

# David Cronenberg

Sex...

Porn...

Censorship...

Art...

Politics...

And other terms

by Susan Ayscough

*Interviewing David Cronenberg on the subject of politics is a lot like playing hopscotch in a mine field. I tried to address the subject of sexual politics, but he jumped on the issue of censorship. We tackled the ever-debatable topic of pornography, and eventually wound into a discussion about the politics of his latest film based on the novel by Stephen King, The Dead Zone. Cronenberg had initially claimed that art and politics are mutually exclusive, and that he is interested in making art. Period. One hundred and eighty degrees later, he argues that The Dead Zone is, without question, a political film. Maybe Martin Scorsese was right when he said that David himself doesn't know what his films are about!*

**Cinema Canada:** A lot of the criticism of your films centers around the subject of sexual politics. Robin Wood has based his criticism of your films on this, as have others. Do you have a theory when you start writing a script?

**David Cronenberg:** No. That's the thing. For me, film is not a political statement specifically. If it is, it's partly propaganda. If you begin with a political stance and your film is an illustration of Marxist propositions or Fascist propositions or whatever political theory you happen to hold, then I think you're making a propaganda film, and to me that automatically means it cannot be art. I think that art and propaganda are poles apart, and that they don't overlap. Now this is not to say that the films that Robin Wood likes are propaganda. When I start to make a film I try to completely clear my head of all the intellectual and cerebral considerations of the times that I live in.

**Cinema Canada:** Do you think you can 'clear your head'?

**David Cronenberg:** No. Not completely. But I try to do it and get in touch with something that's more basic and then work outwards from that into the details of time and culture and so forth. I don't start with the politics, even if you end up with the politics. Did you see *The Dead Zone*?

**Cinema Canada:** Yes I did. How does this relate to *Dead Zone*?

**David Cronenberg:** Even though there's a part of the film that deals specifically with politics, it's not really about left-wing and right-wing. It deals with the possibility of political assassination as a necessity. To that extent it's politics. But even in this case, that's not where you begin. You begin with something intuitive and instinctive and you work your way out from there. And to me, any valid expression of that is legitimate art. You can't criticize Ferdinand Céline because he was a Fascist collaborator. It doesn't mean that his works



Photo: Nigel Dickson

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are not great. It doesn't mean that you thought his works were great until you realized he was a Fascist collaborator and then decide that his politics were wrong and therefore his books are trash. And the same goes for me. I understand (Robin) Wood's approach and what he says, and I can agree with him up to a point. It's obviously one approach to criticism, but to me, he invalidates much of what he's good at by being so rigid. It's the Procustean bed of applying a standard, and the things that fit are good and the things that don't fit are bad, without reference to anything else. And to me, that diminishes him as a critic. Why he should do that or feel the need to do that I don't know, but it really is irrelevant finally. But I can read his stuff and say 'Yes, yes, yes, well that's true from that point of view' but so what? My reaction to his criticism is much the same as his reaction to my films.

**Cinema Canada:** So what?

**David Cronenberg:** I say well, so what? And then, I have a slightly depressed feeling. I don't think that films have to be joyful. I don't think they have to be positive. I don't think they have to be uplifting to be valid experiences. But I don't necessarily agree with him that my films are depressing and joyless. That's his own subjective response, and I wouldn't try to deprive him of his own response to my films, obviously. I think a film can be depressing and still be exhilarating and good. I think a film can be joyful and bad. So the criteria that he applies to my films to invalidate them on a certain level are not criteria that work for me.

**Cinema Canada:** In the ending of your film *Shivers* the implication is that these people are going to spread venereal disease all over the world. Was this implication intended, or do you think that's a valid interpretation?

**David Cronenberg:** Certainly I intended to suggest that these people were going out to spread their disease to make the rest of the world like themselves. It happened to be a disease-like process. But even if you wanted to look at it on a political level in a metaphorical way, you could have these infected people (if you choose) be Trotskyites at a time when there weren't too many Trotskyites and they are going out to spread their disease (i.e. the doctrine of communism or socialism) to the world, and ultimately infect a large part of the world. There are metaphorical levels you could take that on. (Robin Wood) chooses to take it, on what is to me a very mundane level, and probably the least interesting level. If you're going to get analytical about it, as he does, I think he could be a little more inventive than he was. That's all.

