

**Sueño de Noche de Verano**  
(A Midsummer Night's Dream)  
(SPANISH-BRITISH-COLOR)

London, Nov. 19.  
A Cabochon Film Productions-Television Espanola SA production. Produced by Miguel Angel Perez Campos. Written and directed by Celestino Coronado. Stars The Lindsay Kemp Co. Based on the stage production by Kemp, David Haughton, from the play by William Shakespeare. Camera (color), Peter Middleton; production design costumes, Kemp, Haughton; art director, Carlos Dorremonchea; music, Carlos Mirande. Reviewed at London Film Fest, Nov. 16, 1984. Running time: 80 MINS.

Puck ..... Lindsay Kemp  
Hippolyta ..... Manuela Vargas  
Titania ..... The Incredible Orlando (Jack Birket)  
Oberon ..... Francois Taton  
Changeling ..... Michael Matou  
Lysander ..... David Meyer  
Theseus/The Beast ..... Neil Caplan  
Demetrius ..... David Haughton  
Hermia ..... Annie Huckle  
Helena ..... Cheryl Heazlewood  
Romeo/Bottom ..... Atilio Lopez  
Juliet/Flute ..... Christian Michaelson  
Starveling/Moon ..... Javier Sanz

Shot in studios in Madrid last winter in a tight 12 days, this low-budget film version of the Lindsay Kemp Co.'s stage production of Shakespeare's "A Midsummer Night's Dream" is a unique and cheerful experience.

London-based Spanish director Celestino Coronado previously tackled the Bard with a bizarre version of "Hamlet" in 1976; his new effort is more sophisticated. The text has been almost completely eliminated in favor of mime, song and dance, the players invest their roles with doubtful sexuality (e.g., Titania is played by a man dubbed with the voice of a woman), and there's plenty of uninhibited nudity as the various lovers frolic through this artificial midsummer night.

With outrageous costumes and makeup, the fairy king and queen are splendidly campy characters. Kemp himself plays a fleet-of-foot Puck.

Pic could catch on as a cult item with late-night shows especially indicated. The play lends itself to this kind of way-out treatment. Given the minuscule budget, the film looks good and the rich music score is an added attraction. —Strat.

**Ponirah Terpidana**  
(Ponirah)  
(INDONESIAN-COLOR)

London, Nov. 26.  
A Sukma Putra Film. Produced by Manoo Sukmajaya. Executive produced by Alex Didi. Directed, scripted by Slamet Rahardjo. Camera (Scope, color), Tanita Suryadi; editor, George Kamarullah; production design, Benny Benhardi; music, Eros Djatrot; sound, Suparman Sidik. Reviewed at London Film Festival, Nov. 25, 1984. Running time: 105 MINS.

Ponirah ..... Nani Vidya  
Trindil ..... Christine Hakim  
Jarkas ..... Ray Sahetapy  
Gurtino ..... Slamet Rahardjo  
Djabarudi ..... Bambang Hermanto  
Wiwiek ..... Lina Budiarti  
Franky Darling ..... Teguh Karya

A gutsy melodrama about a young woman who hates men, "Ponirah" is a confidently made saga which would not have been out of place in Hollywood 30 years ago. Tale opens in 1964 as a man returns home from a business trip to find his beloved wife dying as she gives birth to a baby girl. A few years later, the little girl is with her older brother when he's killed in an accident. Blaming the child for the deaths of the two people he loved most, the father rejects her, and she's taken away by her nurse and cared for. But the nurse is forced to turn to prostitution to make ends meet, so young Ponirah grows up in a provincial whorehouse, hating all men.

Nani Vidya gives a vivacious performance as the eponymous hero-

ine, but the film is stolen in the acting department by Christine Hakim as the devoted nurse. The director, Slamet Rahardjo, plays a key role as Ponirah's teacher (revealed at fade-out to be more than that). Ending, with Ponirah in Djakarta to be sold to a leading pimp (named Franky Darling) goes over the top a bit, but until then Rahardjo's handling is exemplary, with good use of Scope and tight editing to drive the story along. The English subtitles, for once, are perfectly acceptable. —Strat.

