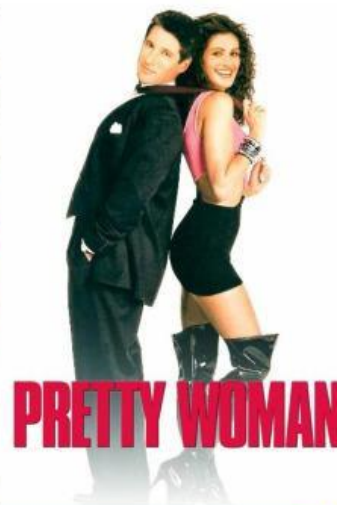
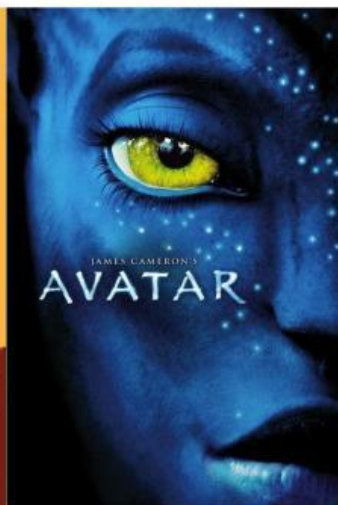
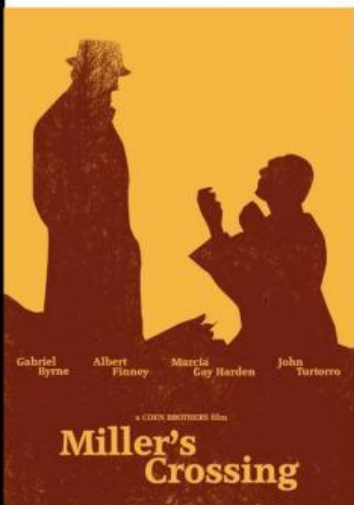


FILM REVIEWS

You are going to read an article in which five people talk about the secret to being confident. For each question choose from people A-E. Some may be chosen more than once.

Which person ...

- | | |
|--|-----|
| wrote about a director's first work? | 1. |
| wrote a biographical film? | 2. |
| disliked almost everything about the film? | 3. |
| says you must keep alert? | 4. |
| refers to the film a product of commercialism? | 5. |
| praises the actors' skills? | 6. |
| indicates exactly when the film had its first release? | 7. |
| had mixed feelings about the film? | 8. |
| commented on the amazing special effects? | 9. |
| says that the film is not able to make a point? | 10. |
| thinks the film has an irresponsible story line? | 11. |
| says the movie can appeal to different generations? | 12. |
| thinks that secrets are part of the subject matter? | 13. |
| says the film in some way resembles television? | 14. |



FILM REVIEWS

A Ivan Every scene in *Miller's Crossing* is essential so that all the pieces fall into place in the last shot. But there's actually one very brief earlier scene that off-handedly sets up the entire picture. It seems like a throwaway, a chance encounter, but so much information is packed into this brief exchange that the mind boggles in retrospect. Don't blink or you'll miss it! In this perversely funny, moving and intelligent masterwork, everyone has his or her secret reasons for what they do. But the wisdom of *Miller's Crossing* is that it understands that the human heart sometimes keeps those reasons a mystery - not only from others, but occasionally from itself as well.

One of the characters, Bernie, has blatantly chosen to violate the rules. Therefore, according to the gangster's code, Bernie deserves to die. However, for personal reasons, permission for this to go ahead is not granted. And that's when the gangsters' warped but precariously maintained moral/ethical structure begins to collapse. *Miller's Crossing* is an indelible film about betrayal and self-destruction - and perhaps the first great movie of the '90s.

C Bill To begin with, yes, this is the epic visual masterpiece that you've all been waiting for and it succeeds in everything it tries to do, visually at least. The overall look is stunning beyond belief, the special effects are impeccable. In allowing everything to be part of a greater whole, Director James Cameron truly created a world of his own. To both the actors' and director's credit, the performances also came through extremely well. It's amazing how much of the actors' emotions you could see through their *Avatar* characters. Cameron got me to shed a tear and sit on the edge of my seat, but the film isn't flawless, not by a long shot. This brings me to one of the things I really didn't like about the movie; the plot. A white man comes in, learns the ways of a more primitive people, then destroys their world, has a change of heart, and comes back and uses their own ignorance and belief system to make himself a hero. Although this is an old story that we've seen many times before and I can't blame Cameron for coming up with it, is this really a message we want to be spreading, and more so, promoting? What about taking responsibility for yourself?

B Gloria *Pretty Woman* sells itself as a contemporary Hollywood fairy tale - and the fairy tale aspect of the picture almost works, thanks to a few snappy one-liners and Garry Marshall's sitcom-style direction, which tries - but in the end finally fails - to bleach out the movie's darker implications about America's culture of greed.

In this heavily processed and polished Disney product, it's not clear what has actually made the unconvincing difference in the characters' lives: love or money. Finally, all the movie really says is that nothing else matters as long as you look like you live in Beverly Hills, then people will respect you and it won't matter how you get your money, just as long as you spend lots of it. Of course, it is beyond the scope, or intention, of the movie to sharpen this into an ironic or satirical point. The bleak notion is just there on the screen, acknowledged and reinforced, but never questioned.

D Kim. A tarnished NO TRESPASSING sign is the first thing we see in Orson Welles' *Citizen Kane*, an opening sequence that's still as electrifying as any in the history of movies. The thrills of Welles' breathtakingly exciting debut film, from 1941, are many. For one thing, there's the exhilaration of watching the cocky 25-year-old director genius explore the possibilities of the medium, playing with the properties of film as if he'd been doing it all his life. *Kane* is as stunning and sophisticated as any movie ever made, yet it moves at a pace that can keep the MTV generation riveted to the screen.

Then there's the thrill of watching the exuberant young actors, among the finest ever to work in front of a movie camera, having the time of their lives. Their fresh performances still bristle with spontaneity and an edge that few contemporary actors can match.

And, behind that NO TRESPASSING sign, there's the thrill of the forbidden. For *Citizen Kane* takes us behind that barrier, erected to keep out the public, for an intimate look at a great and powerful man who got everything he ever wanted ... and then lost it.