**Cinema Canada:** Can one look at a film without being analytical about its politics?

**David Cronenberg:** Sure. It's not hard. I don't consider myself a very political or politicized person. It also depends very much on what you mean by politics. Let's go back to the '60s and define our terms. Are we talking about the Liberals versus the Tories in Canada? How wide are we talking? Left versus right wing? Are we talking about reactionary versus revolutionary? What level of politics are we talking about? Of course if you get very general then any film is political: any work of art or even any narrative is political. But you can get so general that the word 'political' loses

all meaning, and you'd have to get very specific. Certainly Robin Wood does get very specific. In a very specific way, I don't think I'm very political.

**Cinema Canada:** Do you mean that your person or your films are not very political?

**David Cronenberg:** Both, I don't separate them.

**Cinema Canada:** Let's consider the idea that one cannot make any form of art without making some sort of political statement. If one goes to an art museum or one looks at any form of art, one will see some political statement rendered, and it seems that you are denying that.

**David Cronenberg:** How very French of you! The French love to see everything in terms of politics. In the '60s, the late '60s in particular, we're talking very specifically about left-wing versus right-wing and even Maoist versus other left-wing revisionism. The politics of those times were very specific, and were influenced by China and Godard's films, and Bertolucci's films, and by the events of May 1968. This was very specific stuff. Their films were full of references to all of that. To me, those are political films.

**Cinema Canada:** You see those films (of Godard and Bertolucci) as political because they deal specifically with the subject of politics?

**David Cronenberg:** No, but they discussed politics. *La Chinoise* is a very political film. It's got the little red book in it. To me, unless you're talking on a metaphorical level, political film is about politics in some very specific way. It starts to lose its meaning for me when you get more general.

**Cinema Canada:** Do you mean that politics loses meaning for you if we try to discuss a film from a certain political viewpoint?

**David Cronenberg:** No. We're both trying to define what 'political' means when applied to a work of art, or when applied to a film. Now why don't you tell me why *Videodrome* is political? Do

you mean that it espouses left-wing politics? No, you don't really mean that. Does it discuss the difference between left-wing and right-wing politics? No, I don't think it does that. Does it discuss the difficulty of maintaining a democracy in a modern technocratic state? A little bit, but not exactly. You see what I mean? I think that you could do a version of *Videodrome* that would be overtly political and would deal with those questions, but because of my own temperament and sensibilities, it doesn't. So that if you want to say it's political because it discusses how media changes our image of reality, then I agree. But I think that that is such a broad definition of the word politics, that the word starts to lose its meaning in terms of discussing film.

**Cinema Canada:** I'd like to specifically discuss the sexual politics of your films.

**David Cronenberg:** To me, politics does not mean sexual politics. To me, politics has to do with power struggles, and parties, and revolutions, and I think that people use the term sexual revolution in a metaphorical way. In the '60s we used to talk about the politics of experience. That was a book by R. D. Laing: "The Politics of Experience." What does that mean? It means power struggles between individuals, and that's a legitimate use of the word politics. But when someone says "This is a political film," I think it has to mean something more specific. This is a really semantic thing that we're talking about. If you want to talk about sexual power-struggles and so on, then I agree with you that my films are political. I agree with you. But I don't know if the French would consider that politics, or if that's what they mean by politics. Let me give you an example. For some French critics, *Shivers* was criticism of bourgeois democracy because the lives of the people in Starliner Towers were very proper bourgeois, controlled, fussy little lives; all controlled and isolated without any consideration of larger things. They thought the film was a revolutionary statement about the forces that

spread and destroy that. They would talk about the disease of the middle classes. And whether I agree with that interpretation or not, I think that would be a political interpretation of that film.

**Cinema Canada:** There is the same scenario of middle class, or even upper-middle class, in a situation of crisis in *The Dead Zone*. There is also a politician striving for money and power in this film.

