

MONTHLY

# FILM

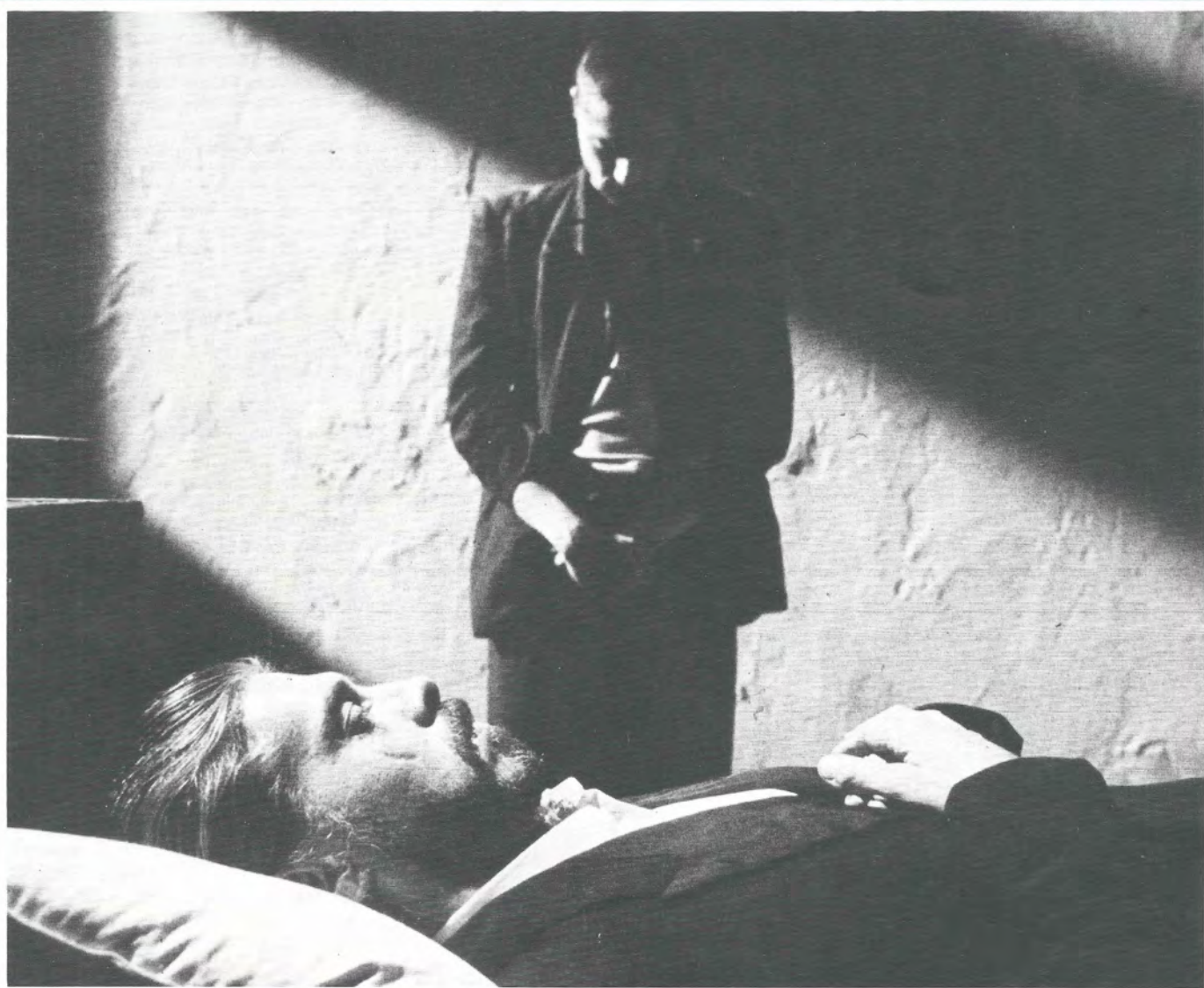
BULLETIN

APRIL 1986

VOLUME 53

NUMBER 627

95p



**ENGLAND NOW AND THEN:  
DEREK JARMAN, JULIEN TEMPLE, JAMES IVORY  
THE STUFF, BLIND ALLEY  
& THE PRIVATE FILES OF LARRY COHEN  
KUROSAWA'S RAN, CHRIS MARKER'S KUROSAWA**

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Silence will speak: Nigel Terry, Spencer Leigh  
in *Caravaggio*  
(photograph courtesy of BFI Production)

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as Hugo brings news of May's acceptance for a role in a TV commercial.

This engaging, upbeat scrutiny of sub-Hollywood dreamers marks an accomplished shift into narrative film-making by former documentarist Robert Dornhelm (*The Children of Theatre Street, She Dances Alone*). Not least of its attractions is the genial irresolution of its everyday dramas. In fact, an account of the film's charms could all too easily turn into a log of the pitfalls it so adroitly avoids. Eccentric characterisations are pitched well away from the poles of ingratiating kookiness or gargoyle-ism; the 'delusions-about-illusions' irony is never spelled out; this Tinsel-town underbelly is not painted in the standard shades of sleaze; and the complexities of the central, awkward ménage are never reduced to the stencil patterns of a *Willie & Phil*. Even the one moment of apparently conventional melodrama (when young Henry runs from the spectacle of his mother at work) is defused of any moralising about maternal love and labour or the nuclear family.

