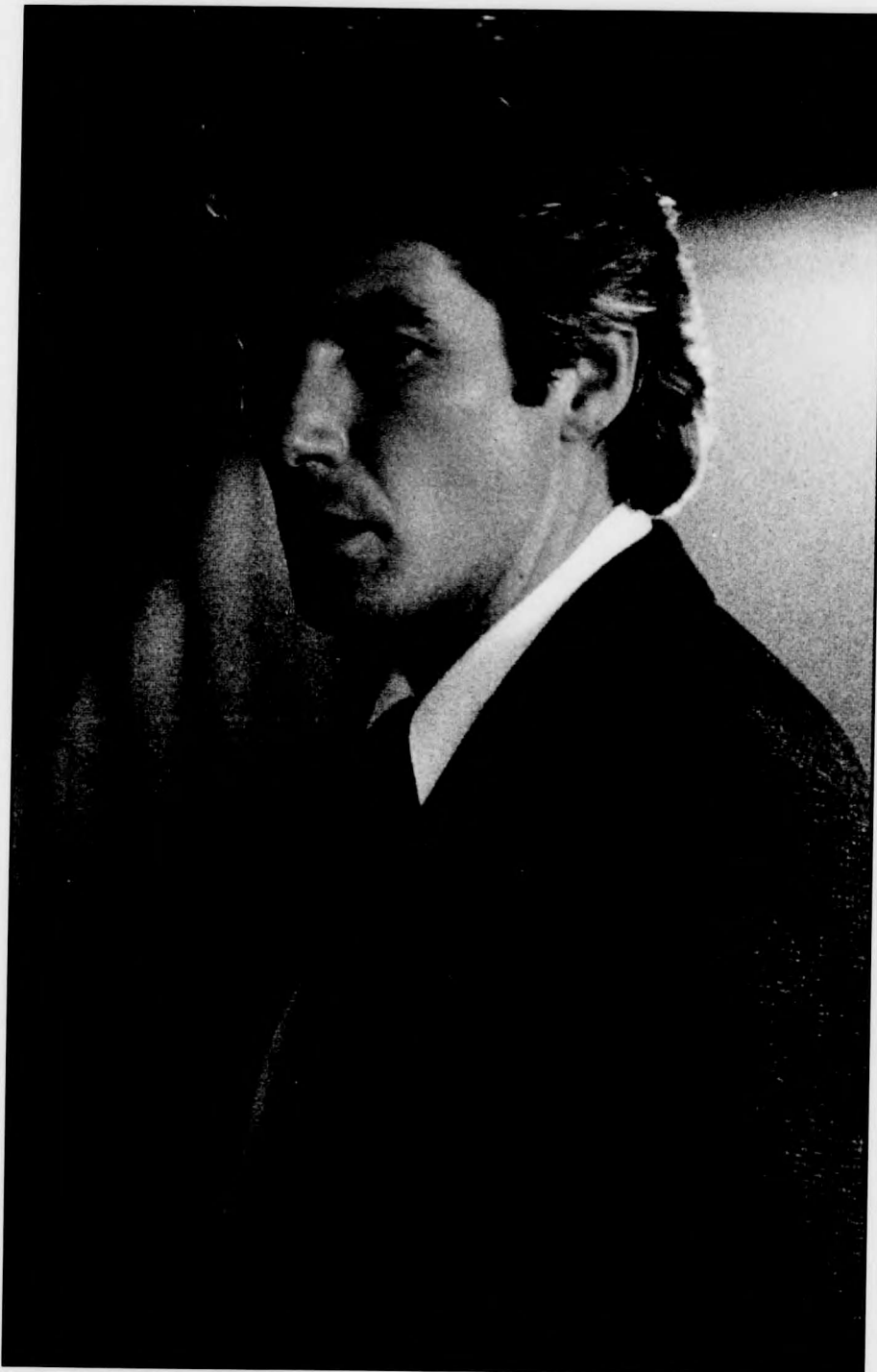


FINAL ANALYSIS



Therapy can be murder: When a prominent psychiatrist (Richard Gere) becomes involved with a mysterious beauty (Kim Basinger), he soon finds himself caught in the middle of a criminal investigation.

The last time we saw them together, they were two lovers on the lam in the Louisiana bayou, wading hip-deep in swamp water in 1986's *No Mercy*.

Now, Richard Gere and Kim Basinger, two of the sexiest stars in Hollywood, are together again in *Final Analysis*, a taut psychological thriller set on the streets

of San Francisco.

Gere plays Dr. Isaac Barr, a psychiatrist confident in his professional expertise and fully in control of himself and his world. But into that world steps Heather Evans (Basinger), an alluring young woman with whom Barr becomes emotionally entangled in a cat-and-mouse game that soon piles murder onto mystery.

If after *American Gigolo* and *An Officer and a Gentleman* there was

any doubt that Gere is one of moviedom's most charismatic leading men, it was certainly dispelled with his star turn in *Pretty Woman*, the second-highest-grossing film of 1990.

A year later, Gere was so impressed with Wesley Strick's screenplay for *Final Analysis* (the same writer who penned Martin Scorsese's riveting version of *Cape Fear*), he agreed not only to act in the film but also to serve

as its executive producer — his first such venture.

One of the prime attractions of the script for Gere was his character's profession. "Isaac Barr, as a psychiatrist," he notes, "is a student of emotion and in this respect he could be a private detective or a cop. In all of those professions, there are secrets to be learned. And the search for answers is essential to *Final Analysis*, driving the story from beginning to end."

One relatively simple search was for the right actress to portray Heather Evans. Only Kim Basinger was ever seriously considered by the filmmakers — the same woman who beguiled Michael Keaton in *Batman* and hitched up with Alec Baldwin in *The Marrying Man*.

"She's a natural choice for this role for so many reasons," comments producer Charles Roven. "First of all, there's her remarkable beauty. Heather has a devastating effect on Isaac the minute she walks through the door. With Kim, the audience can certainly understand how he can be smitten so quickly."

Playing Heather's troubled younger sister Diana is the critically acclaimed Uma Thurman. An interesting and unpredictable actress, Thurman has chosen to do films that have largely been on the fringe, ranging from *Dangerous Liaisons* to *Henry & June*.

And rounding out the supporting cast are two strong performances by Oscar-nominee Eric Roberts (*Runaway Train*) as Heather's shady and scary husband, and Keith David (*Platoon*) as the laid-back but relentless Detective Huggins.

Regarding Huggins, Gere comments that "a lot of the movie's thrust comes from his character's dogged pursuit of the truth ... which may not be the same as Isaac Barr's truth. Therein lies their conflict, and Keith lends the character a great deal of originality and credibility."

Bringing another measure of originality to the film is director Phil Joanou, who demonstrates a keen eye for unusual and powerful imagery just as he did in U2's concert film *Rattle & Hum* and the recent gangster flick *State of Grace*. His collaborator on those two films, director of photography Jordan Cronenweth, joins him once again in *Final Analysis*. Together, they make the movie's San Francisco setting a character in and of itself — with its hills, water and fog at once beautiful and forbidding.

With its dazzling location, talented creators and charismatic cast, here's a picture that should, in the final analysis, prove a gripping thriller to usher in 1992.

— Richard Judge



GERE AND BASINGER REUNITE IN A RED HOT THRILLER