**David Cronenberg:** You deal with a lead character, Johnny Smith, who used to be a member of the middle class, or more broadly, the lower-middle class. He's feeling satisfied; he works in the school system and he's a teacher. He feels secure. He is going to get married. He knows where he is going to go. He's got it all laid out ahead of him. Suddenly he finds himself (by virtue of an accident that he had nothing to do with specifically) an outsider. He is an artist in the sense that he has a sensitivity to society that most people don't have. He finds it very difficult to know what to do with it. He's a revolutionary in one sense because he has visions of society (past, present and future) which he has to somehow decide to act on or not act on. So aside from the fact that one character is a politician, there are politics involved in *The Dead Zone*: there's no question about it. What's your interpretation?

**Cinema Canada:** "/\$%?\*0\*&?%\$/"

**David Cronenberg:** You'll add it later. Right?

**Cinema Canada:** Exactly. In all your films, not only *The Dead Zone*, your lead character starts out as quote/unquote Normal. How do you think about this when you create your characters? How do you make them "normal"? They're married and they live in a little house or apartment. When you attack it, do you think of how to define "ordinary people"?

**David Cronenberg:** Well, I don't exactly attack it. I think one of the things that Robin Wood dislikes about my films is that he believes that there is this real affection for middle-class normality,



● Terror and violence suddenly strike in David Cronenberg's *The Dead Zone*

and that there's a certain sadness in giving that up. I say 'yes' to that. That's true. I have ambivalent feelings about all of that. However, I'm surprised sometimes that he doesn't realize that I have ambivalent feelings about that, which are very obvious in the films. He's painting it black and white, and I'm saying, 'No, that's not true. It's not black and white at all.'

I was raised in a basically middle-class way, and I'm not prepared to totally throw out middle-class America. I think there are some things that are very valuable in the middle class. So I'm not a revolutionary in the sense that I believe that everything must be dismantled, destroyed and torn down and we must start from scratch. I don't think that that ever works. So if that makes me a reactionary, then I plead guilty to that. However, I'm not a total reactionary because a total reactionary believes that things are absolutely the best way they could possibly be right now without any changes, and I don't believe that either. At least Robin (Wood) admits that my films do not suggest that everything is secure and going OK, and is just exactly the way it should be. He admits that the films have a sense of danger. They're not reassuring films. To that extent, he approves of their politics, I think.

**Cinema Canada:** Let's talk about the representation of women in the films. A lot of films that deal with the middle class, put women in a very cliché role; sometimes even a pornographic role.

**David Cronenberg:** To me, that's obscene. To call that pornographic is to totally misuse the word. This is to me being reactionary again: I don't think we should debase the language, in the sense that if anything we say is to mean anything we have to at least agree on what our terminology means.

**Cinema Canada:** How do you define pornography?

**David Cronenberg:** Pornography is art or non-art that is specifically designed to arouse sexual desire.

**Cinema Canada:** Is that not eroticism?

**David Cronenberg:** That's not eroticism, but there is a huge overlap. For political reasons people want to make a distinction between pornography and eroticism.

**Cinema Canada:** You don't make a distinction between pornography and eroticism?

**David Cronenberg:** No. We have to discuss a specific thing. Pornography technically is writing about prostitutes. Graphic porno is whores, graffiti is writing. That's what pornography originally was: writing with prostitutes as characters. It was meant to be stuff that would arouse people. I suppose if someone was a very elegant writer, and an artist, he could do pornography that would be erotic. It would not be what we think of as just plain gross and obscene without any artistic value. When we talk about the pornography of violence, you're saying that you don't like violence depicted in things, and it's bad. OK, that's a phrase-making thing to say 'pornography of violence', but how does it relate to violent pornography? I think it's a confusion of terms, and when I'm talking about all of this stuff, I really want to get terms straight. Otherwise, we're just talking at cross-purposes.

