

These Months' Events

Thursday 22 March

7:30 **Stranger than Paradise** – Jim Jarmusch, 1984
9:15 **Repulsion** – Roman Polanski, 1965 (11:00)

Thursday 5 April

7:30 – 10:00
Wine & Animations

Thursday 19 April

7:30 **Brakhage** – Jim Shedden
9:00 **Silent movies by Stan Brakhage** with not-so silent, **live underscore by Jacques Soddell & friends** (appr 10:30)

Thursday 3 May

7:30 **The man in the white suit** – Alexander Mackendrick, 1951
9:15 **Notorious** – Alfred Hitchcock, 1946 (11:00)

Sunday 6 May

Tete a Tete, portraits by Henri Cartier-Bresson, 1:00 – 3:30
Wine, Food, Art & Film
Bendigo Art Gallery,
BFS members \$18
bookings 5443 4991

Thursday 17 May

7:30 **The big heat** – Fritz Lang, 1953
9:15 **Girl 6** – Spike Lee, 1996 (11:00)

Thursday 31 May

7:30 **Manhattan** – Woody Allen, 1979
9:30 **Zelig** – Woody Allen, 1983 (10:50)

Dear Members and Friends...

What a great start it was. During the free-screenings about 170 people came through the doors to watch our selection of movies. The program was appealing enough, judged by the fact that 40 joined on the spot. The screening at La Trobe Uni campus was reasonably attended by students. But I am inclined to agree that, despite the inviting title, Woody Allen's *Everything You Always Wanted to Know About Sex* was, well, very 70ies. Our current crop of youngsters may have found it difficult to keep the interest up, for the full 88min.

WA's *Everything...* was screened again for a slightly older, and perhaps more appreciative audience that night. That was the second movie in the theme on WA. Two more are programmed for a double, see elsewhere in this newsletter.

The regular season kicked off with a delightful view of Italian city-life, parenthood and health-care, with Moretti's *Caro Diario*. Much appreciated by all punters.

For my feeling the BFS really showed what a film-society is about with the double, loosely programmed to celebrate International Women's Day. *Fire* (Deepa Mehta) was a most impressive movie,

challenging century's worth of tradition that seemed to have evolved purely to suppress women. Our excellent sound system did full

justice to the somewhat melodramatic musical score and the sub-woofers worked overtime. Breillat's portrayal of sexuality in *Romance*, while graphic as forewarned, truly provoked a re-



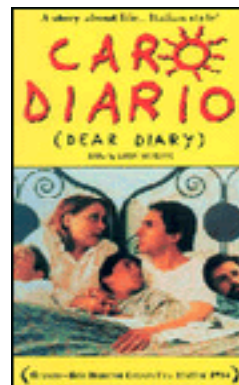
thinking of norms and values; with the S&M-guy turning out to be the gentlest and most caring individual between the two movies.

Why is it that those movies addressing gender inequities always seem to present the male as an utter loser?...(apart from the S&M guy of course).




If you don't know what I've been talking about so far, you indeed missed some great movies.

Meeuwis,
President BFS.




Members’ Benefits an update

We have negotiated a reciprocal arrangement with **Heathcote Film Group**. Your BFS membership entitles you free access to their screenings; pick-up a copy of their program next Thursday. We also made a special arrangement with the **Bendigo Library’s Music** section. As BFS member, you may take out two CDs (or vinyl or tape of course) for a week, twice during the season – for nix! Perhaps an opportunity to check out their collection, if you contemplate to join the Music Library. Or, to borrow the soundtrack of that movie you enjoyed recently. Don’t forget that BFS members enjoy concessional entrance at the **Star Cinema**, the **Bendigo Cinema** and the **Tête à Tête** events at the Art Gallery. The committee is working hard to broker more beneficial arrangements with local business; watch this space! Any ideas welcome; if your business can contribute, please contact the committee. 

