

Coppola clicks with new film: Peggy Sue has only the best

By KEVIN PASQUINO

"On the other hand, if through some as yet undeveloped technology I were to run into him today, how comfortable would I feel about lending him money, or for that matter even stepping down the street to have a beer and talk over old times?"

THOMAS PYNCHON, on the possibility of meeting himself as a younger writer, from the introduction to *Slow Learner*

Everyone likes to indulge in innocent fantasies that begin with "what if." What if I was taller; what if I won a million dollars; what if I had never been born? Unfortunately these fantasies always remain just fantasies and we're struck with the lives we've created ourselves. But if one really could go back in time and change things, what would be done differently?

In *Peggy Sue Got Married* the rhetorical "what if" becomes reality and we see what one woman does when she is given the chance to do it all over again. Along the way we learn that changing the past doesn't necessarily lead to a perfect future.

Peggy Sue is a former prom queen who got married soon after high school, had two children, was a good mother and yet she was rewarded with an adulterous husband who left her for a younger woman. If she could relive her life she would never have married Charlie, but Peggy Sue is given a chance at doing it all over again.

After passing out at a high school reunion Peggy Sue awakens and finds herself back in the late 50's. Disoriented, she's certain it's all an illusion, but she slowly begins to realize that her dream has come true. Peggy Sue's a teenager again, she can now do all of the things she hadn't dared to do as a youth and avoid the mistakes that molded her future.

Usually a cinematic return to the 50's and 60's is a cue for either a teenage gross out farce (*Animal*

House) or a signal for heavy nostalgia (*American Graffiti*), but *Peggy Sue Got Married* falls into neither camp. Francis Coppola, in a display of understated directing, treats the characters and the setting realistically and with respect. Rather than blitzing the audience with fashion or a heavy soundtrack, Coppola lets the story and its characters speak for themselves.

Much of the appeal of *Peggy Sue Got Married* stems from the way Peggy Sue views her teenage years through adult eyes. Everything she sees brings back childhood memories, but none of it is quite as she remembers it. Her parents are more human and fallible than they had seemed years ago and those things that seemed so serious as a teenager are now ridiculous.

But youthful innocence has a romantic appeal that cannot be denied, and as Peggy Sue finds herself surrounded by the naivete of her friends and her fated husband-to-be, she finds their energy and idealism captivating. Peggy Sue admires the young people who dare to touch the sun even as she realizes their futures

have doomed them to fail.

As Peggy Sue, Kathleen Turner captures the feelings of confusion and bewilderment which run throughout the film. Given the opportunity to portray a woman who is allowed to confront the mistakes she once made, Turner brings the tragic and comic aspects of the role to life.

Both Coppola and Turner are blessed with a script that is airy and profound in varying degrees. Rather than looking at the past as the best days of someone's life, screenwriters Jerry Leichtling and Arlene Sarner take a pragmatic view of a teenager's life. Those adolescent years are confusing and alienating for everyone, and Leichtling and Sarner never allow sentimentalism overwhelm this fact.

The script, director, the star and all of the supporting characters give the film a feeling of realism. The film shows how one woman has to come to terms with her past before she can adequately deal with the present. "Choose the things you'll be proud of, choose the best," says one of the characters. *Peggy Sue Got Married* does exactly that.



DOES HE OR DOESN'T HE: Kathleen Turner looks pensive as she wonders whether her new film will sink or swim. Worry pas Kathleen, *Peggy Sue Got Married* is a funny and serious look at one woman's chance to correct the mistakes she made as a youth.

York events calendar

Compiled by JENNY PARSONS

DANCE

Fri. Oct. 10: Nenaka Thakkar-Bharata Natyam Dance, Burton Auditorium, 8:00 p.m.

FILM AND VIDEO

Wed. Oct. 15: Award-winning student films, Nat Taylor Cinema, 3-5 p.m.

Wed. Oct. 22: Award-winning student documentaries, Nat Taylor Cinema, 3-5 p.m.

GALLERY SHOWS

Oct. 2-Nov. 9: *Kim Moodie: of*

Unknown Origin, Drawings 1984-86, Glendon Gallery.

Oct. 2-Nov. 14: *Victor Mateo: Acrylics on Canvas, Winters College Gallery.*

Oct. 13-17: *Homecoming, Undergraduate Alumni Exhibition, IDA Gallery, Fine Arts Bldg.*

Oct. 16-Nov. 14: *York Work, An exhibition of sculpture, intermedia and performance works from the teaching faculty of Fine Arts, AGYU, Ross N145.*

Oct. 16-29: *Beata Hasnick, Watercolors, Samuel J. Zacks Gallery, Stong College.*

MUSIC

Oct. 15: South Indian Music Concert, Stong College.

Oct. 16: South Indian Music Concert, with R.K. Srikantan and Trichy Sankaran, McLaughlin Hall, 12:30.

THEATRE

Oct. 21-24: *The Conference of the Birds*, by Jean-Claude Carriere and Peter Brook. The Theatre Department's first third-year workshop, directed by Jeff Henry. Atkinson Theatre, 7:00 p.m. For more information call the Theatre department at 736-5173.

If you are planning an Arts event, drop by *Excalibur* at 111 Central Square or call 736-3202 and ask for Kevin, Angela, or Jenny.

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