**Cinema Canada:** So let's define.

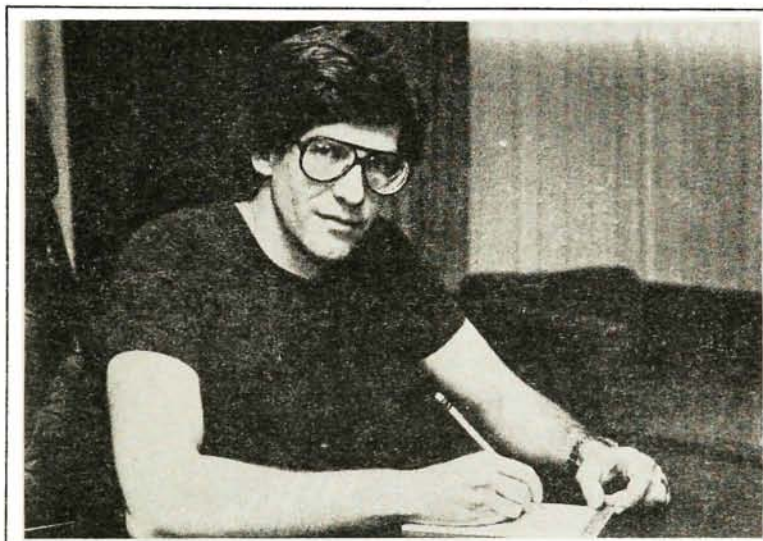
**David Cronenberg:** So here we are talking about the depiction of women. First of all, as a creator of characters, I believe I have the freedom to create a character who is not meant to represent all characters. In other words, I can create a woman as a character who does not represent all women. If I depict a character as a middle-class dumb, why does this have to mean that I think that all women are middle-class dumbos? That doesn't make any sense at all. There are some women out there who are. Why can they not be characters in my film? So if I show Debbie Harry as a character who burns her breast with a cigarette, does that mean that I am suggesting that all women want to burn their breasts with cigarettes? That's juvenile. That's ridiculous. To try to build censorship around that (which is what some women's groups are trying to do); to give you guidelines to the kinds of characters you can create, and to the kinds of acts that they could do... for me, that is obscene. Then you are heading for a police state. That's a different kind of police bureau that's controlling the world, a different kind of KGB. As an artist, it doesn't matter whether

We pretend that this actress is playing a role (and of course, we all know that that's what is happening), but for the moment of the film, we pretend that this is a real character: a person who has been created during the course of making the movie. And that is my real audience. Special interest groups, whether they're feminists or anti-violence groups, or pro-Christian, or any other groups; they're not my real audience. They will only watch a movie in one specific way, for one specific thing. There's a group that counts the number of violent acts per half-hour. I can't be concerned with those people. They're not my real audience.

**Cinema Canada:** Who is your 'real' audience?

**David Cronenberg:** The millions of people who have seen my films, in 40 or 50 countries around the world. Most of them don't approach the films from any special political stance, or view the film only that way. They are responding to the film as a total entity.

**Cinema Canada:** So they're just consumers of the image?



● Cronenberg: "Pornography technically is writing about prostitutes"

it's run by feminists or whether it's run by Brezhnev, it's still the KGB; it's still the state police. I resist all their attempts. If women want to criticize what I do, or pick at my films, that's OK of course. But to actually suggest that there should be laws laid down in a bureaucratic way: this is my idea of hell; a Kafka's hell. You will kill art. There will be no art. And once again, I say, why can't I create a character who is unpleasant? It does not automatically suggest that all women are this character any more than it suggests that a character who is a very despicable man represents all men. It doesn't make any sense. I don't understand that attitude.

**Cinema Canada:** When you're creating your characters, do you think about the things that you're attributing to them?

**David Cronenberg:** I try not to. I really try very hard not to.

**Cinema Canada:** Does this go for the male and female characters?

**David Cronenberg:** Yeah, that's right. I worry about how people will respond to the characters, but when I say 'people' I'm talking about my audience. My audience will see these characters for the moment that they watch the film.

**David Cronenberg:** Perhaps. That, of course, is a very sarcastic political image.

**Cinema Canada:** Are you implying that the people who see your films are people who don't think about what they're seeing?