**Dark Enemy**  
(BRITISH-COLOR)

London, Nov. 19.  
A Children's Film Unit Production. Directed by Colin Finbow. Features entire cast. Script, Finbow and the Children's Film Unit; camera (color), Amos Richardson; sound, Robert Farr; music, David Hewson; make-up and costumes, Griselda Wallace. Reviewed at London Film Fest, Nov. 17, 1984. Running time: 82 MINS.

Aron ..... Rory Macfarquhar  
Barnaby ..... Martin Laing  
Garth ..... Chris Chescoe  
Ash ..... David Haig  
Ezra ..... Douglas Storm  
Ruth ..... Jennifer Harrison  
Rosemary ..... Helen Mason  
Beth ..... Cerian Van Doorninck

The Children's Film Foundation is a registered charity (for tax purposes) in Britain which encourages children to participate in all aspects of filmmaking, both acting and scripting as well as technical assistance. The finished product — in this instance — is as amateurish as a high-school play and, for adults, about as much fun.

Gloomy tale is set in a pastoral British after a nuclear holocaust. Adults are dying out, and a group of children are living in a peaceful valley as farmers, though terrified of the Unknown that lies across the horizon. Bulk of the pic consists of a quest by young Aron to prove his manhood.

During his adventures outside the village, he discovers the truth about what happened to past civilization (as a result of greed, it's said) and meets his sister, a deformed "moon-child." Pic ends on a relentlessly depressing note.

Whole project seems to have been made with the attitude that children should be made to know the worst about their possible future and their materialistic present.

The minuscule budget is obvious from the poor technical qualities of the pic, and none of the acting rises above the amateur dramatic level. —Strat.

**Skazka Stranstvil**  
(A Fairy Tale Of Wanderings)  
(RUSSIAN-CZECH-RUMANIAN-COLOR)

London, Nov. 19.  
A Mosfilm-Barrandov Film Studio-Rumania Film coproduction. Directed by Alexander Mitta. Features entire cast. Screenplay, Yuli Dunski, Mitta; camera (Sovcolor), Valeri Shuvakov; editor, Nadyezhda Veselovska; production design, Teodor Tzchik; music, Alfred Shnitke; sound, Yuri Rabinovich; choreography, A. Drozin. Reviewed at London Film Festival, Nov. 18, 1984. Running time: 103 MINS.

Orlando ..... Andrei Mironov  
Marta ..... Tatiana Aksyuta  
Gorgon ..... Le Durov  
Mai as a child ..... Ksjusa Pirjatinska  
Mai as a young man ..... Valeri Storozhik  
Brutus ..... Baltabai Seytmatov  
The Plague ..... Carmen Gali Pitaouva  
Aunt ..... Marie Rosulova

An inventive, timeless fantasy about the 10-year search of a young girl for her younger brother, kidnapped at Christmas by a villain disguised as Santa Claus.

The moppet was snatched because he possesses the secret of divining the whereabouts of gold. Setting out to find him, young Marta is befriended by Orlando, a self-

styled physician-poet-philosopher. They have to trek over the top of a gigantic dragon, as big as a mountain, where they find a community of lazy people basking — dangerously it transpires — in the warmth of the beast. They escape from a tower prison by manufacturing a primitive flying machine, and survive a voyage over a stormy sea in a tiny sailboat.

In a downbeat scene two-thirds into the pic, the heroic Orlando succumbs after a deadly encounter with The Plague (in the shape of a voracious woman!) and Marta is left alone. After many years she finally finds her brother, now rich and greedy and ruling an evil empire.

Sets, costumes and effects are all tops, and glowingly photographed on picturesque locations. Tatiana Aksyuta plays Marta throughout the story, though she ages from about 10 years to 20, and the young actress brings it off. Other playing is in keeping with the extravagant mood sought by helmer Alexander Mitta, a vet at this film.

Only drawback is the ragged editing, making it seem as though this version has been drastically reduced from a much longer original. The ending is surprisingly abrupt. —Strat.

