

## Document Citation

Title	<b>Android</b>
Author(s)	Todd McCarthy
Source	<i>Variety</i>
Date	1982 Oct 08
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Android, Lipstadt, Aaron, 1982

# Film Review

## Android

(Sci-fi—Deluxe Color)

A New World Pictures release. Produced by Mary Ann Fisher. Executive producers, Rupert Harvey, in association with Barry Opper. Directed by Aaron Lipstadt. Screenplay, James Reigle. Don Opper, based on an original idea by Will Reigle. Camera (Deluxe Color), Tim Suhrstedt; supervising editor, associate producer, R. J. Kizer, editor, Andy Horvitch; music, Don Preston, art direction, K. C. Scheibel, Wayne Springfield; sound, Mark Ulano; assistant director, Maha Kamell. Reviewed at the VIP Screening Room, West L.A., Oct. 7, 1982. MPAA Rating: R. Running time: 80 min.

Dr. Daniel	.....	Klaus Kinski
Maggie	.....	Brie Howard
Keller	.....	Norbert Weisser
Mendes	.....	Crofton Hardester
Cassandra	.....	Kendra Kirchner
Max 404	.....	Don Opper

"Android" is both one of the best low-budget sci-fiers and the most interesting in-house New World production to come down the pike in some time. Making the most of its severe monetary limitations and consistently applying wit and intelligence to formulaic genre requirements, pic will particularly delight cognoscenti of futurism, ensuring cult status. Devoid of monsters and far less violent than company's previous entries in the field, film, which recently had test runs in Las Vegas and Tucson, will require a differentiated marketing campaign to set it apart from run-of-the-mill product, but there's enough hardware and weirdness here to indicate okay b.o. In usual New World territorial saturation release.

As usual on this level of indie filmmaking, plot is a patchwork of motifs from other pix, with points of reference coming from "Silent Running," "Blade Runner," "Metropolis" and "Frankenstein," to name just a few. Fortunately, however, screenplay by James Reigle and Don Opper is substantially imaginative and original in its own right to cause the earlier films to enrich, not cheapen, this one.

Obsessed researcher Klaus Kinski inhabits a remote space station in the year 2036 with his android assistant, Max 404, played by cowriter Opper. Doctor is on the verge of perfecting his masterpiece, a perfect robot who happens to be a beautiful blonde, and who will render Max obsolete.

Onto the craft from a prison ship come three escaped convicts with no precise plans but with dangerous personalities. One way or another, they intend to make their way back to earth, where a revolt by androids proved of sufficient magnitude to make them illegal.

Max, a nervous, eager-to-please type who spends much of his free time "researching" the 20th century by listening to rock 'n' roll and watching old films, wants to hitch a ride to the planet he's never seen, but Kinski's new creation and the rebellious renegades intervene with disruptive results.

Although there are the obliga-

tory fight scenes and nudity, film works mainly due to the unusual interaction between the all-too-human Max robot and those around him. Totally unskilled in social intercourse, Max possesses a highly appealing intellectual curiosity which pays off in a sex scene which he enters wearing a hat similar to the one he's just watched Jimmy Stewart wear in a clip from "It's A Wonderful Life," and in an affecting sequence wherein Kinski mechanically reduces Max' intelligence.

Most pix of this ilk offer nothing but cardboard characters, so it's additionally commendable that not only Max but the three fugitives, played by Brie Howard, Norbert Weisser and Crofton Hardester, come across with strong personalities. For his part, Kinski has relatively little to do, but is nevertheless plausible as a Dr. Frankenstein type.

Former film theoretician and personal Roger Corman assistant Aaron Lipstadt makes an impressive directorial debut in the classic Corman mode of delivering the goods with few resources, and all craft contributions, including Tim Suhrstedt's lensing, Don Preston's score (abetted by several pop tunes) and K. C. Scheibel and Wayne Springfield's art direction, are skillful.

All in all, this is a definite sleeper which should, by rights, provide a springboard for the talents involved.

Cart