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## Armed And Dangerous

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Variety

**Funny bits don't add up to much; b.o. chances slim.**

A Columbia Pictures release. Produced by Brian Grazer, James Keach. Directed by Mark L. Lester. Screenplay, by Harold Ramis, Peter Torokvei, from a story by Grazer, Ramis, Keach; camera (Deluxe color), Fred Schuler; editors, Michael Hill, Daniel Hanley, George Pedugo; music, Bill Meyers; production design, David L. Snyder; set decorator, Tom Pedigo; sound (Dolby stereo), Richard Raguse; assistant director, Robert P. Cohen; associate producer, Christopher Mankiewicz, Jerry Baerwitz; costumes, Deborah L. Scott; casting, Jane Jenkins, Janet Hirshenson. Reviewed at Samuel Goldwyn theater, Beverly Hills, Aug. 7, 1986. (MPAA Rating: PG-13.) Running time: **88 MINS.**

Frank Dooley.....John Candy  
Norman Kane.....Eugene Levy  
Michael Carlino.....Robert Loggia  
Clarence O'Connell....Kenneth McMillan  
Maggie Cavanaugh.....Meg Ryan  
Anthony Lazarus.....Brion James  
Clyde Klepper.....Jonathan Banks  
Sergeant Rizzo.....Don Stroud  
The Cowboy.....Steve Railsback

**Hollywood** — "Armed And Dangerous" is a broad farce slightly elevated by the presence of John Candy and Eugene Levy. Material is ordinary at best, but the two SCTV veterans are able to milk laughs out of even the weakest setups. After some initial firepower, pic is likely to run out of ammunition at the boxoffice.

Somewhere, deep inside development, this project may have had a good idea behind it, but as executed here it's painfully thin. Script by Harold Ramis and Peter Torokvei is a perfunctory effort without much to keep it going. Luckily Candy and Levy are on hand.

Story functions as little more than a fashion show for Candy, as a cop, then a security officer and later in motorcycle garb. But the pièce de résistance is Candy in a blue tuxedo with a ruffled shirt that makes his enormous bulk look like a wrapped Christmas present.

Candy plays one of L.A.'s finest until he's wrongfully kicked off the force for corruption. He winds up at Guard Dog Security where he teams with shyster lawyer Levy on a new career. Company, it turns out, is under the thumb of the mob headed by union honcho Robert Loggia. Also on hand is Kenneth McMillan as the exploited owner and Meg Ryan as his daughter and Levy's would-be love interest.

It's all pretty basic stuff delivered with a minimum of imagination. Characters and their problems are strictly two-dimensional. Ryan is likable as the boss' lovely daughter and Levy is endearing, in an offbeat way, as the romantic hero, but what their attraction is based on remains a mystery. Things have a way of just happening in this film.

Director Mark Lester allows Candy free rein and in isolated scenes — fully clothed in a steam room or chased by guard dogs — he recalls the inspired lunacy of SCTV. Unfortunately script doesn't supply enough context to make the physical humor more effective than a five-minute skit.

Production values are fine, with kudos to costume designer Deborah L. Scott. —*Jagr.*