Woody Allen – the actor & director

by *Harry Oldmeadow* (see page 4)


Woody Allen's *oeuvre* is by now prodigious: he has played over fifty lead roles as an actor (including a handful of distinguished performances in other directors' films, perhaps most notably Martin Ritt's *The Front*, 1976), written nearly fifty film scripts and directed thirty-odd features. It's been a long trip from stand-up schmiel comic to one of the contemporary cinema's most respected directors. He is, of course, best known in his screen persona (on full display in *Annie Hall* and *Manhattan*) whilst his off-screen life has attracted some lurid media coverage in recent times. But none of this should obscure the fact that Allen can lay claim to being one of a very small handful of contemporary American directors whose work bears serious comparison with the great masters of both Hollywood and European “art cinema”. Critical opinion is divided over Allen's attempts at Bergmanesque dramas (*Interiors*, *Another Woman*, *September*, *Shadows and Fog*) and not everyone responds to the absurdist farces of his early directorial career (represented in our program by *Everything you always wanted to know about sex* (1972)). Perhaps his most satisfying films are those in which comic and dramatic elements fuse, and in which Allen gives free-rein to a risk-taking and innovative style of film-making — *Annie Hall* (1977), *Manhattan* (1979), and *Hannah and Her Sisters* (1986) rank highly amongst such works. *Zelig* (1983) exemplifies Allen's penchant for off-beat, stylistically experimental and reflexive films which are more redolent of Europe than Hollywood. 

GUESTS

We are bound by the Federation of Film Societies, to screen for members only. Otherwise we would represent too much competition for the local, commercial cinemas. Have one look at our program and you understand the commercial cinema's concern! But, let's be fair, the local cinemas need to earn money to pay salaries to their employees (and owners).

We do welcome guests, but will strictly enforce the two-guest limit per member. Guest will be

Have one look at our program and you'll understand the commercial cinema's concern!

required to write their name and address in the guestbook and are encouraged to pay a donation towards tea & coffee. By the way, any donation over \$3 will count towards membership, should your guest decide to join after all. At \$49 for more than 45 movies, even less with concession or partnered, why not join, get excellent value, boast some cultural awareness and support one of Bendigo's few cultural outlets at the same time? 

Bendigo Film Society

Member of the Federation of Victorian Film Societies A154392

www.bendigo.latrobe.edu.au/bfs/
bfs@bendigo.latrobe.edu.au
PO Box 567 Vic 3552
ph 5447 9440
fax 5444 7476

President: Meeuwis Boelen
Treasurer: Amelia Bourke
Secretary: Hilma Hallam
PR: Anne Hughes
Projection: Gerry Mellink
Janette McHugh, Graham Sheckleton

Newsletter April – May
volume 1 issue 2

Editor: Meeuwis Boelen
copy for next issue: 25 May

Sponsors



The BFS will screen the following WA's:

17 February
Annie Hall, 1977

22 February
**Everything you always
wanted to know about
sex**, 1972

31 May
Manhattan, 1979
Zelig, 1983



Wine and Animations

Our PR-officer and treasurer have done an excellent job, and the number of wine-bottles available for tasting almost exceeds the number of animations we are going to show. Make sure you won't miss this. Apart from a variety of animations, you can sample the local wines, and discuss the merits of either or both in the relative comfort of members and their guest, people with whom you share at least one passion: wine! (or was that movies)

Thursday 5 April (all in 16mm or 750mL)

7:30..... Dudu and the line, 14m, Steve French, 1982 Australia. Dudu encounters an extraordinary animated line that undergoes continual transformation to jazz. **Dance of death**, 9m, Dennis Tupicoff, 1982, Austr. Satire linking game shows and television violence. Best non-feature animation 1983 AFI Awards. **In the beginning**, 7m, Mark D'Arcy-Irvine, 1976, Austr. A colourful claymation film which satirises society and its impulse to invent nuclear weapons which cause self-destruction. **The impossible dream**, 9m, Masnik, Svatos, Miska & Vavreckova, 1983, Czechoslovakia. An animated film, without narration, that takes a wryly humorous look at a problem faced by women everywhere – the double workload of a full-time job and being a housewife.**8:09**

8:00.....

Big Hill Vineyard, Cr Calder Hwy & Belvoir Park Rd, Big Hill 3453 (5435 3366). Prop'r Luke Spurway. Wine tasting 10-5. Facilities for weddings and conferences.

Granite White, Chardonnay.

