

'Capricorn' plot, it's from Mars!

"Capricorn One" (PG) is one of those typical Sir Lew Grade pre-ntations (like "The Cassandra Crossing") which uses a script that quires the minimal intelligence of viewers and the maximum number

of stars.

It is a pseudo-suspenseful (pseudo because the hero's survival is never really in doubt) adventure flick. The cast includes James Brolin, O.J. Simpson and Sam Waterston as astronauts; Elliot Gould and Karen Black as reporters; Hal follprook as the scheming director of the space agency; and Telly Savalas as a seat-of-the-pants, crop-dusting rilot.

space agency; and Telly Savalas as a seat-of-the-panis, crop-dusting plot. The story concerns a manned space shot to Mars that gets unmanned. All literally the last minute, the space agency director pulls the astronauts from their capsule and has them whisked off to a deserted millitary base.

The director explains to the puzzled threesome that they would have died on the space mission because of a flaw in their life support systems. There was not time to correct the flaw and rather tha scrub the mission and give Congress an excuse to cut off funds, the director worked out a deception.

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WIH THE COOPERATION of the astronauts, he plans to simulate the Mars landing on a specially constructed sound stage and televise the event to Houston's Mission Control where technicians will believe the transmissions are emanating from Mars. The astronauts temporarily acquiesce because of threats to their families' safety. The plan can work, the director promises them, only a few people know about it (the director, in assistant, the agents who brought the estronauts to the base, the film crew and the men who will ferry the astronauts out to the splashdown area so they can re-enter the space-craft before it's picked up).

When a malfunctioning heat shield causes the spacecraft to burn up on re-entry, the three realize they are "dead" men and escape. Their pursuit across the desert occupies the rest of the picture. Elliott Gould is a nosy reporter who senses someting amiss. He leads a charmed life as he milraculously escapes one murder attempt after another. If this were a James Bond movie, it would be played straight, tanatic though it is.

The fumiliest stof nonsense occurs when Gould drives his jimmied-up car off a bridge and into the drink at over 50 mph. Is that the end of this braver reporter? No way. He paddles to shore without so much as swimmer's itch.

OF COURSE, it's not a picnic for astronaut James Brolin either. He survives an attacking rattlesnake, a creeping scorpion, desert heat and draught. In the final pursuit, he clings to the wing struts of an old biplane as it attempts to elude two attacking jet helicopters.

The plentiful, if absurd, action attempts to mask deficiencies of character and plot. "Capricorn One" is strictly for the junk-movie junkles.



Investigative reporter Eiliott Gould intrigues TV commentator Karen Black with his suspicions that a space mission is a hoax.

Glimpses

NEW RELEASES

COMING HOME (B). Powerful story of Vietnam era with Jane Fonda as officer's wife who falls in love with disabled vet (Jon Voight). THE EXD (B). Black comedy shout misadventures of an about-to-die guy. But Reynolds and Dom De Luise star. FI.S.T. (FG). Sylvester Stallone as union organizer in film that spans decades from early struggle and idealism to national strength and corrunation.

corrupution.

THE GREEK TYCOON (R). Jacqueline Bisset and Anthony Quinn in story of

THE MAN WHO LOVED WOMEN (R). Francois Truffaut's sadly amusing

THE MAN WHO LOFED HUMBER (187) Failures story of a womanizer.

OPERATION THUNDERBOLT (PG). Spirited Israeli account of the commando raid on Entebbe to free the passengers of hijacked jetliner.

PRETTY BABY (R). Red-light district of New Orleans in 1917 as seen by a childprostitute in lush, unmornalizing film by Louis Malle.

RABBIT TEST (PG). JoanRivers directed this wild comedy about the world's

RABBIT TEST (PG), JOANNIVETS uncease and first preparant man.

SATURDAY NIGHT FEVER (R). John Travolta (of Kotter's sweathogs) is the main man in film with lenelty of disco action.

THANK GOD ITS FRIDAY (PG). Not much dencing but a lot of sound in this sophomoric comedy about an evening of mix 'a' match at a disco called

The Zoo.

AN UNMARRIED WOMAN (R). Jill Clayburgh in top form as woman who picks up the pieces after her husband leaves her, then finds there's more to life than Scotch tape. Written and directed by Paul Mazursky.

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.

Vaughan, Mann contrast fine jazz

Two artists who are in some ways as disparate as Brazil and New York came together to provide topootch retertainment in a well-balanced jazz show which opened Thursday at the Birningham Theatre.