**David Cronenberg:** Oh no, I disagree completely. That's not what I was saying at all. What I'm saying is that I'm sending out my film as an integral, organic living thing, and the people who are my audience receive it that way. The people who are not my audience dissect it, looking for the gall bladder to see whether it's diseased or not. Do you understand what I mean?

**Cinema Canada:** Continue...

**David Cronenberg:** If you walk into a room and someone is looking at you as a potential model, they don't see you as a whole person. They see you as a model who will sell a particular product. But that's obviously not the way you hope most people will respond to you. You want people to respond to you as a total entity. Dissecting my film to look for one little thing is killing it in the process. That's what I resent. And I think that's what special-interest groups do: cut it apart.

**Cinema Canada:** So you think it's better if your audience responds emotionally?

**David Cronenberg:** Cerebrally as well. You put a lot into a film, and it's very complex. There are many levels: visual images, and thought, and sound, and emotion as well as many other levels. You hope that people will respond on many levels. If one level offends them and touches a political nerve, I'm not saying that no-one should respond negatively. I'm saying that they have to be aware that if they focus on that, one element of the film to the exclusion of everything else, then they'll have a very lopsided response to a film. For example, there's a film out, *The Big Chill*. A lot of people hated that film, and they hate it for political reasons. They lived through the '60s, and they feel that it was a very special time, and they feel that the film is a little too flippant, a little too slick and a little too entertaining, to coincide with their own experiences of those times. I think that's unfair.

**Cinema Canada:** You think people's judgement of *The Big Chill* is unfair because they don't accept the film as a whole?

**David Cronenberg:** On its own terms. You might finally decide you don't like those terms. A lot of these people liked the movie, but they hate it politically. They hate the politics of the film because it suggests that all the hippies of the '60s who were revolutionaries have sold out, except for the guy who died. They think this is suggesting something which they resent politically, even though on another level they enjoyed the film. I think that's a very schizophrenic response to the film. The film goes 'so far' and decides not to go further. OK, well let these other people make the film that goes further if they want to, but the filmmaker (Lawrence Kasdan) was very honest in how far he wanted to go with what he did. At a moment when it might get a lot heavier or a lot something, he stops, but that's alright. That's his prerogative to do that.

**Cinema Canada:** Was the representation of American politics in *The Dead Zone* intended to slander American politics, or did you include that because it was a part of Stephen King's book?

**David Cronenberg:** Well, yes it's a part of the book, but it's only a part of *The Dead Zone*. It deals with the difficulty of a democratic system which has become so closely tied into the media, and which naturally tends to promote people who have a lot of facility for posturing and image-making for the media. To make it less complex: you get a lot of actors who are pretending to be certain things. People vote for the guy who pretends to be the best.

**Cinema Canada:** People vote for the guy who is the best actor?

**David Cronenberg:** Yeah, or the guy who has the best role. They vote for the guy who has the best writers to write him the best role. Suddenly that means you aren't voting for a real person; you're voting for an image. And yet it's not the image who is going to run the country. So in what I would call a very straightforward political sense, the question is asked: how in a modern democracy can you make democracy continue to work? How can you get to the real people and the behind-the-scenes reality of power so that the voters know what they're really getting?

If you get someone who is playing a role, which doesn't correspond to who he really is, and what he really will do when he is in power, then you have the possibility of voting for a psychotic, who will, in a psychotic rage, annihilate the world. That's very possible. It's not new obviously; it was done in *Dr. Strangelove*.

**Cinema Canada:** We're talking about *Doomsday*?

**David Cronenberg:** Yeah. To me, that is a political question, and it doesn't necessarily involve left and right. It involves questions like how does a democracy work, and can it still work, and so on and so on. And in another sense,

*Dead Zone* is political because it deals with a character who tries to stay uninvolved with society and begins to realize that he can't do that. The Johnny Smith character has many father-figures in the film who keep telling him that he must get involved. Once he is involved he must learn the tough realities of life, and he must stay involved. He has the Sheriff Banner character telling him that 'If you have this gift (psychic powers) you must use it for social good.' You have to use what you have to help society. Whether you want to hide away as a recluse or not, you can't. That's immoral. That's unethical to do that. Even though the outcome of that (solving

the murder case) is hard on him, it prepares him to take the next step (when he meets Stillson, the political candidate). He realizes he has to do the same thing on a grander scale even though that is going to be more painful. Basically, it's martyrdom.

