



'One on One' glowing story

"One on One" (PG) bears striking resemblance to "Rocky." It's a story about an underdog athlete, a loner. It's a story that glows with human warmth and drama. And it's a story that readily entices the audience into applause and cheers for its hero.

Like Sylvester Stallone of "Rocky," Robby Benson, who plays Henry Steele, the basketball-handling freshman of "One on One," even had a hand with the script. He co-authored the script with his father, writer Jerry Segal.

"One on One" doesn't have the heavy impact of "Rocky," but it does have a unique, youthful charm. Henry Steele is not a mug trying to seize his last chance to make it in a shabby career. Rather, he is a determined, small-town boy who is just learning about himself and learning about survival in the athletic jungle which he has entered so willingly and naively.

Coach Smith (G.D. Spradlin), the ramrod-tough basketball coach of the big, mythical Western U., reluctantly recruits Steele from his high school. He offers him a non-cut, four-year scholarship, a new car and lucrative fringe benefits. In return he expects complete obedience. The coach owns each boy on his basketball team, body and soul.

YOUNG (20 years old), thin, dark-eyed Robby Benson is perfect as the eager, naive freshman. When his roommate takes him to lunch, he asks Henry, "What if they have Arby's in Colorado?" "Yeah," replies Henry, "we got all the fine restaurants—Arby's, Big Boy, McDonald's, Jack-in-the-Box."

Henry has a lot to learn, and he learns it the hard way. He encounters the "Junkers"—as his girlfriend and tutor Janet Hays (Annette O'Toole) calls them—of the athletic establishment, the "hippies" of the peep department, the pot-smoking coeds of sorority row and the horny secretary of the head coach.

He takes the measure of himself against all of them and emerges with his self-respect. If not his virginity, intact. When Coach Smith decides Henry is not much of a hot-dog and asks him to resign his scholarship, Henry refuses. Thereafter the boy endures a torturing regimen of physical and mental harassment by the coach and his staff.

The climactic scenes come with the "big game" followed by the big punch line. You can't help but cheer for the young, beleaguered hero.

The effectiveness of the film derives from two sources: The contrast between the harsh, autocratic coach and the innocent but giddy Henry and the youth and freshness of Robby Benson and Annette O'Toole who give the movie credibility and charm.

The basketball scenes are exciting with lots of fancy ball handling and authentic looking action. An added bonus is the background music, written by Charles Fox and Paul Williams, and sung by Seals and Croft.

"One on One" is an upbeat movie with wide appeal.

Glimpses

NEW RELEASES

A BRIDGE TOO FAR (PG). Crisp World War II drama chronicling major but ill-fated Allied campaign in Holland. Bounty of stars make brief but effective appearances.

BREAKING TRAIN (PG). The Bad News Bears may win the game, but it's a poor showing. Without Walter Matthau or Tatum O'Neal, this sequel strikes out.

THE DEEP (PG). Suspenseful aqua-thriller with exciting underwater action and photography. Jacqueline Bisset, Nick Nolte and Robert Shaw dive in for treasure and thrills.

GREASED LIGHTNING (PG). Richard Pryor stars as a moonshining runner who finally makes it as a stock car racer.

HERBIE GOES TO MONTE CARLO (G). Disney film presents further adventures of the love bug. With Dean Jones, Don Knotts and Julie Sommars.

THE LAST REMAKE OF BEAU GESTE (PG). Marty Feldman directs the fourth remake of this French Foreign Legion film which bears no resemblance to any others. Fare with Feldman as Michael York's identical twin.

MACARTHUR (PG). A biography rather than a war movie. It traces the career of the controversial general from the fall of Corregidor to his last speech at West Point.

NEW YORK, NEW YORK (PG). Vintage music abounds in this '40s era musical with Robert De Niro as a saxophone player in love with band vocalist, Liza Minnelli.

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 vandyke and blonde. Marlene French's sizzling wastes her talent in this cliché. More sex and less story and they could have gone for the "Emmanuelle" trade.

SMOKEY AND THE BANDIT (PG). But Reynolds in action-comedy as the "bandit" who's trying to bootleg 400 cases of Coors beer from Texas.

THE SPY WHO LOVED ME (PG). Smirking Roger Moore in formula James Bond movie with toothy hairy named "Jaws" and a lot of new gadgetry.

