

IN RELEASE

by J. Paul Costabile

BREAKER MORANT

Near the end of the South African war in 1902, three Australians, members of the anti-guerrilla Bushveldt Carbineers, were court-martialed by the British for shooting prisoners. The senior officer, Lt. Harry Morant, who had a legendary reputation as a horsebreaker, whence his nickname The Breaker, claimed that he was acting under orders which he had understood to have come from the commander, Lord Kitchener, himself. In what went down as a classic case of English contempt for the "colonials", Morant's explanation was brusquely dismissed, and he and his friend Lt. Handcock were executed. Bruce Beresford, following the success of *The Getting of Wisdom*, gives us *Breaker Morant*, one of most acclaimed Australian films yet. Edward Woodward is impeccable in the title role of the complex poet and man of action. Jack Thompson won the Best Supporting Actor award at Cannes for his part as the defence lawyer, a country solicitor who starts as a bumbler, but delivers at the end one of the best denunciations of military doubledealing ever. Beresford cleverly uses such musical imperial warhorses as *Land of Hope and Glory* and *Soldiers of the Queen* to expose the hypocrisy of the affair, in which Morant and his companions were made, in his own words, "the scapegoats of the bloody Empire". But Morant, with typical wit, had the last word. As the firing squad made ready, he yelled "Shoot straight you bastards! Don't make a mess of it!" With John Waters, Bryan Brown, Rod Mullinar, Lewis Fitz-Gerald, Charles Tingwell, Terence Donovan, Vincent Ball, Alan Cassell.

Producer: Matthew Carroll. **Director:** Bruce Beresford. **Script:** Beresford, Jonathan Hardy, David Stevens, from the play by Kenneth Ross and the book *The Breaker* by Kit Denton. **Photography:** Donald McAlpine. **Editor:** William Anderson. **Production design:** David Copping. **Music:** Philip Cunneen. **Running time:** 107 minutes. **Distributor:** New World-Mutual. **Ratings:** Adult-Alberta, Ontario/Mature (warning)-B.C./All-Quebec.

DEATH HUNT

The opening caption of *Death Hunt* informs us that this is based on a true story, so the audience, if they know anything about the movies' handling of the "truth", should be prepared for fiction. There is a passing resemblance in this action film to the actual 1931 manhunt in the Canadian North for Albert Johnson, the so-called Mad Trapper of Rat River. But that is about all it is. As played by Charles Bronson, Johnson is a typical, stoic, violent Charles Bronson character. As Mounted Police sergeant Edgar Millen, Lee Marvin is also stoic, and a bit of a drunk. Assisting him in the hunt is a callow rookie out of Edmonton, played by Andrew Stevens, who learns that the "rules" don't neces-

sarily apply. Of course, as Pierre Berton has pointed out in his book *Hollywood's Canada*, this has more to do with the American western tradition than with ours, but Peter Hunt's film is in fact just such a western, despite the northern setting. It also has a lot of the typical Golden Harvest touches, like the agonized extreme closeups and the plentiful blood. And several Canadian actors, among them August Schellenberg, Maury Chaykin and Henry Beckman, conspire to steal the show. *Death Hunt* isn't the same film in which Rudy Wiebe was involved - Wiebe has led the opposition to this film-but on its own exploitation level there have been a lot worse. With Carl Weathers (!), Angie Dickinson (!!), Ed Lauter, Scott Hylands, William Sanderson, Amy Marie George, Tantoo Martin.

A Golden Harvest production. **Producer:** Murray Shostak. **Executive producers:** Raymond Chow, Albert S. Ruddy. **Director:** Peter Hunt. **Script:** Michael Grais, Mark Victor. **Photography:** James Devis, Richard Leiterman. **Editors:** Allan Jacobs, John F. Burnett. **Production design:** Ted Harworth. **Music:** Jerrold Immel. **Running time:** 96 minutes. **Distributor:** 20th Century-Fox. **Ratings:** Restricted-B.C. (warning), Sask., Ontario, Maritimes/Adult, not suitable for children-Alberta/Mature (warning), Manitoba/14 years-Quebec.