So the movie does take a fairly straightforward moral stance and even then it's complicated because for him to be moral he has to kill another person. He bases this only on his vision. He has to believe in his own vision and he's going to kill someone. In essence, the film says, that under certain circumstances, it might be possible that political assassination is necessary. It can be a good thing and not

a bad thing. And it uses the image of Hitler because, taking the most extreme example, one must ask 'Would it not be morally necessary to kill Hitler if you had had the chance, knowing what you know now?' If you agree to that, then you've already agreed that under certain circumstances political assassination is necessary. Who would not have assassinated Idi Amin at the height of his power? Everybody in the world wanted him to die (well no, obviously, not enough people). So once, you agree that under certain circumstances it would be a good thing (and that is a very hard thing to swallow)... well, I think that most people would agree.

## David Cronenberg's The Dead Zone

*The Dead Zone* is David Cronenberg's slickest and most controlled movie to date, right in the mainstream of commercial cinema. American script-writer Jeffrey Boam wrote the screenplay based on the novel by Stephen King, producing a nice tight (maybe even too tight) version of the story, told through the eyes of the hero. And Christopher Walken, who plays the lead role of Johnny Smith, puts on a performance that will assure him a place in the star system forever.

Johnny Smith is the usual version of Cronenberg's Mr. Normal: average looks, average income, and a predictable future as a school teacher about to marry the nice girl he loves, and settle into what might have been marital bliss; kids, dog and station wagon complete. But after a brain-damage accident, and five long years in a coma, Mr. Normal becomes a psychic capable of seeing past, present and future events. The visions of future events situate our hero in socially moral dilemmas, and after foreseeing *Doomsday* (the big bomb's big bang), Johnny Smith has to decide whether or not to save the world.

Greg Stillson (Martin Sheen) is a deranged political candidate, who sees himself as president of the United States. He wants power, and is willing to kiss any number of babies and old

ladies to get it, or kill or maim anyone who gets in his way.

*The Dead Zone's* other characters aren't quite as easy to categorize. One of the cops is a rapist and murderer in his spare time (and gets caught thanks to Johnny). Johnny's fiancée, Sarah (Brooke Adams), marries an up-and-coming politician while Johnny is sleeping his life away. She loves Johnny (and grants him one afternoon in bed because he deserves at least that much) but she clings readily to her secure future with husband and child. Johnny sees no reason to live, and becomes a martyr who can only find meaning in his own death.

Cronenberg's films invariably revolve around the philosophy that the powerful subconscious will erupt, catapulting Mr. Normal into reality's horror show. However, the horror shows are not horror or science fiction by conventional standards. They're more on a par with Hitchcock's *Psycho*, where the dark recesses of the mind harbour innate fears, desires and uncontrollable images; where reality and fantasy become twisted and blurred, trapping the hero in a cage of mental torture.

*The Dead Zone's* Johnny Smith, is imprisoned by psychic visions which he can neither deter nor escape from: his visions dominate his reality, and his day-to-day life is dictated by subconscious forces beyond his control. Max Renn, *Videodrome's* Mr. Normal, met with a similar fate when his waking and dreaming states became an interchangeable nightmare controlled by the world of video. Both films offer the gloomy resolution of

suicide with the promise of something larger than life: Max was seduced into believing in an immortal afterlife with 'The New Flesh,' and Johnny is granted the saintly acclaim bestowed upon great martyrs.

*Videodrome* is Cronenberg's masterpiece and while *The Dead Zone* works in the same vein stylistically, and is certainly more palatable for the audience seeking good, clean entertainment at the movies, it just doesn't command a similarly intense emotional and psychological response. *The Dead Zone* and the Johnny Smith character are just a little too 'normal' to be unpredictable, whereas *Videodrome* seats you on the edge of fear and keeps you there.