Connor Park Winery, Connor Rd, Leichardt 3516 (5437 5234). Prop'r Ross Lougoon. 1999 Shiraz.

Mandurang Valley Vineyards, 77 Fadersons Ln, Mandurang 3551 (5439 5367). Open Sat & Sun 11-5, weekdays by appointment. Prop's Wes & Pamela Vine.

Mount Alexander Vineyard, Calder Hwy, Harcourt 3453 (5474 2262). Prop'r Keith.

Passing Clouds Vineyards, Kurting Rd, Kingower via Inglewood 3517 (5438 8257). Prop's Sue MacKinnon & Graeme Leith. Open 12-5, best to ring first for tasting or sales.

Sandhurst Ridge, 156 Forest Dve, Marong 3515 (5435 2534). Prop'r Paul. Open 1-5 Sat & Sun, weekdays by app't or chance.

Water Wheel Vineyards, Bridgewater-on-Loddon 3516 (5437 3060). Prop'r Peter Cumming; Winemaker: Bill. Open daily 11-5.

.....**9:30**

9:30..... Begone dull care, 8m, Norman McLaren, 1949, Canada. An interpretation of three contrasting jazz pieces by the Oscar Peterson Trio. The visuals were painted and, notably in the slow middle section, engraved on film stock. **Big Yellow Taxi**, 4m, John Wilson, 1971, USA. Joni Mitchell sings to an animated interpretation of her lyrics in this film with a clear environmental warning. Adam and Eve's paradise is invaded by powerful road-making machinery. **Autobahn**, 12m, John Halls, 1979, UK. The experience of a car journey conveyed in the form of abstract imagery. Animation, movement, colour and sound are combined to emphasise Kraftwerk's famous musical composition.**9:54**

8:20..... Steamboat Willie, 8m, Walt Disney, 1929, USA. The third of Disney's Mickey Mouse cartoons and the first with sound, ie. voice, synchronised music and sound effects. A classic. **Duck Dodgers in the 24 1/2th century**, 7m, Charles (Chuck) Jones, 1953, USA. DD (Daffy) is sent to planet X to find a new source for the earth's dwindling supply of the shaving cream atom, Aludum Q-36. This is a notable example of layout artist Maurice Noble's contribution to some of Jones' cartoons. **What's opera Doc?**, 7m, Charles Jones, 1957, USA. Parody of Wagner's "Der Ring des Nibelungen", with Bugs Bunny in drag as Brunhilde. **Mr Rossi's photo safari** (Il signor Rossi al safari fotografico), 11m, Brubo Bozzetto, 1971, Italy. BB's cartoon character takes a cheap package tour to Africa. **A Christmas dream**, 9m, Karel Zeman, 1949, Czechoslovakia. A fantasy in which a little girl's toys come to life in a dream – the toys being played by puppets. Noteworthy for the excellent puppet animation. **Architype**, 5m, Henry Lutman, 1981, UK. The soundtrack of this animation is the recorded conversation of two architects working on the plan for a shopping centre. **Evolutionary Fantasy: Ravel's Bolero**, 13m, 1976, Italy. More riveting than Bo Derek's version in '10'.**9:30**

Partnered Membership

We do recognise that a membership sometimes is shared between partners, because of babysitting, because sometimes the movie appeals to one and sometimes to the other.

While memberships are strictly non-transferable, we aren't going to check numbers to our data-base.

To put your conscience at ease, for an additional \$20 your partner can become a full member, and will enjoy all benefits, including the entitlement to bring a guest twice. (But we'll send one newsletter only to partnered members). And... you can actually both go to the same movie! Quite a few have used this option already.



From FilmNetDaily

SALO RETURNS- A possible screening of Salo is certain to cause controversy and yet again highlight Australia's draconian censorship regime which is out of step with the rest of the world.


2001 FRENCH FILM FESTIVAL- Alliance Francaise is proud to present the 12th annual French Film Festival. The Festival runs as a full event in Sydney AND Melbourne (Cinema Como, South Yarra, from Tuesday 20 March to Sunday 1 April). www.thefrenchfilmfestival.com.au

members

While we are likely to survive financially, this year, we haven't reached our play-even target as yet. In addition, we still rely too much on the generosity of our sponsors.