EXCALIBUR

The romance of King Arthur, of the Knights of the Round Table, of Camelot and the search for the Grail, and of the great sword of power called Excalibur, is once again the subject of an epic. Thanks to a renewed interest in fantasy after the success of *Star Wars*, John Boorman has at last been able to tell his own version - elements of the Arthurian have already appeared in *Deliverance*, *Zardoz* and the much maligned *Exorcist II: The Heretic*. In contrast to previous tellings of the tale, this film downplays the love triangle of Arthur, Lancelot and Guinevere. Instead, Boorman makes the wizard Merlin his central figure. Played with alternating portentousness and whimsy by Nicol Williamson, Merlin represents the heroic, pre-Christian age of magic, that is giving way to the modern era. Most of the other figures in the picture are equally archetypal, from Nigel Terry's Arthur, Nicholas Clay's Lancelot and Cherie Lunghi's Guinevere, to Robert Addie as the gold-armored Mordred, Arthur's son and enemy. Beautifully and soberly shot in Ireland, with some fine battle scenes and marvelous suits of armor, *Excalibur* boasts a great display. Its success, however, depends on whether the audience will buy Boorman's Jungian vision, or dismiss it, as they did *Zardoz*, as pretentious gobbletygook. With Helen Mirren, Paul Geoffrey, Gabriel Byrne, Keith Buckley, Corin Redgrave, Katrine Boorman, Liam Neeson, Niall O'Brien, Charley Boorman, Barbara Byrne.

An Orion release. **Producer, director, script:** John Boorman. **Executive producers:** Edgar F. Gross, Robert A. Eisenstein. **Script:** Rospo Pallen-

berg, from the book *Le Morte d'Arthur* by Sir Thomas Malory. **Photography:** Alex Thomson. **Editor:** John Merritt. **Production design:** Anthony Pratt. **Music:** Trevor Jones, Carl Orff, Richard Wagner. **Running time:** 140 minutes. **Distributor:** Warner Bros. **Ratings:** Restricted-Alt. (warning), Sask., Ontario/Adult Parental Guidance-Manitoba/14 years-Quebec.

THE LAST METRO
(LE DERNIER MÉTRO)

During the German occupation of Paris in 1942, theatrical director Lucas Steiner (Heinz Bennent), being a Jew, has supposedly fled the country and left the theatre in the care of his gentle wife Marion (Catherine Deneuve). In fact, he has secreted himself in the basement, and sets out to direct, by remote control, a play by the Ibsen disciple Karen Bergen, which will star his wife and Bernard Granger (Gérard Depardieu), a powerful young leading man. But troubles inevitably arise. Marion, on the advice of her associate Jean-Loup Cottin (Jean Poiret), brings herself to toady to a collaborationist drama critic whom she detests. Bernard has friends in the Resistance, and does a bit of sabotage on his own. An eager lady's man, he is attracted to his chic leading lady, while Lucas sits frustrated in his hiding place. As is his usual wont, François Truffaut has made *The Last Metro* a wonderfully humane piece, a tribute to the endurance of the arts, even in wartime. Catherine Deneuve is, as always, crisp and radiant, and gives a fine performance. Gérard Depardieu looks a trifle bulky, but also handles himself well, in a role inspired by the legendary actors Jean Gabin and Jean Marais, and Heinz Bennet suffers well, but not quietly. A winner of ten Césars at the 1981 French Academy Awards. With Andréa Ferreol, Paulette Dubost, Sabine Haudepin, Jean-Louis Richard, Maurice Risch, Marcel Berbert, Jean-José Richer, Franck Pasquier, Jean-Pierre Klein, voice of François Truffaut. French with English subtitles.

Producers: Jean-José Richar, Roland Thénot. **Executive producer:** Marcel Berbert. **Director, script:** François Truffaut. **Script:** Suzanne Schiffman, Jean-Claude Grumberg. **Photography:** Nestor Almendros. **Editor:** Martine Barraque. **Production design:** Jean-Pierre Kohut-Svelko. **Music:** Georges Delerue. **Running time:** 130 minutes. **Distributor:** United Artists, Les Films Mtuels (Québec). **Ratings:** Adult-Ontario/All-Quebec.