Distinct and distinctive plusses are

perhaps more to do with ambience: the space Dornhelm allows his excellent ensemble cast, including welcome bits from a characteristically lugubrious Timothy Carey and an uncharacteristically solo Richard Marin (for once divorced from the dope-head duo of Cheech and Chong). Dornhelm's fellow Austrian Karl Kofler shoots suburban Los Angeles with a similarly unjaundiced eye, resisting all temptation to embellish the relation between its run-down, *trompe l'oeil* gaudiness and his foreground figures. In short, no one here is backed into corners either philosophically or pictorially, and even the shadows cast by these variously obsessive personalities are, against the odds, remarkably unmenacing. A casual generosity of style and spirit also inflects Michael Ventura's witty script (which is in the same league, as, say the 'self-employed' John Sayles or the Alan Rudolph of *Choose Me*), deflecting it away from half-expected satire. Only the short, virtually redundant dream/fantasy sequences with which the film begins and ends cut against its pleasurable grain.

PAUL TAYLOR

When new people next door move in at night with a silver coffin, Charley Brewster's curiosity is aroused to such an extent that he forgets his interest in his girlfriend Amy Peterson, who leaves in a huff. In the days that follow, Charley links news reports of local murders with various odd occurrences he has seen from his window, and becomes convinced that his neighbour is a vampire. Persuading a police detective to visit the house with him, Charley is quickly ridiculed by Billy Cole, a friend of the absent owner Jerry Dandrige. But that night, Dandrige arrives in Charley's room to ensure his silence. Driven off when Charley's mother is woken by the noise, the vampire furiously promises to return the following night. Desperate, Charley turns for help to Peter Vincent, host of a late-night television horror series and self-styled vampire-killing expert. Vincent refuses to take him seriously, but is persuaded by Amy, worried about Charley's sanity, to meet with Cole and Dandrige. Discovering that Dandrige has no reflection, Vincent is convinced. Fascinated by Amy meanwhile, the vampire sets one of his acolytes to deal with Vincent while he seduces the girl. As Vincent fights off a werewolf, Amy is infected by Dandrige and is destined to join the living dead herself unless the vampire is destroyed by daybreak. Charley and Vincent close in, opposed by both Amy and Cole (who turns out to be a zombie, immune to bullets) as the night turns to dawn and Dandrige heads for his coffin in the cellar. In a last desperate struggle, the vampire is felled by sunlight and Amy is saved. She and Charley resume their courtship unaware that something still lurks in the shadows next door. . .

Although, thanks to John Landis and Rick Baker, the werewolf seems to be having little difficulty in keeping up with the 1980s (actually achieving teenage idol status as the break-dancing basketball champion in *Teen Wolf*), the vampire is finding it less easy to shake off the Carpathian image. Tom Holland (whose script for *Psycho II* similarly sought to update Gothic nightmares) has now applied the sophistication of the *Ghostbusters* era to the familiar iconography of the undead, complete with coffins, stakes, and lethal giant bats. It's an enterprising hybridisation, for which Dracula fans may be expected to raise at least an anaemic smile of approval.

From his careers as actor (prolific) and screenplay writer (modest), Holland has evidently learned enough to put together an efficient first film as director. Elegantly photographed by Vilmos Zsigmond's former assistant Jan Kiesser, *Fright Night* is unarguably a smoother ride, and with more comfortable performances than, for instance, Wes Craven's horrendously ugly and edgy *Nightmare on Elm Street*. There are plenty of pleasing details, like the curl of a wood shaving over an impermeable fingernail as it slides grimly along a bannister, the mother placidly offering her son a Valium when he has just avoided being flung out of a window, or the vampire listening with modest pride to his rival's distant scream at the discovery that Amy has been fanged. Owing nothing to special effects but everything to script and timing, two particularly happy encounters