We need more members and the best way to get more is to ask current members to tell their friends and acquaintances.

Discuss the movies you enjoyed. Highlight that as member you, in fact, subscribe to a regular escape from day-to-day worries in a relaxing yet stimulating way. Take a program to your work and pin it in the tearoom.

If each member recruits one, we're set for the year and the year to come! 

BFS film-noir theme:

17 February

LA confidential, Hanson 1997

22 March

Repulsion, Roman Polanski 1965

3 May

Notorious, Hitchcock 1946

17 May

The big heat, Fritz Lang 1953

14 June

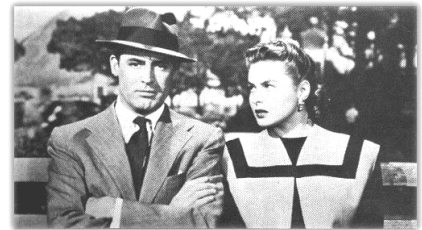
Chinatown, Polanski 1974

26 July

Desire, Emma-Kate Croghan, 1992, Australia

Film Noir


by Harry Oldmeadow



From the early 1940s to the early '50s many of the most interesting Hollywood films fell into the "film noir" category. Film historians argue over whether film noir is best regarded as a style of film-making, a Hollywood genre or a movement. Perhaps it doesn't much matter! In any case, we can easily recognise the recurrent features of film noir: "hard-boiled" crime stories and melodramas set in the American urban underworld; the world-weary male protagonist (usually a private-eye or cop) and the *femme fatale/spider-woman*; a

Harry is a Senior Lecturer in the School of Arts at La Trobe University, Bendigo, and teaches subjects in Eastern Religion, Philosophy, World Cinema, American Cinema, and occasionally Romantic Literature. His research interests are varied and include the history of film theory and criticism, the work of Robin Wood, and classical American cinema. Harry spent many hours, and exhibited remarkable patience, helping to put coherence to the Bendigo Film Society's 2001-program. H.Oldmeadow@bendigo.latrobe.edu.au

moral climate which is pessimistic, bleak, cynical, anti-romantic, anti-heroic; a film-making style drawing on German Expressionism and making innovative use of low-key lighting, deep-focus photography, oblique camera angles, and elaborate and claustrophobic *mise-en-scene*. In psychological and sociological terms film noir can be seen as the shadow of the Walt Disney-General Motors vision of the American Dream (ie, Happy Families residing in beautifully-manicured suburbs). The paradigmatic noir texts include such

well-known classics as *The Maltese Falcon*, *Double Indemnity*, *The Big Sleep* and *Touch of Evil*. The BFS selection showcases films from two of Hollywood's masters, Hitchcock's *Notorious* (1946) and Fritz Lang's neglected but highly potent *The Big Heat* (1953). Curtis Hanson's 1997 *L.A. Confidential* is a contemporary re-working of noir themes while Polanski's *Repulsion* (1964) and *Chinatown* (1974) also offer fascinating inflections on the thematic and stylistic repertoire of noir as well as being major landmarks in the career of this creative, idiosyncratic and disturbing director. 

A visit to the Internet Movie Database (www.imdb.com), revealed the following Woody Allen trivia

Dated Diane Keaton in December 1998.

Woody and ex-lover Mia Farrow had three children, Moses Farrow (adopted son), Dylan Farrow (adopted daughter) and Satchel Farrow (biological son).

Barred from visiting his daughter, Dylan, during on-going custody battle.

However, visits to Satchel are to resume. (5 December 1996) Speaks French.


Refuses to watch any of his movies once released.

During his college days Allen wrote gags for Bob Hope.

Suspended from New York University.

He loves Venice, and helped to raise funds to rebuild the venetian theatre "La Fenice", destroyed by a fire.

"I'm not afraid of dying...I just don't want to be there when it happens."

"On the plus side, death is one of the few things that can be done just as easily as lying down." 



Thursday 19 April

Silent movies by Stan Brakhage live music by Jacques Soddell & friends

7:30 **Brakhage**, Jim Shedden 1998 USA.