**Fengkuel-lai-te-Jen**  
(The Boys From Fengkuei)  
(TAIWANESE-COLOR)

London, Nov. 23.  
An Evergreen Production. Produced by Jung-Feng Lin, Hua-k'un Chang. Executive producer Kun-hou Ch'en. Directed by Hsiao-hsien Hou. Features entire cast. Screenplay, T'ien-wen Chu; camera (color), K'un-hou Ch'en; editor, Ch'ing-sung Liao; sound, Chian-sheng Hsin; associate producers, Sheng-chung Liu, Shu-chen Hsu. Reviewed at London Film Festival, Nov. 22, 1984. Running time: 97 MINS.

Ah-ch'ing ..... Ch'eng-tse Niu  
Hsiao-hsing ..... Hsiu-ling Lin  
A-shou ..... Tsung-hua T'o  
Aib-jung ..... Shih Chang  
Kuo-tzu ..... P'eng-chu Chao

A far cry from the action or broad comedy pics so prevalent in Hong Kong and Taiwanese cinema, "The Boys Of Fengkuei" (also known as "All The Youthful Days") is a naturalistic tale of three bored youths who leave the village of Fengkuei, on a small island off Taiwan, to look for work and adventure in the city of Kaohsiung in the south of the main island.

First part of the film establishes life in the sticks, with the youths bored and restless as they lark about and try fitfully to occupy their time. One of the trio has a father unable to work after being disabled in a sporting accident. These provincial scenes use the Hokkien language authentic to the location.

Once on the main island (where the language is Mandarin), the youths meet up with the older sister of one of them, who helps find them factory work and somewhere to live. Their neighbors are an unmarried couple living together, and when the man is forced to flee from the police, the girl begins to develop a relationship with one of the young men.

Short on plot but long on atmosphere and an authentic feel for these characters and their lives, the film is low-profiled but engaging. Quality of direction and acting is good, indicating a genuine attempt to tell a truthful contemporary story.

Only drawback is an unfortunate soundtrack of classical music (Vivaldi and Bach) which is very jarring and which was apparently added to the export version of the film in place of the original track of local music and songs. —Strat.

Andie MacDowell joins cast of "St. Elmo's Fire."

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**2010**

in the salvage effort, can HAL still be trusted?  
In Hyams' hands, the HAL mystery is the most satisfying substance of the film and handled the best. Unfortunately, it lies again a hodgepodge of bits and pieces about the monolith, world peace, the mystical presence of astronaut David Bowman (Keir Dullea), all surrounded by technically respectable but otherwise uninspired celestial acrobatics.

And Hyams can usually be relied on for one plot turn that's totally unacceptable, but by the time it arrives in this one, it doesn't make much difference, other than to add suspense.

It's hard to accept that with war between their countries imminent on earth and all diplomatic relations ruptured, the Soviet side of the crew would suddenly follow Scheider blindly, led by his ghosts. But the big problem is the audience can't really follow at all, rushed along by too many Big Thoughts that aren't coming together in the monumentally important way Hyams hopes for. —Har.

**Bog**  
(COLOR)

Sinks back into the mire.  
A Marshall Films presentation of a Bog production in association with Nelsen Communications. Executive producer, Clark Paylow. Produced by Michelle Marshall. Directed by Don Kessler. Stars Gloria De Haven, Aldo Ray, Marshall Thompson, Leo Gordon. Screenplay, Carl N. Kitt; camera (Cinema Processors color), "Wings" (Jack Willoughby); editor, John Montanaro; musical director, Bill Walker; assistant director, Stuart Gross; sound, Tim Turner; special effects, Richard Albain, Gerald Winchell; makeup, Erica Veland. Reviewed on Prism Entertainment videocassette, N.Y., Nov. 17, 1984. (No MPAA Rating.) Running time: 85 MINS.

Ginny Glenn/Adrianna ..... Gloria De Haven  
Sheriff Neal Rydholm ..... Aldo Ray  
Dr. Brad Wednesday ..... Marshall Thompson  
Dr. John Warren ..... Leo Gordon  
Alan Tanner ..... Glen Voros  
Chuck Pierce ..... Rojay North  
Dep. Jensen ..... Ed Clark  
Wallace Fry ..... Robert Fry  
Bog monster ..... Jeff Schwaab

"Bog" is a homemade monster picture produced in 1978 and currently surfacing on homevideo. Various vet character actors fail to buoy up this made-in-Wisconsin cheapie.