## Fright Night

U.S.A., 1985

Director: Tom Holland

Cert—15. *dist*—Columbia-EMI-Warner. *p.c*—Vistar Films. For Columbia-Delphi IV Productions. *p*—Herb Jaffe. *assoc. p*—Jerry A. Baerwitz. *p. sup*—(Entertainment Effects) Laura Buff. *p. co-ordinators*—Sheila Barnes, (Entertainment Effects) Mary C. Mason. *unit p. manager*—Jerry A. Baerwitz. *asst. d*—Gerald Sobul, Carole Keligian. *sc*—Tom Holland. *ph*—Jan Kiesser. *panavision. col*—Metrocolor. *visual effects ph*—(Entertainment Effects) Bill Neil. *asst. matte ph*—(Entertainment Effects) Alan Harding. *camera op*—Craig Denault. *optical printer op*—(Entertainment Effects) Chuck Cowles. *video consultant*—Gail Mutrux. *visual effects*—Richard Edlund (p.); Entertainment Effects: John Bruno (a.d.), Marty November (ed.). *optical effects*—Boss Film Corporation. *opticals*—(Entertainment Effects) Mark Vargo (sup.), Mary E. Walter, Ronald B. Moore (line-up). *rotoscope sup*—Annick Therrien. *matte dept. sup*—(Entertainment Effects) Neil Krepela. *matte artists*—(Entertainment Effects) Matt Yurich (chief), Michelle Moen. *anim*—(Entertainment Effects) Garry Waller, Terry Windell (sup.), Sean Newton (key). *ed*—Kent Beyda. *addit. ed*—Larry Bock. *p. designer*—John De Cuir Jr. *set design*—Mark Fabus, Ross Gallichotte. *set dec*—Jerry Adams. *p. illustrator*—(Entertainment Effects) Brent Boates. *sp. effects*—Michael Lantieri, Darrell Pritchett, Clayton Pinney, Albert Lannutti. *head effects technician*—(Entertainment Effects) Bob M. Cole. *mechanical effects sup*—(Entertainment Effects) Thaine Morris. *creatures designed/created by*—(Entertainment Effects) Randall William Cook, Steve Johnson. *creature effects*—(Entertainment Effects) Mark B. Wilson (1st technician), Rob Cantrell, Dale Brady, Craig Caton, Makio Kida, David Matherly, Richard Ruiz, Steve Neill (crew). *m*—Brad Fiedel. *m. performed by*—(electric violin) Ross Levinson. *m. sup*—(Cinemusic) David Chackler, Kevin Benson, Irwin Mazur. *m. ed*—Jim Weidman. *songs*—"Fright Night" by Joe Lamont, performed by J. Geils Band; "Save Me Tonight" by Michell Leib, Garri Brandon, performed by White Sister; "Rock Myself to Sleep" by Kimberly Rew, Vince De La Cruz, performed by April Wine; "Let's Talk" by Mark Mothersbaugh, performed by Devo; "Armies of the Night" by Ron Mael, Russell Mael, performed by Sparks; "Good Man in a Bad Time" by Marc Tanner, Jon Reede, performed by Ian Hunter; "Give It Up" by Denis Matkosky, Bobby Caldwell, performed by Evelyn "Champagne" King; "You Can't Hide from the Beast Inside" by Steve Plunkett, performed by Autograph; "Boppin' Tonight" by Gary Goetzman, Mike Piccirillo, performed by The Fabulous Fontaines. *choreo*—Dorain Grusman. *cost. design*—Robert Fletcher. *cost. sup*—Mort Schwartz. *costumer*—Bettylee Balsam. *make-up*—(artist) Ken Diaz, (addit.) Rick Stratton. *contact lens effect*—Dr. Morton K. Greenspoon. *titles/opticals*—Modern Film Effects. *sup. sd. ed*—Tom McCarthy Jr. *sd. ed*—Mike Redbourn, David Spence, Neil Burrow, Gordon Davidson. *ADR ed*—Jay Engel. *sd. rec*—Don Rush. *Dolby stereo. sd. re-rec*—John T. Reitz, David E. Campbell, David J. Kimball. *p. adviser*—(Entertainment Effects) James Nelson. *p. assistant*—Steve Housewright. *stunt co-ordinator*—Bill Couch Jr. *stunts*—Brad Alan, Christine Baur, Alonzo Brown, Chere Bryson, Jerry Brutsche, Gerard Clarke, Paula Crist, Nick Dimitri, Gardner Doolittle, C. E. Duncan, Donna Hall, Mark Harden, Larry Holt, Terry James, Loren Janes, Lane Levitt, Frank Perrino, Tom Rosales, Clifford Strong, Kim Washington, Mike Washlake, Jerry Wills. *film extract*—*The Premature Burial* (1962). *l.p*—Chris Sarandon (*Jerry Dandrige*), William Ragsdale (*Charley Brewster*), Amanda Bearse (*Amy Peterson*), Roddy McDowall (*Peter Vincent*), Stephen Geoffreys (*Evil Ed*), Jonathan Stark (*Billy Cole*), Dorothy Fielding (*Judy Brewster*), Art J. Evans (*Detective Lennox*), Steward Stern (*Cook*), Nick Savage, Prince A. Hughes and Ernie Holmes (*Bouncers*), Heidi Sorenson (*Hooker*), Irina Irvine (*Teenage Girl*), Robert Corff (*Jonathan*), Pamela Brown (*Miss Nina*), Chris Hendrie (*Newscaster*). 9,572 ft. 106 mins.





William Ragsdale, Roddy McDowall—Shaking the Carpathian image?

are the scene in which Charley's accusations are outpaced by the vampire's politely incredulous assistant (an appealing acting debut by Jonathan Stark), and the sequence when Dandridge mesmerises Amy on the dance floor and calmly tosses aside the heavies who come to her defence. If the old legend is to offer any kind of chill in a modern context, these are surprisingly convincing illustrations.

Chris Sarandon plays the monster as the established smoothie, a plausible neighbourhood psychopath right up to the disappointing moment of dissolution when the eyes go weird, the teeth grow, and the single objective is a box in the cellar. Holland rounds it all off with a battle royal amidst the

antique furniture, bolts of sunlight knocking the antagonists across the room and crushing the darkness in a whirlwind of flames. The snarling enemy deserves a better opponent, however, than the miscast Roddy McDowall, whose chalk-dust hair and beakily aggrieved expression are, of all the film's challenges, by far the least persuasive. William Ragsdale, another newcomer, captures more accurately the script's tone of part-fearful, part-hopeful bemusement, a horror-film fan by no means averse to finding the Universal classics coming to life next door. A pity, though, that after his first mauling by his supernatural adversary he shows not a single bruise.

