



Burt Reynolds stars as a daredevil trucker in "Smokey and the Bandit."

Trucker meets Texas smokey

"Smokey and the Bandit," starring Burt Reynolds, Sally Field and Jackie Gleason, will have a first-run Detroit-area engagement beginning Friday at theaters including the Northland in Southfield and the Old Orchard in Farmington. Legendary trucker Bandit (Reynolds) accepts a challenge that is meant to strip him of his notoriety. The Bandit's mission: To transport an illegal shipment of 400 cases of Coors Beer from Texas to Atlanta and to do it in 28 hours. With his good buddy Snowman (Jerry Reed) driving the Coors-laden 18-wheeler, Bandit employs a sparkling new Pontiac Trans Am to divert attention from the truck. Maintaining communications with the truck through the use of Citizen Band radio, his escapees manages to land him a runaway passenger (Field) and make him the manic obsession of a Texas smokey (Gleason). An action comedy, rated PG. "Smokey and the Bandit," a Rastar Production for Universal, was produced by Monty Engberg and directed by Hal Needham, with screenplay by James Lee Barrett and Charles Shyer and Alan Mandel from a story by Needham and executive producer Robert L. Levy.

'MacArthur' shows the man

World War II becomes the background against which a portrait of MacArthur the man is depicted—the characters, the ambitions, the failures and the contradictions in "MacArthur." A special engagement of a Richard D. Zanuck/David Brown Production of the Universal Release "MacArthur" opened Friday at the Americana in Southfield and Showcase Cinema in Bloomfield Township. Starring Gregory Peck as General Douglas MacArthur, the film begins with MacArthur's reluctant departure from the Philippines before the fall of Corregidor in 1942, vowing to return and recapture the islands from the Japanese. It continues through his successes in the Pacific campaign and his selection by Franklin Roosevelt (Dan O'Herlihy) as Supreme Commander of the Pacific to Harry Truman's (Ed Flanders) relieving him from his Korean command and his triumphant hero's welcome once back in the States. THE FILM culminates with MacArthur's farewell speech at his beloved West Point at the age of 82, contrasting MacArthur, the old soldier, with the youthful cadets of the academy. Produced by Frank McCarthy, who also produced "Patton," and directed by Joseph Sargent from a screenplay by Hal Barwood and Matthew Robbins, "MacArthur" was filmed entirely in the United States with Pacific and Far East sites recreated by production designer John Lloyd, including an authentic recreation of the Japanese surrender aboard the U.S.S. Missouri.

Glimpses

NEW RELEASES
THE DEEP (PG). Suspenseful aqua-thriller with exciting underwater action and photography. Jacqueline Bisset, Nick Nolte and Robert Shaw dive for treasure.
HERBIE GOES TO MONTE CARLO (G). Disney film of further adventures of the Love Bug. With Dean Jones, Don Knotts and Julie Somers.
THE LAST REMAKE OF BEAU GESTE (PG). Marty Feldman directed this fourth remake of this farcical French Foreign Legion film that bears no resemblance to any of the others. Feldman stars as Michael York's identical twin.
NEW YORK, NEW YORK (PG). Vintage music abounds in the '40s-era musical with Robert DeNiro as a saxophone player in love with band vocalist Liza Minelli.
ORCA (PG). Richard Harris, fisherman, and Charlotte Rampling, marine biologist, are adversaries in this oceanic adventure of a hunt for a killer whale.
THE OTHER SIDE OF MIDNIGHT (R). Tawdry film of vanity and vengeance. Marie-France Pisier wastes her talent in this clinker. More sex and less story and they could have gone for the "Emmanuelle" trade.
THE RESCUERS (G). Beautifully animated Disney film of two mice who rescue girl from clutches of the evil Mme. Medusa.
ROLLERCOASTER (PG). Suspense thriller about extortionist (Timothy Bottoms) who plants bombs at amusement parks and a safety inspector (George Segal) who doesn't think that's amusing.
SORCERER (PG). Roy Scheider stars in this remake of the hair-raising film "Wages of Fear." Four men contract to drive a cargo of explosives across 200 miles of wild terrain.

MOVIE RATING GUIDE

G General audiences admitted.
 PG Parental guidance suggested. All ages admitted.
 R Restricted. Adult must accompany person under 18.
 X No one under 18 admitted.



Getting Around

By ETHEL SIMMONS

It's a long, long wait for Tut's treasures

Seeing the Treasures of Tutankhamun at the Field Museum of Natural History in Chicago was a breathtaking experience and, yes, it was worth standing in line from 6:30 a.m. until past 9 just to get a ticket. And that included surviving a 7 a.m. thunderstorm that lasted for one-half hour. Luckily I was standing just past a viaduct in a line that wound from the front door of the museum to a side door. When the rain fell, everybody next to the viaduct huddled under the protective bridge and made room for other standees. I even had a place to sit down, with my bottom perched on the edge of a concrete support and my feet just touching the bar on someone else's folding chair. This stretch enabled me to keep my feet from getting soaked with the water that ran in rivulets from the sidewalk to the muddy ground under the viaduct.