SHOGUN ASSASSIN

Shogun Assassin's title is designed to cash in on the popularity of the film of James Clavell's novel, but in fact it is a re-editing of a 1974 Japanese film called *Baby-Cart at the River Styx*, part of a popular series of costume martial arts pictures. Tomisaburo Wakayama, with the dubbed voice of director Lamont Johnson, plays Lone Wolf, a former executioner who has been outlawed by his shogun. He travels around the coun-

tryside, hiring himself out as an assassin. With him is his young son Daigoro (Mashiro Tomikawa, voice of Gibran Evans), whose wooden pram conceals several artful weapons, which father and son often have to resort to, as Lone Wolf has many enemies. These are disposed of in spectacular and bloody fashion. In contrast to the style of killing common in American action films, *Shogun Assassin* makes no pretence to reality. Heads are split in two with great abandon, blood spurts from bodies as out of a firehose, and even splashes onto the camera lens. What is interesting in this rather cheap and not very good film is how stylized it seems to Western eyes, and how carefully made it is. With Kayo Matsuo, Minoru Ohi, Shoji Kobayashi, Shin Kishida, voices of Marshal Efron, Sandra Bernhard, Vic Davis, Lenne Weinrib, Robert Houston, David Weisman.

A Toho production. **Producers:** Shintaro Katsu, Hishard Matsubara, David Weisman. **Directors:** Kenji Misumi, Robert Houston. **Script:** Kauo Koike, Weisman, Houston, from a story by Koike and Goseki Kojima. **Photography:** Chriski Makiura. **Editors:** Toskio Taniguchi, Lee Percy. **Music:** Michael Lewis, Mark Lindsay. **Running time:** 86 minutes. **Distributor:** New World-Mutual. **Ratings:** Restricted-B.C. (warning), Ontario.

WINDWALKER

Windwalker is something of a departure from the usually tepid family film policy of Arthur Dubs' Pacific International Enterprises. Directed by Keith Merrill, an award winning documentarian, it is the story of an aging Cheyenne warrior. Although he seems to die, he returns, so that he can at last realize a guest that has consumed most of his adult life - to recover one of his twin sons, who as a child had been kidnapped. The one-eyed raider of the Crow tribe had also killed the brave's lovely young wife. This would seem at first sight to be a silly throwback to the days of Gower Gulch, but *Windwalker* was shot on location in the Rockies in winter, with a cast composed almost entirely of Indians, rather than Caucasians in makeup. The exception is Trevor Howard, in the title role as the dying warrior, and he gives it a good shot, though one longs for Chief Dan George. This is mostly an action film, and what dialogue there is, is in the Cheyenne and Crow tongues. This gives the film an authenticity and a dignity that most works about native Americans usually lack, though the words tend to the pretentious. With Nick Ramus, James Remar, Serene Hedin, Dusty Iron Wing McCrea, Silvana Gallardo, Bill Drago, Rudy Diaz, Harold Goss Coyote, Roy Cohoe, Jason Stevens, Emerson John, Marvin Takes Horse. English narration and subtitles.

Producers: Arthur R. Dubs, Thomas E. Ballard. **Director:** Keith Merrill. **Script:** Ray Goldrup, Elaine M. Yorganson, from the novel by Yorganson. **Photography:** Reed Smoot. **Editor:** Stephen J. Johnson. **Production design:** Thomas Pratt. **Music:** Merrill Jensen. **Running time:** 108 minutes. **Distributor:** Citadel, Roke. **Ratings:** Adult-Sask., Maritimes/Mature-B.C. (warning), Manitoba/Family (warning)-Alberta/General-Ontario/All-Quebec.

