

newsletter

Oct. – Nov.

BENDIGO FILM SOCIETY

Bendigo Film Society Inc.
Member of the Federation of Victorian
Film Societies A14539Z

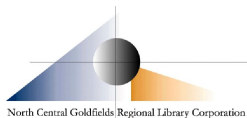
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Newsletter October – November
volume 1 issue 5

Editor: Meeuwis Boelen
copy for next issue: 8 February

Sponsors



LATE • NEWS • LATE • NEWS

Telstra has agreed to sponsor a Mini-Film Festival in February. With this festival, we will present our program to the Bendigo public. Hence the festival is our main membership drive. With Telstra's generous support we will be in an excellent position to afford an interesting program of movies for 2002. More on Telstra's resolve elsewhere in this newsletter. 



Dear Members and Friends...

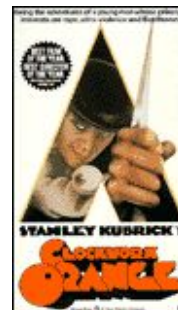
This is the final newsletter for the 2001 season. As costs are creeping up, we'll try to keep it short without skimping on the background info on the movies.

There was hardly time to recover from the *Mid Winter Movie Marathon*, when we had our next event: the 4 finalists of the *Burning Shorts Film Festival*. It was nice to have Jeremy Silver, and Louise Bryant and Franscesca Webb to present their productions. Good luck to them all in their cinematic careers! It is particularly heartening that local youth shows interest and so much potential in this form of art. The evening concluded with the brilliant, biting cynical, *Paths of Glory* (Kubrick).

Despite Kubrick being somewhat regarded as a show-off, he clearly had a lot to show for. His 70ies movie *A Clockwork Orange* had lost little of its impact. It was definitely more engrossing than *Tetsu: Iron Man*, which, believe it or not, is the first of a whole series of sequels. Bizarre without doubt, but one line of dialogue was unforgettable: "... do you wish to spend the rest of your live rusting away?" Easy to say for one turning into stainless steel of course...

Bertolucci's *1900* was, at 247min, not a minute too long. The same couldn't be said about the documentary *Bertolucci Shooting 1900*, which at 60min, I considered 45min too long.

Unfortunately we had to cancel the screening of *The Apple*, but *Radiance* was very worthwhile on its own. Keep an eye open for two other Iranian movies, *Blackboards* and *A Time for Drunken Horses*, coming soon to the Star Cinema. (Remember, BFS members only pay \$6.60 at the Star!).



Meanwhile, the committee is busy with the planning of next year. This is the time for feed-back from members! Please tell us what the good things are, and where we can improve. Any suggestions on scope and detail of the program is appreciated. Just

this is the time for feedback

drop a line to any of the committee members (or eMail).

In November we will have our AGM, and nominations for the position of President and positions on the committee are called for. A nomination form can be found in this newsletter.

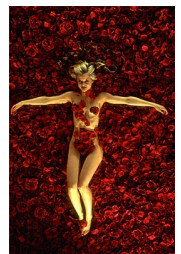
Without pre-empting the AGM, I reiterate that our financial situation remains precarious. We will again try to gain a grant from Council. It is more important, however, to increase membership. So, discuss the movies you enjoyed. Highlight that as member you, in fact, subscribe to a regular escape from day-to-day worries in a relaxing yet stimulating way. If each member recruits one, we're set for the year and the years to come!

The good news of course is, that we have reversed the downward trend. Membership has increased 230%. In addition, the word seems to be going

around, and various organisations have sought our expertise and assistance. Currently we are negotiating to host the local component of the *15/15 Film Festival*, in May; that would be a prestigious coup for the BFS!

I hope you'll all enjoy the theme French cinema, the President's selection (*Bagdad Café*) and the Grand Finale (*American Beauty*), and two gems of 60ies underground (*Yoko Ono* and *Andy Warhol*).

Meeuwis, President BFS. 





MAJOR SPONSOR of the Mini Film Festival

(Saturday 23 – 24 February, 2002)

Telstra Country Wide was launched in Australia on 4 June 2000 to improve Telstra's services and business performance in regional and rural Australia. Created as a separate business unit, Telstra Country Wide serves three million regional and rural customers – about a third of Telstra's overall customer base – who account for more than \$3 billion in revenue.

