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**SANKOFA SETTING THE RECORD STRAIGHT
JOHN MCGRATH FROM Z CARS
TO BLOOD RED ROSES
MARTHA COOLIDGE'S SEX & THE CITY GIRL
LARRY COHEN'S AMERICAN WEREWOLF**

Cert—15. *dist*—20th Century Fox. *p.c.*—Rimfire Films. For 20th Century Fox. *p.*—John Cornell. *line p.*—Jane Scott. *assoc. p.*—(Australia) Wayne Young. *p. assoc.*—(New York) Bob Rich. *pre-p. sup.*—(New York) Mark Silverman. *p. co-ordinators*—(Australia) Julie Forster, (New York) Denise Pinckley. *p. managers*—(Australia) Peter Sjoquist, (New York) Kelly Van Horn. *unit managers*—(Australia) Phil Patterson, (2nd Unit) Katrina Singer, (New York) Kevin Dowd. *location managers*—(Australia) Phil Patterson, (New York) David Pomier. *base office liaison*—(Australia) Nene Morgan. *Ja Ja camp co-ordinator*—(Australia) Peter Brown. *post-p. sup.*—(Australia) Peter Sjoquist. *asst. d.*—Mark Turnbull, (Australia) Craig Bolles, Peter Voeten, (New York) John Kilik, Richard Schlesinger. *sc.*—Paul Hogan, Ken Shadie, John Cornell. *story*—Paul Hogan. *ph.*—Russell Boyd. *Panavision.* In colour. *addit. ph.*—(wildlife) Michael Atkinson. *2nd Unit ph.*—(Australia) John Haddy, (New York) Terry Hopkins. *camera op.*—(Australia) Peter Menzies Jr., (2nd) Andrew McLean, (2nd New York) Eddie Gold. *panaglide op.*—Geoff Wharton. *opticals*—(Australia) Roger Cowland. *ed.*—David Stiven. *p. designer*—Graham (Grace) Walker. *a. dept. co-ordinator*—(Australia) Phillipa Banks. *set dec.*—(Australia) Martin O'Neill, (New York) Gretchen Rau. *set dressers*—(New York) Steve Wright, Taylor Pattison. *draughtsperson*—(Australia) Romaine Joseph. *scenic artist*—(Australia) Billy Malcolm. *storyboard artist*—(Australia) Sebastian Lakosta. *sp. effects*—(Australia) Chris Murray, David Hardie. *model makers*—(Australia) John Murch, Kim Hilder. *m/m.d.*—Peter Best. *m. consultant*—(Australia) Trevor Smith. *songs*—“Different World” by A. Farriss, M. Hutchence, performed by Inxs; “Live It Up”, “Sloppy Crocodile” by Greedy Smith, performed by Mental As Anything; “Only One Like You” by Stephen Prestwich, performed by Maggie McKinney. *cost. design*—Norma Moriceau. *wardrobe*—(sup., New York) Diedre Williams. *make-up*—(Australia) Liz Fardon, (New York) Carla White. *titles*—(Australia) Optical & Graphic. *sd. sup.*—(Australia) Roger Savage. *sd. ed.*—(dial., Australia) Karin Whittington, Craig Carter, Adrian Carr, (syncing, New York) Joanne Laub. *sd. rec.*—(Australia) Gary Wilkins, (New York) Bill Daley, (m.) Doug Brady. *Dolby stereo, (consultant)* David Rawlinson. *sd. re-rec.*—Roger Savage, Bruce Lamshed. *sd. effects ed.*—(Australia) Bruce Lamshed, Louise Johnson, Tim Chau. *post sync effects*—(Australia) Andrew Stewart, (rec.) Steve Burgess, (re-rec.) Phil Judd. *New York p. assistants*—(pre-p.) Elizabeth Benjamin, (location) Kevin Delaney, Margaret Daley, John Kerr, (key) Hugh Rawson, (sd.) Andrew Schmetterling, (crafts) Ilene Landress. *stunt co-ordinators*—(Australia) Max Aspin, (New York) Jerry Hewitt. *doubles*—(Paul Hogan) Clay Dear, (Linda Kozlowski) Christina Pierce, (Michael Lombard) Jordan Derwin, (Reginald Veljohnson) Robert Wess. *stand-in*—(Linda Kozlowski) Lisa Herth. *Kakadu liaison*—(Australia) Bob Hall. *Aboriginal attachment*—Bluey. *armourers*—(Australia) John Bowring, John Wood. *animal handlers*—(dogs) Dale Aspin, (snakes) Graham Gow, (cattle) Mark Kyle, (buffalo) Henry Rainger, (kangaroos) Featherdale Wildlife Park. *helicopter pilots*—(Australia) Terry Lee, Alan Edwards. *l.p.*—Australia: Paul Hogan (*Michael J. “Crocodile” Dundee*), Linda Kozlowski (*Sue Charlton*), John Meillon (*Walter Reilly*), David Gulpilil (*Neville Bell*), Ritchie Singer (*Con*), Maggie Blinco (*Ida*), Steve Rackman (*Donk*), Gerry Skilton (*Nugget*), Terry Gill (*Duffy*), Peter Turnbull (*Trevor*), Christine Totos (*Rosita*), Graham (Grace) Walker (*Angelo*), David Bracks (*Burt, Roo Shooter*), Brett Hogan (*Peter, Roo Shooter*); New York: Mark Blum (*Richard Mason*), Michael Lombard (*Sam Charlton*), Irving Metzman (*Dorman*), Reginald Veljohnson (*Gus*), Rik Colitti (*Danny*), John Snyder (*Pimp*), J. J. Cole (*Buzzy*), Gwyllyn Evans (*Wendell Wainwright*), Jan Saint (*Wino*), Peter Bucossi (*Subway Creep*), Sullivan Walker (*Tall Man*), Bobby Alto (*Pug Nose*), Anne Carlisle (*Gwendoline*), Anne Francine (*Fran*), Paige Matthews (*Party Girl*), Paul Greco (*New Yorker*), Caitlin Clarke (*Simone*), Nancy Mette (*Karla*), Barry Kivel (*Coke Snorter*), Tony Holmes (*Teenage Mugger*), Dan Lounsbury (*Simpson*), Dolores Messina (*Receptionist*). 8,784 ft. 98 mins.

