* The opening sequences of the two films establishes each slightly differently. *Trois hommes et un couffin*, opens into a party at a bachelor pad, establishing the wild and sexual nature of our characters. By contrast, *Three men and a baby* opens to a tune that would fit in the intro to any given 80s or 90s sitcom, to a character painting a mural- establishing our main characters differently.
* The depiction of the police in the two films differs significantly. We learned that the police were not friendly in 80s French cinema; and in the original film, the men try to evade the police to return the drugs to their dealers and attempt to quietly move on with their lives. By contrast, in *Three men and a Baby*, the men cooperate with the authorities to try to catch the drug dealers, showing the police in a different light.
* Morality is significantly different between the two films. As mentioned in the previous bullet, the men in *Trois hommes et un couffin* try to evade the law, while in the remake, these characters work along with law enforcement. This is typical of Hollywood remakes, to write the protagonist onto a moral pedestal, and demonstrates the Hay’s Code. The difference in the openings of each film can also be considered part of the establishment of morals in each film.
* The original film featured more creative and free editing syntax than the remake. Panning and zooming across scenes, while not common, is used sparingly throughout *Trois hommes et un couffin*. The Hollywood remake *Three men and a Baby* seems to me to use more strict editing transitions, styles, and conventions.
* While each film lacks a strongly defined family unit around the baby, the original does less than the remake to establish a normal family unit. That is, at the end of *Trois hommes et un couffin*, the three men take on the responsibility of caring for the child, while Sylvia rests in the cradle. By contrast in the American remake, Sylvia decides to move in with the men, creating a complete family unit.

I think that Mazdon’s statement that *Trois hommes et un couffin* ends up being "far more progressive" than *Three men and a baby* is reflective of how each work approaches masculinity. In Serreau’s film, the three are challenged by responsibility and the baby threatens each of their sexual freedoms. By contrast, the lives and schedules of the men in *Three men and a baby* are more or less unaffected by Mary’s appearance. This image of men who can’t be helped but to cling to their masculinity despite the situation demonstrates the characteristic of the relative progressive French original in contrast to the remake.