Locally, Telstra Country Wide's Central Victorian headquarters, located at **60 King St, Bendigo** were opened by Bendigo MHR Steve Gibbons in December 2000.

Bendigo is important to Telstra Country Wide. Bendigo is the hub for Telstra's domestic satellite operations. This includes data and telephony services delivered via Iterra satellite services from Bendigo to remote areas of Australia including mining companies in the outback, oil rigs in the Timor Sea and Bass Strait, and offshore locations such as Norfolk Island. From 2001 Bendigo became Telstra's domestic hub for 2-way high speed Internet services via satellite, delivering Internet to regional, rural and remote parts of Australia. Telecommunications transmissions from Bendigo's satellite dishes travel some 36,000 km into space to geostationary satellites and then to customer satellite dish facilities.

Bendigo is also the location of Telstra's work management centre servicing all country Victoria and Tasmania; it has a call centre handling inbound customer enquiries from all over Australia, a service operations group looking after customers in central and northern Victoria, and is now the headquarters for Telstra Country Wide's Central Victorian region.

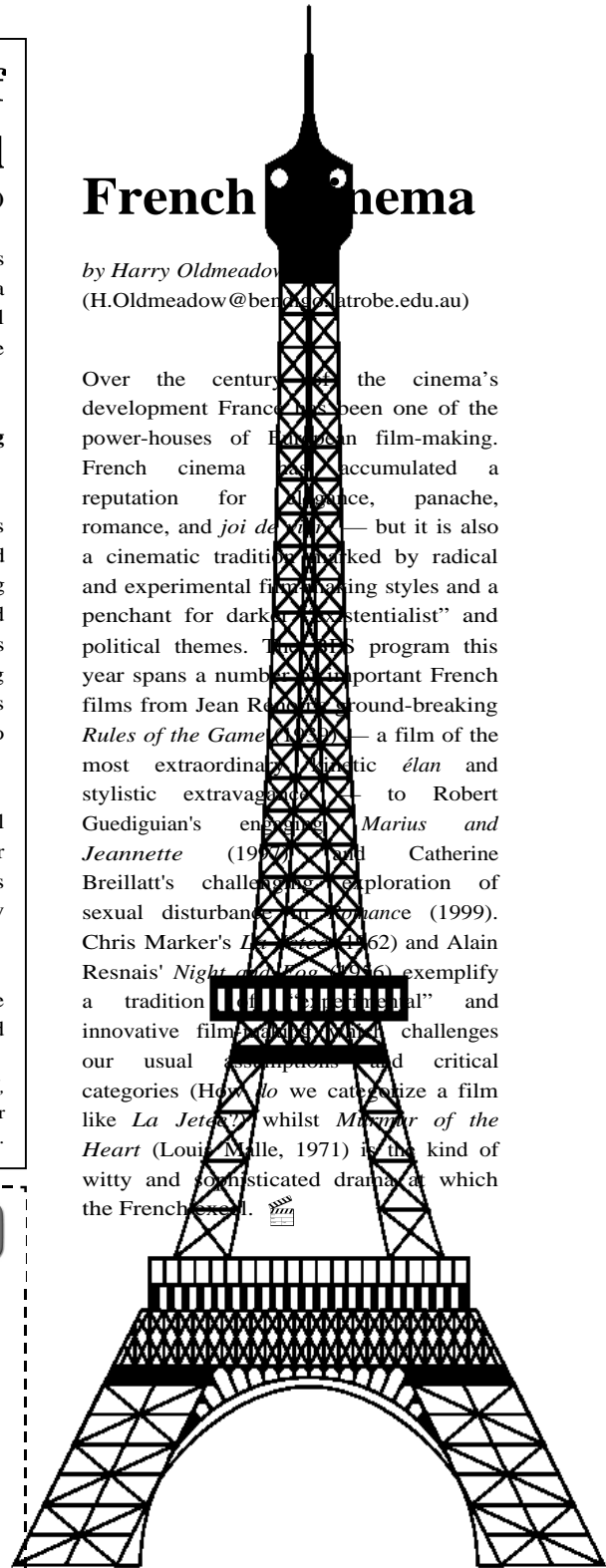
As Area General Manager for Telstra Country Wide, I am pleased to sponsor the Bendigo Film Society and the Mini-Film Festival. It is a part of our continued investment in the social and cultural development of our region.

