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Comic drama's plot divorced from believability

Action flick offers viewers no return

By Gerri Pare Catholic News Service

NEW YORK - A comic drama so lightweight in its achievements, Married to It (Orion) barely sticks around to deliver its predictable feel-good ending.

Arthur Hiller directs a competent ensemble cast in this New York basedstory of three vastly dissimilar married couples who become instant best friends and co-commiserators as each marriage hits turbulence.

Newly arrived from Iowa, freshfaced Nina and Chuck (Mary Stuart Masterson and Robert Sean Leonard) were childhood sweethearts. She's a private-school psychologist and he's making inroads on Wall Street.

At a parent-teachers' meeting, Nina meets homey Iris (Stockard Channing), married to social worker John (Beau Bridges), and wealthy glamorpuss Claire (Cybill Shepherd), who barely tolerates being stepmother to husband Leo's (Ron Silver) resentful daughter (Donna Vivino).

The following week the three wives - reluctant husbands in tow - gather and all bond despite big differences in ages, incomes and attitudes.

Soon the couples are inseparable even if their marriages aren't. Chuck



(From left to right) Claire Laurent (Cybill Shepherd), Leo Rothenberg (Ron Silver), John Morden (Beau Bridges), Iris Morden (Stockard Channing), Chuck Bishop (Robert Sean Leonard) and Nina Bishop (Mary Stuart Masterson) star in the comedy, Married to It.

stonewalls Nina after he is accused of stock manipulation, Claire and Leo split up, and John and Iris realize they are in a deep rut.

The movie has affable moments and mostly sympathetic characters — foulmouthed Claire being a bit much but the contrived friendship of the sextet is too sudden to be believable. Add to that mostly lame dialogue and you have a bland movie whose message of seeing a marriage through thick and thin is just a convenient way of manufacturing a happy ending.

Neither swell nor awful, Married to It mostly blows it.

Due to a discreet bedroom scene and frequent rough language, the U.S.

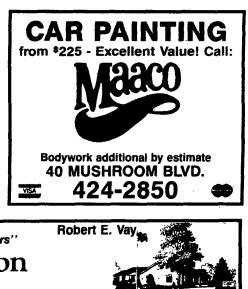
Catholic Conference classification is A-III — adults. The Motion Picture Association of America rating is R -- restricted.

Point of No Return

The point of Point of No Return (Warner Bros.) could have been to show the gradual reformation of Bridget Fonda's murderous central character. Don't kid yourself --- such is not the case.

Director John Badham's sleek remake of 1991's La Femme Nikita instead concentrates on increasingly glamorous and graphic violence. While Fonda gives a solid performance, the movie's meat is in the ultraviolent set-

A convicted cop killer facing death,



covert organization.

Maggie performs magnificently. But she wants out when her lover (Dermot Mulroney), knowing nothing of her sordid career, wants to marry her.

In shortchanging her metamorphosis from brutal murderer to something faintly human, the drama turns into just another exploitative action picture where the thrill is in the kill and any redemptive quality is obscured by the blitz of bullets.

Because of excessive violence, brief bedroom shots, fleeting nudity and much rough language, the USCC classification is O — morally offensive. The MPAA rating is R — restricted.



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