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## Arts cont'd

# love too small

by Ira Nayman

*Love at Large*  
directed by Alan Rudolph  
Orion Pictures

"The search for love . . . perfect love . . . prompts the strangest reactions. Everyone is either in love, out of love, desperately in need of love or busy denying the existence of love."

Alan Rudolph

What director Alan Rudolph (*Choose Me, Trouble in Mind, The Moderns*) didn't mention about love was that film-makers make incredibly dumb movies about it. *Love at Large*, Rudolph's latest feature, is a case in point.

The film centres around Harry Dobbs (Tom Berenger), a down on his luck private eye, who is hired by a sultry woman (Anne Archer) to follow her boyfriend. She suspects him of cheating on her or voting Democrat or . . . well, we're never quite sure what

but the woman is constantly reminding us that he is DAN-GEROUS.

Berenger follows a man out of the Blue Danube nightclub and finds out that, yes, he is leading a double life. Unfortunately, Berenger is following the wrong man. Then there is the woman (Elizabeth Perkins) following him, and then — movies this pointless should be taken out back and shot.

*Love at Large* does have some screamingly funny lines, but not enough to sustain an entire film. The suspense it does aim for is undercut by the fact that we know from the start that Berenger is tailing the wrong man; everything else seems anticlimactic.

Furthermore, for a film about love, *Love at Large* doesn't seem to have anything original to say on the subject. "Love is waiting," Berenger and Perkins come to agree, ignoring compromise, mutual respect and shared experience. Having Berenger do a double take every time he walks

by a couple kissing in public seems somewhat less than profound.

Rudolph is a good film-maker, with a quirky, personal vision. Some of his trademarks appear in *Love at Large*: the film is drenched in bright primary colours (particularly red and blue, and the secondary characters are wonderful. (Like his mentor, Robert Altman, Rudolph works with large ensemble casts to great effect.) Unfortunately, they're not enough.

So, why make a film like *Love at Large*? In interviews, Rudolph has candidly admitted it is his most commercial film. If commercial success translates into such a dumb film, Rudolph must have a low opinion of his audience.

The foregoing notwithstanding, I sincerely hope *Love at Large* makes Orion Pictures and Alan Rudolph a lot of money. Perhaps then he'll go back to making the kind of films of which he is capable.



## CHRY-FM 105.5 FM TOP TEN

CHRY-FM 105.5 FM TOP TEN for the two week period ending March 19, 1990

Compiled by CHRY's Music Department from programmers' playlists over a 2-week period ending January 15, 1990. Programmers choose their own material. (C) denotes Canadian material.

ARTIST	TITLE	LABEL
1 Supreme Bagg Team (C)	Stereo	Og/Electric
2 Public Enemy	Welcome To The Terrordome	Del Jam/CBS 12"
3 King Missile	Mystical Shit	Shimmy Disc
4 Crash Vegas (C)	Red Earth	Risque Disque/WEA
5 Shockability	Live	SHIMMY DISC
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7 Ignition	The Orafyng mysticle of . . .	DISCHORD/CARGO
8 Various Artists (C)	Oh God! My Mom's on Channel 10	Nardwaur
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