PHILIP STRICK

## Intimate Strangers

Great Britain, 1985

Director: Robert Smith

*Dist*—Front room Productions. *p.c*—Front room Productions. With financial assistance from Channel 4. *p.manager*—Angela Topping. *sc*—developed with the cast from an idea by Robert Smith. *addit. material*—Gordon Hann. *ph*—John Davies. In colour. *ed*—Robert Smith. *a.d*—Caroline Hanania. *m*—Nick Garvey. *titles*—Rosalind Boon. *sd.ed*—John Davies. *sd.rec*—Angela Topping. *sd. re-rec*—Colin Martin. *l.p*—Irene Marat (*Jo*), Colin Smith (*Lee*), Irene Sutcliffe (*Grandmother*), Anthony Collin (*Grandfather*), John Rankin (*Barrister*), Marian McGlaughlin (*Jo's Friend*), Marilyn Milgram (*Solicitor*), Terry Murphy (*Lee's Friend*), Jerry Judge and Ridgewell Hawkes (*Policemen*). 1,656 ft. 46 mins. (16 mm.).

Under cover of darkness, Jo and her son Lee break into an abandoned house in Brixton. Appropriating the few possessions left by their predecessors, they paint the walls bright colours and make it into their 'home'. When left alone in the house, Lee becomes anxious, and talks about ghosts upstairs. He asks for a television and, although poor, Jo manages to get one. Lee takes up with a friend and the two boys wander around the city streets, staring

covetously into the shop windows full of new high-tech gadgetry. They steal a home computer which Lee plays with obsessively in his room. Jo's parents come from the north to visit them for the day. While Jo is at the pub, Lee and his friend are caught stealing more hardware by the police. At the solicitor's office, a detention centre is discussed. At home, a glance and a gesture confirm that the trust between mother and son has not been broken.

*Intimate Strangers* is an odd animal. Given the slim plot and characterisation—single mother, life in a squat, child crime, violence in the streets—one might have expected yet another 'social message' docu-drama. On the contrary, this is a mysterious, wonderfully performed study in domestic privacy, with a relaxed, understated narration and replete with stylish tableaux. Since *Acceptable Levels*, Frontroom Productions, true to their name, have consistently (*City Farm*, *Ursula and Glenys*) been concerned with making small films within the broad social problem category, but relocating the social in the context of the private home, and remaining suggestive rather than explicatory, with no general overview. In *Intimate Strangers*, fiction is made out of documentary material, and realism is focused on the emotional and physical landscape of personal lives.

An atmosphere of menace emanates from within the characters, not through dialogue (very little is actually said), but obliquely, through suggestion and ambience. Looking out of the window, Lee feels afraid: for him, the orderly, ordinary streets, the immaculately clipped neighbours' hedges, the washing on the line, evoke menace and reproach. Yet the familiarity of the interior—family life—is not necessarily a safeguard against the outside threat. After Lee witnesses a mugging from his bedroom window, the menace enters his home when he opens a door to find his mother violently making love. The darkness of the house and the imagined sounds of previous inhabitants evoke the proximity of other people's lives, but also their infinite distance.

The lack of knowledge about one another between intimates within the family is as real as that between the anonymous citizens with whom we co-exist. The ties between Lee and his mother have their limits. While they are mutually dependent, their lives inexorably interwoven, they are incapable of answering each other's fears and desires—ultimately, they remain a mystery to one another. *Intimate Strangers* leaves one with that feeling experienced on a train as it enters a town at night. For a moment, one sees into the front rooms of strangers, little snapshots of peoples' lives, ordinary, apparently straightforward; but locked away in their own space, they are infinitely mysterious, and for that reason, fascinating.

SUSAN BARROWCLOUGH



Irene Marat, Colin Smith—passing the open windows.



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# FILM

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**MIKE NICHOLS' MANHATTAN TRANSFER  
MENELIK SHABAZZ SOUNDING A WARNING  
ERROL MORRIS:  
GATES OF HEAVEN TO HANDCARVED COFFINS  
PATTY HEARST BURIED ALIVE**



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*Received values—Natasha Richardson in 'Paddy Hearst'.*

## On the Cover:

Fires were started, again:  
*Directed by Andrei Tarkovsky*  
(photograph courtesy of Artificial Eye)

