

# Time Out

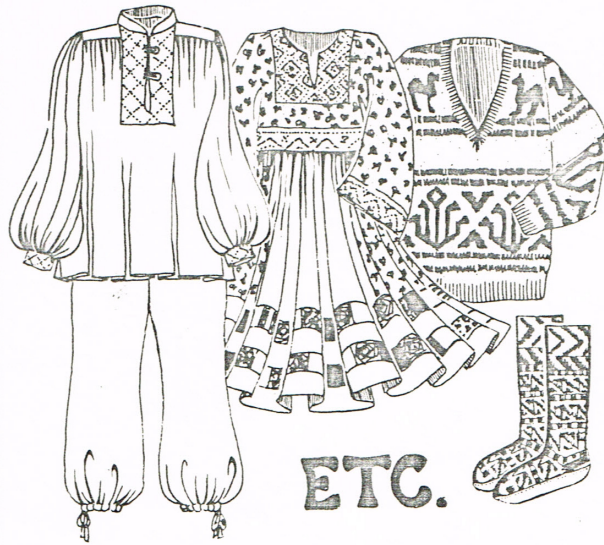
London's  
Living Guide  
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THE AWARENESS  
OF THE BODY IS  
THE WELLSPRING  
OF HORROR!



He terrified you with 'Shivers'.  
He scared you with 'Crimes Of The Future'.  
Now can you take David Cronenberg's 'Rabid'?

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David Cronenberg is one of the most exciting and disturbing directors currently working on the North American continent. His black and witty piece of urban science fiction 'Rabid' opens this week. *Verina Glaessner* talked to him.

Back in the early days of *Time Out* there were two films which, thanks in part to Derek Hill's New Cinema Club, never seemed to be out of the listings: 'Stereo' and 'Crimes of the Future'.

Both were utterly distinctive and, unlike much independent experimental work of the period, utterly controlled. Hypnotic and unflinching in their sense of conviction, they boasted a conceptual boldness rare for science fiction films. 'Stereo' was a 'report' on an experimental programme organised by the (fictional) Canadian Academy for Erotic Enquiry to investigate the parapsychological theories of one Luther Stringfellow. 'Crimes of the Future' created accidental genetic breakdown where all post-pubertal females die of Rouge's Malady (named after the mysteriously absent Anton Rouge), while the males mutate unpredictably.

The films were the work of a young Canadian director, David Cronenberg. The appearance four years later of 'The Parasite Murders' (titled 'Shivers' in this country) revealed that Cronenberg had made the difficult breakthrough into commercial movie-making ('Shivers' was a runaway hit) without abandoning his earlier obsessions: genetic engineering, visceral horror juxtaposed with architectural sterility. The sharp perspectives of the Starliner apartment block in 'Shivers' recall the House of Skin in 'Crimes' and the concrete chambers of the laboratories in 'Stereo'. 'Rabid' moves outside. 'It is more of an action film,' says Cronenberg. 'A whole part of it deals with madness on the streets.' But the theme is consistent with its predecessors: a daring skin graft operation backfires, inducing an overtly sexual form of vampirism, for which there is no known cure...

What distinguishes Cronenberg's commercial work from his experimental films isn't so much the addition of 'exploitation' ingredients but a stronger, more traditional use of narrative. 'My last two films are much faster paced. Visually there's a difference too. "Stereo" and "Crimes" are very lonely, melancholy films. They have a certain visual clarity and austerity. With "Shivers" and "Rabid" I attempted to create part of the real world into which intrude aspects of the world of the earlier films.'

Despite the apparent ease with which he has moved on to commercial features, Cronenberg says this isn't the case. 'The actual jump was amazingly difficult for two reasons. First, "Stereo" and "Crimes" were deliberately constructed so that I didn't have to go out of my depth. There was no dialogue to speak of, and I knew exactly what I was capable of as a cinema-photographer. But the first day on the set of "Shivers" I was in another world entirely. I'd done everything on the first two films myself, even down to cutting the negative. Now

there I was with a full crew and professional actors. When I did "Shivers" I really was at the limits of what I could do. Yet the response in Canada was—well, what they want is mature Fellini, otherwise you just don't measure up.

