



There's nothing like it

# The BIG Screen

The article below about Cult Movies from the Boston Globe is a good one in that it rightfully mentions the RHPS as the ultimate cult movie. A point brought up in the article is that home video has taken away from going out to movies. Let's talk about that.

It's no secret anymore that there are bootleg copies of the RHPS floating around. The thing is, watching the RHPS at home is like eating a photograph of a cake. You experience nothing. Video is good for certain purposes, but looking at movies is not one of them. This is ESPECIALLY the case with Rocky Horror. It also holds true with other movies too. The making and showing of movies in cinerama (with almost a 180-degree screen) was dropped in the late 60's due to costs. Most of you will never know how great "2001: A Space Odyssey" really was even if you see it in a theatre. But watching it on a TV set is surely a sham.

Looking to save \$ is good; being cheap only cheats others and yourself. Probalby due to the home video market and the expansion of the big big chains, the way of the second-run movie theatre is going downhill. We've already lost the Cinerama, the Fairlawn, the Holiday, and the Cumberland Twin Cinemas. It's cheaper to get it on home video. But I will take the Meadowbrooks, the Cable Cars, and the Castles any day. I would rather watch a movie with real color from a real film on the big screen. There's nothing of quality like it. RR

## 'Cult Movies 3' names 50 films evoking love or hate

By NAT SEGALOFF

"CULT movies have to elicit a fiery passion in viewers," says writer Danny Peary whose third such book — "Cult Movies 3" (Simon & Schuster) — chronicles 50 of them. "They reach the heart; they are films that people either love or detest so much they want to argue about them. People who like them all share the same sense of discovery."

The ultimate cult movie, of course, is "The Rocky Horror Picture Show" which just returned to its rightful midnight slot at the Nickelodeon in Boston after its continuing run in Cambridge. The newer "Tapeheads" (also at the Nick) promises to join the hallowed ranks of cultdom.

Yet the overall image of cult movies had changed since Peary published his first "Cult

Movies" in 1981; home video has virtually eliminated the group viewing experience while expanding the repertoire of titles. That irony is of prime interest to Peary.

"Where all cult films come from is word-of-mouth," the New York-based critic explains. "There are just so many films that come out nowadays that films may disappear without your seeing them, which is really frustrating.

"Even if you watch the stuff at home, it's still fun," he confesses. "Now, Voyager' is great to watch curled up with a box of Kleenex."

People tend to think of cult movies as box office duds with no particular artistic value, but Peary — who writes about these movies in a revealing first-person style — disputes that.

"I have a broader definition

of 'cult' than most people," he insists. "It sprung from the success of 'The Rocky Horror Picture Show.' Before that you used to think of cult films as films that lost money or only a few people saw, but after a while you start finding that some cult movies make money, and the definition changes into 'films that people see over and over again compulsively.'"

Accordingly "Cult Movies 3" embraces a mixed bag that includes "An American Werewolf in London," "Blue Velvet," "Dr. Strangelove," "It's A Mad, Mad, Mad, Mad World," "New York, New York," "Over the Edge," "Psycho" and "Touch of Evil" — an eclectic collection that has nothing in common but its fans.

"Think about it," Peary challenges. "I've written three books with 200 movies. Think of all the movies that have ever come out

and how few really stay with people and get into their hearts.

Such an overview, additionally, has allowed Peary to offer some commentary about what kind of films become embraced by the cultists and what this means for the American sensibility.

"I think that 'Rambo' was a good indicator," he cautions. "That film, and 'Top Gun' and 'Rocky IV,' filled a gap for Americans who want to fantasize that they were at war with the Russians. I'm doing a special on The Movie Channel next month and they want to know what themes are emerging now in cult films, and it's an individual who's lived a limited life in one culture and is exposed to another one, like 'The Gods Must Be Crazy,' 'Bagdad Cafe,' 'Crocodile Dundee' or 'Time After Time.' Of course, 'The Wizard of Oz' was the perfect example."

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