Since 1952 Stan Brakhage, one of the most important figures in the history of avant-garde film making, has created over 300 films, constantly and consistently redefining the shape of film art. This documentary celebrates his vision and explores the extraordinary artistic possibilities he has pursued. His work is placed in a creative and historical context with the inclusion of segments from the work of his peers together with interviews with family, friends, colleagues and contemporaries including George Kuchar, Jones Mekas, Willie Varela and Bruce Elder.

9:00 Silent movies by **Stan Brakhage (USA)**, with not-so silent underscore by **Jacques Soddell & friends (Bendigo)**.

Jacques is a microbiologist, arrived in Bendigo some 27 years ago and contributed significantly to Bendigo's cultural maturation, including *back-to-black* (his lab-coat has become greyish though, like his hair), the *Old Fire Station Arts Coop*, the art-publication *Arts on Fire* and was president of the BFS 1976-87. He presents *Possible Musics*, an experimental music radio program on local community radio station 3CCC-FM, since 1983, and composes electronic-computer music. Most recently, Jacques and his wife Fran turned to microbes, microscopes and mathematics for their musical inspiration. Their *Music of the Mycelium* was exhibited at *Artspace* in Sydney last year (www.artspace.org.au/autonomousAudio) and also at this year's Castlemaine Fringe Festival.

Tonight, Jacques & Justin Bull will provide auditory accompaniment to Brakhage's visual feast and enlighten, live, the following shorts: **The shores of Phos**, 10m, 1972. Light and shadow in a world of snow and ice. • **Mothlight**, 4m, 1963. A collage based on patterns created by moths' wings. • **The riddle of lumen**, 14m, 1972. Formal content is enigmatic, a riddle, and literal meaning is obliterated in the play of light and colour. • **Dante quartet**, 6m, 1987. Hand painted in vivid colours over a period of six years. Inspired by the Divine Comedy's depiction of Hell, Purgatory and Heaven • **Act of seeing with ones own eyes**, 32m, 1971. Brakhage enters with his camera one of the forbidden locations of our culture: the autopsy room.

The precise order yet to be decided by the artists involved; you know, they're driven by inspiration, fixed on spontaneity and can't be pinpointed.



Thursday 3 May

7:30

The man in the white suit,
Alexander Mackendrick 1951 UK.

A laboratory dishwasher invents a fabric that never stains and never wears out thus incurring the wrath of both management and labour. This is one of the few British films about industry and capitalism. Zany chase scenes and Alec Guinness' ease with physical comedy make this a favourite British comedy.

9:15 **Notorious**,
Alfred Hitchcock 1946
USA.

A noir romance in which an US agent (Cary Grant) blackmails a vulnerable woman (Ingrid Bergman) into sexual liaison with, and then marriage to a Nazi agent (Claude Rains). One of Hitchcock's fifties "female Gothic" pictures, in which a woman falls in love with a man she subsequently fears. Here the political is displaced by the sexual drama to such extent that the Nazi is portrayed more sympathetically than the US agent.



Thursday 17 May

7:30 **The big heat**,



Fritz Lang 1953
USA.
Dave Bannion, an honest cop, investigating the suicide of a fellow officer uncovers a crime syndicate at the centre of the

pervasive corruption in the city. When his wife is killed by a bomb meant for him, Bannion becomes enmeshed in an obsessive pursuit of vengeance. Of Lang's American films, this is the one that most economically combines American realism with the more abstract concerns of his German films – the relationships between fate, justice, individual guilt and society.

9:15 **Girl 6**,

Spike Lee 1996 USA.

Offbeat comedy about out-of-work actress taking a job at phone sex company. Initially suspicious, if intrigued, by the job, she finds that her work leads to her gaining empowerment over



herself and her sexuality. This film features an excellent cast of women who approach their life, work and relationships with street-smart humour. It is the men around them who find themselves ultimately more repressed by guilt and shame. An interesting exploration of society's sexism and racism. Features cameo appearances by Madonna and Naomi Campbell.

All films are shown at the Campbell
Theatrette in the Bendigo Library,
Hargreaves Street.

**Some of the movies have not been
classified;** content may challenge,
offend or not be suitable for children.

Membership \$49 yearly, \$39
concession, \$69 partnered.