Secondly, "Shivers" took four years to set up. After "Crimes" I knew I couldn't afford another film like that, with very little commercial possibilities, basically made on my own money. (I'm delighted that the early films are still very much alive in Britain, more than anywhere else. Perhaps it's something to do with the English psyche!) I came to the Cannes Film Festival for the first time with "Crimes" and I was really shocked by all the hustle and hype. So shocked that I decided to come back with a film that was equal to it: "Shivers".'

I had Cinepix behind the project, but part of the funding had to come from the Canadian Film Development Corporation. And as it hadn't ever done a film like that before it took a lot of convincing. In the end, of course, it did amazingly well. It only cost 185,000 dollars and paid its investment back, which is not the case with most of the films backed by the Corporation. It was pretty well received in Europe, but not at home where one critic went particularly hysterical and the outcry about misuse of public funds resulted in questions in parliament. (We're always being asked for "socially redeeming" features!) The Corporation is constantly caught both ways. It is a state body yet it has to operate in the market place. It is much to its credit that it backed "Rabid".'

Surprisingly, the shift to commercial cinema has involved very little compromise for Cronenberg. 'I had always hoped that kind of transition would be possible. There's nothing else I want to do except make movies and I enjoy the fact that my films are now accessible to people who would never have gone to see the earlier work. The trick is to be faithful to your own sensibility as well.

'To me the body is the centre of horror.' All Cronenberg's work zeroes in on physical disequilibrium and its unmistakably sexual manifestations. 'You cannot safely get too far away from the visceral in horror. The body is central to the horror genre; it's also central in experiencing other art forms. For me the enjoyment of, say, Bach, is more physical than cerebral. The awareness of the body, the awareness of death is the wellspring of horror. Furthermore, I am very aware of the relationship between sexuality and death. "Shivers" is quite overtly about sexual repression and how it surfaces in strange ways. Admittedly, this is taken to a grotesque extreme, but that illuminates it. It's also present, but less so, in "Rabid". For a lot of people their own private horror very definitely involves sexuality, insecurity about their

bodies, not only in terms of cosmetics or aesthetics—am I good looking? bad looking? sexually attractive?—but in respect to a complete non-integration with their own physicality. But when things go wrong, that's when it becomes dramatically interesting . . .

However, Cronenberg doesn't see himself necessarily exploring further in the same direction, or making more explicit the undertones of sado-masochism he believes to be present in all horror.

'There are a lot of other things I can and want to explore. Many people don't understand that my films are also *funny*—although the mass public does. I cannot conceive of a film without a sense of humour. Of course, the humour is kind of bizarre but it is intentional and has nothing to do with spoofing material.

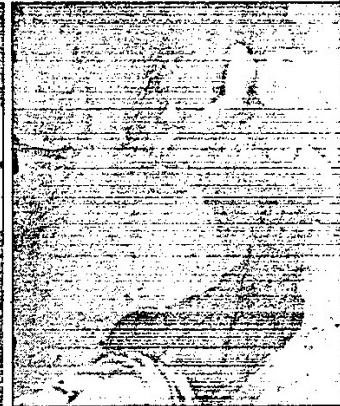
I have, in fact, made some comedies. I did a comedy about motorcycles for CBS that I'm very proud of called "The Italian Machine". The sensibility

and humour are the same as in my other films but as a whole it is quite different.

'The film I'm working on now, "The Brood", is a more cerebral and intellectual consideration of horror, and I hope it won't be my downfall! It is basically a horror soap opera. It is very autobiographical and horrific, the story of my last couple of years. A not uncommon domestic situation in which all the paranoid fears of one of the partners

are suddenly realised. More than realised. It is worrying that perhaps your wife is going mad and will kill your child, which you know is ridiculous, except finally you realise that it is not only quite possible, but actually true beyond your wildest dreams.'

'*Rabid*' is on general release from Sunday. See *Film Locals* for details. Cronenberg's earlier films play at the *Essential*. See *Film Clubs* for details.



'Beyond your wildest dreams . . .' Clockwise from top right: Cronenberg directing 'Rabid', stills from 'Stereo', 'Crimes Of The Future', 'Rabid', and 'Shivers'.

