

# Entertainment Outlook

## Remake of French comedy is genial

By Robert DiMatteo

In Movie Theaters

**COUSINS (PG-13)** As remakes go, this Americanization of the '70s French comedy "Cousin, Cousine" is not too bad. The original movie, which took a surprisingly blithe view of adulterous relationships, remains one of the most popular foreign films to play in this country.

The new version, directed by Joel Schumacher ("St. Elmo's Fire"), comes across like a slightly hipper, saucier version of one of Alan Alda's movies. It's warm-hearted with a vengeance, risque with a constant edge of lyrical cuteness.

The complicated story is basically the same in both versions. A not-particularly-happily-married dance teacher (Ted Danson) finds himself falling in love with a woman (Isabella Rossellini) who is his cousin through marriage. The catch is that both Danson and Rossellini are married to other people — and their respective spouses have been having an affair!

Do Danson and Rossellini have their own affair? Or will their marriages be saved? The movie proceeds to resolve this and other romantic complications involving a host of extended-family characters in a flurry of farcical, picturesque scenes.

The French are famous for this sort of thing (i.e., fostering an amused tolerance, if not acceptance, of infidelity, and making comedies on the subject). We Americans tend to be more puritanical, a fact that gives this movie's collection of amazingly open-minded characters an edge of preposterousness. You've seldom seen so many wise, life-embracing and worldly people in one family — certainly not in an American movie.

The picture is a little drawn out and uneven, with a dependably schmaltzy turn toward the end, but it should please viewers who aren't bothered

### FILMETER



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by its sugar-coated view of philandering.

The chief acting asset is Rossellini, who has never been so radiant as she is here. Runner-up is good old Lloyd Bridges, looking fit and handsome in the amusing role of Danson's salty garbage-collector mogul of a dad. Chief liability is Sean Young, giving a snippy, snooty performance as Danson's beautiful, shallow wife. (Young comes across shallow, all right.) This could end up a good Saturday night date movie for battle-scarred yuppies. **GRADE: ★★½**

**LAWRENCE OF ARABIA (PG)** One of the great movie epics returns to the big screen (where it belongs) in the limited-engagement re-release of David Lean's 1962 portrait of adventurer-scholar T.E. Lawrence.

Peter O'Toole became an instant star and figure of effete glamour as a result of his magnificent performance as Lawrence — the cultured Englishman who brought together disparate Arab tribes, leading their desert attacks on the Turks.

No film epic (outside of some of Kurosawa's work) has such a complex protagonist, and, if Lean and screenwriter Robert Bolt didn't always juggle the dual needs of coherent spectacle and character, they came closer to doing so than anyone else.

The best thing about this re-release is the fine and noble job of restoration done by Columbia Pictures. The movie has been restored to its greatness.

Scenes that were cut from the original 221-minute movie shortly after its release have been replaced, and some material added, and Lean himself re-edited certain sequences. Best of all, a beautiful new print was struck. A classic has been returned to us. **GRADE: ★★**

New Home Video

**THE DEAD POOL (R)** Warner, \$89.95. The original "Dirty Harry" was a high-style law-and-order thriller — the movie that made Clint Eastwood a vigilante hero and signaled a societal swing to the right. Successive "Dirty Harry" flicks have grown increasingly formulaic. This 1988 addition was a pretty skimpy affair.

San Francisco is once again beset by a mad killer. The evidence points to a schlock movie director (Liam Neeson) whose idea of a fun time with his friends is to make would-be death lists of local celebrities. Harry's on the list, too.

The big action sequence involves a remote-control, bomb-carrying toy car that tears up and down San Francisco's precipitous streets in pursuit of a real vehicle carrying Harry and his partner. This movie should be marked "passes the time, leaves no imprint." **GRADE: ★★**

## A nightmare on Guelph Street

Local band, DJ's Nightmare was rocking at O'Toole's, a popular local night club this past Sunday night, playing to a decidedly packed and appreciative house.

The band's repertoire ranged from classic Stones, and Hendrix, to the mega-popular Aussie band, INXS, plus some of their own originals.

As the band prepares for an upcoming 'Battle of the Bands' competition in early March, they are continuing to practise, expanding their song list, and are writing

originals.

According to saxophonist Greg Fisher, "(this band) packs in the most music for your entertainment dollar."

Not a bad statement when one considers this band has had nothing but good reviews wherever they have played.

For a band that was put together at the last minute, and with two-thirds of its members still in high school, this is a pretty successful beginning, and a prelude for greater things to come.

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