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# Fright Night Part 2

U.S.A., 1988

Director: Tommy Lee Wallace

**Cert**—18. **dist**—Columbia-Tri-Star. **p.c**—Vista. **p**—Herb Jaffe, Mort Engelberg. **line p**—Jeffrey Sudzin. **p. co-ordinator**—Anna Zappia. **unit p. manager**—Jeffrey Sudzin. **location manager**—Tim Goldberg. **post-p. co-ordinator**—Kathleen J. Hopp. **casting**—Nina Axelrod, (extras) Star Casting. **asst. d**—Matt Earl Beesley, Scott Printz, Raymond Becket, Joseph Adamson. **sc**—Tim Metcalfe, Miguel Tejada-Flores, Tommy Lee Wallace. Based on characters created by Tom Holland. **ph**—Mark Irwin. **Panavision. col**—DeLuxe. **addit. ph**—Karen Grossman. **visual effects ph**—John Huneck (Fantasy II Film Effects). **panaglide op**—Anastos N. Michos, Laszlo Regos, Elizabeth Ziegler. **cablecams op**—Anastos N. Michos. **sp. visual effects**—Gene Warren Jr., Fantasy II Film Effects: (p. sup.) Leslie Huntley, (model shop sup.) Michael Joyce, (model makers) Gary Rhodaback, Mark Joyce, Dennis Schultz, (stop motion anim.) Justin Kohn, (pyrotechnics) Joseph Viskocil, (matte artist) Ken Marchall, (roto-effects) Bret Mixon, January Nordman, Candy Lewis, (p. assistants) Dave Chamberlain, Evan Jacobs, Jon Warren, Heather Pumphreys, Michael Warren, (addit. ph. effects) George Dodge. **optical effects**—Betty Bomberg, David Emerson, Tony Alderson, Linda Henry (Fantasy II Film Effects). **ed**—Jay Lash Cassidy; Jonathan P. Shaw, (addit.) Duwayne Dunham. **p. designer**—Dean Tschetter. **a.d**—Randy Moore. **set design**—Eric Compton, Thomas P. Wilkins. **a. dept. co-ordinator**—Kathleen Walker. **set dec**—Michele Starbuck. **set dressers**—Helen Dersjant, Mark Gannes, Mark Anderson. **p. illustrators**—Len Morganti, Giacomo G. Ghiazza. **scenic artists**—Michael Perry, Edward A. Mabe. **sculptures**—Brian Cole, Larry S. Carr. **sp. effects**—Rick Josephson. **creatures**—Make-Up FX Unlimited: (sp. technicians) Jim McLoughlin, Aaron Sims, (mould crew) Brent Baker, Joey Orosco, (addit. sculptors) Gabe Bartalos, Matt Rose, Bill Sturgeon, (foam latex technician) Gregor Punchatz, (fangs) Richard Snell. **m**—Brad Fiedel, (addit.) Don Great, Alan Ett. **m. performed by**—(electric violin) Ross Levinson. **m. sup**—G. Cooper Hinson, Stuart Boros. **m. ed**—Steve McCroskey, Segue Music. **songs**—“Come to Me” by Brad Fiedel, performed by Deborah Holland; “Louie, Louie” by Richard Berry; “Marvel Age” by and performed by Ross Levinson; “You Could Look It Up” by and performed by T Bone Burnett; “Dressed in Red” by Van Dyke Parks, Todd Hayen, performed by Leslie Lewis; “In the Midnight Hour” by Steve Cropper, Wilson Pickett, performed by Wilson Pickett. **choreo**—Russell Clark. **cost. design**—Joseph Porro. **wardrobe sup**—Karen Rivera. **costumer**—Garet Reilly. **key make-up artist**—Lilly Benyair. **sp. make-up effects**—Make-Up FX Unlimited: (created by) Bart J. Mixon, (artists) Brian Wade, Norman Cabrera; “Louie” and “Bozworth”: (created by) Greg Cannom, (crew) Larry Odién, Earl Ellis, John Vulich, Keith Edmier, Mitch Devane, Linda Notaro, Janice Barnes, Matt Falls, Loren Gitthens. **title design**—David L. Aaron. **titles**—Cinema Research Corporation. **sup. sd. ed**—Dane A. Davis, Danetracks. **sd. ed**—(dial.) Greg Jacobs, Randy Vandegrift, Kimberly Voigt. **ADR ed**—G.W. Brown. **foley ed**—Tom Hammond. **sd. rec**—Bobby Anderson Jr., (m.) Tim Boyle. **Ultra stereo**; (consultant) John Lawson. **sd. re-rec**—Paul A. Sharpe, Edward F. Suski, Steven Pederson. **sd. effects ed**—John Kwiatkowski. **foley walkers**—Jerry Trent, Joan Rowe. **p. assistants**—Andy Shamaris, John-einne Hellerstein. **stunt co-ordinator**—Edward James Ulrich. **stunts**—Al Jones, Clay Ross, Joe Gilbride, Carol Rees, Sheryl Sue Jones, Maria R. Kelly, Wayne Montano, Phil Culotta, David Michael Graves. **stand-in**—Kelley E. Crone. **head animal trainer**—Nicholas Yoth. **bug wrangler**—Steve Keutcher. **l.p**—Roddy McDowall (Peter Vincent), William Ragsdale (Charley Brewster), Traci Lin (Alex), Julie Carmen (Regine), Jonathan Gries (Louie), Russell Clark (Belle), Brian Thompson (Bozworth), Merritt Buttrick (Richie), Ernie Sabella (Dr. Harrison), Matt Landers (Mel), Josh Richman (Fritz), Karen Andrews (Mrs. Stern), Rochelle Ashana (Art Major), Blair Tefkin (Beatrice), Alexander Folk (Sergeant), Scanlon Gail (Watch Captain), Grant Owens (Failer), John LaFayette (Bartender), Gary Allen (Mr. Newberry), Brad Kepnick (Hip Young Guy), Neith Hunter (Young Admirer), Ed Quinlan (Newscaster), Jennifer Joan Taylor (Secretary Receptionist), Jill Augustine (Co-ed), Gar Campbell (Director), Ed Corbett (Stagehand), Robert Jenkins (2nd Stagehand), David Efron (Orderly). 9,342 ft. 104 mins.