# THE TERROR WITHIN

Film: Locals



As a maker of science fiction/horror movies David Cronenberg seems obsessed with the links between sex and violence as well as the 'Body Snatchers' theme of a possessed community. His earlier combination of the two strains in 'Shivers' (see Essential, Clubs) was too mechanically lurid and derivative to be very effective but 'Rabid' (Index for venues) is far more successful. This time Cronenberg has opened up his story so that it literally portrays the panic and slow devastation of a whole Canadian city: a new strain of rabies reduces its victims to foaming murderous animals and Cronenberg examines the mysterious sexual agency behind the plague with bewitching ambiguity. 'Rabid' is also far better staged than its predecessor and the best scenes, including one classic episode in a chicken take-away, are pitched ingeniously between shock and parody, never quite succumbing to farce. None of the other recent apocalypse movies has shown so much political or cinematic sophistication. (Dave Pirie) See cover feature.

- 1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'The Gauntlet' (X) Reviewed.
- 2. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Young Frankenstein' (AA) (Mel Brooks, 1975, US) Gene Wilder, Peter Boyle, Marty Feldman, Madeline Kahn, + 'The Adventure of Sherlock Holmes' Smarter Brother' (A) (Gene Wilder, 1975, US) Gene Wilder, Marty Feldman, Madeline Kahn, Dom DeLuise, Leo McKern.
- 3. To Sat: 'Emmanuelle 2' (X) + 'Voices in the Family' (X).  
From Sun: 'Valentino' (X) Reviewed.
- ★Ilford ABC (478 2720)  
1. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- 2. To Sat: 'The Gauntlet' (X).  
From Sun: Unconfirmed.
- 3. To Sat: 'Sinbad and the Eye of the Tiger' (U).  
From Sun: 'The Spy Who Loved Me' (A) (Lewis Gilbert, 1977, Br) Roger Moore, Barbara Bach, Curt Jurgens, Richard Kiel, Caroline Munro.
- ★Ilford Odeon (554 2500) CM  
To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'New York New York' (A) Reviewed.
- ★Islington Green Screen (226 3520)  
To Sat: '3 Women' (A) + 'Contempt' (X).



- From Sun: 'A Star is Born' (AA) (Frank Pierson, 1976, US) Barbara Streisand, Kris Kristofferson.
- 3. To Sat: 'Annie Hall' (AA).  
From Sun: 'Secrets of a Superstud' (X) Harrow for credits + 'One On Top of the Other' (X) Harrow for credits.
- ★Lewisham Odeon (852 1331) CM  
To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'Valentino' (X) Reviewed.
- ★Lewisham Studios 6 and 7 (852 6111)  
6. To Sat: 'Sinbad and the Eye of the Tiger' (U) + 'The Bugs Bunny Show' (U).  
From Sun: 'The Gauntlet' (X) Reviewed.
- 7. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Sex Crazy' (X) (Pierre-Claude Garnier, 1974, Belg/Fr) Valerie Boisgel, Jacques Dancret, Jacques Juillet. Cut, dubbed, + 'Knickers Ahoy' (X) (Francois Legrand, 1973, W Ger/It) Terry Torday, Ferny Benussi, Gabriele Tinti. Cut, dubbed.
- ★Leyton ABC (539 3796) CM  
To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'The Gauntlet' (X) Reviewed.
- ★Leyton Classic (539 3211)  
To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'Come Play With Me' (X) Reviewed + 'Au Pair Girls' (X) (Val Guest, 1972, Br) Gabrielle Drake, Astrid Frank, Nancie Wait.
- ★Mile End ABC (790 2041) CM  
1. To Sat: 'The Gauntlet' (X).  
From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- 2. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Come Play With Me' (X) Reviewed + 'Sex in the Office' (X) (Ernst Hofbauer,