On assignment in Australia, Sue Charlton—a reporter with New York’s *Newsday* magazine—follows up a story about a legendary figure called Michael J. “Crocodile” Dundee. Flying out to the remote outback town of Walkabout Creek, Sue is met by Dundee’s friend and business associate Walter Reilly, owner of Never Never Tours. Dundee arrives with a stuffed crocodile under his arm, and offers to show Sue the remote spot where he was attacked by a giant crocodile. Sue and Dundee trek into the bush, where they encounter drunken kangaroo hunters, deadly snakes, and a crocodile which attacks Sue as she is about to bathe and from which she is saved by Dundee. Following an encounter with Dundee’s Aborigine friend Neville, and a swim in Lake Echo, Sue persuades Dundee to return with her to New York. Accommodated in a luxury hotel suite, Dundee later joins Sue and her fiancé, Richard Mason, for an awkward dinner at an expensive Italian restaurant. Taken to a bar by a friendly Italian taxi driver, Dundee encounters a hip black dude, an amorous transvestite, and two prostitutes, whose aggressive pimp he beats up. At a chic party, Dundee meets some bizarre metropol-

itan poseurs. Invited to a “Welcome Home” dinner at Sue’s father’s house, Dundee is devastated when Richard publicly announces his official engagement to Sue. Leaving the party alone, the drunken Dundee is dropped on Broadway by chauffeur Gus. Attacked by the pimp and two of his henchmen, Dundee is saved by Gus. The next day, Sue phones Dundee to explain, but the TV is on and he does not hear the phone ringing. Dundee

While the decision to set the first half of “Crocodile” Dundee in Australia and the second half in the United States makes sound commercial sense (as the film’s success at the American box-office testifies), it also emphasises a split in the film’s overall conception. In the early scenes, Mick Dundee’s self-mocking tone and wry humour tend to suggest that he is a fraud, with the story about his struggle with the killer crocodile growing more exaggerated with every telling. Similarly, there is an incident in which Dundee looks first at his partner Walter’s watch, then at the sun, before announcing the time and suggesting that he and Sue should make a move. All of which serves to undercut Dundee’s image as an Indiana Jones-style hero, especially when seen in the context of his commercial involvement in the Never Never Tours company. However, once the action moves to New York, any residual doubts about his authenticity are instantly effaced, as if the contrast between his ingenuous charm and the New Yorker’s sophisticated cynicism were enough to establish his heroic status. An Aussie innocent abroad, Dundee now casts an oblique light on the absurdities of Manhattan coke-snorting, pretentiousness and materialism.