Charley Brewster, the teenager who joined forces with horror film host Peter Vincent to destroy vampire Jerry Dandrige (see *Fright Night*, M.F.B., April 1986), has been persuaded by psychiatrists that he suffered a psychotic episode and that vampires do not exist. Charley, now a college student, visits Peter with his new girlfriend Alex, and notices a striking woman, Regine, and her sinister entourage moving into Peter's apartment block. Regine loses vampire Belle and werewolf Louie on Charley's college dormitory and appears to the young man as a vampire. Rationalising the events as a dream, Charley tries to carry on as normal, but the next night he sees his friend Richie being lured into Regine's limousine and follows them. From the fire escape he sees Regine and Belle drinking Richie's blood, and then calls in the vampire-hunting Vincent. They go to Regine's apartment, where a fancy-dress party is in progress, and the hostess, who claims to be a performance artist, passes off Richie's death as part of a rehearsal. She corners Peter and reveals that she is Jerry Dandrige's sister and intends to avenge her-

self on Peter and Charley. When Richie turns up genuinely dead, Charley returns to the building and finds Regine's coffin in the well beneath the lift shaft; but, having been bitten, he is dissuaded from staking her by her hypnotic hold over him. Charley and Alex have an encounter with the monster Louie, whereupon Alex starts to believe in monsters. They rescue Peter from the asylum to which he has been confined since trying to murder Regine, who has taken over his job as presenter of the *Fright Night* TV show. Charley is drawn to Regine, but Peter and Alex stage a rescue mission. In a final confrontation, Regine's entourage is killed and Charley resists the temptation to become a vampire himself. Using a piece of broken mirror, Peter destroys Regine by reflecting sunlight into the lift shaft as she returns to her coffin.

Given that *Fright Night* triggered a minor revival of movie vampirism, it's interesting that this sequel summons Joseph Porro, costume designer of *Near Dark*, and Russell Clark, choreographer of *Vamp*. Sadly, how-

ever, this is strictly an identikit remake of Tom Holland's already derivative original that takes no advantage of the various embroideries on the basic myth of other recent vampire movies. This time, in some minor reversals, Charley is the sceptic who must be convinced by Peter that such things exist, and it is the girl who has to redeem her neo-vampire boyfriend (unfortunately, this dispenses with the intriguing gay sub-text of the original). Otherwise, situations, characters, lines of dialogue and special effects are simply copied from the first film. Jonathan Gries, the Wolf Man from *The Monster Squad*, replaces Stephen Geoffreys' "Evil Ed" character, but his awkwardly comic Louie simply comes across as a schmuck somehow inducted into the vampire queen's peculiar harem (in fact, Geoffreys was originally scheduled to return to the role, but dropped out, prompting a minimal rewrite for Gries).



'Dynasty' spirit—Julie Carmen.

Although it returns to Bram Stoker for Louie's wall-crawling antics, the film follows the singularly silly *Howling II* (which introduced titanium bullets as a cure for lycanthropy) by coming up with new vampire-killing methods: a bunch of roses in the face, or being wrapped in an altar cloth. But this attempt at erudition is compromised by the writers' obviously skimpy research. At one point, Alex, spurred on by Charley's spirited defence of his taste in horror literature, speed-reads through *Dracula* to pick up some pointers on vampirism, but later is puzzled when Peter Vincent insists on stealing some communion wafers, even though Stoker harps on about them. Tommy Lee Wallace, previously responsible for the slightly more daring *Halloween III: Season of the Witch*, labours with a hackneyed and haphazard script. Typical are the comic relief sequences in which Regine's sidekicks relax by going bowling or Charley's vampirised psychiatrist spouts reams of analytic babble as Alex drives a stake through his heart.

With Roddy McDowall hamming throughout, terminally bland turns from



William Ragsdale and Traci Lin as the young lovers, and such promising monsters as Russell Clark's androgynous roller-skating vampire and Brian Thompson's hulking Renfield-type reduced to one-joke bits (Thompson recites the Latin names of the insects he eats), the acting weight rather falls on Julie Carmen's vampire. However, despite

all the potentially intriguing frills given the character—her dancing, her sisterly devotion, her job as an Elvira-style horror hostess—she is mainly required to show off *Dynasty*-reject fashions and keep an unconvincing set of teeth in her mouth.

