'She-Devil' is dark comedy that fizzles

Entertainment

In Movie Theaters

SHE-DEVIL (PG-13) The career of director Susan Seidelman continues to be a confounding one. After getting off to a fresh, inventive start with "Desperately Seeking Susan," she has made a string of half-baked feminist confections. Her latest is this adaptation of Fay Weldon's novel "The Life and Loves of a She-Devil."

FILMETER



ROBERT DIMATTEO

Seidelman's movies begin well, with arresting casting and stylish concepts, but, midway, they inevitably fizzle. It's as if she doesn't know how to follow through on her cleverness—even when she's adapting material that has served others well. That's the case with Weldon's social fable, which formed the basis for a first-rate BBC miniseries (shown here on A&E).

The tale is about Ruth, a dumpy, obedient English housewife and mother who seeks revenge when her abusive husband leaves her for a sexy, vacuous romance novelist. The British version of "She-Devil" was faithful to Weldon's stinging, darkly ironic viewpoint. As the wronged wife assumed lavish disguises (and even endured painful plastic surgery to ultimately wreak havoc on her cheating husband and his mistress), we could see to our amusement and horror that she was becoming a physical facsimile of the romance novelist - a gorgeous doll whose inner sensitivities had been consumed by hate.

"She-Devil" is clearly a broadside against a world that remains cruel and indifferent to women who aren't stereotypically beautiful, feminine and involved in glamorous careers. In the book and the miniseries, the story has an invigorating wrath: It's furiously didactic and deliciously nasty. Seidelman's version is more commercial, safe and predictably feminist—less a black comedy than a dark gray one. Gone is the subplot about plastic surgery, while the fate of the romance novelist has been sweetened.

The changes have much to do with Meryl Streep and Roseanne Barr as, respectively, the romance novelist and Ruth. Where the BBC version centered on Ruth's character (played amazingly by Julie T. Wallace), this version centers more on the novelist. And, as the purring, grandly demure Barbara Cartland figure, Streep gives her first full-blown comic performance on the screen and runs away with the movie.

Barr, meanwhile, does a variation on the whiny, tart-tongued domestic



CLARK GRISWOLD (Chevy Chase) tries to create the perfect Christmas experience for his family when his country cousin Eddie (Randy Quaid) shows up in "National Lampoon's Christmas Vacation."

goddess she plays on TV and in her stand-up act. She has her moments, but one feels that the movie is protecting Barr's inexperience as an actress — only giving her scenes she can handle. (A lot of her dialogue is done as a voice-over.)

The other principal performers — Ed Begley Jr., Sylvia Miles and Linda Hunt — contribute some fun, but everyone is stuck in a movie that settles for easy japes and trendy burlesquing. And the twisted point of the material is straightened out: Ruth really does triumph in her revenge, where Weldon's anti-heroine only scores a Pyrrhic victory at best. GRADE: **

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