This is a none too original idea, and the targets are equally predictable, but Dundee’s disarming naivety does yield some choice comic moments, and one or two quite touching ones. Asked what he thinks of New York, Dundee replies that it’s “A real lunatic asylum. That’s why I like it. I fit right in”. This telling phrase is the key to the film’s main strength, and to its major weakness. Dundee is never developed beyond the level of a mythical cypher, and for all his shrewd observations on urban life styles, he fits in a little too comfortably. This makes his commentary a rather muffled one, and allows for the ridiculous ending in which he gets the girl. The film’s humour is clearly derived from the sketch format of the star’s TV series, *The Paul Hogan Show*, with each episode looking as if it has been set up to facilitate the one-liner which caps it. First-time film director Peter Faiman also displays a distinctly televisual style, especially in the studio sequences which punctuate the location shots of the outback.

NIGEL FLOYD

Crossover Dreams

U.S.A., 1985

Director: Leon Ichaso

Cert—(not yet issued). *dist*—NBD Pictures. *p.c.*—Crossover Films. *exec. p.*—Susan Rollins. *p.*—Manuel Arce. *assoc. p.*—Claudio Chea, Carl Haber, Octavio Soler. *p. office co-ordinator*—Susan Rollins. *location manager*—Sandy Nelson. *post-p. co-ordinator*—(2nd Unit) Lisa Keller. *asst. d.*—Carl Haber, Annie Allman. *sc.*—Manuel Arce, Rubén Blades, Leon Ichaso. *story*—Manuel Arce, Leon Ichaso, Kenny Vance. *ph.*—Claudio Chea. *col.*—TVC. *camera op.*—Claudio Chea, (2nd Unit) Eddie Chea. *opticals*—Tri-Pix. *ed.*—Gary Karr. *p. designer*—Octavio Soler. *a.d.*—Richard Karnbach. *scenic artist*—Sandy Marks. *sp. effects*—José Ferro. *m.*—Mauricio Smith. *m. performed by*—Cheo Babalu and the Kings of Salsa, Rubén Blades, Virgilio Marti, Javier Vasquez, Yomo Toro, Eddie Mercado, Tony Sabournin, Andy Gonzalez, Ray Romero, Ricardo Ayala, Jesús Perez, The Ballistic Kisses (Michael Parker,