CITY OF WOMEN (LA CITTA DELLE DONNE)

Federico Fellini takes a look at things feminine, through the eyes of Marcello Mastroianni. As a typical man named Snaporaz, he follows a woman off a train, and finds himself in a feminist convention, where his chauvinistic views are roundly railed. Escaping from there, he is picked up by some punkish teenagers, before seeking refuge with Doctor Zuberzock, a connoisseur of erotica celebrating his 10,000th conquest. There follows a finale in which Fellini tips back that hat Bob Fosse tipped at him in *All That Jazz*. *City of Women* is typically flashy and textually ambiguous. It can be seen as both pro and anti-feminist. It is somewhat over-long, and Luis Bacalov's music is but a pale copy of what Nino Rota used to provide. But Fellini is never dull or predictable, which makes even his sloppier work interesting. With Anna Prucnal, Bernice Stegers, Donatella Damiani, Iole Silvani, Ettore Manni. Italian with English subtitles.

Producer: Renzo Rossellini. **Director:** Federico Fellini. **Script:** Fellini, Bernardino Zapponi, Brunello Rondi. **Photography:** Giuseppe Rotundo. **Editor:** Ruggero Mastroianni. **Production design:** Dante Ferretti. **Music:** Luis Bacalov. **Running time:** 138 minutes. **Distributor:** Ambassador. **Ratings:** Restricted-B.C. (warning), Alberta, Ontario/14 years-Quebec.

THE LEGEND OF THE LONE RANGER

Once again, the familiar sounds of the William Tell Overture herald the arrival of the fiery horse with the speed of light, a cloud of dust and a hearty "Hi-yo Silver" - The Lone Ranger rides again. Returning to the director's chair for the first time in seven years, cinematographer William A. Fraker directs *The Legend of The Lone Ranger*. The familiar story is told of how John Reid, the only survivor of a massacre of Texas Rangers, donned the mask in order to capture an outlaw king who had planned the kidnap of President Ulysses S. Grant. As might be expected, Fraker shows a solid sense of the traditional western format created by John Ford, and pays further tribute to that master by shooting the film in Monument Valley, the locale of *Stagecoach*. However, the visual quality is let down by an indifferent script that is unsure of whether to play it straight or camp it up. Neither Klinton Spilsbury, as The Lone Ranger, nor Michael Horse as his bloodbrother Tonto, can stand in the well remembered shoes of Clayton Moore and Jay Silverheels. The film's release was delayed for six months, in which it seems that, in addition to Merle Haggard's heroic narration, Spilsbury had his voice dubbed by either James or Stacy Keach. Stick to the reruns. With Jason Robards, Christopher Lloyd, Matt Clark, John Bennett Perry, Juanin Clay, David Hayward, Richard Farnsworth, Lincoln Tate, Ted Flicker, Robert Hoy, Marc Gilpin, Patrick Montoya.

An I.T.C.-Wrather Corp. production. **Producer:** Walter Coblenz. **Executive producer:** Martin Starger. **Director:** William A. Fraker. **Script:** Ivan Goff, Ben Roberts, Michael Kane, William Roberts. **Photography:** Laszlo Kovacs, Bobby Byrne. **Editor:** Thomas Stanford. **Production design:** Albert Brenner. **Music:** John Barry, Giocchino Rossini. **Running time:** 98 minutes. **Distributor:** Universal-AFD. **Ratings:** Adult-Alberta, Sask. (warning), Ontario/Mature-B.C., Manitoba/All-Quebec.

KING OF THE MOUNTAIN

Since the 1950's, Mulholland Drive, which runs precariously through the Hollywood Hills, has been the legendary Thunder Road, where young men in fast cars gather at night to test their machines and themselves. Steve (Harry Hamlin) is the Fast One of the moment, the *King of the Mountain* whom no one can beat. But there's always someone ready to try, and the mocking figure of Cal (Dennis Hopper), a burntout relic of the sixties, is a reminder of what happens to those who spin out. Meanwhile, Steve's best friends, Buddy (Joseph Bottoms) and Roger (Richard Cox), are trying to make it in the music business, along with Tina (Deborah Van Valkenburgh), a sultry singer to whom Steve is attracted. This is a rather ordinary rite-of-passage film, Los Angeles variety, done without much originality. Hamlin and Van Valkenburgh, who does a nice combination of Liza Minelli and Brooke Adams, are competent. But it is the typically off the wall playing of that original crazy Dennis Hopper and Buddy Joe Hooker and David Ellis' stunt work that gives *King of the Mountain* what life it has. Not quite enough. With Dan Haggerty, Seymour Cassel, Jon Sloan, Steve Jones, Ashley Cox, Ron Trice, Jay May, Buddy Joe Hooker, Steve Halliday.

