

Eight critical reviews of *Anna*, the movie



BENCHED FOR REFUSING TO PLAY LEFT-FIELD: Anna (Sally Kirkland, left) and Kristina (Paulina Porizkova) are young, restless, and Czechoslovakian in New York City. Nice hair, eh? Nice teeth, too. Don't you just dig the buttons on Anna's sweater? But can they really act? (Models, I mean, not buttons.) Read on to discover the naked truth.

A story of cruddy-teeth & part-time lovers in NY

By MIKE REDHILL

A *Anna* is a film that can't hold in its tears, although we wait, poised at the edge of our seats, hoping it won't burst until after the credits. Well, it almost makes it. *Anna* is the story of two women, one a famous ex-patriot Czech actress, and the other, Kristina, a poor serf who comes to America to find her idol. Sally Kirkland's performance is beautifully sculpted. Her *Anna* moves from heights of job to the depths of madness without being maudlin.

It is the script of this film that skirts that border and ultimately crosses it. The story tells of Kristina's journey to America to find Anna. When Kristina (played by the porcelain Paulina Porizkova) arrives, cruddy-teeth and all, she tracks down Anna at an audition, and promptly faints in front of her. Anna all but adopts Kristina, and they live together, both their lives punctuated by Daniel (Robert Fields), Anna's part-time lover.

Gradually, both Kristina's teeth

and her English improve and her new beauty begins to attract directors. Suddenly, it is Kristina who is the movie star and Anna who's the struggling actress, not only dealing with her career, but with her past and growing insanity. It is this madness that scriptwriter Agnieszka Holland falls prey to, and the last moments of this film are devoted to tearing down the carefully created fabric the film had to that point. It is the sort of ending that has "made for television" written all over it, an ending sponsored by the American school of filmmaking.

In watching *Anna*, one believes until the last moment that the writer knew the difference between real and fake emotion. Still, the performances make *Anna* a film worth seeing.

The American Dream is grossly shallow in film

By KEN KEOBKE

I give it three fingers—firmly down the throat. *Anna*, the movie, is a boring, self pitying descent from depression to mental breakdown by a woman whose only reactions to the problems of her life are temper tantrums and alcoholism.

We're given little reason to feel sorry for Anna, and the grossly shallow portrayal of the West, the American Dream, the theatre, and the wealthy, makes one think that this Czech laden film was made as official police state propaganda.

If you like the film's committee style directing choices, bludgeoning symbolism, and unrealistic plot, check the appropriate box below:

- Czech but couldn't understand *Unbearable Lightness of Being*.
- Enjoy being victimized.
- The popcorn was great.

Proof is in the pudding: *Anna's* up for an award

By DR. RUDY WELLS

Should you go and see the movie *Anna*? Is it worth the \$6.50 it will cost you? I don't know.

I meant to go to the theatre and see the movie, but quite honestly I never got around to it. But, as they say, the review must go on.

Anna stars Sally Kirkland as a Czechoslovakian actress who is trying to make her mark on the American stage; I think. I really can not tell you whether she succeeds or

not, but I am sure she gives it her best shot.

Is the acting any good? I suppose so, Kirkland was nominated for an academy award. But, as far as I can tell, nobody else was nominated, so the rest of the cast probably sucks.

There is a redeeming quality to this movie that just may make it worthwhile. From what I have been told, there is a nude scene. Does it serve to continue the plot or is it simply exploitive. Again, I don't know. I do, however, hope that it only denegrates women.

I am sure that this movie cannot be compared to my favourite movie of all time, the *Muppet Movie*, but few movies can. But, sometimes, even if a movie has no animation or puppets, it can still work. Maybe this one does, then again, maybe it doesn't.

Oh, what the hell, go see the movie. If it is good enough for Siskel and Ebert, it's good enough for me.

Sun-dried bodies get big boos from audience

By JAMES FLAGAL

Sun-drenched bodies fill the screen, scrambling for a volleyball on the scorching hot sand on Ocean Beach, USA. Everybody's gorgeous, the teenagers, the screaming kids, even the dogs. They play to the heart-throbbing guitar of Mark Knopfler (or at least a Mark Knopfler copy), and you think for a moment, now what kind of ridiculous, pre-pubescent picture is the public going to be subject to now? Then to your surprise and utter disgust, it's not a preview at all. No, it's a commercial for Dentyne gum.