- 1971, W Ger) Christian Engelmann, Peter Rashner. Dubbed.
- 3. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: Unconfirmed.
- ★Muswell Hill ABC (883 6017) CM  
To Sat: 'The Gauntlet' (A).  
From Sun: 'The Last Remake of Beau Geste' (A) Reviewed.
- ★Muswell Hill Odeon (883 1001) CM  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'New York New York' (A) Reviewed.
- 2. To Sat: 'Sinbad and the Eye of the Tiger' (U).  
From Sun: 'Airport '77' (A) Walthamstow for credits.
- 3. To Sat: 'Annie Hall' (AA).  
From Sun: 'Annie Hall' (AA) Holloway for credits.
- ★Notting Hill Coronet (727 6705)  
To Sat: 'Sinbad and the Eye of the Tiger' (U) + 'Benji' (U).  
From Sun: Unconfirmed.
- ★Peckham Odeon (639 1722) CM  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'The Gauntlet' (X) Reviewed.
- 2. To Sat: 'Car Wash' (AA) + 'King Kong Escapes' (A).  
From Sun: 'Valentino' (X) Reviewed.
- 3. To Sat: 'Sinbad and the Eye of the Tiger' (U).  
From Sun: 'Blazing Saddles' (AA) (Mel Brooks, 1974, US) Cleavon Little, Mel Brooks, Harvey Korman, Slim Pickens, Gene Wilder, Madeline Kahn. + 'Breakout' (AA) (Tom Gries, 1975, US) Charles Bronson, Robert Duvall, Jill Ireland, Randy Quaid.
- ★Pinner Mayfair (866 3242)  
To Sat: 'The Gauntlet' (X).  
From Sun: 'The Last Remake of Beau Geste' (A) Reviewed.
- ★Purley Astoria (660 1212)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).

- From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- 2. To Sat: 'The Gauntlet' (X).  
From Sun: 'The Eagle Has Landed' (A) (John Sturges, 1976, Br) Michael Caine, Donald Sutherland, Robert Duvall, Jenny Agutter.
- 3. To Sat: 'The Last Remake of Beau Geste' (X).  
From Sun: Unconfirmed.
- ★Putney ABC (788 3003)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'The Gauntlet' (X) Reviewed.
- 2. To Sat: 'Rollercoaster' (A).  
From Sun: Unconfirmed.
- 3. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Valentino' (X) Reviewed.
- ★Rayners Lane Odeon (866 4142) CM  
To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
Sun only: 'White Rock' (U) (Tony Maylam, 1976, Br) James Coburn. Music by Rick Wakeman. + 'Genesis—a Band in Concert' (U) (Tony Maylam, 1976, Br).  
From Mon: 'New York New York' (A) Reviewed.
- ★Reynes Park Rialto (946 2828)  
To Sat: 'The Spy Who Loved Me' (A).  
From Sun: 'The Sting' (A) (George Roy Hill, 1973, US) Paul Newman, Robert Redford, Robert Shaw.
- ★Richmond Gaumont. (940 1760) CM  
To Sat: 'The Godfather' (X).  
From Sun: 'Valentino' (X) Reviewed.
- ★Richmond Odeon (940 5759)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'The Gauntlet' (X) Reviewed.
- 2. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'The Last Remake of Beau Geste' (A) Reviewed.
- 3. To Sat: 'Annie Hall' (AA).  
From Sun: 'Annie Hall' (AA) Holloway for credits.
- ★Riverside Studios (748 3354) CM  
Sun only: 'Remember Me This Way' (U) (Ron Inkpen, Bob Foster, 1974, Br) Gary Glitter documentary + 'On Any Sunday' (U) (Bruce Brown, 1971, US) Steve McQueen, Malcolm Smith.
- ★Romford ABC (704 3848) 6705)  
1. To Sat: 'Rollercoaster' (A).  
From Sun: 'Rollercoaster' (A) (James Goldstone, 1977, US) George Segal, Richard Widmark, Timothy Bottoms, Harry Guardino, Susan Strasberg, Henry Fonda.
- 2. To Sat: 'The Gauntlet' (X).  
From Sun: Unconfirmed.
- 3. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: Unconfirmed.
- ★Romford Odeon (704 0300)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'New York New York' (A) Reviewed.
- 2. To Sat: 'Annie Hall' (AA).  
From Sun: 'Annie Hall' (AA) Holloway for credits.
- 3. To Sat: 'Sinbad and the Eye of the Tiger' (U).  
From Sun: See Stop Press.
- ★Ruislip Embassy (713 2960)  
To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'The Gauntlet' (X) Reviewed.
- ★Shepherds Bush Odeon (749 1116)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).