KIM NEWMAN

## Iron Eagle II

Canada, 1988

Director: Sidney J. Furie

*Cert*—PG. *dist*—Guild. *p.c*—Alliance Entertainment. In association with Harkot Productions. *exec. p*—Andras Hamori. *p*—Jacob Kotzky, Sharon Harel, John Kemeny. *assoc. p*—Stephanie Reichel, Asher Cat. *p. co-ordinators*—Linda Nadler, Edna Rosen, (Montreal) Krista Steeves, Debra Welan. *p. manager*—(aerial unit) Hiam Sharir. *unit p. manager*—Doron Mizrahi. *location manager*—(aerial unit) Yotam Margalit. *aerial/process d*—Kevin Elders. *casting*—Clare Walker, (Israel) Levia Hon. *asst. d*—(aerial unit) Haim Rinski. *sc*—Kevin Elders, Sidney J. Furie. *ph*—Alain Dostie. *col*—Bellevue Pathé. *air to air ph*—Clay Lacy. *aerial ph*—David Nowell. *aerial/process d*—Kevin Elders. *process ph*—Avi Karpiki. *process co-ordinator*—Don Hansard Snr. *sp. visual effects*—Slagle Minimation, Inc. *ed*—Rit Wallis. *assoc. ed*—Pia DiCicula. *a.d*—Ariel Roshko. *visual consultant*—Robb Wilson King. *set dec*—Giora Porter. *sp. effects co-ordinator*—George Erschbamer. *sp. effects*—Stewart Bradley, Ken Johnson, Rory Cutler, Corbin Fox. *m/m. performed by*—Amin Bhatia. *m. sup*—Sam Feldman, Bruce Allen, Steve Love. *m. ed*—Drew King. *songs*—“Enemies Like You and Me” by Paul Janz, performed by Ruth Pointer, Billy Vera; “Chasing the Angels” by John Parker, performed by Mike Reno; “Take These Chains” by Keena Green, Kimala Green, Michelle Green, performed by Sweet Obsession; “Burnin’ My Heart Down” by Steve Overland, Chris Overland, Desmond Child, performed by FM/UK; “Tom Cat Prowl” by Doug Bennett, John Burton, performed by Doug and the Slugs; “If You Were My Girl” by Michael Price, Richard Scher, Mark Holden, performed by Henry Lee Summer; “Trapped” by Jimmy Cliff; “Gimme Some Lovin’” by Steve Winwood, Muff Winwood, Spencer Davis, performed by Insiders; “I Need You” by Jan Buckingham, Alan Roy Scott, Avtograf, performed by Rick Springfield; “I Got a Line on You” by Randy California, performed by Alice Cooper; “Livin’ on the Edge” by Dean Davidson, performed by Britny Fox. *cost. design*—Sylvie Krasker. *wardrobe*—(military consultant) David Stumph, (co-ordinator) Rakafet Levi, (dresser) Rachel Elimelech-Urbach. *make-up*—Louise Mignault. *titles/opticals*—Film Opticals of Canada. *sup. sd. ed*—Ken Heeley-Ray. *sd. ed*—David Lis, (dial.) Richard A. Cadger, Anthony Currie, Penny Hozy, Catherine Hutton. *ADR ed*—Robin Leigh, Ellen Adams, Dale Sheldrake. *sd. rec*—Eli Yarkoni, (m.) Drew King, Master’s Workshop, Toronto. *Ultra stereo. sd. re-rec*—Joe Grimaldi, Dino Pigat, Michael Liotta. *sd. effects ed*—David Evans, Wayne Griffin, Jane Tattersall, Charles Bowers. *foley artist*—Terry Burke. *Israeli defence force advisers*—Menaham Digly, Mike Avrami, Danny Spitzer. *stunt co-ordinator*—Terry Leonard. *stunts*—Peter Cox (lead), J. J. Makaro, Tony Morelli, David McKeown, Jamie Jones, Michael Scherer. *stand-ins*—(Louis Gossett Jr.) Bobby Angel, (Sharon H. Brandon) Alison Panpayov. *weapons*—Itzhak Bar-Eli. *helicopter pilot*—Moni Haramati. *l.p*—Louis Gossett Jr. (*Brigadier General Charles “Chappy” Sinclair*), Mark Humphrey (*Captain Matt Cooper*), Stuart Margolin (*General Stillmore*), Alan Scarfe (*Colonel Vladimir Vardovsky*), Sharon H. Brandon (*Valeri Zuyeniko*), Maury Chaykin (*Downs*), Colm Feore (*Yuri*), Clark Johnson (*Graves*), Jason Blicher (*Hickman*), Jesse Collins (*Major Bush*), Mark Ivanir (*Balyonov*), Uri Gavriel (*Koshkin*), Neil Munro (*Strappman*), Douglas Sheldon (*Dmitriev*), Azaria Ropoport (*Stepanov*), Nicolas Colicos (*M P Connors*), Gary Reineke (*Bowers*), Michael J. Reynolds (*Secretary*), Jerry Hyman (*Commanding Officer*), Janine Manatis (*Reporter*). 8,970 ft. 100 mins.

