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*Translate the following article, including the headline.*

**Baywatch on TV was soapy and silly. But the new film is just soggy**

**The TV series was a product of the 90s, billing itself just as easy entertainment with essential slo-mo shots. Remaking it now has drowned its charm.**

Like [21 Jump Street](https://www.theguardian.com/film/21-jump-street) and [Charlie’s Angels](https://www.theguardian.com/film/filmblog/2014/apr/23/my-guilty-pleasure-charlies-angels-full-throttle) before it, [Baywatch](https://www.theguardian.com/film/baywatch) has been ripped from the small screen graveyard and given a big-budget, big screen makeover. Now, instead of David Hasselhoff wrestling alligators and saving surprisingly unbuoyant women from the ocean, Dwayne “The Rock” Johnson has stepped into the flip-flops of Mitch Buchannon. Zac Efron is a new addition, a cocky Olympic medallist sent to give the lifeguards a PR makeover. The reviews have not been kind. “[Even emptier than its source material](http://www.avclub.com/review/baywatch-even-emptier-its-source-material-255753),” wrote the AV Club, in a particularly scathing takedown.

That source material may be empty, but it belongs to a different time. (…) The acting is uniformly and exquisitely terrible, the plots barmy, the camera lingering on female characters’ bodies a remarkable relic of what was considered to be fine 25 years ago, when, in the UK, it was a staple of Saturday teatimes. (…)

It’s absurd and camp and silly, and it would take a stern soul indeed to not take some pleasure from how deliciously dreadful it is. But I did not expect Baywatch to make me pine for the innocence of bad TV. Television is enjoying a remarkable period of invention. Hollywood’s most unique and experimental directors have turned to longform storytelling, with this year alone seeing new TV shows from [David Lynch](https://www.theguardian.com/tv-and-radio/2017/may/22/twin-peaks-review-david-lynch-reboot-will-baffle-and-irk-even-hardcore-fans), [Gus van Sant](https://en.wikipedia.org/wiki/Don%27t_Worry,_He_Won%27t_Get_Far_on_Foot) and [Jane Campion](https://www.theguardian.com/film/jane-campion). There are endless “must-see” dramas demanding our time; even the idea of attempting to keep up is exhausting. (…)

Baywatch had no pretensions of being anything other than easy entertainment. It’s so soapy that it makes Hollyoaks look like a Ken Loach film. It was cheap eye-candy and it knew it, and for all of its infamous slo-mo “running” shots of its female characters, there really was something for everyone, be it Hasselhoff’s chest hair, or the endless supply of boyband lifeguards with floppy fringes and washboard abs, or even just the bright, glorious Californian coastline. (…)

In the beefed-up new Baywatch, Efron’s character stares at a female lifeguard’s boobs; she tells him that he should look at her face. “I’m trying. But it’s so close to your boobs,” he drools back, charmlessly. (…). Like 21 Jump Street, [Baywatch] has attempted to update its source material, to be knowing and ironic, but for those kinds of reboots to work, they must be affectionate and respectful, as well as witty. And as the dreary 22 Jump Street proved, that’s not as easy as it looks. Little wonder [Baywatch](https://www.theguardian.com/film/baywatch) 2017 looks so soggy.

**Rebecca Nicholson – The Guardian – May 26, 2017**