

IN RELEASE

by J. Paul Costabile

An American Werewolf in London

While backpacking at night across the moors of Yorkshire, American students David Kessler (David Naughton) and Jack Goodman (Griffin Dunne) are attacked by some *thing*, which leaves Jack a gutted corpse and David badly mauled. Recovering in a London hospital, David becomes romantically involved with a lovely nurse named Alex Price (Jenny Agutter). But he is shocked when his dead friend begins to appear to him – in an increasing state of decomposition – to tell him that, when the full moon appears, David will become *An American Werewolf In London*. John Landis' latest film is a tribute to the horror films characteristic of Britain's Hammer Films of the '50s, but it also has the humor that might be expected from the maker of *Schlock, Kentucky Fried Movie, Animal House* and *The Blues Brothers*. The jejeune nature of Landis' jokes keeps this film from being as subtle as *The Howling*, although the makeup, here the work of Rick Baker, can compare favorably. David Naughton and Jenny Agutter are both good in their roles, and Griffin Dunne has the best lines as the quipping dead man. A ravenous gross appears likely. With John Woodvine, Brian Glover, David Schofield, Lila Kaye, Paul Kember, Don McKillip, Frank Oz, Christopher Scoular, Mary Tempest, Michael Carter, Sidney Bromley, Frank Singuineau, Will Leighton.

A Polygram-Lycanthrope production. **Producer:** George Folsey Jr. **Executive producers:** Jon Peters, Peter Guber. **Director, script:** John Landis. **Photography:** Robert Paynter. **Editor:** Malcolm Campbell. **Production design:** Leslie Dilley. **Music:** Elmer Bernstein, Richard Rodgers, Van Morrison, John Fogarty. **Running time:** 97 minutes. **Distributor:** Universal. **Ratings:** Special X-Saskatchewan/Restricted-B.C. (warning), Alberta, Ontario/Adult Parental Guidance-Manitoba/18 years-Quebec.

Arthur

Arthur Bach is a dedicated partygoer, a serious womanizer, and a full time drunk. He is also the heir to one of New York's larger fortunes. When his father and his formidable grandmother threaten to cut him off, he reluctantly agrees to marry dull debutante Susan Johnson. But then, he meets Linda Marolla, an aspiring actress, whom he rescues from a shoplifting charge in Bergdorf-Goodman's, and it's love. In *Arthur*, Steve Gordon, with the help of some of Woody Allen's associates, recreates the style of classic screwball comedy. Dudley Moore, with his pixie-ish demeanour and lecherous chortle, is perfect in the title role. Liza Minnelli shows admirable restraint as Linda. Geraldine Fitzgerald plays Arthur's flinty grandmother, and Jill Eikenberry has the rather thankless role of Susan. But the acting kudos go to

John Gielgud, who plays Hobson, Arthur's valet, father-substitute and best friend, with a great sense of sarcastic timing and dry wit. With Stephen Elliott, Ted Ross, Barney Martin, Thomas Barbour, Lou Jacobi, Anne De Salvo, John Bentley, Helen Hanft, Jerome Collamore, Peter Evans.

An Orion release. **Producer:** Robert Greenhut. **Executive producer:** Charles H. Joffe. **Director, script:** Steve Gordon. **Photography:** Fred Schuler. **Editor:** Susan E. Morse. **Production design:** Stephen Hendrickson. **Music:** Burt Bacharach. **Running time:** 102 minutes. **Distributor:** Warner Bros. **Ratings:** Adult, not suitable for children-Alberta/Adult-Sask. Maritimes/Mature-B.C. (warning), Manitoba/Parental Guidance-Ontario/14 years-Quebec.

Body heat

Nick Racine is a second rate lawyer, with second rate clients, a second rate sex life, and minimal prospects of success in a rundown Florida town. Matty Walker, whom he meets one night at a beachside concert in the midst of a heat wave, is the sultry wife of a wealthy businessman whose dealings are a trifle shady. The attraction between them is instant, and it is almost inevitable that sooner or later the murder of Edmund Walker would figure in their plans. But it is not until much later that Ned finds out exactly what the consequences will be. Lawrence Kasdan, who has already made his mark as a screenwriter with *The Empire Strikes Back* and *Raiders of the Lost Ark*, shows equal skill as a director in *Body Heat*. Though it is set in the present, its atmosphere of corruption, passion, and humid weather is redolent of the works of James M. Cain and other authors beloved of the late '40s *films noirs*, complete with updated tough-guy dialogue, but none of the winking satire that marked *Union City*. William Hurt, as Ned, makes it three winners in a row, and Kathleen Turner, heretofore a star on the soaps, has an auspicious debut as Matty. With Richard Crenna, Ted Danson, J.A. Preston, Mickey Rourke, Kim Zimmer, Jane Hallaren, Lanna Saunders, Carola McGuinness, Michael Ryan.

A Ladd Company release. **Producer:** Fred T. Gallo. **Director, script:** Lawrence Kasdan. **Photography:** Richard H. Kline. **Editor:** Carol Littleton. **Production design:** Bill Kenney. **Music:** John Barry. **Running time:** 113 minutes. **Distributor:** Warner Bros. **Ratings:** Restricted-Ontario.

