

## Document Citation

Title	<b>Adam and Eve</b>
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Source	<i>Variety</i>
Date	1996 Jul 29
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Adão e Eva (Adam and Eve), Leitao, Joaquim, 1995

# PRAGUE

## ADAM AND EVE

(ADAO E EVA)

(PORTUGUESE-SPANISH-FRENCH)

An MGN Filmes (Lisbon)/Central de Producciones Audiovisuales (Madrid)/Artcam Intl. (Paris) production. (International sales: MGN, Lisbon.) Produced by Tino Navarro.

Directed, written by Joaquim Leitao. Camera (color), Juan Molina; editor, Pedro Ribeiro; music, Pedro Abrunhosa; production design, Gonzalo Thovar; sound, Dolby. **Reviewed at Prague Film Festival (competing), June 22, 1996. Running time: 109 MIN.**

With: Maria de Medeiros, Joaquim de Almeida, Karra Elejalde, Ana Bustorff, Cristina Carvalho.

**P**ortugal's biggest domestic hit ever (grossing just under \$1 million), "Adam and Eve" is a sprightly contempo comedy that teams the country's two cute-as-a-button stars, Maria de Medeiros and Joaquim de Almeida, in an engaging four-cornered romance. Colorful, and with generous dashes of glitter and humor, pic could have legs in some Latino and Mediterranean territories.

Catarina (de Medeiros), an adorable but amoral TV journalist, is first seen seducing Rafael (Karra Elejalde), a Ralph Nader-type humanitarian crusader, by posing as a divorced writer trying to help his cause. In reality, she's using him as an exclusive interview as well as a living sperm bank. (We later discover her touching, sincerely delivered confidences were lifted from an earlier interviewee.)

Flash forward a couple months and Catarina's lesbian lover, Te (Ana Bustorff), is infuriated by her pregnancy and distraught over being rejected. Enter Francisco (de Almeida), who's unwillingly roped into co-hosting a new TV program, "Adam and Eve," with the equally resistant Catarina, and ends up sheepishly wooing her.

But things start to spin out of Catarina's control when Helena (Cristina Carvalho), her nemesis at the station, tries to oust her from the top spot by blackmailing her with some supposedly incriminating film. Pic ends with Catarina's trio of lovers converging to deliver her baby, and an open ending with the characters sweetly (if a bit unbelievably) bonding.

Thesps are all engaging, and the film has a slick pro polish, apart from the Euro-elevator music soundtrack. The lighthearted and casual approach to the lesbian relationship rates kudos. —*Cathy Meils*