

# Apportez-un-oreiller

(Altman's latest an embarrassing snoozfest)

by Michael Graham

Once again Robert Altman has assembled a cast of a thousand stars to appear in his latest film *Prêt-a-Porter* or *Ready to Wear*. The problem however, is that unlike in *The Player* or *Shortcuts*, Altman has not created anything worthwhile for these actors to say or do.

*Ready to Wear*  
Robert Altman (Dir.)  
Oxford Theatre

*Ready to Wear* is a very tiresome and drawn-out film about the fashion industry/scene. I don't know what angle Altman was going for, but this film most definitely fails as a satire, lampoon, parody or even a comedy. Everything relating to the fashion scene is constantly exposed in *Vogue*, *Fashion Television*, etc., and this film has nothing new to offer. Altman shows us no "secret world" because none exists.

The movie has five main sub-plots all set against the background of the *Prêt-a-Porter* fashion show (and peo-

ple constantly stepping in dog-shit.) We have the two reporters who are stuck in the same hotel room either arguing or having sex (Julia Roberts and Tim Robbins.) Then we have a goofy woman who is followed around as she shops (Teri Garr.) A son betrays his mother in selling off the failing family business. A long lost husband searches for his wife (Marcello Mastroianni and Sophia Loren). Three editors all compete in luring a brilliant photographer (Stephen Rea) to their magazine. Finally, there is Kitty Potter (Kim Basinger) as a bimbo fashion reporter who reads her questions off cue cards with a southern belle accent.

*this film never engages and rarely rises above mediocrity*

Simply listing off the plots is actually appropriate in the case of *Ready to Wear* because they never intersect. They are all completely independent

of each other and with the exception of the three editors chasing the photographer, any of them could have been arbitrarily removed because they are boring, vacuous and quite simply, not funny.

The fact that there was no set script and the scenes were improvised to a degree hurts the film even more. As Tracy Ullman rattles ad libs some half decent lines some of the actors look nervous. It's as if they are hoping that the ball will not be hit to them so to speak.

Clocking in at over two hours, this film never engages and rarely rises above mediocrity. Its' only real plusses are that of Kim Basinger's hilarious scatterbrain fashion "reporter" and Stephen Rea's scumbag photographer. A personal plus was the inclusion of a Björk tune during a runway sequence and a Björk sighting, as she was on screen for about four seconds modeling for Gautier. Bottom line: this movie has no substance and I wouldn't recommend renting it on video - even if someone else is paying.

# Oleanna a must see

by James Beddington

*Oleanna* by David Mamet  
Neptune Theatre Studio Series  
Sir James Dunn Theatre  
January 10-15

*Oleanna* is a classic tale of right and wrong. If only you knew who was right and who was wrong. Your sympathy could lie on either side of a sexual harassment case, portrayed in an unusual fashion.

There is a lot that could be said

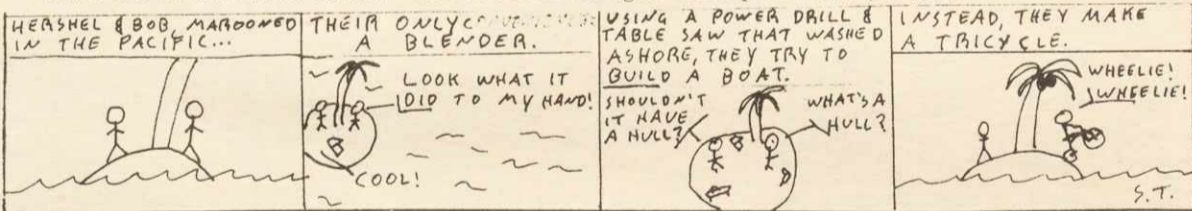
about *Oleanna*, but I must not give it all away. It is an extremely relevant piece since there is currently a sexual harassment case occurring at Dalhousie. It is a piece relevant to our times and to everyone living in them. Nobody is immune to the effects of the bigotry of the ignorant.

*Oleanna* is a very well written script that has been brought vividly and cunningly alive. *Oleanna* has some of the best acting that I have ever seen. I was dragged along and was surprised and shocked when the lights went up for

the intermission. It felt like ten minutes since I had taken my seat.

I applaud both the actors, Caroline Gillis and Daniel MacIvor and all the other members of the production. Theatre is something magical and special and everyone should see more than they do, but if only one play fits in your budget, I give high endorsement to *Oleanna*.

Discussion of the topics covered in *Oleanna* will take place January 15 at 4:30 p.m. For tickets or information call 429-7070.



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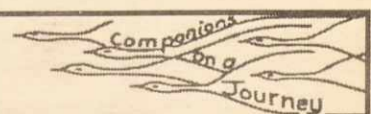
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