

L A T E N E W S

Instigators have recorded a Ripper 45. Penknife Glides have done one for Reaction. Dance Macabre may do likewise. Cure producer Chris Parry may produce a Reaction

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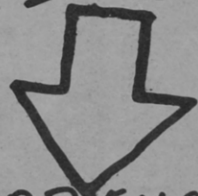
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Top, Rank And File. Above, Canned Heat at Hazel O'Connor, Phil Daniels in 'Breaking Glass', July 10 at Century.

band while here with the Cure.

If you missed the Newtones single, Propeller Indies Mail Order has 'em ... Phil Judd visited this land en route to Electric Ladyland Studios, New York where Phil and Tickle will mix the Swingers album. RWP didn't get an interview. Phil wasn't in the mood.

The Furys will split with a big party ... a Graham Brazier album is likely ... Dave Dobbyn's diverse gathering is known as D. D. Smash.

Expect Joy Division's 'Atmosphere'/'She's Lost Control' late July. Closer and 'Transmission' will follow. Factory have finally despatched parts for New Order, A Certain Ratio and Durutti Column. RWP are sitting on two more Joy Division clips.

F I L M

Elephant Man

Director: David Lynch

David Lynch made his name on the underground circuit with a quite plotless little exercise in the creeping horrors called *Eraserhead*. Then came the chance to direct this tale of the most horrifically deformed human recorded by medical history. Parallels with Truffaut's *Wild Child* and Herzog's *Kaspar Hauser* are obvious, but with his almost fetishistic explorations of the atmosphere and objects of Victorian society, Lynch has made a film that is all his own. Freddie Francis contributes some evocative black-and-white photography whilst John Hurt, Anthony Hopkins, Freddie Jones, Wendy Hiller, John Gielgud and Anne Bancroft give memorable performances. A moving film that could not fail to bring tears to

the eyes of the most stony-hearted member of the audience. **Wise Blood**

Director: John Huston

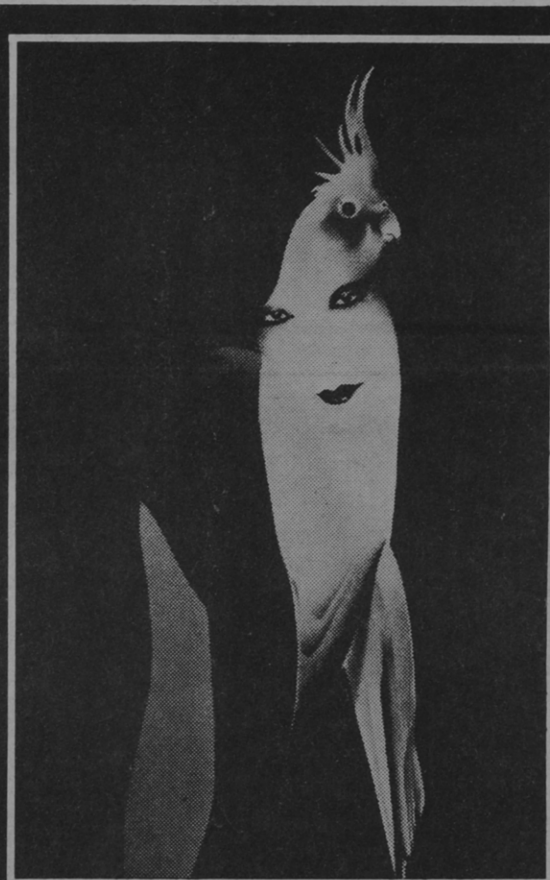
Currently part of the International Film Festival, this tale of twisted fundamentalism is one of the director's more quirky creations. Basically, it tells of the grandson of a hell-fire revivalist preacher who returns to the Deep South after army service, and asserts his own personality by appointing himself the head of a new "Church Without Christ". Essentially a chamber film, Huston's expressionist vision is brilliantly supported by Gerry Fisher's stunning photography and a fine score from the great Alex North. Huston himself, in a cameo as the grandfather, is the only 'name' actor, but Brad Dourif and Amy Wright in their scenes together are memorable and Ned Beatty contributes a suitably greasy

performance as Dourif's short-lived competitor in the bible-bashing business.

Tess

Director: Roman Polanski

The last time that Thomas Hardy was bought to the screen was in Schlesinger's *Far From The Madding Crowd*, which, weighed down with four "star" performers and Schlesinger's sledgehammer direction, was a forgettable affair indeed. Polanski's *Tess* is quite the opposite with the director's breathtakingly beautiful evocation of the Victorian countryside (in stark contrast to the seedy urban milieu of *Elephant Man*). The script makes a remarkable achievement in transcribing novel to film, and Nastassia Kinski's quiet performance as Tess is a perfect symbol for the rape of Victorian England by nineteenth century nouveau riche values. **William Rich**

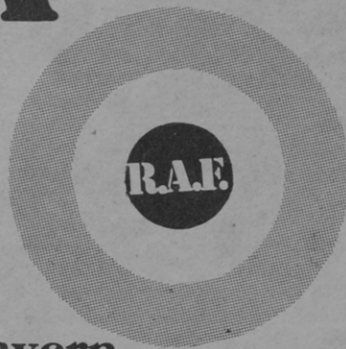


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