



BUREAU DE SURVEILLANCE DU CINÉMA  
FICHE D'EXAMEN

4

TOUS ( ) 14 ( ) 18 ( ) REFUS ( ) NON LIEU ( )  
OR: 220481-9 R: 220481-9

TITRE (écran) LEGACY, THE  
V.O.  
T.FRA: PSYCHOSE, PHASE 3

langue anglais V. antérieure  
s.t. \_\_\_\_\_ métrage  
1ere instance (X) s.t.  
révision ( ) cat.  
v. modifiée ( ) date visa

format : 70 ( ) 35 (X) 16 ( ) vidéo-cassette ( ) n/b ( ) c (✓)  
nationalité et année : GBR 78  
production : PETHURST / A TURMAN-FOSTER PROD.  
réalisation : Richard MARQUAND.  
interprétation : Katharine ROSS, Sam ELLIOTT,  
John STANDING, Ian HOGG

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Ver: 8963' / 2743/100'  
documentation  
GB: 9175' 102'  
BC: 8910' 99'  
SI: 102'  
ALB: 100'  
FIL: 102'  
F&F: 102'  
MFB: 9173' 102'

DATE D'EXAMEN 14.05.79  
DISTRIBUTEUR UNIVERSAL

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amis	cin	f&f11-78 p.35	pos	tim					
box	ecr	hr	rcin	tlc					
cdf	fb	ifj	scc	var					
cf	ff	mppd	s&s si: 23-09-78 p.17						
ci	fi	nyt	tdf fil: 10-78 p.64						
b.c. Rw 03-79	alb ANSC 03-79	sas Rw 03-79	man ANSC 03-79	ont <i>Rcc</i> 09.79	n.b. A 04.79	n.s. R 10.79			
all	aus R 03.79	fra 13ans 29.08.79	g.b. X 08-78	ita	sue	mpaa R 516	gen 16ans 01.81		
kfd	MEX AD0-A 08.80	OCF A 646	mfb 538 p221	ccc		nco B 1.10.79	ocs		

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VI:	AG	PS	JJT	GD	ED	FA	PRÉSIDENT DU JURY		
VR:	AG	PS	JJT	GD	ED	FA	<i>Gilles Desmisseaux</i>		
VS:	AG	<u>PS</u>	JJT	<u>GD</u>	ED	FA	DATE	CATÉGORIE	
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220638-2	7-5-79	refusé	accepté	✓	par	ED
F.A. soumis le		refusé	accepté		par	
Pub. journaux soumise le	26.09.79	refusée	acceptée	✓	par	Paul ED
Nouv. pub. soumise le		refusée	acceptée		par	
Nouv. pub. soumise le		refusée	acceptée		par	
Nouv. pub. soumise le		refusée	acceptée		par	
Affiche soumise le	23.08.79	refusée	acceptée	✓	par	FA ED PS
Nouv. aff. soumise le		refusée	acceptée		par	
Nouv. aff. soumise le		refusée	acceptée		par	
Photos soumises le		refusées	acceptées		par	

Version ..... du film .....  
visé le ..... dans la catégorie ..... sous le no .....

31.05.79 B

TITRE LEGACY, THE

## A L'USAGE DES MEMBRES DU BUREAU

Genre: Epouvante

Thème: Maggie et Peter quittent Los Angeles pour un travail qu'ils vont entreprendre à Londres. Ils sont victimes d'un accident qui va les conduire au château d'un riche aristocrate anglais, Jason Mountolive, où ils sont enfermés et ne peuvent plus quitter les lieux. Des choses mystérieuses se passent. Quatre autres personnes arrivent au château et s'y installent. Ils sont menacés de mort mais réussissent à s'échapper.

Appréciation: Le sujet est assez épuisé et il faut beaucoup plus pour faire un bon film d'épouvante. En effet peu de films de ce genre sont réussis et celui-ci ne fait que répéter une histoire de sorcières qui revient hanter un château quelques cinq cent ans plus tard.

Classification: 14 ANS

Justification: Le film n'est pas différent des films habituels de ce genre. Il y a les mêmes visions de monstres, la même thématique morbide et les mêmes tensions graphiques qui risquent de troubler inutilement les plus jeunes. Par conséquent, le jury recommande le 14 ans comme étant la classification la plus justifiée dans le contexte actuel. Voir ci-joint photocopie MFB Nov. 78.