To join, send a cheque or turn up.

To join the Bendigo Film Society,
please send a cheque with this slip to:
Bendigo Film Society
PO Box 567 Bendigo Vic 3552

\$49 yearly, \$39 concession,
\$69 partnered membership

Name
(Partner's name:)

Address
eMail

Pick up your membership card at the next screening.
Please indicate if you can help as
6/35mm projectionist,
with ushering, or tea & coffee.

You'd be crazy not to...

ANNIE HALL LA CONFIDENTIAL THE SHINING KUL DESAK ONE FLEW OVER THE CUCKOO'S NEST MARIUS AND JEANNETTE DEAR DIARY (CARO DIARY)
EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK) FIRE ROMANCE STRANGER THAN PARADISE REPULSION
B
R
K
H
A
G
E
T
H
E
S
H
O
R
E
S
O
F
P
H
O
S
M
O
T
H
L
I
G
H
T
T
H
E
R
I
D
D
L
E
O
F
L
U
M
E
N
D
A
N
T
E
Q
U
A
R
T
E
T
A
C
T
O
F
S
E
E
I
N
G
W
I
T
H
O
N
E
S
O
W
N
E
Y
E
S
T
H
E
M
A
N
I
N
T
H
E
W
H
I
T
E
S
U
I
T
N
O
T
O
R
I
O
U
S
T
H
E
B
I
G
H
E
A
T
G
I
R
L
6
M
A
N
H
A
T
T
A
N
Z
E
L
I
G
F
A
T
O
F
T
H
E
L
A
N
D
C
H
I
N
A
T
O
W
N
E
A
R
L
Y
E
D
I
S
O
N
F
I
L
M
S
N
E
W
S
R
E
E
L
S
N
E
W
S
F
R
O
M
T
H
E
B
O
A
T
(D
A
S
B
O
O
T)
D
R
S
T
R
A
N
G
E
L
O
V
E
O
R
H
O
W
I
L
E
A
R
N
E
D
T
O
S
T
O
P
W
O
R
R
Y
I
N
G
A
N
D
L
O
V
E
T
H
E
B
O
M
B
M
O
N
T
E
R
E
Y
P
O
P
F
R
I
T
Z
T
H
E
C
A
T
F
E
A
R
L
E
S
S
V
A
M
P
I
R
E
K
I
L
L
E
R
S
B
L
A
D
E
D
E
S
I
R
E
C
H
I
C
K
E
N
S
O
U
P
M
O
N
G
R
E
L
'
S
F
U
N
E
R
A
L
N
A
K
E
D
I
N
T
E
N
D
H
O
T
C
U
R
R
Y
C
O
W
B
O
Y
P
A
T
H
S
O
F
G
L
O
R
Y
C
L
O
C
K
W
O
R
K
O
R
A
N
G
E
T
S
U
O
:
T
H
E
I
R
O
N
M
A
N
1
9
0
0
(
N
O
V
E
C
E
N
T
O
)
T
H
E
A
P
P
L
E
R
A
D
I
A
N
C
E
B
E
R
T
O
L
U
C
C
I
S
H
O
O
T
S
1
9
0
0
T
H
E
S
H
A
W
S
H
A
N
K
R
E
D
E
M
P
T
I
O
M
E
S
H
E
S
I
N
T
H
E
A
F
T
E
R
N
O
O
N
R
U
L
E
S
O
F
T
H
E
G
A
M
E
S
(
L
A
R
E
G
L
E
D
U
J
E
U
)
T
H
E
P
I
E
R
(
L
A
J
E
T
E
E
)
M
U
R
M
U
R
O
F
T
H
E
H
E
A
R
T
(
L
A
S
O
U
F
F
L
E
A
U
C
O
E
U
R
)
N
I
G
H
T
A
N
D
F
O
G
(
N
U
I
T
E
T
B
R
O
U
I
L
L
A
R
D
)
E
U
R
O
P
A
E
U
R
O
P
A
R
O
C
K
Y
H
O
R
R
O
R
P
I
C
T
U
R
E
S
H
O
W
G
R
A
N
D
F
I
N
A
L
E