It seems that all the things we used to hold sacred are quickly disappearing at the movies. First, we had to forego the national anthem at the beginning of movies and suppress our Canadian pride, just because the big corporate movie companies didn't think a little dose of patriotism was too important.

Then, the cartoon before the show disappeared, a must for all moviegoers, especially latecomers. The last straw was really the cancellation of \$2.50 Tuesday, which subsequently turned into \$3.50 Tuesday, and was probably a sign that since it wasn't that catchy, it was probably out the window anyway. But now, good old Garth Drabinsky is trying to scam even more bucks off the movie business by introducing these ridiculous commercials at the beginning of the show. It's just a matter of time that people will be forced to endure commercials during the actual films,

but perhaps Garth will be nice enough to offer a higher admission to the commercial-free show.

Whatever the case, it's just another development in this over-commercialized world of ours. What was really nice to see though was the loud resounding "boo" which followed the commercial.

Proportions in film are really hard to believe

By G.H. MARR

The film *Anna* perfectly demonstrates what is wrong with the motion picture industry today—pricy concession stands and few priceless movies.

Anna is two hours of melodramatic garbage that hardly warrants any academy award nomination. The movie is heavy handed throughout, and has all the subtlety of an overpriced concession stand.

Yet, the main problem with this film was the food that was sold beforehand. It's no wonder you get fat blimps reviewing movies. First of all, your average moviegoer not only sits on his ass for two hours, but consumes voluminous amounts of commercial products which lack any sort of nutrition.

A trip to the popcorn stand clearly reveals what ails today's film industry. A sampling of the products available included popcorn, chocolate bars, licorice, pop and hot dogs. Even more telling of the industry's problems is the fact that none of these items come in normal quantities. Who in hell could consume a five-pack of twix bars or one of those enormous tubs of popcorn. Moreover, I cannot believe that someone could possibly digest one of those hot dogs. Add to these items an expensive price tag and you'd be better off watching the drama of a CYSF election and eating in the central square cafeteria.

Probably the best thing about *Anna* is the previews and commercials shown before the film and the meal you would be wise to go eat after the film.

Personal discoveries can be found in movie

By DEBORAH DUNDAS

Anna starts off as a really interesting movie about a time-worn actress tired of being "directed" by others. Unfortunately, the director of *Anna* obviously got tired of both directing the movie and dealing with a story about directing, and gave up about

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SPRINGFEST

APRIL 7 - 10, 1988

EVENTS: NaturTonRaum (1987) sound installation by HANS OTTE in foyer during Springfest

THURSDAY APRIL 7 8:00 PM GERMAN MUSIC VIDEOS

FRIDAY APRIL 8 7:15 PM Illuminating Introduction

CONCERT 1 8:00 PM Second String Quartet HAMEL, Siano PAPINEAU-COUTURE, eins The Book of Sounds OTTE

SATURDAY APRIL 9 10:30 AM COMPOSER'S WORLD with guest composers 3:00 PM WORKSHOP "Self Experience Group: The Chord (Zusammenklang)" 8:00 PM VIDEOS, DISCUSSION & MUSIC with Otte and Hamel

SUNDAY APRIL 10 7:00 PM Illuminating Introduction

CONCERT 2 8:00 PM ORIENT OCCIDENT OTTE Woodchips VOLET Klängespirale Abschied HAMEL Mandale HAMEL

DuMaurier Theatre Centre

guest composer / performers
PETER MICHAEL HAMEL, HANS OTTE (W. Germany) and composers
JEAN PAPINEAU-COUTURE, STEPHANE VOLET (Canada)
Performers: Robert Aitken, flute; Gianetta Baril, harp; Wilson/McAllister, guitar duo; Accordes String Quartet; and others

Springfest replaces April events previously announced by New Music Concerts

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Passes for all events in Springfest are available through New Music Concerts at 961-9594 for \$38 & \$15 seniors/students. Individual ticket for concert: \$13 & \$7 through BASS and the Marlborough Box Office at 973-4000. Admission for video screenings \$4. Composers World and Workshop \$3 at the door.

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