In Cronenberg's succession of films, the Mr. Normal character has become more and more deeply embedded in the middle class of North America. Architectural settings, as well as the mood created through technical details, establish the character as a comfort-seeking creature who likes stability. A feeling of safety pervades the homes and institutions of these films until the visionary powers within the hero uproot the illusion of security, and cast him into a state of self-destruction. The self-destructive and violent instincts completely dominate characters such as Johnny Smith, Max Renn, and even Rose (in *Rabid*), none of whom find pleasure in their unknown powers—only pain, suffering, disease and death.

Cronenberg's films are like omens, depicting the unconscious and the unknown as horrifying, with the underlying warning to keep that subconscious locked away where it is.

Johnny Smith's psychic talents grant him no serenity or pleasure. His life is one of sexual frustration and moral dilemmas. Tortured by his own desires, needs and insights, his fate is worse than death.

Yet *The Dead Zone* doesn't have Cronenberg's usual barrage of visual horror, though the blood and guts are right on cue: nothing is too shocking or jarring. The screenplay has condensed and simplified the book, compartmentalizing the psychic events into neat little packages and the ending of *The Dead Zone* ties up any loose pieces, safely bringing the world back to a state of normalcy.

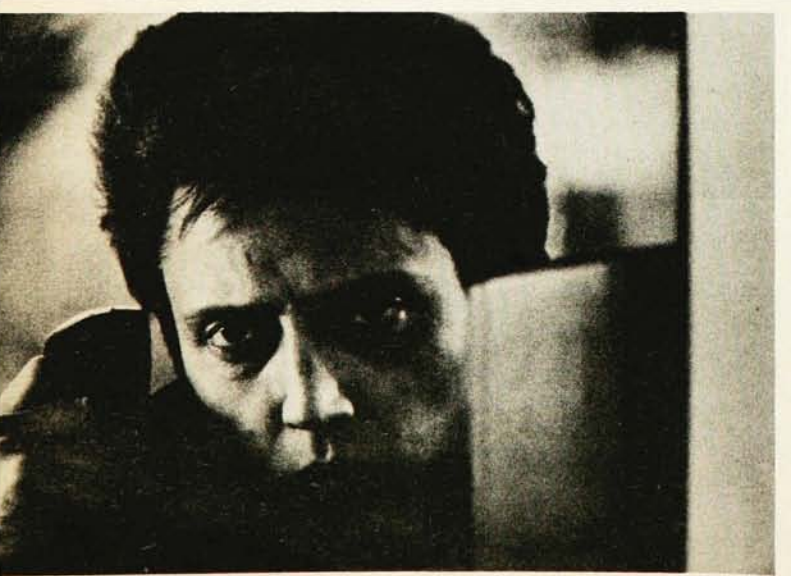
*Videodrome* didn't have that same wrap-it-all-up ending. The viewer was left to question the effects of consumer images on our minds, bodies and futures. Where *Videodrome* deconstructs the idea of consumption of media and the concept of the single-handed hero, *The Dead Zone* simply restructures these illusions—at the cost of intricately developed and complex characters.

*The Dead Zone* is a compact, yet visually beautiful version of Stephen King's novel. Unfortunately, that's all it is.