- From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- 2. To Sat: 'The Gauntlet' (X).  
From Sun: 'New York New York' (A) Reviewed.
- ★Sidcup ABC (300 2539)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'The Last Remake of Beau Geste' (A) Reviewed.
- 2. To Sat: 'The Gauntlet' (X).  
From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- ★Southgate Capitol (formerly Odeon Southgate) (886 5893).  
To Sat: 'The Sound of Music' (U).  
From Sun: 'New York New York' (A) Reviewed.
- ★Staines ABC (815 3316) CM  
1. To Sat: 'Rollercoaster' (A).  
From Sun: Unconfirmed.
- 2. To Sat: 'The Gauntlet' (X).  
From Sun: 'The Last Remake of Beau Geste' (A) Reviewed.
- 3. To Sat: 'Swiss Family Robinson' (U).  
From Sun: Unconfirmed.
- ★Stoke Newington Astra (254 0046)  
To Sat: 'King of Kung Fu' (X) + 'Con Man and the Kung Fu Kid' (X).  
From Sun: Unconfirmed.
- ★Streatham ABC (769 1928) CM  
1. To Sat: 'The Gauntlet' (X).  
From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- 2. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Come Play With Me' (X) Reviewed + 'Sex Love and Murder' (X) Croydon for credits.
- 3. To Sat: 'Sinbad and the Eye of the Tiger' (U).  
From Sun: Unconfirmed.
- ★Streatham Odeon (769 3346)  
To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'Valentino' (X) Reviewed.
- ★Sutton Studios 1, 2 and 3 (642 0855)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'The Gauntlet' (X) Reviewed.
- 2. To Sat: 'Annie Hall' (AA).  
From Sun: 'Valentino' (X) Reviewed.
- 3. To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'Rabid' (X) Reviewed + 'Dead of Night' (X) Barking for credits.
- ★Swiss Cottage Odeon (722 5905, 586 3057)  
1. To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Sun: 'New York New York' (A) Reviewed.
- 2. To Sat: 'Annie Hall' (AA).  
From Sun: 'Annie Hall' (AA) Holloway for credits.
- 3. To Sat: 'Silent Movie' (A).  
From Sun: See Stop Press.
- ★Tooting Classic (872 5566) CM  
To Sat: 'The Rescuers' (U) + 'Born to Run' (U).  
From Mon: 'The Gauntlet' (X) Reviewed.
- ★Tooting Mayfair (672 1000)  
To Sat: 'The Last Remake of Beau Geste' (A).  
From Sun: 'What's Up Nurse' (X) (Derek Ford, 1977, Br) Nicholas Field, Felicity Devonshire, John Le Mesurier, Graham Stark. + 'Anita' (X) (Torgny Wickman, 1973, Sweden) Christina Lindberg, Stellan Skarsgard, Michael David. Dubbed.
- ★Tottenham Studios 5, 6, 7, 8 (808 5051).



Now that 'Shivers' and 'Rabid' are bringing David Cronenberg's distinctive line in universal misanthropy and twisted science to a larger audience of admirers, it's a good time to look back to his spectacular origins in low-budget independent features. Showing at the Essential both 'Stereo' (top) and 'Crimes of the Future' are tougher and more extreme than the recent movies, and their delights are commensurately crueler. Both are dominated by the presences of absent leaders: 'Stereo' examines a research programme in the erotics of telepathy devised by one Luther Stringfellow, in which the hapless subjects submit to aphrodisiacs and partial lobotomies and the observing students struggle to reconcile events with Stringfellow's hypotheses; 'Crimes' follows its 'hero' Adrian Tripod through a world of genetic mutations in search of his missing teacher Antoine Rouge, diagnostician of the disease that has killed off all females over the age of puberty. The quality of invention is outrageously high, and the quality of humour couldn't be blacker. (Tony Rayns)

★ Wednesday at 3.30, 11.15: 'Robin and Marian' (Richard Lester, 1976, Br) Sean Connery, Audrey Hepburn, Robert Shaw, Richard Harris, Nicol Williamson. Maybe it was because audiences expected another 'Musketeers'-style romp that 'Robin and Marian' flopped on first release. There are quite a few typical Lester gags on the fringes of its tale of an elderly Robin returning to Sherwood from the Crusades and finding that Marian has become Abbess of a local priory, but the movie is conceived and executed in an elegiac key (not unlike Siegel's 'The Shootist') and played with an unfashionable depth of feeling (especially by Connery and Hepburn, both terrific). (Tony Rayns.)