A Polygram production. **Producer:** Jack Frost Sanders. **Executive producer:** William Tennant. **Director:** Noel Nosseck. **Script:** H.R. Christian, from a story by David Barry. **Photography:** Donald Peterman. **Editor:** William Steincamp. **Production design:** James Spencer. **Music:** Michael Melvoin. **Running time:** 90 minutes. **Distributor:** Universal. **Ratings:** Adult-Alta., Sask., Ontario, N.S./Mature-B.C. (warning), Manitoba/All-Quebec.

LIKE A TURTLE ON ITS BACK (LA TORTUE SUR LE DOS)

When a turtle is on its back, it is helpless, which is how Paul Neveux feels. Six years ago, he wrote a novel which was well received, but since then, nothing, and he is becoming increasingly frustrated. His wife has put up with him until now, but finally throws him out. Paul retreats to a seedy hotel, where he shares a room with a cocaine-snorting African, and gradually works out his book. Luc Béraud's story of a blocked writer will strike a sympathetic chord with anyone who ever set down to a blank paper with a blank mind, even though he undercuts the sympathy by making Paul a rather petty, self-centered character. Jean-François Stevenin, the plumpish, balding fellow who has im-

pressed in *Day For Night*, *Small Change* and *The Dogs of War*, is a perfect choice for the role. With Bernadette Lafont, Claude Miller, Virginie Thévenet, Véronique Silver, Marion Game, Bandy Whitelaw, François Lafarge, Étienne Chicot, Souare Bhome. French with English subtitles.

Producer: Hubert Niogret. **Producer, director, script:** Luc Béraud. **Script:** Claude Miller. **Photography:** Bruno Nuytten. **Editor:** Joëlle Van Effentere. **Music:** Guillaume Lekeu, W.A. Mozart, Ludwig van Beethoven, Giuseppe Verdi. **Running time:** 109 minutes. **Distributor:** New Cinema. **Ratings:** Restricted-Ontario/14 years-Quebec.

LION OF THE DESERT

In 1929, Benito Mussolini's grand plan for the restoration of a Roman Empire in North Africa was being frustrated by the guerrilla activities of the bedouin of Libya. And so he sent his most ruthless general, Rodolpho Graziani, to put down the rebels and their leader, and aged teacher named Omar Mukhtar. Graziani's methods were to herd the bedouin women and children into concentration camps, and to put tanks in the desert, tactics that would become quite familiar in the next decade. But though Mukhtar was captured and hanged, it didn't mean the end of rebellion or resistance to conquerors. In the West, *Lion of the Desert* can be seen as another mid-eastern spectacle of war in the *Lawrence of Arabia* tradition, and director Moustapha Akaad provides an ample amount of blood and battle. But in Libya, where it was filmed, the identification of Mukhtar with such latter-day resistance "heroes" as Khomeini and Arafat can not be ignored. Anthony Quinn, more restrained than usual, does his patented peasant leader role as Omar Mukhtar. Those two masters of cinematic arrogance, Oliver Reed and Rod Steiger, play Mussolini and Graziani. With John Gielgud, Irene Papas, Raf Vallone, Gastone Moschini, Takis Emmanuel, Stefano Patrizi, Sky Dumont, Robert Brown, Eleonora Strathopoulou, Andrew Keir, Rodolpho Bigotti, Ihab Werfali.

