

# Final Analysis: Arrive late, you won't miss much

by Rick Kastan  
*The Collegian*

I've got a problem, people, and it's not pretty. It's probably the absolute worst problem that a reviewer can have: indecision.

Being a film critic, and thus being in a position of high influence (at least for those who care to read this), how can I make a recommendation to you as to whether a movie is worth seeing when I can't even decide whether I liked it?

It's a tough problem, but I think that I have come up with a solution to it. Here it goes - tell me if it works...the movie is *Final Analysis*.

*Final Analysis* has Richard Gere, once again, in his usual drop-dead-stud role that he has played in his last 10-odd films. The difference is this time his occupation is that of a psychiatrist, Isaac Barr. A psychiatrist that specializes in getting criminals off with temporary insanity pleas.

Isaac is treating a beautiful (and twisted) young woman named Diana who has a recurring dream in which she arranges flowers on a table and then torches them. Diana feels that for Isaac to help her, he must first talk to her knock-out sister (Kim Basinger) who seems to know some family secrets that Diana has blocked out.

But Heather (Basinger) has problems of her own too. You see, she has a medical problem called Pathological Alcoholism (which means that the induction of the most minute quantities of alcohol into her system transforms her from lovable bimbo to psychotic bitch).

Naturally, Gere, seeing a woman with troubles, and surely taking a cue from *Prince of Tides*, sees fit to make Heather another notch in his filmatic bedpost, and, during their post-sex chit-chat, realizes he has fallen for her.

Now, this would be the perfect Doctor/Patient's Sister relationship if it wasn't for Heather's 'Greek-Orthodox Gangster' husband (played by the wonderful, scenery-chewing Eric Roberts). But Heather is quick to dispose of this hindrance.

You see, she 'accidentally' gets hopped up on Nyquil and splits open the old-man's head with a dumbbell, a crime that she knows Isaac can certainly save her from being prosecuted for....

What I have just explained is the first hour of a two hour-plus movie; an hour that sounds good on paper, but on the the big screen turns out to be an unintentionally funny piece of dreck.

The acting is uneven at best. The characters gain no sympathy from us. The direction (by whiz kid Phil Janou who made 1990's mob masterpiece, *State of Grace*) is *sslllloooowww*, and the dialogue is so bad that the audience I saw the film with was laughing out loud.

So, you ask, what's my problem? Well, my problem is I want you to see this movie, I just want you to show up an hour late. Now that you know the entire first half of the story, show up late and enjoy the movie whole-heartedly.

You see, the second half of the flick is great - full of plot twists and deceptions and violence - and it is just impossible to truly enjoy after you have fallen asleep and you've lost interest so much that you've been arguing with your date about the ingredients of SPAM for the past 15 minutes.

I have told you the entire first-half in the hopes that you will not feel the need to see it now, and I have told you nothing about the second-half because I don't want to spoil even one minute of the fun.

Problem solved - I feel much better now.

# Shining Through all the rest Griffith and Douglas give their best performances to date

by Christi Luden  
*The Collegian*

When a film contains passion, suspense, history, one of the best actors, and the best actress in the movie industry...what more could you possibly ask for?

*Shining Through* stars Michael Douglas as Ed Leland and Melanie Griffith as Linda Voss and combines all the above mentioned characteristics into a spectacular hit - one that you could watch over and over and get something different out of it every time.

Voss is a feisty, half-Jewish woman in search of a professional job. When a company realizes she can speak German, they hire her as a secretary for a powerful, but supposedly mean and cruel big shot in their company (Douglas).

Upon their first meeting, there is strong chemistry between these two individuals and the constantly straight-faced Mr. Leland even cracks a smile. Not too long after this scene, the dramatic plot of the film begins

with the first sex scene between Leland and Voss, and the hot and heavy nature of it sets the stage for the rest of this suspense-filled film.

As Voss works closely with Leland, she begins to notice odd things happening day in and day out. He dictates letters to her in confusing and nonsensical prose and seems to be constantly sending and receiving Top Secret mail.

Since her favorite hobby is watching and almost memorizing spy films, Linda begins jumping to conclusions about Leland's real profession. Later we find out her seemingly fabricated accusations toward Leland are true and this begins the heart of the film.

After much persuasion Voss convinces Leland to let her go to Germany as a spy. Although she has had no formal training, she feels confident in her abilities, can speak German and has a vested interest in stopping Hitler and his Third Reich since she has Jewish family members hiding somewhere in Germany.

The rest of the film is a gut-

wrenching drama that keeps everyone holding their breath and sitting on the edge of their seats. It includes love, strong emotional scenes, betrayal, strength and somewhat of a feeling of what it was like to be in Germany during this horrible time.

Griffith plays Voss wonderfully combining her soft and female characteristics with the strength of a woman with a genuine conviction and purpose.

Douglas fits Leland's character as a stone-faced and callous man that is actually caring and loving, but too scared to show it.

Director David Seltzer does a spectacular job combining the historical facts with a strong and thrilling storyline that never lets you relax until the credits are scrolling up on the screen at the end.

The film's motto even demonstrates the drama present throughout: "He needed to trust her with his secret. She had to trust him with her life."

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