



Sentimentality detracts from lively storyline

Any movie that begins with a man ritually wrapping himself with Ace bandages to the strains of balllight music has got to have some funny moments in it. "Hooper" (PG) does.

Burt Reynolds continues to charm with that blue-jeaned, amiable macho image he developed so successfully in "Smoky and the Bandit."

Like that earlier film, "Hooper" is an action picture with thrills and laughs. Unlike "Smoky," however, "Hooper" is marred by a strong dose of sentimentality. This is unfortunate because the subject matter has so much potential and is so lively and interesting in itself.

Reynolds plays Senny Hooper, a Hollywood stuntman who's the best in the business. He's a jock with busted knoes that can't take any more punishment and a hungry ego that needs to be fueled with daredevil stunts.

NIPPING AT his heels is a younger stuntman, played by Jan-Michael Vincent, who wants to become the new Hooper. The nifty kid has studied Hooper's moves, analyzed the action and used a computer to figure things out scientifically. It's a new age.

Meanwhile, Hooper's live-in girlfriend (Sally Field) wants him to roll up his bandages and play house. She's supported by her father (Brian Keith), a retired stuntman and Hooper's drinking buddy. He wants them to get married.

On the other hand, Roger (Robert Klein), the director of the flick Hooper is working on, wants Hooper to hang in there and perform a death-defying stunt for the movie's sensational ending. The movie is a James Bond-type thriller called "The Spy Who Laughed at Death."

In the hands of Roger, a puffed-up, arrogant, who wants to make "a statement," it takes on the "graysness of La Strada." Roger is just begging for someone to send his teeth down his throat, an event gleefully anticipated by everyone but Roger.

Hal Needham, who directed "Hooper," is a former stuntman and stunt coordinator. He's captured all the abrasiveness of the fighting and all the thrills of the stuntmaking. What he's missed is any suggestion of why. Why do these men risk their lives so readily?

HE'S ENOBBLED the stuntmen; he hasn't given any clues about why they fence with death. I'm not suggesting a deep psychological probe, but only a more penetrating presentation of the material.

For example, "Slapshot," the hockey film with Paul Newman, was a movie that dealt with jocks who regularly got bruised and battered. Yet, within the comedy and action, there was sufficient development of character to reveal (in that case) the shallowness and insecurity that were masked by the bravado.

Perhaps Needham, the ex-stuntman and Reynolds' pal, is simply too close to the scene. He's part of a movie-making team Reynolds put together that includes Bobby Byrne, the director of photography; James Best, an actor who plays Hooper's sidekick, and others who have worked with Reynolds on several films.

They're a winning team. I just hope such enviable status doesn't prevent them from accepting the challenge of trying something different. The good of boy image and check-shirt humor can become tiresome.



Hooper (Burt Reynolds) realizes he must choose between Gwen (Sally Field) and a career that will probably end in disaster.

Glimpses

- NEW RELEASES**
- 'BAD NEWS BEARS GO TO JAPAN' (PG). Scraggy action with the Bears, their scheming agent, Tony Curtis, and a Japanese wrestler, not to mention the ball game.
 - 'THE BUDDY HOLLY STORY' (PG). Based on the brief but brilliant career of one of the pioneers of rock 'n' roll. Features 12 of Holly's original songs.
 - 'THE CHEAP DETECTIVE' (PG). Peter Falk and terrific cast click in Neil Simon's comical takeoff on the Bogart movies of the '40s.
 - 'COMING HOME' (R). Powerful story of Vietnam era, with Jane Fonda as an officer's wife who falls in love with disabled vet, Jon Voight.
 - 'THE DRIVER' (R). Attempts to artily develop melodrama about rivalry between a professional getaway driver (Ryan O'Neal) and the cop (Bruce Dern) who hunts him.
 - 'THE END' (R). Black comedy about misadventures of an about-to-die guy. Burt Reynolds and Don DeLuise star.
 - 'EYES OF LAURA MAIR'S' (R). Suspense about fashion photographer (Faye Dunaway) haunted by terror.
 - 'FOUL PLAY' (PG). A romantic comedy-thriller with a goodly number of laughs albeit many of them are "borrowed" from other films.
 - 'GREASE' (PG). Broadway musical about the funky '50s is translated to the film with John Travolta and Olivia Newton-John.
 - 'HEAVEN CAN WAIT' (PG). Warren Beatty's successful and distinctive remake of humorous fantasy, "Here Comes Mr. Jordan." Football player goes to heaven and returns to earth as business tycoon. Fine performances.
 - 'NATIONAL LAMPORNS ANIMAL HOUSE' (R). Outrageous and raucous comedy about life at Delta Fraternity House, the bottom-of-the-barrel frat on a small college campus in the early '50s.
 - 'REVENGE OF THE PINK PANTHER' (PG). Peter Sellers is superb as the idiotic but successful Inspector Clouseau. A fine addition to the "Panther" series.
 - 'SGT. PEPPER'S LONELY HEARTS CLUB BAND' (PG). Another musical exploitation film as Peter Frampton and the Bee Gees plod through jerky story built around 26 of the Beatles' songs. Aerosmith is dynamic, but too little and too late.