### Legacy, The

Great Britain, 1978

Director: Richard Marquand

*Cert—X. dist—Columbia-EMI-Warner. p.c—Pethurst. A Turman-Foster production. exec. p—Arnold Kopelson. p—David Foster. assoc. p—Ted Lloyd. location manager—Alexander de Grunwald. asst. d—Michael Dryhurst, Andrew Montgomery. sc—Jimmy Sangster, Patrick Tilley, Paul Wheeler. story—Jimmy Sangster. ph—Dick Bush, Alan Hume. In colour. underwater ph—Michel Gemmell. ed—Anne V. Coates. p. designer—Disley Jones. asst. a.d—Kit Surrey, Bryan Graves. set dec—Bryan R. Graves. sp. effects—Ian Wingrove. m/m.d—Michael J. Lewis. song—"Another Side of Me" by Michael J. Lewis, Gary Osborne, performed by Kiki Dee. cost—Shura Cohen. sp. effects make-up—Robin Grantham. make-up—Neville Smallwood. sd. ed—John Ireland. sd. rec—Brian Simmons. sd. re-rec—Bill Rowe. p. assistant—Barbara Allen. stunt co-ordinator—Peter Diamond. l.p—Katharine Ross (Maggie Walsh), Sam Elliott (Pete Danner), John Standing (Jason Mountolive), Ian Hogg (Harry), Margaret Tyzack (Nurse Adams), Charles Gray (Karl Liebknacht), Lee Montague (Jacques Grandier), Hildegard Neil (Barbara Kirstenburg), Marianne Broome (Maria), William Abney (Butler), Patsy Smart (Cook), Mathias Kilroy (Stable Lad), Reg Harding (Gardener), Roger Daltrey (Clive Jackson). 9,173 ft. 102 mins.*

Arriving in London to begin an unspecified assignment, American designer Maggie Walsh meets her employer Jason Mountolive when his Rolls-Royce nearly collides with the motorcycle on which Maggie and her boyfriend Pete Danner are touring the countryside. While the cycle is being repaired, the couple reluctantly agree to stay at Jason's ancestral home, Ravenshurst, where the other house guests are Karl, Jacques, Barbara, Maria and Clive, all rich, European business executives. After an unsuccessful attempt has been made on Pete's life, Maria drowns in the swimming pool, and when Maggie is summoned to Jason's room, she finds that her host is now a withered old man confined to an oxygen tent. He offers her a ring identical to that worn by her fellow guests, and which she finds cannot be removed. Occult forces conspire against Maggie and Pete's attempts to escape. Clive chokes during dinner and dies when Jason's nurse attempts a tracheotomy. Karl tells Maggie that she is the reincarnation of a sixteenth-century witch whose powers were inherited by her illegitimate son Jason, a man since capable of granting his friends everything they desire. Karl is subsequently burned to death and Barbara impaled. Maggie and Pete assume that Jacques is the killer (they have found newspaper cuttings, which implicate all the other house guests as unconvicted murderers), and Pete is wounded in a shoot-out with Jacques, who is then killed by Maggie. Realising she has telekinetic powers, Maggie returns to Jason, who reveals that, in return for five damned souls, Lucifer has granted him the power to transfer his immortality to Maggie. Pete bursts into the room and destroys Jason's body. But later, after the servants have paid allegiance to their new mistress, he decides to stay and share Maggie's legacy.

Two nice Americans foolishly accept an invitation to stay at the old, dark, stately home, and find themselves in archetypal Jimmy Sangster-land, where everything is "almost as if they were expecting us", and doors are forever inching open in order that a crisp nurse or one of several rustic handymen may spy briefly and chuckle knowingly. With the 'mysterious' disappearance of the suddenly decrepit host, and the arrival of a party of clearly expendable character actors (plus Roger Daltrey), the plot begins to evaporate, disappearing into a sort of mish-mash of Dennis Wheatley and Agatha Christie which might well have been called *Ten Little Satanists*. This is a fatigued old hybrid indeed, and its *raison d'être* appears to have been Sangster's desire to outdo the grisliness of *The Omen*, something which is very nearly achieved as Pete picks through the pile of steaming offal that once was Karl. It must be admitted that scenes such as this call on special effects which are especially effective.

DAVID MCGILLIVRAY

MFB Nov. 78

SIGNATURE