Mike Flavel,
Area General Manager
Telstra Country Wide.

French Cinema

by Harry Oldmeadow
(H.Oldmeadow@bendigo.latrobe.edu.au)

Over the century of the cinema's development France has been one of the power-houses of European film-making. French cinema has accumulated a reputation for elegance, panache, romance, and *joi de vivre* – but it is also a cinematic tradition marked by radical and experimental filmmaking styles and a penchant for darker, “existential” and political themes. This 2002 program this year spans a number of important French films from Jean Renoir's ground-breaking *Rules of the Game* (1939) – a film of the most extraordinary aesthetic élan and stylistic extravagance – to Robert Guediguian's engaging *Marius and Jeannette* (1997) and Catherine Breillat's challenging exploration of sexual disturbance in *Romance* (1999). Chris Marker's *La Jetée* (1962) and Alain Resnais' *Nuit et Brouillard* (1966) exemplify a tradition of “existential” and innovative filmmaking that challenges our usual assumptions and critical categories (How do we categorize a film like *La Jetée*?) whilst *Moscow of the Heart* (Louis Malle, 1971) is the kind of witty and sophisticated drama at which the French excel.



nomination form for 2002



I,, nominate

for **President / Committee Member**, signature

Seconded by, signature

I,, accept the nomination.

Membership number, signature (return to Hilma Hallam)

membership application / renewal



name: _____

(partner: _____)

address: _____

eMail: _____

recruited by: _____

full-season \$49
concession \$39
partnered \$69
send a cheque to
PO Box 567 Vic 3552
(apply in person
for 3 or 6 months
application)

French cinema – theme:

- 18 February
Marius & Jeannette, Robert Guediguian '97
- 8 March
Romance, Catherine Breillat 1999
- 4 October
La Regle du Jeu, Jean Renoir 1939
- 18 October
La Jetee, Chris Marker 1962
- 1 November
La Souffle au Coeur, Louis Malle 1971
- Nuit et Brouillard**, Alain Resnais 1956

These Months' Events

Thursday 4 October

7:30 **Meshes in the Afternoon**, Deren, 1943
 8:00 (9:50) **La Regle du Jeu (Rules of the Game)**, Renoir, 1939

Thursday 18 October

7:30 **La Jeteé (The Pier)**, Marker 1962
 8:15 (10:20) **La Souffle au Coeur (Murmur of the Heart)**, Malle, 1971

Thursday 1 November

7:30 **Nuit et Brouillard (Night and Fog)**, Resnais, 1956
 8:30 (10:30) **Europa Europa**, Holland, 1990

Thursday 15 November

*** **"President's Selection" *****
 7:30 **Bottoms & Fly**, Ono, 1966
 8:15 ***AGM***
 with light supper
 8:45 (10:20) **Bagdad Café (Out of Rosenheim)**, Adlon, 1987

Saturday 24 November

*** **"Film, Food & Fishnets" *****
 6:00 BBQ buffet
 7:30 **The Rocky Horror Picture Show**, Sharman, 1975
 in the Star Cinema, Eaglehawk
 BFS members \$6.60

Thursday 29 November

*** **"Grand Finale" *****
 7:30 **Kiss**, Warhol, 1963
 8:15 **American Beauty**, Mendes, 1999
bring a plate, bring a friend, join 2002

Bendigo Film Society Inc.

Venue: Campbell Theatre in the Bendigo Library, Hargreaves Street.

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

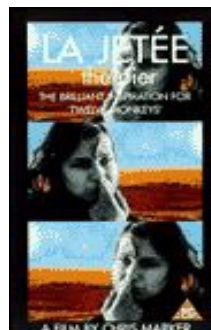
Membership \$49 yearly, \$39 concession, \$69 partnered; 3 and 6 months available.

To join, send a cheque or turn up.

MESHES OF THE AFTERNOON. USA 1943. Pioneering American avant garde. Maya Deren's first film. A 'dream' exploring the subconscious reaction of a woman (played by Deren herself) to a casual incident, transforming it into a critical emotional experience.



