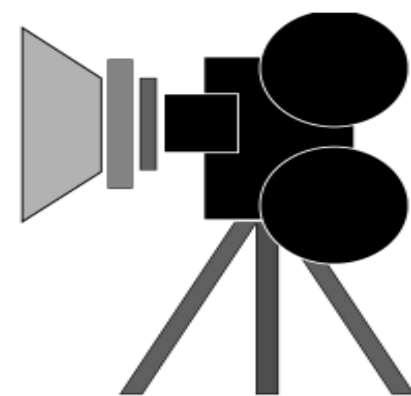


# Perspectives

## University Studios



presents:



## Student Opinion 1998

Every year at Oscar time, a couple of bigwig judges at the Academy of Motion Picture Arts and Sciences decide which movies they think take the cake in various categories, ranging from

best picture to best foreign soundtrack. And invariably many selections are made with which no one agrees. We polled 73 students from Student Government and the *Old Gold and Black* to see which movies and actors the university

would pick as the year's finest. We are supposed to be the campus opinion makers, right? Read the results. They may help you determine into which Hollywood producers wallet you should deposit your \$6.75.

### And the winners are...

Picture	Director	Actor	Actress	Supporting actor	Supporting actress
Winners <i>Titanic</i>	James Cameron ( <i>Titanic</i> )	Matt Damon ( <i>Good Will Hunting</i> )	Kate Winslett ( <i>Titanic</i> )	Robin Williams ( <i>Good Will Hunting</i> )	Gloria Stuart ( <i>Titanic</i> )
<i>Good Will Hunting</i>	Peter Cattaneo ( <i>The Full Monty</i> )	Robert Duvall ( <i>The Apostle</i> )	Helena Bonham Carter ( <i>The Wings of the Dove</i> )	Robert Forster ( <i>Jackie Brown</i> )	Kim Basinger ( <i>L.A. Confidential</i> )
<i>As Good As it Gets</i>	Atom Egoyan ( <i>The Sweet Hereafter</i> )	Peter Fonda ( <i>Ulee's Gold</i> )	Julie Christie ( <i>Afterglow</i> )	Anthony Hopkins ( <i>Amistad</i> )	Joan Cusack ( <i>In &amp; Out</i> )
<i>Full Monty</i>	Curtis Hanson ( <i>LA Confidential</i> )	Dustin Hoffman ( <i>Wag the Dog</i> )	Judi Dench ( <i>Her Majesty, Mrs. Brown</i> )	Greg Kinear ( <i>As Good As It Gets</i> )	Minnie Driver ( <i>Good Will Hunting</i> )
<i>LA Confidential</i>	Gus Van Sant ( <i>Good Will Hunting</i> )	Gus Van Sant ( <i>Good Will Hunting</i> )	Helen Hunt ( <i>As Good As It Gets</i> )	Burt Reynolds ( <i>Boogie Nights</i> )	Julianne Moore ( <i>Boogie Nights</i> )

## Don't be left in the dark – preview Best Picture nominees

### *Titanic*

If you are one of the few people who have not yet seen *Titanic*, you have probably already received your fair share of strange looks. People look at you as if you have just given up your citizenship rather than simply not having given into Hollywood's latest billion dollar science project. But really, *Titanic* is not to be missed. You don't have to see it twice, either, like many of your fellow moviegoers may recommend. If not for its simple love story (Kate Winslet and Leonardo DiCaprio play the two young lovers) the movie may be enjoyed for its grandeur and attention to detail. Director James Cameron ensured that every banister, bone china dish and life boat replicated those aboard the original ship. Costumes are exquisite, especially those that reflect the wealth that the *Titanic* carried. *Titanic* also conveys important lessons regarding social class and the emphasis placed upon in it in the early 1900s. A stellar cast assists in making the movie an enjoyable film. There is no need to say more. If *Titanic* receives much more attention, you may feel as though you have already sat in the theater for the three hours that the movie lasts.