Susan Ayscough ●

### THE DEAD ZONE

d. David Cronenberg p. Debra Hill exec. p. Dino De Laurentiis sc. Jeffrey Boam based on the novel by Stephen King d.o.p. Mark Irwin C.S.C. p. des. Carol Spier film ed. Ronald Sanders assoc. p. Jeffrey Chernov cost. des. Olga Dimitrov mus. comp. & arr. Michael Kamen cast. Jane Jenkins, Janet Hirshenson, Deirdre Bowen p. man. John M. Eckert 1st a.d. John Board 2nd a.d. Otto Hanus 3rd a.d. Lydia Wazana loc. man. David Coatsworth p. coord. Philippa King sc. sup. Gillian Richardson asst. to Ms. Hill Randi Chernov asst. to Mr. Cronenberg Carol McBride 1st asst. cam. Robin Miller 2nd asst. cam. Donna Mobbs sp. efx. coord. Jon Belyeu sp. efx. foreman Calvin Accord art d. Barbara Dunphy asst. art d. Dan Davis set dec. Tom Coulter ward. master Arthur Rowsell ward. mistress Denise Woodley makeup Shonagh Jabour hair Jenny Arbour p. acct. Heather McIntosh asst. acct. Lyn Lucibello, Susan McKibbin prop. master Peter Lauterman asst. props Don Miloyevich set dressers Gareth Wilson, Gary Jack, Tom Reid sd. mix. Bryan Day boom op. Michael Lacroix re-rec. mixers Bill Varney, Steve Maslow, Gregg Landaker key grip Maris Jansons grips Christopher Dean, David Hynes, Mark Silver gaffer Jock Brandis best boy Scotty Allen gen. op. Gary Phipps elect. Ira Cohen. John Herzog extra cast. Peter Lavender unit pub. Prudence Emery asst. eds. Elaine Foreman, Michael Rea trainee ed. Tim Dunphy trainee art d. Jo-Ann Ladenheim draftsman Alfred storyboard artist Jim Craig cam. trainee David Woods underwater cam. John Stoneman stills Rick Porter p. asst. Andreas Blackwell office assts. Andrea Poulis, Carolyn McKenzie ward. asst. Maureen Gurney sp. efx. Mark Molin, Michael Kavanagh, Laird McMurray, Clark Johnson, Derek Howard, David Zimmerman, Gianico Preto, Sonan Sookad, Michael Newman, D. Harry Persad const. man. Joe Curtin head carp. John Bankson, Kirk Cheney carps. Myles Roth, Robert Wiens sc. painters Nick Kosoanic, Harry Pavalson, Janet Cormack, Steven Mell stunt coord. Dick Warlock, Carey Loftin stunts Loran Janes, David Rigby, Peter Cox, Greg Walker, Dwayne McLean, Leslie Munro, Shane Cardwell, Dick Forsayeth, Jerome Tiberghien horse wranglers John Scott, Tom Glass, Richard Cosgrove craft service Jesse Cohoon video electronic efx. Michael Lennick transp. coord. Michael Curran driver capt. Al Kosoanic drivers David Chuc, Izidore Musallam, Jerome McCann, Cactus, Alex Dawes, David Brown stillson billboard concept by Stewart Sherwood stillson photog. Steve Shapiro biomedical advisor Jeremy F. Deable weapons by Special Missions Group sup. sd. ed. David Yewdall sd. eds. Ken Sweet, Duane Hartzell, David Stone, Cary Wickman, Michael Gutierrez ed. ed. coord. Devon Heffley mus. The National Philharmonic Orchestra rec. at Eml/Abbey Studios, London, England rec. eng. Eric Tomlinson mus. sd. efx. eng. James Guthrie titles R/Greenberg Associates, Inc. Lp. Christopher Walken, Brooke Adams, Tom Skerritt, Herbert Lom, Anthony Zerbe, Colleen Dewhurst, Martin Sheen, Nicholas Campbell, Sean Sullivan, Jackie Burroughs, Geza Kovacs, Roberta Weiss, Simon Craig, Peter Dvorsky, Julie-Ann Heathwood, Barry Flatman, Raffi Tchalian, Ken Pogue, Gordon Jocelyn, Bill Copeland, Jack Messenger, Chapelle Jaffe, Cindy Hines, Helene Udy, Ramon Estevez, Joseph Domenichini, Roger Dunn, Wally Bondarenko, Claude Rae, John Koenigsen, Les Carlson, Jim Bearden, Hardee Lineham, William Davis, Serge LeBlanc, Vera Winiauski, Joe Kapnaik, Dave Rigby, dist. Paramount colour 35mm running time: 103 mins.



● A place in the star system forever: Christopher Walken in *The Dead Zone*