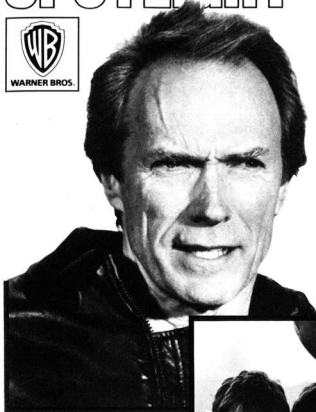


SPOTLIGHT



For over a decade, summer has been the time for the big hits—the high-budget, glossy productions designed to reach the widest possible audience. And for over a decade, Hollywood has used two philosophies to create those big hits: 1) give 'em what you know they want and 2) do what you know you're good at.

With this advice in mind, we have three comedies and a crime story coming this summer.

Dirty Harry Callahan is back with *The Dead Pool* and for the fifth time, Clint Eastwood puts on the sunglasses and the Colt Magnum to create the San Francisco police inspector whose ironic remarks and loner's cool mask a hunter's obsession with getting his prey. But Harry isn't the hunter this time—he's the hunted. The media wants to make him a celebrity for busting a crime boss. The police department wants him to cooperate. The crime boss wants him dead and somewhere in the city, a psycho wants to add him to his list of slaughtered celebrities.

Half of Dirty Harry's success (*Sudden Impact*, the series' last entry, was one of 1985's top hits) is Eastwood's star-power but the rest depends on a director who can deliver the action sequences. Don Siegel, directing the first

picture, shocked audiences and critics. Eastwood, directing the last, earned critical praise. *The Dead Pool* is in the hands of Buddy Van Horn. With 15 years of directing stunts and action sequences for Eastwood and others, he should have no trouble giving *The Dead Pool* the punch it needs.

In 1981, *Arthur* became one of the comedy hits of the decade starring Dudley Moore as a drunken playboy millionaire Arthur Bach. Liza Minnelli as Linda Morolla, the poor waitress he loves and Sir John Gielgud as irascible valet Hobson. Now they're at it again, picking up the story four years later, with Arthur and Linda's happy marriage threatened by the revenge schemes of the father whose daughter Arthur jilted for Linda.

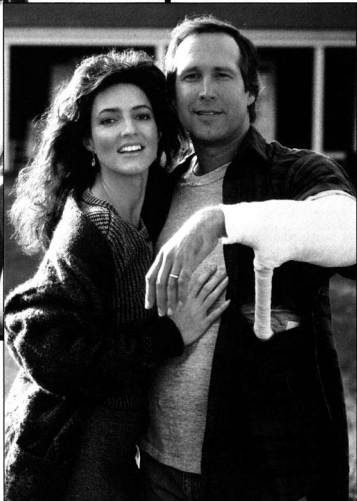
Moore and Minnelli return with *Arthur on the Rocks* to display the chemistry that made the first film a hit but sadly, Gielgud's Hobson is now dead—though that won't stop him making a brief appearance. The cast also features comic veterans like Jack Gifford, Geraldine Fitzgerald and Stephen Elliott. Director Bud Yorkin's comedy credits include *All in the Family*, *Maude*, *Sanford and Son* and *Good Times* and have earned him over a dozen awards including six Emmys.

The third entry in the sequel derby is *Caddyshack 2* starring stand-up comic Jackie Mason as a self-made millionaire who, refused membership to the snobbish Dushwood Country Club, buys it. But if the sequel bears any relationship to its predecessor, the plot doesn't matter—the gags do. Anybody who's seen director Allan Arkush's low budget lunacies *Hollywood Boulevard* and *Rock 'n' Roll High School* knows that this is a director unafraid of anything, a man willing to go to any lengths, willing to destroy any set, for the sake of a joke.

Caddyshack 2 won't have Chevy Chase but *Funny Farm* will. The suave stumbleslum of *Three Amigos*, *Fletch* and *Spies Like Us* teams up with Madolyn Smith (Steve Martin's crazed fiancée in *All Of Me*) to play urban husband and wife who retreat to a small town that proves a lot more deranged than the city they left behind.

The script is by Jeffrey Boam, whose comic talents were demonstrated in last year's *Innerspace*. Director George Roy Hill has been responsible for more than his share of classics, including *The Sting* and *Butch Cassidy and the Sundance Kid*. It's a track record that suggests *Funny Farm* is one to watch for.

— Andrew Dowler



TRIBUTE