Producer, director: Moustapha Akaad. **Executive producer:** Geoffrey Helman. **Script:** H.A.L. Craig. **Photography:** Jack Hildyard. **Editor:** John Shirley. **Production design:** Mario Garbuglia, Syd Cain. **Music:** Maurice Jarre. **Running time:** 165 minutes. **Distributor:** Ambassador. **Ratings:** Restricted-B.C. (warning), N.B./Adult (warning)-Alberta, Ontario, N.S./All-Quebec.

MON ONCLE D'AMÉRIQUE

Love, hate, fear, ambition and dreams - these are the common emotions that motivate people, both in life and in the cinema. In *Mon oncle d'Amérique*, Alain Resnais deals with them in an analytical comedy. Behavioral scientist Henri Laborit explains his theories, while Resnais, in three interlocking stories, shows the theories in practice. Jean LeGall (Roger-Pierre), born to the provincial bourgeoisie in the late 1920's, had literary ambitions, but winds up a functionary in the state broadcasting system with marriage that is neither good nor bad. Janine Garnier (Nicole Garcia), the postwar daughter of a Parisian com-

munist, becomes an actress in a play that seems a dead end. And then she meets Jean. René Ralgeuneau (Gérard Depardieu), a farmer's son from a devout Catholic family, struggles his way into a responsible position in a small textile firm, only to find that he cannot cope with modern business. Throughout the stories, Professor Laborit pops in to explain. This may sound dry as dust and rather severe, but Resnais, with his detached wit, brings it off, and at its best moments *Mon oncle d'Amérique* evokes memories of Chaplin, though it is hardly a film for the mass audience. With Marie Dubois, Nelly Borgeaud, Pierre Arditi, Gérard Depardieu, Philippe Laudenbach, Véronique Silver. French with English subtitles.

Producer: Philippe Dussart. **Director:** Alain Resnais. **Script:** Jean Gruault, Henri Laborit. **Photography:** Sacha Vierny. **Editor:** Albert Jurgenson. **Production design:** Jacques Saulnier. **Running time:** 126 minutes. **Distributor:** New World-Mutual. **Ratings:** Adult-Ontario/Mature-B.C./All-Quebec.

THE THIRD GENERATION (DIE DRITTE GENERATION)

Busy as always, Rainer Werner Fassbinder shows, in his 1979 film *The Third Generation*, that he is to the 1980's what Jean-Luc Godard was to the 1960's. The film, which is structured around six epigrams lifted from the walls of men's washrooms in Berlin, is a very black comedy about a terrorist cell and a representative of an American computer firm whom they eventually kidnap. Fassbinder. Believes that urban guerillas, far from being a threat to the establishment, are in fact being used by the establishment to create a climate in which demand for greater security can be effected. This is exactly what P.J. Lurz the computer executive (played by veteran tough guy Eddie Constantine) and August (Volker Spengler), the terrorist leader, are doing. The other members of the cell, in spite of their reputation for killing, are ideologically naive and virtual pawns. And so, says Fassbinder, are the German people. *The Third Generation* is a fine, thought-provoking film, but unfortunately, the subtitles cannot adequately translate its thick, overlapping soundtrack. With Hanna Schygulla, Hark Bohm, Udo Kier, Harry Baer, Margit Christensen, Bulle Ogier, Raul Gimenez, Y Sa Lo, Günther Kaufmann, Claus Holm, Lilo Pempeit, voice of Ingrid Caven. German and French with English subtitles.

Producer: Harry Zottl. **Director, script, photography:** Juliane Lorenz, Franz Walsch. **Production design:** Raul Gimenez, Volker Spengler, Y Sa Lo. **Music:** Peer Raben. **Running time:** 111 minutes. **Distributor:** New Cinema. **Ratings:** Restricted-Ontario.

TORONTO - Women's Networking, a new association formed to educate women working within the media, is holding a series of seminar on Sunday, June 28 at Toronto's Chelsea Inn.

Scheduled to speak at the seminars are Beryl Fox, Jayne Eastwood, publicist Linda Friendly, casting agent Vicki Mitchell, talent agent Lynn Kinney, TV writer Kate Lonsdale, and director and editor Holly Dale.