

'ANDERSON' FROM PAGE 25
 Alan Bennett's *Old Crowd* had received a generally hostile critical reaction because it was, in Anderson's own words, "experimental, innovatory and somewhat anarchistic in tone" and the experience made Anderson realise how intensely conventional television was as a medium. Paradoxically, though it might be harder to set up a film, once done, the artist was much freer to be true to his inspiration and experiment with the material and medium.

And what of television itself? It should be stopped, retorted Anderson. He sees the struggle between television and cinema as being responsible for the present-day American cinema having to cast its net for a wider and wider audience, trying to appeal to a public that was not even adolescent, but positively infantile. He spoke though of the vitality and energy of America, being still a young country with its culture built upon its many and varied immigrants. His friend Milos Forman chose to settle in the States rather than Britain when he left Czechoslovakia because he would always have been a foreigner in Britain whereas he was naturally accepted as an American, going on to make films such as *Taking Off*, *Hair*, *One Flew Over The Cuckoo's Nest* and the soon-to-be-released *Ragtime*.

What a contrast with the Britain of *Britannia Hospital*, a nation crippled by the most bitter of class struggles — a factor which Anderson sees as having prevented Britain ever achieve its full potential. And, he stresses, this issue had not disappeared in the post-war years as journalists

claimed but was as bitter as ever, now complicated by the rising voices of other minorities within the country.

Lindsay Anderson is a director for those who like their cinema to be literate with a strong but not overbearing social conscience — the man has too much wit and irony for that. As a final comment, on being asked whether any other films or filmmakers had particularly impressed him over the last decade, he paused and then concluded, "I must say chiefly my own ... to be perfectly honest".

William Dart

FILM

Wellington film festival starts July 9. Includes Debbie Harry in *Union City* and Mangere Bridge movie *Men In Dispute*.

Auckland festival starts July 16. Features *Atlantic City* and *My Dinner with Andre* directed by Louis Malle, *Health* by Robert Altman, *Radio On* (with music from Bowie, Fripp etc.) and *Everyman for Himself* by Jean Luc Godard.

NZ movies in the making: *Strata* (Phase Three films) directed by Geoff Steven (*Skin Deep*), *Utu* by Geoff Murphy (*Pork Pie*) and *Wild Horses* by Derek Morton (Endeavour) ... *Scarecrow* has been sold for release in the USA, Canada, Britain and Australia ... German director Rainer Werner Fassbinder (*Lola*, *Maria Braun*, *Fear Eats the Soul*) has died, aged 36 ... *Variety* says of Gillian Armstrong movie *Starstruck*: "First Australian stab at a musical ... doesn't have a soundtrack with commercial beat to penetrate beyond its shores". (*Starstruck* features songs by Swingers, Phil Judd and Tim Finn).

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Nastassia, 'Cat People'.



'Mad Max 2'.

most important feature is that they are progressive stages in the latter-day renaissance of Blake Edwards. And *V/V* is a sparkling gender comedy from a director whose talents seemed to be almost buried in an endless succession of Pink Panther films.

This film, with Julie playing a man playing a woman (think about that one!) is set in Paris in the 30s. The perfect setting too for a piece with extraordinary wit and charm. Robert Preston, who has been giving some marvellously bizarre performances of late (*Semi Tough*, *S.O.B.*) is outrageously funny as a gay cabaret performer who realizes Julie's hitherto untapped talents.

It is pleasing to have a comedy on this aspect of life which does not end up being a sexist put-down (as was *La Cage aux Folles*)

Body Heat

Director: Lawrence Kasdan

A stunning directorial debut from Kasdan, who has already provided Hollywood with some of its neatest scripts such as that for Polanski's *Chinatown*. Kasdan scripted *Body Heat* himself and

gives us a classic "film noir" for the eighties as the sultry Kathleen Turner leads William Hurt's small-town Lothario into a web of murder and intrigue.

Echoes of Billy Wilder's *Double Indemnity* abound, a forties film where Fred McMurray got himself into much the same mess for a few on-screen clinches from Barbara Stanwyck. Turner is a little more liberal with her favours, but the heat of the title is much more than just steamy sex. It is an image that pervades the entire film from the sweating bodies of the actors to the nightmare intensity of the final denouement. The director mounts the most exquisite images like a cinematic jeweller, holding them together with one of the most bristling and pertinent scripts for some years.

Missing

Director: Costa-Gavras

Costa-Gavras offers a trite and unsatisfying expose of the American involvement in the 1973 Chilean military coup, with Jack Lemmon and Sissy Spacek as the unfortunate pawns in the larger political game.