A Middle Eastern country with a dangerously unstable régime is on the point of bringing on-line a nuclear missile base which is viewed as a threat by both the Pentagon and the Kremlin. General Stillmore, who is personally opposed to Soviet-American military co-operation, orders Brigadier General Charles “Chappy” Sinclair to liaise in Israel with his Russian counterpart Vladimir Vardovsky. A hand-picked team of American and Russian pilots and ground support has been assembled to train under Sinclair and Vardovsky for a ‘surgical’ mission to destroy the nuclear base. Captain Matt Cooper, whose best friend was recently shot down over Alaskan Soviet air space, is especially prejudiced against the Soviets, but finds himself attracted to a Russian pilot, Valeri Zuyeniko. Major Bush suffers from claustrophobia and is killed when he flies into a box canyon similar to one the mission will have to fly through. Suspicious because records of Bush’s handicap have been removed from his file, Chappy confronts Stillmore, who admits

that his Russian counterpart and he have specifically assembled a team of unreliables who will be unable to co-operate. Stillmore’s plan is to drop an atom bomb on the missile base, killing thousands of innocent people in the vicinity. Chappy assembles the team, who have been grounded following Bush’s death and several brawls, and they all volunteer to disobey orders and go through with the mission. Chappy and Vardovsky lead the ground assault team who destroy the missile base’s ground-to-air defences, whereupon Cooper, Valeri and the other pilots destroy the base from the air. The nuclear strike is called off and Chappy and Cooper volunteer to go to Moscow as part of an exchange programme.

Following *Red Heat* in its use of resurgent détente as a background for simple shoot-em-up action, *Iron Eagle II* is a mix of the absurdly tactful—the villains of the piece are never specifically identified as Iranians, although since the maps shown locate their

missile base to the East of the Persian Gulf there can be little doubt of their identity—and the simply absurd. The ploy whereby Stillmore and a Russian general co-operate on a nuclear bombing mission because they hate the very idea of Soviet-American military co-operation is typical of the script’s general ludicrousness. In the air, it’s all a matter of having Clay Lacy, aerial photographer of *Top Gun*, recreate the finale of *Star Wars*, which was itself derivative of aviation movies. And on the ground, the training of the international misfits is a low-key reworking of the *Dirty Dozen* formula, with a wise-cracking capitalist pilot trying to sell blankets to the Russian soldiers, an assortment of broad caricatures squabbling but then deciding they love each other after all, and Sharon H. Brandon proving even less convincing as a Soviet air ace than Janet Leigh in *Jet Pilot*.

KIM NEWMAN

## Kamikaze

France, 1986

Director: Didier Grousset

*Cert*—15. *dist*—Blue Dolphin. *p.c*—Les Films du Loup/ARP/Gaumont. *p*—Luc Besson. *p. exec*—Louis Duchesne. *p. manager*—Tadek Zietara. *casting*—Anne Singer, Evely Figliani. *asst. d*—Hubert Engammare, Marie Fernandez, Yann Michel. *sc*—Luc Besson, Didier Grousset. *adapt*—Michèle Halberstadt. *ph*—Jean-François Robin. *CinemaScope. col*—Eastman Colour. *camera op*—Jacques Monge, Noël Very. *graphics*—Jean-François Henry. *ed*—Olivier Mauffroy. *set design*—Dan Weil. *set dec*—Fred Bouchaour. *set dressers*—Pascale Fernandez, Jean-Louis Darthou, Richard Guille. *sp. effects*—Georges Demetreaux, Pierre Foury, Jacky Dufour. *m*—Eric Serra. *songs*—“The Kaplan Plan”, “Does Everybody Love Somebody” by Eric Serra, Arnette Angelfred, performed by Guida de Palma. *cost. design*—Patricia Desrousseaux, Magali Guidasci, Creation Express. *wardrobe*—Franca Panier. *make-up*—Sophie Landry, Josseline Blanchet. *titles/opticals*—Euro-Titres. *sd. ed*—Gérard Hardy. *sd. rec*—Paul Laine. *Dolby stereo. sd. re-rec*—Gérard Lamps. *sd. effects*—Jérôme Lévy. *subtitles*—M. Halberstadt & Witby, Titra-Film. *l.p*—Richard Bohringer (*Detective Romain*), Michel Galabru (*Albert*), Dominique Lavanant (*Laure Frontenac*), Riton Leibman (*Olive*), Kim Massee (*Léa*), Harry Cleven (*Patrick*), Romane Bohringer (*Julie*), Etienne Chicot (*Samrat*), Philippe Girard (*Pelletier*), Geoffroy Carey (*Stone*), Jean-Paul Muel (*Minister*), Philippe Landoulsi (*Guy*), Vincent Skimenti (*Hervé*), Beate Kopp (*Piotrochka*), Basile (*Scientific Listing*), Laurent Spielvogel (*Discussion Director*), Michael Goldman (*Trevor*), Charles Gérard (*Cop*), Michel Pilorge (*TV Journalist*), Jean-Françoise Robin and Charles Schneider (*TV Technicians*), Bernard Ballet (*Journalist*), Jean-Philippe Chatrier (*Speaker*), Cécile Combe (*Young Girl in T-Shirt*), Lionel Robert (*Bip FM Announcer*). 7,997 ft. 89 mins. *Subtitles*.

Electronics wizard in the workshop of a giant computer corporation, Albert is suddenly made redundant after years of loyal service. Retiring morosely to the house he shares with his niece Léa and her boyfriend Patrick, he devotes his new-found leisure to watching television amid bouts of self-pity. Slowly he