★ Wednesday at 5.30, 9.15: 'The Goalkeeper's Fear of the Penalty' + at 7.15:

'Alice in the Cities'

★ Thursday at 3.30, 11.15: 'Investigation of a Citizen Above Suspicion' (Elio Petrie, 1970, Italy) Gian Maria Volonte. Sub-titles.

Intrinsically fascinating if over-the-top portrayal of fascism at work as an all-powerful Rome police inspector conducts and orchestrates the investigation of a murder that he has committed.

★ Thursday at 5.30, 9.00: 'M\*A\*S\*H' (Robert Altman, 1970, US) Elliott Gould, Donald Sutherland, Sally Kellerman, Robert Duvall.

The film that 'made' Altman and gave rise to the Sutherland-Gould partnership, 'M\*A\*S\*H' was certainly the funniest film of 1972. Ring Lardner Jr's acerbic script about medics in a field hospital in Korea (ie Vietnam) keeping their sanity through an almost mindless flouting of authority is beautifully realized by Altman. If the jokes don't have the depth or edge some critics have suggested—a common feature of Altman's work, eg 'Nashville', 'Buffalo Bill' etc—the raw humour, especially in its first half, certainly endures. (Phil Hardy.)

+ at 7.30:

'Phantom of the Paradise' (Brian De Palma, 1974, US) Paul Williams, William Finley, Jessica Harper. Music by Paul Williams. The first proper mythological horror movie about rock 'n' roll and up to half way at least it's a stunner.

## Essential Cinema

★ Essential Cinema Club 76 Wardour St, W1 (439 3657). Piccadilly Circus/Leicester Sq tubes. M'ship 25p per year. Seats 99p.

★ Friday at 6.15:

'Death in Venice' (Luchino Visconti, 1971, Italy) Dirk Bogarde, Bjorn Andresen, Silvano Mangano, Mark Burns. English version.

Friday at 8.40:

'The Man Who Fell to Earth' (Nicolas Roeg, 1976, Br) David Bowie, Candy Clark, Rip Torn, Jack Henry.

Roeg's hugely ambitious and imaginative effort transforms a straightforward science fiction story into a rich kaleidoscope of contemporary America. Bowie plays an alien whose mission is increasingly frustrated by human motions, while Roeg uses the story to continue his exploration of private and public behaviour. Roeg, often using dazzling technical skill, jettisons narrative in favour of thematic juxtapositions, working best when explorin

cliches of social and cultural ritual. Less successful is the overall length and the 'explicit' sex, but visually a treat throughout. Music mainly consists of middle-American hits and Bowie's image is exploited adroitly.

★ Saturday at 6.15, 8.45:

'The Passenger' (Michelangelo Antonioni, 1975, It/Fr/Sp) Jack Nicholson, Maria Schneider, Jenny Runacre, Ian Hendry. A haunting and intriguing mystery that shapes itself as an elusive chase describing a crisis of conscience. Nicholson gives his most persuasive performance to date as the uncommitted television journalist who chooses to assume a dead man's identity. The film is visually meticulous. (Verina Glaesner.)

★ Sunday at 9.15:

'Elvis, That's The Way It Is' (Denis Sanders, 1970, US) Elvis Presley.

Documentary about Elvis's return to live performing whose production was amusingly chronicled in Rolling Stone.

★ Monday: Closed.

★ Tuesday at 9.15:

'Stereo' (David Cronenberg, 1969, Can) Ronald Mlodzik, Iain Ewing, Jack Messinger, Clara Meyer, Paul Mulholland. See Caption Review and Cover Feature.

+ 'Trixi' (Steve Dwoskin, 1971, Br) Beatrice Codua.

★ Wednesday at 9.15:

'Crimes of the Future' (David Cronenberg, 1970, Can) Ronald Mlodzik, Jon Lidholt, Tania Zolty, Jack Messinger, Paul Mulholland. See Caption Review and Cover Feature.

+ 'Un Chant d'Amour' (Jean Genet, 1950, Fr)

An intense but piece on the agonies of repressed male love behind bars.