As a thriller, it holds together. But the anti-American propaganda is naive and not helped by the crudely caricatured portraits of almost all but three or four of the American characters. The mixture of documentary and art-film is an uneasy one. The film is much too tricky for its own good from upward shots of bodies spread-eagled on a glass roof to the obvious irony of Brenda Lee singing "My whole world is falling down" at an American party.

And as for the Vangelis score ... where is Mikis Theodorakis these days now that we need him.

Blow Out

Director: Brian De Palma

Sitting through this latest De Palma effort, I began to realise just how superb Coppola's *Conversation* was some years back. This film managed to examine with eloquence and style all the "serious" issues which are struggling to get out of *Blow Out* without any of the tawdry nastiness that clouds De Palma's film. The man is technically astute, although this can't really compensate for the lacklustre personalities of Nancy Allen and John Travolta. *Blow Out* just seems another trudge through the sex-and-violence cocktail of *Dressed to Kill*.

Atlantic City

Director: Louis Malle

One of the current Festival Fare, and far too long in coming to this country, *Atlantic City* paradoxically manages to combine the disparate qualities of charm and toughness as did the director's earlier *Pretty Baby*. Bellini enthusiasts will appreciate the clever irony of one of the most striking opening scenes for some time. Fine performances too from Burt Lancaster, Susan Sarandon and Kate Reid.

William Dart

FORTHCOMING FILMS

Cat People ... horror starring Nastassia Kinski and Malcolm McDowell, directed by Paul Schrader (*Hardcore*, *American Gigolo*). Nastassia and Malcolm are part of an ancient tribe which turns into black leopards when they love anybody but blood relatives. Music by Giorgio Moroder (*Donna* and *Midnight Express*), the song 'Cat People' has Bowie lyrics and is sung by David Bowie. Starts July 30.

Puberty Blues ... directed by Bruce Beresford (*Breaker Morant*). Story about two girls growing up on Sydney's southside beaches. Theme song by Tim Finn. Split Enz 'Nobody Takes Me Seriously' and 'I Hope I Never' are sung by Sharon O'Neill. Starts August.

Happy Birthday To Me ... directed by J. Lee Thompson (*Guns of Navarone*). A psychomystery set in school with lead Melissa Sue Anderson, of *Little House on the Prairie* fame. Will there be anybody left to celebrate her birthday? Starts July 9.

Mad Max 2 ... the next best thing to *Mad Max* which was banned here. It's set three years after *Max* loses his family. NME says: "It's the sort of film which gives violence a good name." July 30.



Dance Craze ... British Ska movie out in June. Includes the Specials, Madness, the Beat (filmed in action on US tour), Selector, Bad Manners, and the Bodysnatchers. Follows the release of the *Dance Craze* album a year ago.

Britannia Hospital ... stars Malcolm McDowell, directed by Lindsay Anderson (*O Lucky Man*). Comic satire based on a hospital strike and a mad doctor. Late July.

VIDEO

Jam have released live video *Trans Global Unity Express*, 29 mins long, six songs from *The Gift* ... Soft Cell have a kinky video 'Sex Dwarf' available as part of the Soft Cell video LP out soon in the UK ... a 20th Century Fox video catalogue is available through Group Rentals, PO Box 147, Auckland. Included is *The Rose*, 9 to 5, and *Brubaker*.

The president of the Motion Picture Assoc. of America is reported in *Variety* magazine to have warned the USA government about the dangers of home videotaping without copyright compensation. He says the industry will collapse like the recording industry unless something is done to discourage it. Meanwhile, groups such as the Home Recording Rights Coalition (which involves VCR manufacturers and dealers) are fighting to get home taping legalized.



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- 39 XTC, Lip Service, Motels.
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- 42 Clash interview, Cold Chisel, INXS, Tigers, Jo Jo Zep, Borich and Tilders.
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- 44 Adam Ant, Associates and Police interviews, Stevie Wonder.
- 45 Split Enz, Pop Mx, Meemees, Wgtn '81, Class Of '81, Newmatics.
- Herco Pilots, Swingers, Madness Supplement.
- 46 Pil in London interview, Cure, Ellen Foley, Dire Straits.
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- 48 Cold Chisel, Blams, Wgtn Zone.
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- 53 Screaming Meemees, Ian Dury Interview, Mental As Anything.
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- 55 Clash interview, Sweetwaters, Pop Mechanix, Devo, Sharon O'Neill.
- 56 Teardrop Explodes, D.D. Smash and Mick Jones Part 2 interviews, Neighbours, Richard Burgess.
- 57 The Clean, Pretenders, South Island bands, Mentals, Chas Jankel.
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