Michael Hyrynck, Richie McClusky, Jeff Freud), Manny Oquendo y su Conjunto Libre (Manny Oquendo, Andy Gonzalez, Jerry Gonzalez, Dave Valentin, Tony Torres, Jimmy Bosch, Herman Olivera, Angel Vasquez, Dan Regon), Johnny Colon and his Band, (dance numbers) Aida's Bailadores, Billy Fajardo's Dance Dimensions. *addit. m. arrangements*—Javier Vasquez, Andy Gonzalez, Jerry Gonzalez. *m. ed*—(2nd Unit) Rick Smigielski. *m. consultant*—Tony Sabournin. *songs*—“Llora Timbero” by Arsenio Rodriguez, “Elegus” by Virgilio Marti, “Yiri Yiri Bon” by Silvestre Mendez, (arranger) Javier Vasquez, performed by Virgilio Marti; “Good for Baby” by Rubén Blades, “Sin Fe” by Bobby Capo, performed by Rubén Blades; “Liz’s Theme” by Rubén Blades; “Todos Yuelven” by Cesar Miro, performed by Rubén Blades, Virgilio Marti; “Merecumbe”, “Judy-Part II” by and performed by Johnny Colon; “Misa Ecue Yamba-O” by and performed by Marco Rizo; “Ban con Tim” by and performed by Tito Puente; “Pau Pau” by and performed by Conjunto Clasico; “A gozar la Vida” by and performed by Conjunto Libre; “El down” by and performed by Andy Gonzalez, Jerry Gonzalez; “Puerto Rico” by Eddie Palmieri, Ismael Miranda, performed by Eddy Palmieri; “Donde Estabas Tu?” by Ernesto Duarte Brito, performed by Beny More. *wardrobe*—Cyndi Verardi, (Rubén Blades) Theresa Bajandez. *make-up*—Cyndi Verardi, (addit.) Jeanne Van Pheu, Jeannette Legro. *titles*—José Ferro. *sup. sd. ed*—(2nd Unit) Jeff Stern. *sd. rec*—Rolf Pardula, (2nd Unit) Felipe Borrero. *sd. re-rec*—Rolf Pardula, (2nd Unit) Felipe Borrero, (m.) Jon Fausty. *sd. effects*—Sound One Library, Felipe Borrero. *p. assistants*—Pamela Dowring, Rafael Peña, Tom Blumenfeld, Geoff Pound, René Cruz, Carol Kroner, Jeffrey Ratheus, James Gaffey, Kay Denmark. *l.p.*—Rubén Blades (*Rudy Veloz*), Shawn Elliot (*Orlando*), Elizabeth Peña (*Liz*), Tom Signorelli (*Lou Rose*), Virgilio Marti (*Cheo Babalu*), Frank Robles (*Ray*), Joel Diamond (*Neil Silver*), Amanda Barber (*Radio DJ*), John Hammil (*Joe, Liz’s Husband*), Natalie Gentry (*Lawyer*), Marco Rizo (*Pianist at Funeral*), Cathy Carlin (*American Photographer*), Neil Gold (*Make-up Man*), Lucille (*Photo Assistant*), Peter Bogyo (*Rudy’s Rental Agent*), Ralph Monaco and Vince Pandoliano (*Detectives*), Lori Carson (*Sherry*), Carol Garcia (*Orlando’s Girl*), Dante Medina (*Latin Club MC*), Mario Peña (*Liz’s Father*), Miriam Cruz (*Liz’s Mother*), Keith Berger (*Street Mime*), Art Vasil (*Diner Owner*), Phil Capotosta (*Diner Assistant*), Romeo Da Silva, Eddie Chea and Alex Bart (*Diner Punks*), Claudia Sherman (*Girl in Diner*), Deborah Lee Furness (*Statue of Liberty*), John Fausty (*Studio Engineer*), Lou Marini (*American Sax Player*), Ofelia Gonzalez (*Rudy’s Neighbour*), Arlene Roman (*Liz’s Friend*), Gloria Zelaya (*Store Customer*), Carlos Linares (*Store Clerk*), Millie Velasquez (*Latin Club Groupie*), Jessie Ramirez (*Club Bartender*), Juan “El Capitan” Valdes (*Night-club Customer*), Big Bobby Faust (*Party Dwarf*), Coco (*Elegua Dancer*), Marco Rizo, Izzy Zanabria. 7,740 ft. 86 mins.



Bird in flight: Ruben Blades.

a film as it should be entirely due to the freshness of the performances of Rubén Blades and Shawn Elliot, both salsa singers of note (Elliot had his own crossover hit in the 60s with “Shame and Scandal in the Family”), and to the immediacy with which the world of salsa music and the streets and family life from which it springs are depicted. Rudy and Liz taking his new car to Coney Island may herald a sequence with precious few surprises, but the later one in which Rudy visits Liz, now married to a spaced-out dentist, is a strange and poignant one. The film that inevitably comes to mind by way of comparison is Jimmy Cliff’s *The Harder They Come*, but where that film packed a salient political punch, this one is rather more muted (despite the political thrust which the publicity material claims for Rubén Blades’ music). But hopefully Blades, Elliot and director Leon Ichaso will be given a second chance, and soon.

VERINA GLAESSNER

Rudy Veloz, a salsa singer who works the circuit of Latin clubs in New York, dreams of ‘crossing over’ into mainstream pop music. An agent, Lou Rose, listens admiringly to his tape but their meeting is cut short when a couple of detectives invade the office in search of Rose. Rudy visits his mentor, Cheo Babalu, who casts aspersions on Rudy’s latest song with its Beatle influences and tries to persuade him to stick to the traditional sound of salsa. When Babalu dies suddenly of a heart attack while performing, Rudy sees his death as a confirmation that the salsa ghetto is a dead end. He clutches at a chance to escape through Neil Silver, a major record producer who gives him his card at Babalu’s funeral. An audition is swiftly followed by a contract, which gives Rudy not only money in his pocket but what looks like a future. He stalls when his long-standing girlfriend Liz suggests that now is the time for them to marry, and gradually withdraws from the Latin circuit and snubs his friends. At Silver’s behest, he sacks his buddy Orlando from the band and replaces him with a ‘gringo’ saxophone player. Rudy temporarily becomes part of Silver’s entourage, partying and night-clubbing, but his attempts at a reconciliation with Liz fail and she finally refuses to see him. Rudy’s new record proves to be a flop, and he soon finds himself dropped by Silver and his new girlfriends. Finally, desperately short of cash, he is evicted from his apartment. Rejected by his old club contacts, he seeks out Lou Rose, who offers him not a contract but a drug run to Colombia. He is saved, however, by a meeting with Orlando, who suggests that they re-form their old band.