Flutist Herbie Mann and incomparable singer Sarah Vaughan offered a pleasant contrast in their individual bour-long sets, but their common ground was jazz. Mann never strays far from the Latin influences and the music his new Family of Mann performs is sophisticated, interesting

A world premiere musical dealing with the many aspects of love from birth to death opens Junr 2 3 at the Student Enterprise Theatre at Oakland University.

The work is entitled "Agape" for the ancient Greek Christian word meaning "love festival." The musical will be repeated June 24-25 and the following Friday-Sunday, June 30 and July 1-2.

The music was written by Darien Martus, an OU alumnus, and the book for the musical is provided by a collection of prose and poetry by Thomas A. Aston, director of Student Enterprises at Oakland University. Aston will direct the musical.

drect the musicat.

The play will be repeated for a three-week public run on Friday-Sunday nights starting Sept. 8. During this period it will be reviewed as the university entry in the 1979 American College Theatre Festival competition.

direct the musical.

Review

slated for musical

THE BARN THEATRE productions feature original plays by contemporary American playwrights. "Alice," another Barn Theatre original musical, was selected this season for the American College Theatre Festival regional competition.

The best productions across the country are selected each year for a final competition in the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Curtain time is 8:30 p.m. The fall performances on Fridays and Satur-days will be at 8:30 p.m. with Sunday curtains at 6:30 p.m. Special 99-cent Sunday matiness are scheduled for Scot. 12 and 625

All performances are in the Barn Theatre on campus in Rochester. For information call 377-2245.

There was little evidence of the disco sound in the half dozen numbers that the Mann-led group did. Throughout his half of the program there was evidence of his desire to combine a strong percussive base with basic jazz elements.

His fine young trumpet player, Claudio Roddii, frequently brings to mind a muted Miles Davis, and when

AGAINST THE LUSH, romant! jungle percussion sounds of Rafael Cruz, Mann and Brazilian guitarist Recardo Silviera duo in a style reminiscent of the sounds Stan Getz and World premiere

niscent of the sounds Stan Getz and Charlie Byrd produced together back in the late '90s.

The second half of the evening belonged exclusively to the appropriately named Divine One. Sarah Vaughan moved effortlessly and brilliantly through a dozen songs ranging from ballads to blues to jump tumes. After three decades in the forefront of jazz and popular vocalists, her voice still retains the creative timing and phrasing that mark her as a jazz musician first and a singer second.

Herbie Mann switches to tenor sax, which he does every seven or eight years, he sounds lik

years, he sounds lik Stan Getz of several years back. Stan Getz of several years back. Marn's flute solos predominated, but on songs such as "Memphis Undergound," the hit number that started the jazz-rock fusion trend, and "Lugar Commum," from his latest album and with a far different group of musicians, he showed that he hasn't lost touch with the tenor.

Her rapport both with her excellent trio and the audience is relaxed, her charm as engaging as her singing. Host singing, though, is exquisite as she utilizes her remarkable range, resonance and control to pamper and caress ballads like "Poor Butterily" and to instinute sensousness in well-known numbers such as "I've Got It Bad and That Ain't Good." still uses chord changes and shifts in tempo, as she did in a fresh interpretation of "Send in the Clowns," in her highly individual styling. She launches into scat singing with her voice being an important improvisational intrument, making her tho a virtual quartet.

improvisational instrument, making her trio a virtual quartet.

She also uses it to cover when she forgets words, which happened when she decided to do "Stormy Weather." suggested by a booming voice from the audience. Although admitting that it had been some time since they have done the song, she introduced an attempt with. "Let's have some fun." Her usual closer "Tenderly" brought a standing ovation from an audience that had witnessed a classic performance by a classic and classy singer.

How to send news items

News releases, photo-graphs or other informa-tion can be mailed to Ethel Simmons, enter-tainment editor, at 1225 Bowers, Birmingham 48012, or delivered to the Birmingham, Southfield or Rochester offices of our newspapers.

The phone number of the Birmingham office is

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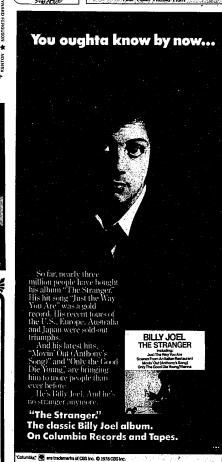
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