### *Good Will Hunting*

Perhaps the most intriguing thing about

*Good Will Hunting* is that its teen-heartthrob star, Matt Damon, wrote the script with co-star Ben Affleck. Set at MIT and working class Boston, the movie tell the story of Will Hunting (Damon), a young genius who is a janitor at MIT. Hunting mops and solves math problems at the Institute by night, and goofs off with his slacker friends by day. Eventually an MIT professor discovers Hunting's mathematical capabilities, and adopts him as his prodigy. However, Hunting's problems extend beyond his empty wallet, for he has a deep-rooted history of emotional problems. Hunting spends the movie trying to work through serious issues in his life, such as his inability to love the people in his life, like his persistent Harvard girlfriend (Minnie Driver). Robin Williams enters as Hunting's psychologist, bringing his old-time paternal warmth that characterized his role in *Dead Poet's Society*. The movie is entertaining, if trite at times. By the movie's conclusion you may not be too surprised that a twenty-something male wrote it.

### *As Good As It Gets*

"What if this is as good as it gets?" is the question that is posed by Melvin Udall (Jack Nicholson) in his 1997 movie, *As Good As It Gets*. Udall is a middle-aged man who is

obsessive-compulsive, cranky, rude and extremely bigoted. He cannot step on cracks in the sidewalk; he washes his hands five times with five different bars of soap every time he returns to his apartment; he throws his neighbor's dog down a garbage chute; he goes to the same restaurant, sits at the same table and orders the same meal for breakfast from the same waitress every day; and he refers to all minorities using derogatory names. In other words, Udall is not your average neighbor. The obsessive compulsive disorder is tastefully satirized, and provides laughs throughout the movie. This disorder is often misunderstood, and therefore life through Udall's eyes is interesting and also refreshingly funny. Udall's flawlessly ordered life shows its first signs of upheaval when his homosexual next-door neighbor (Greg Kinear) is brutalized and Udall is left to care for his dog. From this point on in the movie, Udall increasingly loses control over his inflexible routine. The waitress from whom he orders his breakfast stops coming in order to take care of her sick son, making it impossible for him to eat. It is in the single mother-waitress (Helen Hunt) that Udall finds unexpected love. The plot, which is rather lengthy, is about Udall's internal conflict between his obsessive-compulsive disorder and

his love for the waitress who he thinks is "the greatest woman in the world."

### *The Full Monty*

The latest flick from across the ocean comes in the form of an hilarious British comedy about two unemployed steel workers looking for steady employment. Divorced father Gaz (Robert Carlyle) hangs out with his son and sidekick Dave (Mark Addy), until his ex-wife threatens to sue him for sole custody of the son if he doesn't come up with child support. In need of fast cash for child support, Dave recruits Horse and his other unemployed co-workers to start a male strip show in his small town. The story follows the ups and downs of six overweight, underweight and altogether too-old men flashing their stuff for the local women. The Brits' quick wit and quirky antics make for non-stop laughs. Each man in the sextet is plagued with the fear of baring all to the world. The biggest stomach-clenching laughs come from the final scene where the men, even the overweight Horse, overcome their fears and do the "Full Monty" for the rowdy on-lookers. The film plays on stereotypes usually reserved for females — the guys worry about weight, costume and even looking young. Even the soundtrack is designed to amuse, pulling songs from the '70s and early '80s such as "You Sexy

Thing" by Hot Chocolate and Tom Jones's "You Can Leave Your Hat On."

### *L.A. Confidential*

*L.A. Confidential* is a complicated movie with so many threads in it that viewers often think that the *plot* is what is "confidential." These elements are all tied together in the end in a very clever plot that keeps you on the edge of your seat throughout the movie. The movie is based on a novel by James Ellroy, and tells the story of corrupt cops in 1950s Los Angeles. The three main characters, all cops, are Kevin Spacey, Russell Crowe and Guy Pearce. They are thrown together to work on a case involving the killings of patrons at an all-night diner called the Night Owl Murders. In the process of investigating it, they encounter numerous other types of crime, including a porn ring, a corrupt tabloid editor and corruption within the police force. The three cops are all very different. Each character brings past influences from their lives to bear on their present characters: one saw his father beat his mother to death, another's father was a hero who was mysteriously killed, and the third consults for a television show. This movie took a book that was too complicated to understand and turned it into a coherent cop thriller. The casting was perfect and the setting was appropriately dark and gritty-looking.