MOVIES AND THEATER

Beatty and Redford ripen with age in new films



certainly grew up together. Both started

Both started out as young romantic leads in the early 1960s before making successful leaps to directing if age is catching up with them (both are in their early sixtics), it's nothing a little soft lighting and Vaseline on the lens can't straighten out.

and "The Horse Whisperen," are the works of men who have little to prove but to themselves. And if both films grow a little trasome after a while, they are still diosayncratic studies of two remarkable men even more fascinating than the ones who shaped them.

Beatty's Bulworth is a California senator so sickened by his own slick image that he puts out a hit on himself. Overcome by his what-havel-got-to-loss freedom, he tosses out his carefully prepared campaign speeches about Beatty and Robert Redford

pared campaign speeches about the challenges of the millennium and launches into a straightfor-ward, inflammatory rant about

When everyone assumes that this is just an unorthodox campaign strategy, the senator is on a roll. Soon he's donning rapper clothes, delivering speeches in rhyme, and hanging with a young black activist (Halle Berry).

The only problem: he can't get hold of the guy who has the contract on him.

hold of the guy who has the con-tract on him.

For a movie that longs to deliv-er an intelligent dialogue about the nature of American society and politics, Beatty serves up a bunch of stereotypical depictions that make you wonder how much contact he has with the real world.

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CALIFORNIA RECORD TWO

ARTENUSA (R) DEJA VU (R)

political candidates from Robert Kennedy to Gary Hart. His outspoken real-life disappointment with President Clinton (why is he so concerned with his popularity when he doesn't have to worry about re-election?) is referenced in Bulworth, her rare politician who tells it like it is. And by playing the clown in floppy jogging suit, stocking cap and sunglasses, he sometimes gets his point across.

Horse Whisperer

Horse Whisperer
Robert Redford has a different agenda. According to the Sundance Kid, we should all gat taway from the big bad eity and breathe some of that clean Montana air. It's here that his Tom Booker raises cattle and develops his reputation as a "horse whisperer," a man who literally can talk to the animals.
When a high-powered magazine editor ("The English Patient's Kristin Scott Thomas) hones from New York, he's not impressed. "I don't help people with horse problems, ma'am help house with people problems, be asyn, politely declining hardens," he says, politely declining for to if y him out to see the Montaned the women nacks.

animal.

Nonplused, the woman packs the horse and her daughter (Scarlett Johansson) and travels across country uninvited. The girl lost her leg in a riding accient while the horse, torn and severely spooked, lost his spirit.

Of course he takes the case, spending countless hours looking into the horse's eyes. These are the best scenes, beautifully shot with the Montana mountain

Romantic drama: Kristen Scott Thomas stars with Robert Redford in "The Horse Whisperer.

1

backdrop, as man and horse learn to trust each other. Of course, "The Horse Whispere" is not only about horses as both mother and daughter undergo their own spiritual transformation in his capable hands.

He won't be rushed, "Pilgrim will let me know when he's ready," Booker anys when pressed about time. You get the feeling Redford had the same philosophy about his movie.

At nearly three hours long, "The Horse Whisperer" can be something of a molodramatic trial (does any other movie have more hugs?) Fortunately, this horse opera is populated by a stable of capable performers including Thomas Oscar-worthy turn as the impatient mother and Diane Wiest as a no-non-sense ranch wife.

Redford still isn't much of an actor, but he has a calming presence in the movie that few actors could duplicate. This is, is, is, reminder of what he does begk; recalling the family tragedy that; taunched his directorial debut.in. 'Ordinary People' and the cow-boy outdoorsman persona that, kept him popular throughout the Reagan era.

With "The Horse Whisperer, he has delivered a literate, intelligent drama that is the first movie since "Titanic" that a whole family can equally enjoy.

John Monaghan welcomes, your calls and comments. You can listen to him et 650 am. Firdy on WYUR Radio, AM 1310.
To leave John a voice mail masage, dial (7431 953-2047 on. a touch-tone phone, mailbox 1866. Redford still isn't much of an



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Musical: Susan Parce (from left) as Marsinah, Doug Clark as The Caliph, Stephen...
Worley as The Wazir, Diana Geralt as Latume and Marc Meyers as The Poet / Hajj ine
"Kismet: A Musical Arabian Night."

Stagecrafters' 'Kismet excellent season finale

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SPECIAL WATER

Surely you remember that TV commercial from some years back, the one for the classical record collection (not sold in any stores). You remember, with the snooty British actor who tells us rather patronizingly that the popular standard, "Stranger in Paradise," is actually a composition by the 19th century Russian composer Alexander Borodin.
You alroady knew that, of course, along with the fact that "Stranger...," And This Is My Beloved! and "Baubles, Bangles and Beads" year all adapted from Strategy for the 19th This "Musical Arabian Night".

playing 55 roles in nearly 100 stunning costumes. The singing — individual and ensemble — is among the best we've heard in almost 20 years of attending the group's productions.

Now "Kismet" isn't for everyone. It's uncompromisingly corny in plot, with the predictable leading couple, mistaken identities and other silly goings-on.

Many of the songs make you reach for the fast-forward button, until you remember that its live and you left the remote at home. Be foreward, as well, that "Kismet" is more Gilbert & Sullivan than Rodgers & Hammerstein, more "Mikado" than "Mame.

If you can get past that, this

stores). You remember, with the snooty British actor who tells us tather patronizingly that the popular standard, "Stranger in Draddise, is actually a composition by the 19th century Russian composer Alexander Borodin.

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Emir, and uses a few of his illgotten gold pieces to buy a bevy of slave girls. So what's so improbable about that?

Susan Paree plays his daughter, Marsinah, and is a goldenfind, indeed. Her radiant soppose to the production of another level. Perhaps inspired by his leading indy is Does, the control of the complex of the control of t