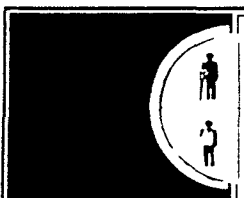


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By the Light of Faith

Movies offer beauty and adventure

By Gerri Pare
Catholic News Service

With a wink toward fans of big-scale movie musicals and a strange take on feminism, Disney unwraps the mostly enchanting *Beauty and the Beast*

The opening song explains how bookworm Belle (voice of Paige O'Hara) is considered odd in her 18th-century French village for her wanderlust and wanting more than a betrothal to local hunk Gaston (voice of Richard White)

When she finds her eccentric father (voice of Rex Everhart) imprisoned in a castle presided over by a fearful beast, Belle offers to stay in exchange for his release. Thus begins the meat of the story as Beast (voice of Robby Benson) is actually a Prince who can return to human form only if he learns to love, and, despite his appearance, wins love in return.

Looks like the Disney people have a holiday winner as they add a new title to their fairy tale library

Directors Gary Trousdale and Kirk Wise have artfully blended computer graphics with classic Disney animation for glorious, nearly three-dimensional visuals that are simply entrancing in spots.

The movie is a multicolored gem, and except for a few hungry wolves and the fact that the Beast's tantrums may frighten toddlers, it's fun for the whole family

Mindful of momentarily scary shots, the USCC classification is A-I — general patronage. The MPAA rating is G — general audiences.



Walt Disney Pictures
A beautiful girl named Belle meets a handsome prince trapped in the body of a beast in Disney's *Beauty and the Beast*

Hook

Captain Hook's still the same old dastardly devil in Steven Spielberg's update on the classic fairy tale, but Peter Pan's a yuppified grown-up in *Hook* (Tri-Star)

Having lost all memory of his magical days as the boy who refused to grow up, workaholic Peter Banning (Robin Williams) is now an acquisitions attorney.

His neglected kids, Jack and Maggie (Charlie Korsmo and Amber Scott), are paying the price. Instead of being at his son's crucial Little League game, Peter sends an assistant to videotape it and negotiates deals on

the phone at his daughter's school play

But when Captain Hook (Dustin Hoffman) kidnaps the kids while the family visits grandma Wendy (Maggie Smith) in London, tiny Tinkerbell (Julia Roberts) spirits Peter back to Neverland to rediscover the child within him, which will — more importantly — enable him to rescue his little ones from the evil clutches of the gleeful pirate

Yes, there's movie magic to be found in director Spielberg's high-flying adventure, but it's nearly buried in overkill.

A sweet fantasy that cries out for simplicity, the movie instead flaunts its big budget with stupefying story embellishments that clog the pace. Longer isn't necessarily better. The movie is awash in a rainbow of colors and dizzying production numbers. The set designs in Neverland are spectacular, but so busy that the eye occasionally strains to distinguish the characters from their baroque backgrounds.

Williams and Hoffman give surefire performances while Roberts is relegated to pixie-pretty window dressing as the stardusted fairy all of 7 inches high. Smith is the most touching as the 92-year-old still able to feel wonder at things magical.

Due to some swashbuckling violence, a juvenile death and brief bathroom humor, the USCC classification is A-II — adults and adolescents. The MPAA is PG — parental guidance suggested.



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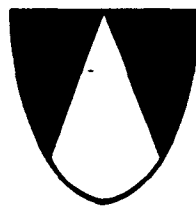
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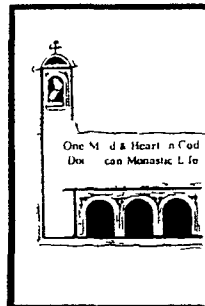
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