

THEY WERE BEST FRIENDS
FROM THE BEST OF FAMILIES
BUT BY 1977, THEIR NAMES WERE
ON THE LIPS OF A NATION IN OUTRAGE,
AND ON FILES AS THE MOST WANTED MEN ON EARTH
CHRISTOPHER BOYCE AND DAULTON LEE
COMMITTED THE ULTIMATE CRIME.
THEIR STORY IS BIZARRE, FRIGHTENING AND TRUE.



SEAN PENN TIMOTHY HUTTON

FROM THE ACADEMY AWARD WINNING DIRECTOR
OF 'MIDNIGHT COWBOY'

THE FALCON & THE SNOWMAN

GA

GABRIEL KATZKA AND HEMDALE PRESENT A JOHN SCHLESINGER FILM TIMOTHY HUTTON SEAN PENN "THE FALCON AND THE SNOWMAN"
ORIGINAL MUSIC BY PAT METHENY AND LYLE MAYS PRODUCTION DESIGNER JAMES D. BISSELL DIRECTOR OF PHOTOGRAPHY ALLEN DAVIAU EDITOR JOHN DALY BASED ON THE BOOK BY ROBERT LINDSEY
SCREENPLAY BY STEVEN ZAILLIAN CO-PRODUCED BY EDWARD TEETS PRODUCED BY GABRIEL KATZKA AND JOHN SCHLESINGER DIRECTED BY JOHN SCHLESINGER
READ THE POCOCK BOOKS PAPERBACK ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON CRI AMERICA COLOR BY DeLuxe An ORION PICTURES Release
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From the best selling novel by Robert Lindsey

Soundtrack Composed by Pat Metheny and Lyle Mays
Features "This Is Not America" performed by
David Bowie and the Pat Metheny Group

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AT KERRIDGE ODEON THEATRES NATIONWIDE
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Film

CRIMES OF PASSION

Director: Ken Russell

Ken Russell certainly has a style like a proverbial sledgehammer. If art should be judged by its ability to shock and provoke, then a good two-thirds of *Crimes of Passion* is eminently successful art. If the sexual content and language don't manage to get a few hackles up (and Barry Sandler's script is a few hundred degrees more steamy than his 1982 *Making Love*) then the sexual violence certainly will, especially the drawn-out sequence involving the terrorisation of the heroine. I suspect that some won't even make it past the blatantly sexist joke which opens the movie.

The theme has echoes of Bunuel's *Belle de Jour* and Somerset Maugham's *Rain* which, in its 1954 filming as *Miss Sadie Thompson*, was carried along by Rita Hayworth's ebullient vulgarity. Kathleen Turner is obviously having a ball as the hard-bitten China Blue in the Russell film, swaggering around the back streets of Hollywood, swinging her handbag to a soundtrack of pepped-up New World Symphony and 'Onward Christian Soldiers', as is Anthony Perkins in what must be his most over-the-top performance to date.

The problems with *Crimes of Passion* lie in the remaining third of the film which attempts to dissect the strained marriage of John Laughlin and his wife and yet finds itself wallowing in banality. If Russell could have given this aspect of his movie the punch of the bizarre video clip that the couple watch in bed, then this could have provided a useful balance to the rest of the film.

At one point Perkins asks Turner, "How low can you go?". Her retort is "As low as you can afford." One hopes that Russell finds more edifying material for his next movie.

ANOTHER COUNTRY

Director: Marek Kaniiewska

Britain has certainly had its fair share of political scandals over the last few decades, from Burgess

and McClean through to the relatively recent disclosure that the noted art historian and establishment figure, Sir Anthony Blunt, had led a double life as a Soviet spy. Julian Mitchell's original play traced the origins of such activities to that bastion of respectability, the English public school.

Unlike the stage play, which had a more static setting, most of the film is revealed in flashback as an ageing Guy Bennett (Rupert Everett) is interviewed in his rather dowdy Moscow apartment. We are transported to the 30s and, within the "other country" of the anonymous public school, the young men play out their games and rituals. The occasional scene outside, such as that with Bennett's mother (a delicious cameo by Anna Massey), only serves to highlight the overpowering isolation of the school itself.

There is none of the surrealism and hard-left politics that Lindsay Anderson used in his *If ...*; rather, Mitchell's elegantly-written script focuses on a handful of characters and the hypocrisy and obsessiveness that the environment engenders. Occasionally, the satire at the expense of the English class structure may seem a little heavily drawn and many points in *Another Country* are not made with the greatest subtlety — Bennett's self-accepting sexual preferences are shown rather coyly through his breathless yet very proper romance with the young Harcourt and Tommy Judd (Colin Firth) is so committed to left-wing politics that he reads Marx by torchlight and has a statuette of Lenin beside him on the park bench.

However, with the Norman Joneses and Keith Hays perpetuating their bigotry with such vociferousness, perhaps subtlety is not the order of the day and, within its cultural limitations, *Another Country* has been given a timely and unexpectedly topical release.

Video

Roxy Music

The High Road (CEL)

Capable memento of one of Roxy's last live concerts, filmed in France in Lacostavision. Outstand-

ing renditions of material off *For Your Pleasure* and *Avalon*, an enviably Fransch atmosphere and more than a few dry asides. For full enjoyment, end the tape at 'Editions Of You', skipping the unnecessary version of 'Jealous Guy'. Otherwise, a most enjoyable evening. CT

Tender Mercies (Thorn/EMI)

Bruce (Breaker Morant) Beresford's 1983 movie about the rediscovery of self-respect confirms his directorial talents for building characterisation. Robert Duval (who sings and writes half the songs) plays Mark Sledge, an ex-C&W star fallen on booze and hard times. His chance encounter with and marriage to Rosa (Tess Harper), a very small-town motel owner, leads to his recovery. She's the calm at the heart of his storm and Beresford expertly builds their relationship with some beautifully understated shots. GK

Beat Street (Roadshow)

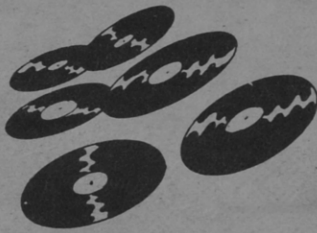
One of the best hip hop social documents I've seen is seven times and it's still good. The story might be schmaltz but the dancing, music and cultural signs make this a big hit. Afrika Bambaataa comes on like an Aztec god to rock the house, Kool Kind Herc adds a spiritual presence, the bombing is true South Bronx wild style and the dancing by the New York City Breakers is super fine. See it, it will make you feel good. KB

Black Bullet (Roadshow)

A blaxploitation thang from 1974, with Isaac Hayes as Truck Turner, bounty hunter and all-round nice guy. Things get tough when he wastes Gator the pimp, making Gator's friends a mite upset. Highlights include some nasty crimplene flares, a cameo role from Dick Miller and, best of all, Lt. Uhura from *Star Trek* as a very nasty lady pimp. Black B-grade action at its best. KB

The Key (Roadshow)

Hi there, art lovers, here's a hot one for y'all. From the director of *Caligula*, a claustrophobic study in jealousy and sexual obsession. Basically an Italian bottom movie; and you don't need to be Sigmund Freud to link the background of fascist Italy with the anal nature of the film. A movie for those who like Italian architecture, if you know what I mean. KB



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