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And God Created Woman

A Vestron Pictures release in association with Crow Prods. of a Braunstein & Hamady production. Produced by George G. Braunstein, Ron Hamady. Executive producers, Steven Reuther, Mitchell Cannold, Ruth Vitale. Co-executive producers, Emilia Crow, Robert Crow. Supervising producer, Patrick McCormick. Directed by Roger Vadim. Screenplay, R.J. Stewart; camera (Deluxe color), Stephen M. Katz; editor, Suzanne Pettit; music, Thomas Chase, Steve Rucker; production design, Victor Kempster; set decoration, Robin Laughlin, Guido DeCurtis; costume design, Sharman Forman-Hyde; sound (Dolby), Frank Stettner; assistant director, Peter Giuliano; casting, Amanda Mackey. Reviewed at the Directors Guild of America Theater, L.A., Feb. 29, 1988. MPAA Rating: R. Running time: **94 MIN.**

Robin Shay Rebecca DeMornay
 Billy Moran Vincent Spano
 James Tiernan Frank Langella
 Peter Moran Donovan Leitch
 Alexandra Tiernan Judith Chapman
 Timmy Moran Jaime McEnnan
 Blue Benjamin Mouton
 David David Shelley
 Einstein Einstein Brown
 Hawk David Lopez

Hollywood — A remake in name only of his first feature, made 32 years ago, Roger Vadim's new film called "And God Created Woman" is considerably more legitimate dramatically than one might have expected from such an undertaking. At the same time, it betrays no compelling reason for being, meaning that audiences probably will feel little reason to put this high among their viewing priorities.

Original 1956 pic was one of the breakthrough French sex imports and made Brigitte Bardot an international sensation. The St. Tropez locations, frank eroticism and Bardot's casual amorality proved titillating, even perhaps mildly shocking, in the context of the times.

Well, the times have changed a bit, and Vadim, accepting the dubi-

Et Dieu ... Créa La Femme (FRENCH)

A Cocinor release of a Raoul Levy-Iena-UCIL-Cocinor production. Stars Brigitte Bardot, Curt Jurgens, Jean-Louis Trintignant; features Christian Marquand, Georges Poujouly. Written and directed by Roger Vadim. Camera (Cinemascope, Eastman-color), Armand Thirard; editor, Victoria Mercanton; music, Paul Misraki. At Normandie, Paris, Jan. 15, 1957. Running time: **90 MIN.**

ous task of reapplying himself to his most famous work, wisely jettisoned the original plot and avoided any temptation to try to outdo himself here.

Rather, he has taken a relatively unpromising story and, with a surprisingly sound script by R.J. Stewart, told a modestly involving tale about how a woman with two strikes against her gives herself a shot at life through a combination of sex, imagination, energy and plenty of scheming.

Attention-grabbing opening has inmate Rebecca DeMornay escaping from prison and hitching a ride in a limo belonging to New Mexico gubernatorial candidate Frank Langella, only to be deposited right back where she came from.

In the picture's hottest scene, she then gets it on with carpenter Vincent Spano and wins early parole by convincing this earnest young single father to marry her. She takes up residence in the Santa Fe home Spano shares with his musician brother, but DeMornay lays a major surprise on her husband when she announces that their marriage contract does not include sex, which instantly puts a major strain on the relationship.

Nor is the tough, willful, hardbit-ten young lady very interested in doing housework. Instead, she spends her time trying to put together a rock band, as well as seducing the

would-be governor while his wife is away.

DeMornay's best-laid plans eventually come crashing down on her but she pulls things out in the end with a raunchy display of rock 'n' roll form that wins over even the starchiest members of the community.

Some of the dramatic developments, particularly the later ones, are farfetched and implausible, but they tend to play better than they read on paper because screenwriter Stewart had endowed the proceedings with an emotional validity that is as unexpected as it is welcome. Principal characters all come alive and behave in utterly believable ways given developments, which is rare enough in any film.

Credit for this also belongs to the actors, who without exception deliver serious performances that yield continuous insights into their characters. DeMornay has thrown herself deeply into the part and makes a strong impression as a life-long loser now determined to win at all costs. Spano's macho exterior is nicely modified as the story progresses with considerable emotional shading, and Langella is just right as the politico who is most intrigued by DeMornay but knows he could get burned by her.

Nice Santa Fe settings help the film look good. Pic is ultimately of small consequence, but is handled more capably than anything else Vadim has done in many years and possesses a certain appeal. — *Cart.*