★ Thursday at 6.15:

'Shivers' (David Cronenberg, 1974, Can) Paul Hampton, Joe Silver, Lynn Lowry, Barbara Steele.

See Cover Feature.

A heady combination of

globes of horror and social criticism as slug-like parasites rampage through a luxury tower block turning the inhabitants into sex craving zombies. Best are the ways Cronenberg manipulates his synthetic cast and the bland visuals whose plastic surfaces erupt to reveal the repressions and taboos beneath. Misanthropic indeed, but the black humour and general inventiveness count for a lot. (Chris Pettit). Thursday at 8.00: 'Woodstock' (Mike Wadleigh, 1970, US) Baez, Cocker, Country Joe, CSN, Guthrie, Havens, Hendrix, Santana, Sebastian, Sly, TYA, Who.

## Everyman

★ Everyman Cinema Hampstead, NW3 (435 1525) Hampstead tube. Seats 90p. See also Lates. No Membership Required. Open to the General Public.

★ To Sun at 2.00 (not Sun), 4.05, 6.10, 8.15.

'The Cabinet of Dr. Caligari' (A) (Robert Wiene, 1919, Ger)

Werner Krauss, Conrad Veidt. ★ To Sun at 3.00 (not Sun), 5.05, 7.10, 9.15:

'Nosferatu' (A) (F. W. Murnau, 1922, Ger) Max Schreck, Alexander Granach.

'Nosferatu' is the Dracula story in its most eerie and disquieting manifestation. The skeletal Max Schreck, with his impossible eyes and Spock-like ears, invokes all manner of nameless dreads simply by gliding towards the camera. Unusually, much location work appears, and Murnau, with and without tricks such as the use of negative, makes of it a moral wilderness.

★ To Wed at 3.00, 5.30, 8.00:

'Destiny' (A) (Fritz Lang, 1921, Ger) Lil Dagover, Bernhard Goetzke, Rudolph Klein-Rogge.

Lang's first major success was inspired by the 'Intolerance' device of mixing parallel stories in different historical settings and cultures. Death gives a young girl three chances to save her lover's life, in old Bagdad, in 17th century Venice and in mythical China, she fails each time, and her final option is to find another life to yield in her lover's place.

The tone ranges from baroque melodrama (the Venetian episode) to eccentric whimsy (the Chinese episode), and the plotting is full of digressions and asides, but Lang's design sense and use of architectural space give the film a basic consistency. And the plentiful special effects still look amazingly inventive. (Tony Rayns.)

+ at 4.15, 6.45, 9.15:

'The Last Laugh' (U) (FW Murnau, 1924, Germany) Emil Jannings.

'The Last Laugh', is a tragic tale of status and its loss, made explicit in the archetypal German symbol of uniform, the reverse of Zuckmayer's classic play 'The Captain of Kopenick'. Jannings, pre-eminent in the field of gigantic pathos, gives his all. Murnau makes a film of mythic resonance from almost nothing—the door motif is particularly striking—and sends up rotten the resolution that the studio, UFA, insisted be grafted on. (W. Stephen Gilbert).

★ From Thur at 2.00, 4.00, 6.00, 8.00:

'The Threepenny Opera' (A) (GW Pabst, 1931, Ger) Lotte Lenya, Rudolf Forster.

## ICA

★ ICA Nash Hse, The Mall, SW1 (930 6393) Trafalgar Sq tube. Seats 95p (mems 75p).

★ Until Jan 17: Closed.

## Co-op

★ London Film-Makers' Co-op Cinema 42 Gloucester Ave, NW1 (586 4806). Chalk Farm tube. M'ship £1 (students, OAPs 60p). Adm 65p (£1 for both Wed prog).

★ Tuesday at 7.30: (Adm free by special m'ship 25p). See Stop Press for details.

## Lunchtime Shorts

★ GLAA Shorts Programmes. Seats 35p (temp m'ship 5p).

★ Mon to Thur at 1.00 and 1.30 (Mon at Essential, Tues at ICA, Thur at London International Film School, Shelton St, WC2): Programme of films from Harrow College of Technology and Art.

## NFT

★ National Film Theatre South Bank (928 3232/3) Embank-