

## Tekst 10

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### CINEMA

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#### THE END OF VIOLENCE

120 mins, 15

Wim Wenders's new movie manages the impossible trick of being both dreamy and didactic at the same time: the entire cast walk around with a slightly dazed expression as if they have just been hit over the head with a very large concept. The concept is violence, in all its guises: a producer of violent movies (Bill Pullman) is kidnapped and repents his ways; a crime-surveillance expert, sitting amid video screens (Gabriel Byrne), meets a victim of political torture and so on. There's a student-essay utopianism to all this, but what stays with you are Wenders's images of human drift and electronic disconnection. When is he going to have done and make a film about the mobile phone? *TS*

#### PICTURE PERFECT

101 mins, PG

It had to happen, what with the success of Friends and then that Wella commercial. With its beady eye for the freshest young talent, Hollywood has finally given over a starring role to Jennifer Aniston's haircut. It has a great time: it gets cut, styled, fiddled with and – when all else fails – it provides a handy cover for Aniston to hide behind when the movie gets too mortifying. Aniston plays a girl called Kate, who has everything – a New York apartment, a job in advertising, perfect hair – everything except a fiancé, so she invents one: the only bit of fresh invention in the whole film, and even he turns out to exist, the bore. The whole point about Friends is that they stick together: split one off from the pack and they merely end up looking lost and a little lonely. *TS*

#### THE WINTER GUEST

109 mins, 15

The directing debut of Alan Rickman, an adaptation by himself and the dramatist Sharman MacDonald of her play set in a frozen Scottish landscape, is a mixed affair. Frances (Emma Thompson) is a recent widow, having difficulty in adjusting to her loss. Her 15-year-old son Alex (Gary Hollywood), neglected when his father was alive, is blighted by his invisible presence when he attempts a fumble with a teenage siren (Arlene Cockburn). Frances's mother (Phyllida Law), drifting through the outer reaches of Alzheimer's, meddles hamfistedly. As an extended exploration of relationships, it is all talk and goes nowhere. *GP*

#### KISSED

78 mins, 18

The BBFC, while allowing the Canadian director Lynne Stopkewich's first feature into the cinemas uncut, has withheld a video certificate until it has assessed the press reaction. In certain tabloids, that will be all too predictable, since her film is a study of a necrophiliac – a girl who obtains a job with an undertaker to satisfy her desires. A living would-be lover soon realises he is facing unequal competition and there is only one thing he can do about it. Such a bald synoptic description is bound to evoke outrage in certain quarters. Yet this gently humorous film manages to present its disturbing psychology with understanding. If we are to have censorship by merit, a dangerous tendency, I will argue fiercely Stopkewich's film enhances the life-illuminating power of cinema and will corrupt nobody. *GP*

**Tom Shone and George Perry**

*Lees bij de volgende vragen steeds eerst de opgave voordat je de bijbehorende tekst raadpleegt.*

## ■ Tekst 10 Cinema

- 1p 41  Welke film wordt het meest lovend besproken?  
Noteer de titel van deze film.