STAR WARS (PG). Sci-fi-comic-adventure about a rebellion of solar systems in a distant galaxy. Good time movie with laughs and special effects. Two robots steal the show.

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.

One of these days before the summer's out I've got to see the last act of "Three Men on a Horse" dinner theater production presented by the Grateful Dead.

The show must go on, but for the first time in the history of the Henry Ford Museum Theater, it didn't.

This was on opening night, on Friday, June 8, to be exact, when a tornado ripped through southern Michigan and destroyed a trailer park in New Haven.

Several counties were on tornado alert that night, but our first hit at the museum theater was during the first act intermission of the comedy revival. The sky looked ominously dark as we stood outside at the break.

THE CURTAIN went up and act two began. Then the show was interrupted by a spokesman who announced, from the stage, a tornado alert and asked us all to proceed to the center of the theater.

It was an eerie feeling to shuffle out of the theater and go into the museum at night, standing among the big, old-fashioned locomotives.

The premiere audience was quiet and patient, but I was beginning to feel a little edgy as a museum employee nervously tried to open a padlock holding a chain that closed off a staircase to the bowels of the museum.

We were all going to be taken down into this passageway for our safety.

At that time no one knew where a tornado might strike, but we had been given a tornado warning.

A museum employee responded for a few minutes, the employee went away and, after consulting with museum officials, came back and sawed the lock off.

Away we went down the stairs, one man first cautioning, "Ladies first."

The storage area was mostly narrow passageways, cluttered but not badly lit.

WE HAD NO SOONER gotten down there, however, when it was decided to bring us up again, even though we were in the corridors instead. Maybe better than having a locomotive fall on you, or was the tornado alert over?

Back in the main part of the museum we watched lightning flash through the windows, creating a startling effect against the collection of Tiffany lamps hanging from the museum ceiling.



Getting Around

By ETHEL SIMMONS

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She was a racetrack gambler chatted with some members of the audience.

One woman asked an actor how the play ends. "You're not coming back, lady?" he queried in return (the audience all got rain checks for the show).

Another woman commented, "They should have opened that (the museum's) gift shop. They could have made a fortune tonight."

A COLONIAL SETTING of a bed-

room was located in an alcove in the corridor. I stood behind the red velvet cord and looking into the room, which must you were of a comfortable house,

which was a window and real lighting was flashed outside.

There was a four-poster bed and a portrait of George Washington on the wall. A dresser was hung with an old

china cabinet and a piano.

Show" and an Emmy for her guest appearance on "The Cher Show."

Besides being an award-winning serious actress and award-winning comedienne, Cloris is also a singer and actress of the musical stage. On Broadway she has appeared in numerous hits such as "South Pacific,"

"As You Like It" and "Come Back Little Sheba." Her musical abilities were also showcased in the special TV production of "Of Thee I Sing," which teamed her with Carroll O'Connor and in the recent Rodgers and Hammerstein special.

In the musical "Wonderful Town,"

Cloris Leachman plays Ruth and Linda Kaye Henning, of TV's "Petticoat Junction," plays her sister Elleen. The comedy revolves around the adventures of the sisters as they travel from their hometown in Ohio to New York City.

fashioned mirror and hurricane lamps just in front of the window, echoing the lightning.

One of the performers had mentioned that during the intermissions the cast was supposed to serenade members of the audience as part of the show.

I thought they could have sung for us in the corridors instead. " Didn't you hear us?" said the actress who played a horseplayer's girlfriend and had been standing with a group in another corridor. "We were singing for 15 minutes."

WELL, THIS was quite an opening night—that closed. Members of a Classic Car Club meeting at the museum had been sent home early in their antique cars, according to a museum guard.

The dinner theater production of "Three Men on a Horse" continues through Sept. 3. The classic comedy by George Abbott and Cecil Holm is set in 1935 and concerns a henpecked husband who develops a system to beat the horses.

Dinner preceding the show is served buffet style, by candlelight in Henry Ford's dining room. The menu includes very good food: roast top round of beef, baked ham platter, country-style potato salad, Clinton Inn coleslaw, vegetable, Clinton Inn rolls and dessert and beverage. Cocktails are available.

Oscar winner stars in show



CLORIS LEACHMAN

DINING AND ENTERTAINMENT GUIDE

ON THE TOWN