SOME OTHER viaduct huddlers emerged with soaking trousers legs and feet. One woman near the side of the structure used her umbrella to shield her body from the heavy rain. One fellow stood through it all with eyes covered head to toe in a big plastic poncho. There's always someone

clever enough to know how to dress for a long stand.

Under the viaduct, I had some of the feeling of being with others in an air raid shelter. (Fortunately, I have never had that real-life experience.)

Even in the sun, when it came out again, the Tut Treasure-goers were a peaceable lot. People waited quietly, some reading books like me to break the boredom occasionally, others talking to their family or fellow standees, some just hanging in.

I had never queued up before for anything over an hour's wait, as I recall. But, obviously many of these people had.

Of course, some who had arrived at midnight or earlier brought their sleeping bags, and many had folding chairs. A camp stool and a big piece of plastic for a rain cover would have been practical for me, I decided.

I WAS SURPRISED to see many family with small children standing in that horrendous line. One couple even brought their poodle, a spunky dog on a leash.

There were lines at all the museum's doors, which weren't scheduled to open until 9:30 a.m. for entrance to the museum at 9. By 9:30 a.m., my line had moved up just a

little toward getting one of the tickets that would entitle you to come back at a specified time to get in to see the show.

The man standing in front of a friend and me had gone around to a side door and found he was able to get some tickets for his family. "Follow me," he said, and we left our place in line to try the new route. It proved successful, and we got the tickets that would admit us to the show when our numbers were posted on a TV screen inside the museum.

The screen stated that numbers just given out would allow you to enter the King Tut exhibit in four hours.

We got back in two hours, expecting our numbers might be called earlier and also wanting to visit the museum's shop. Instead, our numbers weren't called till an hour later than originally specified and the King Tut Shop was a separate one admissible only after the show.

IN THE MEANTIME we did what everybody else did, walked around the museum looking at displays of stuffed birds of Chicago, insects and animals of every description from throughout the world—preserved in their natural state.

There were movies to see, on Tibet and (we discovered just before the show) Egypt, which we viewed, and there were treasures from other early civilizations including Chinese dynasties.

We went through the line in the museum's cafeteria which, astonishingly, moved smoothly and quickly. There was no waiting for a table.

Finally, we found private niches to rest in on the downstairs cafeteria level. These were really coat racks, behind roll-up doors, but each one

made a private nook for sitting up or with your feet stretched out. One man was heard to say, "There are people bombed out all over this museum."

In other areas, there were chairs and benches and a central fountain spot for occasional rest.

Seeing the King Tut show itself took an hour or more. The lines moved slowly at the entrance, where there were photo blow-ups and descriptive information on the excavation.

THE TREASURES in gold and in other precious metals and materials were wrought with the finest workmanship, exquisite in design and symbolism. Inlaid, carved and painted surfaces revealed the majestic lifestyle of this young ruler.

After the show, you couldn't come away without the catalogue (at \$5.95), if you wanted to read more of the information that you had to scan too quickly at the show. And there are brilliant color reproductions.

I was pleased during the show, however, to find that you could stand for a few minutes at whatever exhibit case you wished to gaze upon at length.

I also was glad to have gotten the Audio Tour, an individual tape player, with earphone, that you stop and start at will. It was informative and especially helpful because of the crowds.

Travelers planning to visit the Field Museum and take in the King Tut show might want to call the museum first if they have questions. The phone is (312) 922-9410.

Field Museum membership cards at \$15 cut the waiting time, but if you buy a card now, it won't be honored for the show. The Treasures of Tutankhamun ends its stay Aug. 15, next stop New Orleans.

Too much sharing at Carole's concert

By NEILL EISENSTEIN



Carole King, performing Thursday night at Pine Knob, came dangerously close to drowning in anonymity and letting down her audience. She wanted to play good samaritan by democratically sharing the spotlight with her unknown side-band, Navarro.

She started off strong, actually. She entered very simply, with no fanfare, sat down at the piano and ran through some favorites from her famous "Tapestry" album, pop music's answer to Methuselah. Although she had no accompaniment for the first three num-

Review

bers, her chunky, rhythmic chording more than made up for it.

Navarro then joined her gradually with each succeeding song, as the audience's mood grew more enthusiastic. However, she then handed the spotlight completely over to Navarro, as they ran through their set and plugged their debut album for the rest of the first set. She had started a good thing and then let it drop.

Fortunately, she took control again in the second set as she immediately launched into her recent hit "Jazzman," which once more captured the audience.

Some selections from her new album "Simple Things" were dutifully showcased, including the new single "Hard Rock Cafe" (a phrase taken from an old Doors album).

The audience's faith was ultimately redeemed by the taste of nostalgia which it had waited for, namely some old Goffin/King numbers from the early '60s: "Will You Still Love Me Tomorrow," "Up on the Roof" and especially "Locomotion."

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