A fisherman using a "Dupont lure" (dynamite instead of a rod and reel) unwittingly awakens a prehistoric monster living in the slime at the bottom of Bog Lake. Beastie, which appears onscreen in later reels as an ultra-fake looking rubber monster suit sporting big painted-on yellow eyes, kills the fisherman and various campers until local Sheriff Rydholm (Aldo Ray) whips into action. Aided by Dr. Wednesday (Marshall Thompson, who had fun in 1950s monster pics such as "Fiend Without A Face") and pathologist Ginny Glenn (topbilled Gloria De Haven), the sheriff captures the monster using a blood-scent fish lure. Critter escapes and is anticlimactically killed by crashing a car into it.

Key subplot has the monster, which sucks all the blood out of its victims, reproducing by mating with human women, beginning with an old hag Adrianna (De Haven in a dual role). This story element is discussed but tastefully kept offscreen.

Dull film is poorly made, with terrible editing that includes frequent unintentional freeze-frames between shots meant to cut smoothly together. —Lor.

**Whoever Says The Truth Shall Die**  
(DUTCH-DOCU-COLOR/B&W)

Distribution by Minnesota Film Center, Minneapolis; produced by VARA-TV, Hilversum, The Netherlands. Produced by Frank Diamand. Directed by Philo Bregstein. Camera (color), Michel Pensato, Alan Jones, Vincent Blanchet, Ali Movahed, Richard Laurent; sound, Neil Kingsbury, Andre Vanin, Gianni Sardo; editor, Mario Steenberg-Pasolini poems read by Laura Betti. In English, French and Italian, with English subtitles. Reviewed at Paramount Screening Room, New York, Nov. 14, 1984, as part of Gay Film Festival. Running time: 60 MINS.

When murdered in 1975 at age 53, Pier Paolo Pasolini was at his peak, both as a film director and as a poet and novelist. Was his killer Pino The Frog, a 17-year-old male prostitute, who in claiming self-defense received a sentence of only nine years and was released in the fall of 1983? Alternatively, was there a conspiracy among right-wing fascist toughs to assassinate Pasolini — outrageous non-conformist, atheist and Marxist (although expelled from the Communist Party for homosexual scandals).

This interesting Dutch documentary reexamines Pasolini's entire career, using interviews of him and of his colleagues, still photographs, news footage, and clips from his "Accatone," "Hawks And Sparrows," "Teorema," "Oedipus Rex" and "The Gospel According To St. Matthew." Also excerpted is "Salo," Pasolini's final film, still banned in Italy by the Italian Film Censorship Commission for its "aberrational and repugnant scenes of sexual perversions."

Some attention is given to Pasolini's childhood with a fascist military father and anti-fascist mother, the murder of his young brother, apparently by fellow-partisans, his early schooling and literary endeavors. However, the film gives special emphasis to the pros and cons of Pasolini's death on a deserted beach near Rome.

Pasolini's screenwriter collaborator, Alberto Moravia, speculates that Pasolini's death was "an accident," a homosexual tryst between strangers where violent thrills got out of hand. Director Bernardo Bertolucci contradicts Moravia and instead surmises that neo-fascists committed the murder. Grisly photographs of Pasolini's battered body, including closeups, underscore the horror of his death.

Seconding Bertolucci's conspiracy theory is Laura Betti, Pasolini's close friend and actress in his films. She describes his militant anti-fascism and his 22 trials (always acquitted), charged variously with blasphemy against the church, obscenity and homosexual corruption of minors.

Betti's thesis is expressed in the film's title, that Pasolini spoke the truth and thus was doomed. "There was a license to get rid of him." By 1977, she had authored a book, "Pasolini: Legend Judgments, Persecution, Death," which she presented in public events and forums throughout Italy, hoping to cause the reinvestigation of the case.

This excellent cinematic biography of a film artist, and a murder mystery, conceivably could run in tandem with a congenial Pasolini feature as a strong double-bill in certain select bookings. One hopes as well to see it on public television, perhaps bookended by panel discussions. Long-term (but modest) 16m distribution, principally to colleges, is also indicated. —Hitch.