to evaluate because while one cannot deny the importance of the situation presented, the story itself is nothing new or extraordinary, but certainly one that needed to be told. ***/4

Josh Blackman

Editor: Felix Staica

Contributors: Esther, Josh Blackman, Amanda Giacomini, Jonas Lloyd

<http://www.aufs.org>

Film Reviews

The Fog of War: Eleven Lessons from the Life of Robert S. McNamara

Directed by Errol Morris

This film is essentially an interview with 85 year old Robert Strange McNamara, former US Secretary of Defence, serving Presidents John F Kennedy and Lyndon B Johnson.

McNamara is an engaging and fascinating character and he takes us through pivotal events in his life, from his university years to his service in World War II and his time as Secretary of Defense, where he talks of the Cuban missile crisis and the shambolic tragedy of the Vietnam war. McNamara makes no apologies for the decisions he made, and he admits that he made mistakes.

Everyone does. He tries to help us understand why they were made in an attempt to prevent the same



m i s t a k e s
b e i n g
repeated. We see a man grappling with his doubts, particularly over Vietnam. While McNamara

does reveal some interesting facts, he remains guarded on the major mistake of Vietnam and his somewhat delicate working relationship with Lyndon B Johnson.

Morris weaves an intriguing and compelling portrait of this confident, intelligent and analytical man through the use of rare archival footage, a suitably ominous Philip Glass soundscape and clever editing. *The Fog of War* is an amazing piece of documentary filmmaking. It puts a remarkably human face on the decisions made by world and military leaders in times of conflict, and due to human nature, will unfortunately be relevant for a long time to come. In short, a brilliant film.

Jonas Lloyd

Membership for AUFS is \$7 for the whole year. That's right... a year's worth of viewing for the cost of an Interpeak Multitrip Metroticket!

<http://www.aufs.org>

Taking Lives

Directed by D.J. Caruso

A serial killer movie really needs to have something unique in order to distinguish it from the plethora of "serial killer of the week" television shows. Unfortunately, despite its technical competence, the storyline of this off-kilter thriller is strictly by the numbers.

Ileana Scott (Angelina Jolie) is an FBI agent called up by the Montreal police to investigate a series of killings that have occurred over the past twenty years. The case is jump-started once again by the appearance of the witness to the most recent murder, James Costa (Ethan Hawke). Going on his drawing of the killer, Scott and her team get closer and closer to finding his identity, but not before Scott finds herself falling for Costa. Mixing personal feelings and her work is something this ice-cold investigator has always tried to avoid.

The characterisation of Jolie's character is at least marginally interesting; specifically her obsession with her investigative work coupled with her lack of emotional investment in anyone around her, but most of the other characters get so little screen time we can barely distinguish one from the other. The movie tries to raise some interesting questions, which I won't reveal here at risk of spoiling the plot, but unfortunately they are never really explored in any depth, the script instead opting for a series of shocks and suspenseful sequences which, admittedly, are well executed.

D.J. Caruso, who has previously mostly directed for television, directs the picture with some visual intelligence and Philip Glass's music contributes nicely to the eerie ambience. This is really the movie's best asset; there is a strange and somewhat unsettling feeling that permeates every scene, right from the off-kilter opening sequence to the bizarre ending. The plot doesn't go anywhere we haven't seen before, but it's creepy enough for me to give it a reserved recommendation.

**1/2/4

Josh Blackman



Quiz & Programme Term II

Quiz

1. Which horror classic made Mike Oldfield's Tubular Bells music famous?
2. Who said "According to the map we've only gone 4 inches" to his brother in a 1994 comedy?
3. Which actor was in *Pleasantville* (1998), *Boogie Nights* (1997), *Magnolia* (1999), *Jurassic Park III* (2001), *Mystery Men* (1999) and *Fargo* (1996).
Hint: he plays a very similar character in all of them!
4. In what film did the wise old woman say these words: "these walls were not meant to shut out problems. You have to face them. You have to live the life you were born to live."
5. Who says: "I'm H₂O intolerant"?
6. What cool but grimy character says these words: "You seem somewhat familiar. Have I threatened you before?"
7. Which 2003 movie was it in?

Here are the answers to last edition's quiz (vol.9, no.2—April 2004):

1. *Friday the 13th* (1980)
2. *The Rocky Horror Picture Show* (1975)
3. *Some Like it Hot* (1959)
4. *Hedwig and the Angry Inch* (1991)
5. Rebecca de Winter (*Rebecca*)
6. *Run Lola Run* (1998)
7. Andrew Blythe Barrymore (although not noted on the [imdb](#)).
8. *Labyrinth* (1986)
9. *Lord of the Rings: The Fellowship of the Ring* (US\$250 million according to [imdb](#))
10. Bob Hope (17 times)

Esther

Unless otherwise stated, films showing 7pm, Union Cinema, level 5 Union building. Membership for a year's worth of films is \$7. Fuller details at www.aufs.org/programme

WEEK 3, Thursday 13th May

Winstanley (1975)

Rennie lecture theatre

Winstanley, directed by Andrew Mollo and Kevin Brownlow, is a true masterpiece of British Independent Cinema. The talent of these two filmmakers is unquestionable. Their vision of 17th Century England has never been bettered. Andrew Mollo's attention to period detail is unsurpassed resulting in costumes and design that are simply faultless. The cinematography is breathtaking and Kevin Brownlow's editing is masterful.

VHS / 95min / UK / 1975 / B&W Historical Drama

WEEK 4, Thursday 20th May

The Time Masters (Les Maîtres du Temps) (1982)

Piel, a 7 or 8 year old boy, is alone on the desert planet Perdide, only survivor of an attack by giant hornets. Calling for help, Piel's father's friend Jaffar keeps contact with the kid and hurries across space toward Perdide.

16mm / 78 min / France / 1982 / Animated Sci-Fi

With Short:

The Peep Show (1962) (9 mins)

WEEK 5, Thursday 27th May

Largo (2004)

Entry by gold coin donation!

Largo is a story of two brothers. Will (Lachlan Rhys Mantell) is a quiet, religious young man, and a talented pianist. His twin brother, Jake (Drew Mantell), doesn't share Will's talent or passion, and is torn between jealousy and pride. Between them comes Richard 'Largo' Larghus (Brenton Priestley), a foul-mouthed chain-smoking British pianist. Brash, bold, belligerent, Larghus has the vocabulary of a sailor and the ego of an admiral.

With Short:

Brenton's friend's film (2003)

WEEK 6, Thursday 3rd June

Miller's Crossing (1990)

An Irish gangster (Albert Finney) and his trusted lieutenant (Gabriel Byrne) and counselor find their domination of the town threatened by an ambitious Italian underboss (Jon Polito). Just as this threat erupts, the two sever their friendship when they realize that they love the same woman (Marcia Gay Harden). When one joins ranks with the enemy, a bloody gang war erupts.

16mm / 115 min / USA / 1990 / Gangster, Drama

With Short:

Puss in Boots (1983)

WEEK 7, Thursday 10th June

Chinatown (1974)

Director Roman Polanski's classic neo-noir detective story is set during a heat wave in 1930s Los Angeles, where residents suffer from a water shortage due to an ongoing drought. A private detective investigating an adultery case stumbles on to a scheme of murder.

16mm / 130 min / US / 1974 / Cinemascope

With Short:

Adelaide, It's Got That Feeling (1983)