MOVIE RATING GUIDE

General audiences admitted.

PG - Parental guidance suggested. All ages admitted.

R - Restricted. Adults must accompany person under 18.

X - No one under 18 admitted.

2 co-stars head cast of revue

International singing star Tony Martin and his wife Cyd Charisse are co-starring in "Les Girls, Les Girls," the Barry Ashton revue which opens Tuesday at the Birmingham Theatre.

The revue, which broke all attendance records in Las Vegas, runs through Sept. 23. Evening show times are Monday-Saturday at 8 p.m.; matinees are Wednesday at 1 p.m. and Saturday at 2 p.m.

The opening night Tuesday will be a black-tie benefit performance sponsored by the Women's Committee of the American Lung Association.

It has been said that every hour on the hour somewhere in this world there is a Barry Ashton revue being presented to audiences who enjoy beautiful girls and costumes and entertainers in the fields of song, acrobatics, magic and novelties.

ENTERTAINERS gathered from all corners of the globe are appearing in "Les Girls, Les Girls," including 25 glamorous girls who have as many as six costumes changes during the show.

The cast also features international dancer Leslie Mogel, singer Kim Gabriel and French Canadian vocalist Michel Dary.

Many observers in the field of entertainment have said that Ashton has inherited the mantle of the great Florenz Ziegfeld in again introducing the long-limbed huscious showgirls who once dazzled millions of fans and had sugar daddies lined up backstage with bouquets of roses and chauffeur-driven limousines.

In presenting his shows all over the world, Barry Ashton observes, "It works everywhere. The audiences in Paris, Las Vegas, France, England, Japan and Miami Beach are no different. A pretty girl and a beautiful melody have universal appeal."

Ashton should know. He is the biggest producer of night club and theater revues in the world.

TONY MARTIN, who costars in "Les Girls, Les Girls," has performed in every area of show business for some 30 years.

Her biggest success was the show-



Tony Martin and Cyd Charisse costar in "Les Girls, Les Girls."

stopping numbers she did with Gene Kelly in "Singin' in the Rain." Next she co-starred with Fred Astaire in "Band Wagon" and "Silk Stockings," and again with Kelly in "Brigadoon."

She will soon again be working with Kelly as her director in a new venture.

Cyd's costumes, designed by Don Feld and Helen Rose of MGM days, are breathtaking, especially the gold beaded finale gown for "Touch of Class."

She is a dedicated worker and keeps in shape by doing ballet bar exercises every day no matter where they are, be it on the road in hotels or at their rambling farm-style house in Beverly Hills, or in London's Mayfair, where they are returning later this year to appear at the Palladium.

DRIVING AND ENTERTAINMENT GUIDE

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Saturday - September 16th 1 p.m. - 1 a.m.
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Miss Old Fowlerville - "Get Her Wine Tasting"
Joe Weisler - 3:30 p.m. - 5:00 p.m.
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SUNDAY - September 17th 12:00 - 8:00 p.m.
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