An eye for an eye

In his previous films – *Good Guys Wear Black*, *A Force of One*, *The Octagon* – Chuck Norris established himself as Bruce Lee's successor to the martial arts crown. With *An Eye For An Eye*, he makes a fair bid to step into the places long held by the ageing Charles Bronson

and Clint Eastwood as top action stars. Norris' role is that of San Francisco undercover narcotics cop Sean Kane, who resigns from the force when an ambush kills his partner Dave Pierce (Terry Kiser). Suspecting that someone on the squad is on the take, he goes out on his own. He gets some help from Pierce's girlfriend Linda Chan (Rosalind Chao), but she is soon murdered, and Kane's trail leads into the higher reaches of the city's media community. *An Eye For An Eye* is directed with solid competence by Steve Carver, and Norris provides a likeable lead. The martial arts stuntwork, as is customary, is highly stylized and spectacular, notably between Norris and a clubfooted behemoth played by wrestler Toru Tanaka. With Christopher Lee, Richard Roundtree, Mako, Maggie Cooper, Stuart Pankin, Mel Novak.

Producer: Frank Capra Jr. **Executive producer:** Robert Rehme. **Director:** Steve Carver. **Script:** William Gray, James Bruner, from a story by Bruner. **Photography:** Roger Shearman. **Editor:** Anthony Redman. **Production design:** Vance Lorenzini. **Stunts:** Aaron Norris. **Music:** William Goldstein. **Running time:** 106 minutes. **Distributor:** New World-Mutual. **Ratings:** Adult Accompaniment-Ontario.

Eye of the needle

Lucy Rhodes awakens one morning in 1944, to find a half-drowned man on the doorstep of her house on a remote Scottish island. He calls himself Henry Baker, and says he is a writer whose boat was wrecked in a storm. His quiet charm awakens in her the passion that four years of marriage, to a husband who has become a bitter recluse since he lost his legs in a car accident on their wedding day, has deadened. But Henry Baker, who has also called himself Faber, is in reality a master German spy. Named the Needle for his deadly skill with a stiletto, he has information which could jeopardize the D-Day invasion. Richard Marquand has brought Ken Follett's bestseller *Eye Of The Needle* to the screen with great skill and quiet competence, a dramatic change from the failure of *The Legacy*. Kate Nelligan plays Lucy, with a fine mixture of dedication and sensuality. Fellow Canadian Donald Sutherland, as anyone who has seen *1900* will recall, can be as evil as they come, but he brings a redeeming touch of humanity to his role as the Needle, and together he and Nelligan make the film's central conflict believable. Ian Bannen plays Percival Goddaman, the British intelligence officer who is the Needle's relentless nemesis, while Jonathan Nicholas Haley has a charming bit as Lucy's four year old son. With Christopher Cazenove, Phillip Martin Brown, Faith Brooke, Alex McCrindle, Barbara Ewing, David Hayman, John Paul, Stephen Phillips.

Producer: Stephen Friedman. **Director:** Richard Marquand. **Script:** Stanley Mann, from the novel by Ken Follett. **Photography:** Alan Hume. **Editor:** Sean Barton. **Production design:** Wilfrid Shin-

gleton. **Music:** Miklos Rozsa. **Running time:** 111 minutes. **Distributor:** United Artists. **Ratings:** Restricted-Alberta, Nova Scotia/Adult-Sask., New Brunswick/Mature (warning)-B.C., Manitoba/Adult Accompaniment-Ontario/14 years-Quebec.

First monday in October

The *First Monday In October* is the day on which the United States Supreme Court begins its annual term, but this year it's going to be different. For the first time, a woman will be one of the nine top judges of the land. Dan Snow, the Court's crusty liberal, welcomes the appointment, until he finds out who it is – Ruth Loomis, an ironclad conservative from California. Immediately, they clash on an obscenity case – he defending the freedom of speech guaranteed by the First Amendment, she defending community rights to moral order. Directed by Ronald Neame from Jerome Lawrence and Robert Lee's play, *First Monday In October* offers bravura parts for its two leads, who both go at it with a will. Walter Matthau plays Dan Snow, and Jill Clayburgh plays Ruth Loomis. Whether the topicality of the story – a conservative woman has in reality just been appointed to the Supreme Court of the USA – and the drawing power of the stars will make this film a winner outside the United States is by no means certain, however. Neame's somewhat timid even-handedness, the direct antithesis of the muckraking of *...And Justice For All*, and the stage-bound setting, may limit the audience. With Barnard Hughes, Jan Sterling, James Stevens, Joshua Bryant, Wiley Harker, F.J. O'Neil, Charles Lampkin, Lew Palter, Richard McMurray, Herb Vigran.

Producers: Paul Heller, Martha Scott. **Director:** Ronald Neame. **Script:** Jerome Lawrence, Robert E. Lee, from their play. **Photography:** Prod. J. Koenekamp. **Editor:** Peter E. Berger. **Production design:** Phillip M. Jefferies. **Music:** George Frederick Handel, John Phillip Sousa. **Running time:** 98 minutes. **Distributor:** Paramount. **Ratings:** Adult, not suitable for children-Alberta/Adult-Sask., Maritimes/Mature-B.C. (warning), Manitoba/Parental Guidance-Ontario/14 years-Quebec.

Shoot Alberta

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are struggling to raise money for projects. Harry Cole is still working on the initial stages of *Golden Touch*, with hopes for *Sutter's Gold* (a France/Canada co-production) in 1982. At time of writing, Fil Fraser and Jack Wynters had not yet sold all units for *4x4*. News reporter Arthur Kent is shooting *Battle Zone Adams High* in Toronto. Jim Maki-chuk and John Holbrook have scouted locations for *Badlands*. A major western project (at this point, unpublished) hopes for a fall shoot. A young producer aims for a three-picture deal. And other projects try to wait out the quiet scene in western (and Canadian) film.