

Our Main Attraction

Airplane II



Yes, *Airplane II* is as funny as *Airplane!*, even though the jokes are getting just a bit old. And yes, the cast that pulled *Airplane!* off the ground and

established it as a major comedy effort are back again to roam the skies (well, its outer space this time). But no, there isn't enough material left uncovered to make an *Airplane III* take off.

The plot of *Airplane II* centers around Lt. Ted Striker's (Robert Hays) attempts to save a passenger-full space shuttle flight to the moon. Striker helped design the craft, and he knows it is unsafe.

The financial backers of the shuttle, however, decide the ship should fly anyway.

We won't tell you if the shuttle makes it back safely, because that would spoil the ending and ...

The ending? What is it? It's the time when the movie is over and the credits roll, but that's not important right now.

— by John Wagner

The Toy

Were it not for the antics of Richard Pryor, *The Toy* could possibly have been the flop of the holiday season — if not of all time.

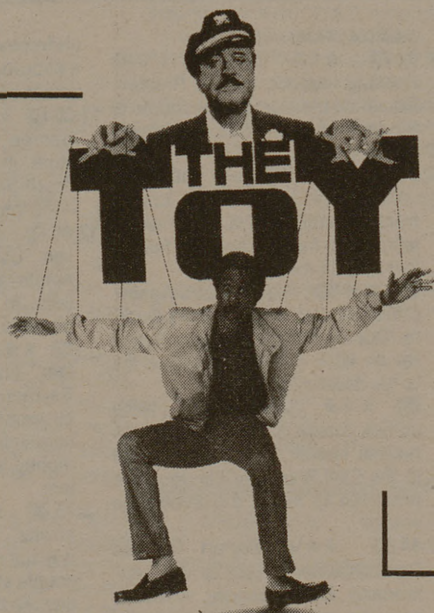
Pryor's talents or a very lonely night are the only two reasons

you might want to see *The Toy*. The movie's slow development and shallow characterization do not do justice to a very experienced and talented cast that, besides Pryor, also includes Jackie Gleason.

The Toy is too outlandish, too predictable and too slapstick to keep an audience's attention for any length of time. The movie even goes so far as to have a pie-in-the-face scene could have come directly from the annals of a Laurel and Hardy film.

Pryor should be applauded for the first-class job he did with what is clearly a second-class film. He carries the film with his wit and versatility as an actor. Because of the job Pryor does in *The Toy*, the mildly-entertaining movie might be worth seeing at a matinee performance or in a year or two when it hits the pay-television circuit.

— by John P. Lopez

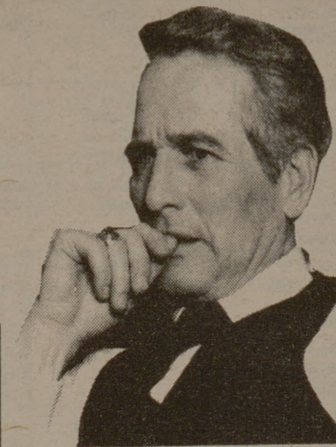


The Verdict

Sidney Lumet of *Twelve Angry Men* continues his brilliant directing in *The Verdict*.

Paul Newman convincingly portrays a once-great, ambulance-chasing lawyer who tries to regain his reputation in a malpractice suit. He represents a woman left comatose by negli-

After years of playing the blue-eyed, rough he-man in movies like *Cool Hand Luke*, *The Sting*, and *Butch Cassidy and the Sundance Kid*, Newman finally gets to use his acting ability in a role which could win him an Academy Award — or at least a nomination for best actor.



James Mason plays Newman's antagonist — a devious, cunning defense attorney whose antics behind the court scene must be seen to be believed.

Newman's character runs into another obstacle in the form of the presiding judge, who tries his best to ensure Newman of losing the suit.

When not in court, Newman becomes involved with a dark-haired stranger who is the driving force behind Newman's desire to win the case.

With the superior performances by Newman and Mason, along with Lumet's effective use of space and silence, this movie has proven to be one of the finest offerings of 1982.

— by Frank L. Christlieb

gent doctors. Newman takes the case to court against the advice of fellow lawyers and against the wishes of the defendant.

Dark Crystal

The movie *Dark Crystal* is being touted as a future and great hit, unfortunately, the magic of Jim Henson's puppets is the only thing that makes the movie worth seeing.

Although the movie will probably win an Oscar for special effects, the plot is slow-moving and the characters are dull.

Jen, a cross between an elf and a human, is the hero of the story. He is also the only character that even faintly resembles a "real" person.

Jen lives with 10 wise — uh, I guess you could call them moles — who adopted him after his parents were killed. When the wisest of these "moles" dies, he gives Jen a mission — to find the shard of the dark crystal and replace it before evil can take over. The plot is pretty predictable after that intro. You know, Jen runs from evil, evil catches Jen, Jen triumphs over evil. Predictable.

What makes the movie semi-worth seeing are the characters of the Skeeze and of a little dog-

gish-catlike character named Fizzgig.

The Skeeze are more mole-like creatures, except instead of being very wise, they are very wrinkled and have terrible table manners. The poor little mice that they munch on for dessert will probably never recover.

Fizzgig is a scene-stealing ball of fur with a 2-foot-wide mouth.

He/she/it has more emotion and character than any of the other major muppet stars combined. And what a character! That fuzz ball with the double row of teeth can stir an otherwise totally bored and listless audience to laughter after an hour of silence.

So, if you're into muppets and special effects, the *Dark Crystal* is worth seeing. In fact, it's probably worth seeing anyway because the effects are really good. But don't go if you're under 12, you'll lose interest. And don't go if you are easily bored, because it's not the plot that's entertaining, it's the magic of Jim Hensen.

— by Diane Yount