Crossover Dreams is a moral fable for our time in which the penalties for abandoning one’s roots are writ large and frequently. The golden world of discos, fast limousines,

will but toy with you and cast you aside. The Silver-tongued tempter is no less than a jean-clad, ever-bopping incarnation of Old Nick himself, and when you fail to make it there are no second chances. Flocks of birds are repeatedly observed winging their way cross-town from the Latin district during meditative pauses in the action, but for Rudy and his like the trip is not so easy. That all this doesn’t make for as dull and predictable

Eat the Peach

Eire, 1986

Director: Peter Ormrod

Cert—PG. *dist*—UIP. *p.c*—Strongbow. For Film Four International. With financial assistance from Bord Scannan na hEireann, the National Film Development Fund. *exec. p.*—David Collins. *p.*—John Kelleher. *p. assoc.*—(Strongbow) Jimmy O’Connor. *p. sup.*—Kevin Moriarty. *p. manager*—Mary Alleguen. *location manager*—Seamus Byrne. *asst. d.*—Martin O’Malley, Mick Rowlands, Nick McCarthy. *sc.*—Peter Ormrod, John Kelleher. Based on an original idea by Peter Ormrod. *ph.*—Arthur Wooster. *col.*—Technicolor. *2nd Unit ph.*—Sean Corcoran, Eamon de Buitlear. *camera op.*—Malcolm Mackintosh. *video*—Maurice Linnane, Gerry McArthur, Aidan McKelvey, Cliona Morrish, Sean Swan. *ed.*—J. Patrick Duffner. *p. designer*—David Wilson. *set dec.*—Josie MacAvin. *sp. effects*—Bob Nugent, Joe Fitt. *m.*—Donal Lunny. *m. sup.*—Ray Williams, The Pollyanna Music & Film Co. *m. co-ordinator*—Trevor England. *m. research*—Jo Wheatley. *wardrobe mistress*—Janet O’Leary. *make-up*—Toni Delaney. *sd. ed.*—Ron Davis. *sd. rec.*—Pat Hayes, (m.) Andrew Boland. Dolby stereo. *sd. re-rec*—Gerry Humphreys. *p. assistant*—Karen Myles. *stunt engineers*—Dave Bickers, Ray Purvis, Dick Todd. *stand-ins*—Seamus Collins, Barbara Halford, John Markey. *l.p.*—Stephen Brennan (*Vinnie Galvin*), Eamon Morrissey (*Arthur*), Catherine Byrne (*Nora Galvin*), Niall Toibin (*Boots*), Joe Lynch (*Boss Murtagh*), Tony Doyle (*Sean Murtagh*), Takashi Kawahara (*Bunzo*), Victoria Armstrong (*Vicky Galvin*), Barbara Adair (*Mrs. Fleck*), Bernadette O’Neill (*Nuala*), Paul Raynor (*O’Hagan*), Martin Dempsey (*Quiz Master*), Maeliosa Stafford (*Priest*), Jill Doyle (*Aileen*), Don Foley (*Journalist*), Brian J. Hogg (*Danny*), Pat Kenny (*TV Reporter*), Barry Kelly (*TV Cameraman*), Edmund Lynch (*TV Soundman*), Jack Lynch and Frank Melia (*Men at Petrol Station*), Liam Sweeney (*Cattle Drover*), Ronan Wilmot (*Cahill*), Robert Byrne (*Look-out at Border Bar*), Mark Shelley (*Patrol Leader*), Dick Keating, Jim Reid and Frank Quinlan (*Nashville Three*), John Gallagher, Fintan McKeown and David Nolan (*Murtagh’s Heavies*), Akiko Hoashi Kobayashi and Snu Miyoshi Hayashi (*Japanese*), Patricia Jeffares (*Hospital Sister*), David Carey, Chris Dunne, Peter Gowan, Tim McDonnell, Noel O’Donovan and Stephen Ryan (*Locals*), Charles Winter (*Wall of Death Rider*). 8,537 ft. 95 mins.

Rural Ireland, south of the border. Vinnie Japanese factory, is inspired by the Elvis Pres-