LA REGLE DU JEU (Rules of the Game) France 1939. Jean Renoir's portrayal of a weekend house party in the country is, in effect, the portrayal of a society in crisis, a social world in which there are rules but no values. On the surface the film is a comedy of manners based on the tradition of 18th century French theatre. Its richness lies in the contrast between ambiguity and clarity, the elaborate parallelisms between groups and specific characters and a pathbreaking melange of stylistic techniques. Renoir ironically exposes the moral bankruptcy of this world. The film's influence lies in Renoir's modernism. In French with English subtitles.



LA JETEE (The Pier) Set in Paris after the Third World War; an imprisoned man is being used by scientists to investigate time travel. He is haunted by a childhood memory of the pier at Orly Airport. The fiction is constructed through still photographs –images of the past– thus replace moving images with their power to create the illusion of the present. France, Chris Marker, 1962.

LA SOUFFLE AU COEUR (Murmurs of the Heart), Louis Malle 1971 France. Sensuous, once-controversial, surprisingly wholesome French drama about a teen boy's coming of age and sexual awakening in 50s-era France. Enjoyed by foreign film buffs and art-house devotees who aren't easily scandalised.



NUIT ET BROUILLARD (Night and Fog) Commissioned to mark the 10th anniversary of the concentration camps' liberation. From the post-war ruins of Auschwitz, seen in elegiac colour, to its horrifying past, recorded in stark black and white, Alain Resnais' film pursues the question that still haunts us today – 'Who is responsible?' English subtitles.



EUROPA EUROPA Germany 1989 Agnieszka Holland. A strange story of survival based on the actual case of Solomon Perel. As the Nazis invade Poland his German-Jewish family send Solomon east with his brother and into an orphanage in Russian-occupied Poland. When the Germans subsequently overrun the place Solomon's looks allow him to pass himself off as Aryan, a ploy which ultimately finds him in a Hitler Youth school where he lives in mortal fear that his Jewishness –his circumcision– will be discovered. A movie that proves that fact is more bizarre than fiction.



BOTTOMS & FLY A compilation of two experimental films made by Yoko Ono. *Bottoms* is a montage of anonymous derrieres and *Fly* features John Lennon and a fly. USA 1966.

BAGDAD CAFÉ (Out of Rosenheim) Jasmin, a middle aged woman from Bavaria rows with her husband while on holiday in the US. She leaves him and finds herself alone in the desert off route 66. After wandering into a shabby motel complex, "Bagdad Café", run by bossy Brenda, an unlikely friendship develops between the two women. Germany 1987 Percy Adlon.

THE ROCKY HORROR PICTURE SHOW



The film begins with our innocent pair of lovers, Brad and Janet, stranded in a rain storm with the only available shelter being the weird Dr. Frank N. Furter mansion. Before the night is out Brad and Janet will lose their respective virginities to the Doctor, be introduced to his muscle-bound creation, Rocky, and battle the evil beings from the planet Transylvania. The plot is ridiculous, the music enjoyable and the whole thing is an outrageously good time. UK 1975 Jim Sharman.



Film Food & Fishnets

BENDIGO and
FILM SOCIETY

STAR CINEMA

present
the

Rocky Horror Picture Show Spectacle

Saturday 24 November at the Star, Eaglehawk

Doors open 6pm Movie starts 7:30
5447-9440 (BFS) 5446-2025 (Star)
www.bendigo.latrobe.edu.au/bfs/
www.starcinema.bendigo.net.au
Tickets at the Star and BFS

Film + BBQ/buffet \$12.10
concessions \$9.90
BFS members \$6.60
drinks at bar prices
prizes for best dressed



Thursday 29 November

Grand Finale

bring a plate
bring a friend
join for 2002



COMING in 2002

Saturday 23 - 24 February
Telstra – BFS Mini Film Festival
introducing BFS' 2002 program
free to public

March
International Women's Day
Senior Citizens Week

Friday 17 May
15/15 Film Festival

Friday 26 July
Mid Winter Movie Marathon
free to public

August
Burning Shorts Film Festival

themes under consideration:
Australian women directors
Latin-American Cinema
political thrillers
sci-fi

films under consideration:
In the Realm of the Senses
Oh Dem Watermelons
The Man Who Cried
Lost Highway
Macunaima
Raging Bull
Pure S
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