Bugsy is one of the year’s best films; Hook sinks

BUGSY

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Directed by Steven Spielberg. Starring Robin Williams, Dustin Hoffman, Bob Hoskins and Julia Roberts. Now playing at Loews Cheri. The Thespian World

FATHER OF THE BRIDE

By CHRISTOBER

BARRY LEVINSON, DIRECTOR OF Bugsy.

THE NATIONAL FILM BOARD OF CANADA ANIMATION FESTIVAL At the Coolidge Corner Theater through Jan. 9.

The kids try to teach Peter to engage his most youthful side through food fights and body paints so that he can battle Hook on his motovine snake, which is merely another huge set that constantly dwarfs the story and characters.

Hook derives his name from the idea that Hook represents a dysfunctional form of development that towards which Peter is steadily heading. Hook is a man deadening his mortality. He destroys all clocks, makes eerie strained about compulsive suicide, and wears a huge wig with long, black curls to hide his gray, receding hairline. Over the course of the film, Peter must learn to face the prospect of adulthood in a more mature and brave manner than his nemesis, while retaining a clear sense of fun. This is a great theme, but unfortunately, like all of the pleasures of Hook, it erupts sporadically only after breaking through the thick, glossy and, ultimately, dull exterior of the movie.

ABIGAIL STREISAND's The Prince of Tides begins strongly, as Tom Wingo (Nick Nolte) reminisces about his childhood years in South Carolina, James Newton Howard's sweeping score and Stephen Goldblatt's soaring, consistent camerawork move to carry across Tom's movement with his sister and brother to emotional heights, while Tom's voice-over describes the pain of being with his violent father and cold mother. Hooking the scenes through the mud. The opening sequences to create a delicate tone of happiness stifled by fear, but unfortunately, little of this delicacy is replaced by heavy-handed melodrama and hokey plot developments.

Back in the present, Tom has a rapidly deteriorating marriage that he leaves behind to travel to New York City, where he meets with Susan Lowenstein (Bette Midler), his suitor's procurator. While his sister, Savannah (Melissa Dillon), is hospitalized, Tom serves as her memory, recounting Susan's life to Lowenstein. Some of the stories that Tom tells are powerful, and Nolte's confident performance adds credibility and passion to the movie. Unfortunately, Keaton's talents are squandered by the movie, as the one-note character of Nina does very little but receive George's face as the game to marry. The movie gets a lot of mileage out of contrasting the swelling emotion on George's face to the glory of his wife Nina (Diane Keaton) upon hearing the news.

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Hook sinks

NICK NOLTE and BARBRA STREISAND star in The Prince of Tides, a five-year-old. Misses like this eventually become disastrous from the movie's strengths, and the end result is a fairly mediocre film.

I HAVE NEVER SEEN THE 1950 SPENCER TRACY / ELIZABETH TAYLOR FATHER OF BRIDE, directed by Vincente Minnelli. With that disclaimer out of the way, I can now move ahead and praise the 1991 Steve Martin / Kimberly Williams FATHER OF THE BRIDE, directed by Charles Shyer, without offending fans of the original. The remake is simple-minded and sets low goals, but it almost always achieves them with ease, with equal doses of humor and sentimentality.

One of the keys to the movie's success is the good cast, led by the capable Steve Martin. As George Banks, the owner of a sneaker company and despiser of all change, Martin is very funny, especially in early scenes after learning of his daughter Annie's (Kimberly Williams) sudden decision to marry. The movie gets a lot of mileage out of contrasting the swelling emotion on George's face to the glory of his wife Nina (Diane Keaton) upon hearing the news.

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