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Fashion by John Anthony

Regular and Menthol: 17 mg. "tar,"  
1.3 mg. nicotine av. per cigarette.  
FTC Report, May 1978.

Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.



**Rock's Little Richard: from sin to salvation**

**How old is man?  
Ask Richard Leakey**

**Sybil's shrink  
diagnoses a rapist  
with 10 personalities**

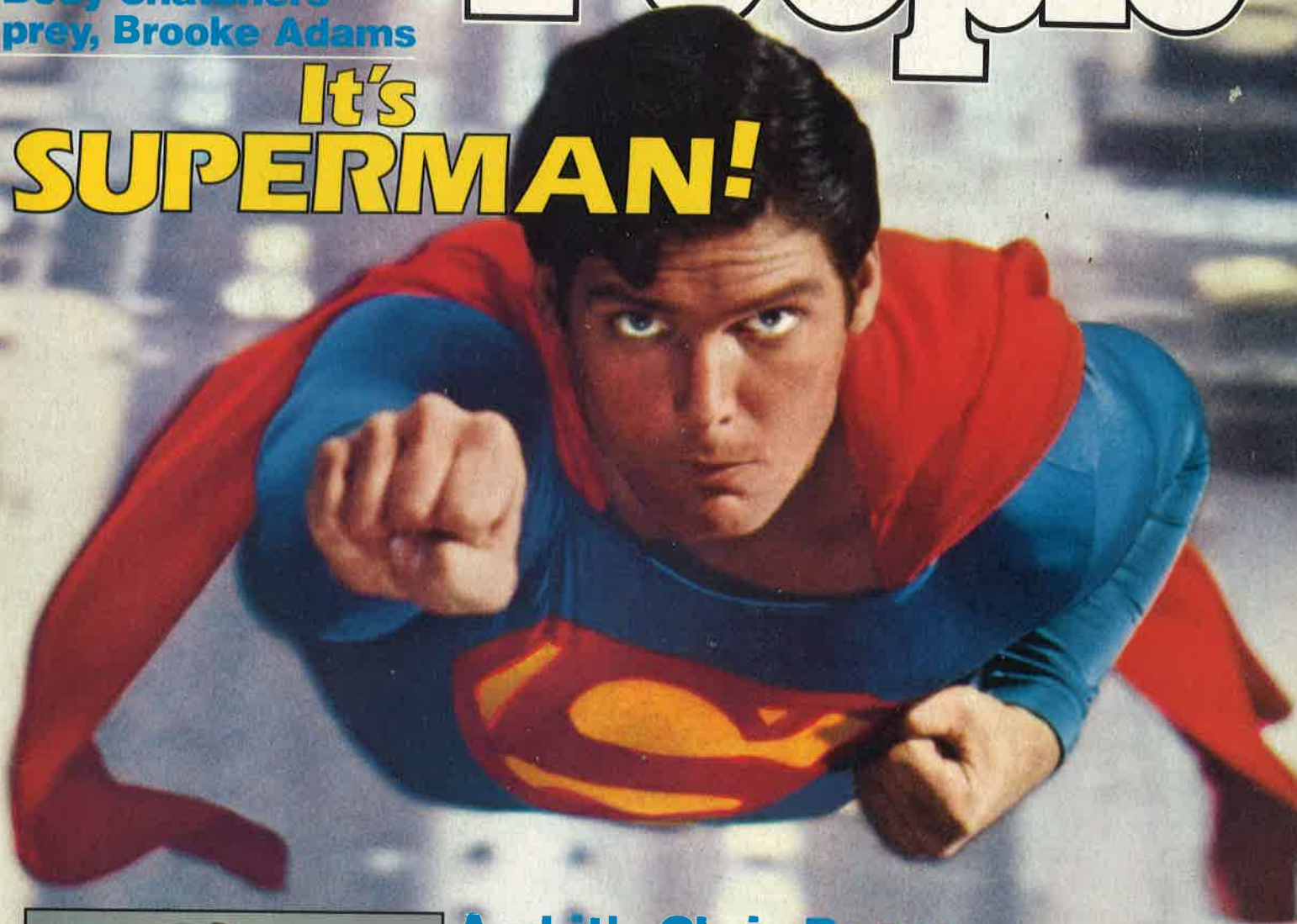
**Body Snatchers  
prey, Brooke Adams**

JANUARY 8, 1979 • 75¢

# People

weekly

**It's  
SUPERMAN!**



**And it's Chris Reeve  
in the cape because  
McQueen was too fat,  
Stallone too Italian,  
Redford too expensive  
and Eastwood too busy**





**“There’s only  
one reason to smoke,  
and the reason is taste.  
That’s why  
I smoke Winston.”**

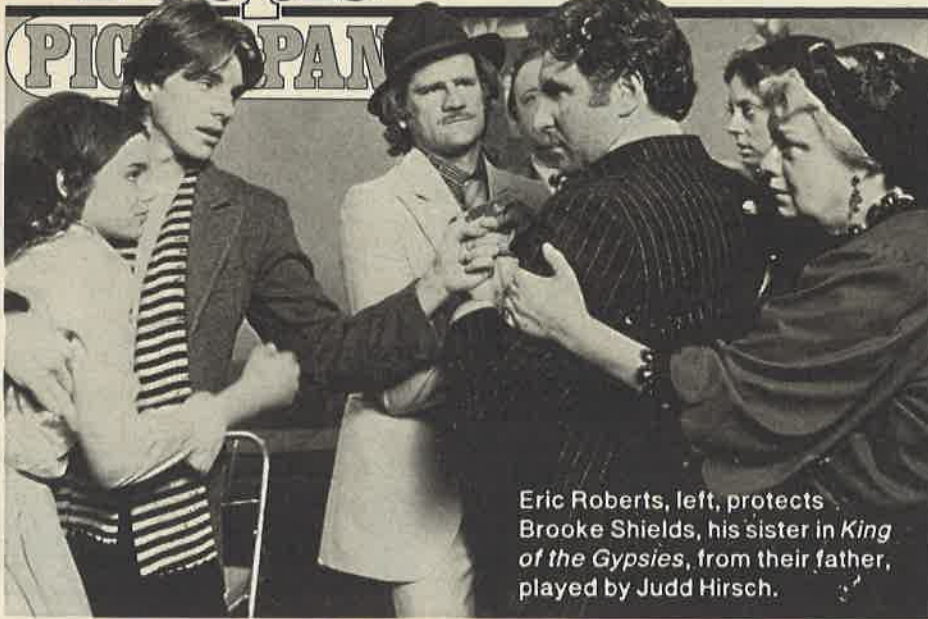


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**King.**

**100's.**





Eric Roberts, left, protects Brooke Shields, his sister in *King of the Gypsies*, from their father, played by Judd Hirsch.

□ **KING OF THE GYPSIES**

Another big hype from that prince of promo, Dino (*King Kong*) De Laurentiis. But this movie is adorned by stunning photography from Ingmar Bergman's cinematographer Sven Nykvist, an engrossing glimpse of the Romany life-style from best-selling author Peter Maas, exquisite background music from jazz violinist Stephane Grappelli and an exciting 22-year-old acting discovery named Eric Roberts. Roberts portrays a '70s New York gypsy both attracted to and repelled by his grandfather (Sterling Hayden), the King of the Gypsies. As Hayden grows older, he passes over his alcoholic son (a thankless role *Taxi*'s Judd Hirsch deserves a crown for attempting) and names Roberts his successor. The grandson would prefer not to be king, precipitating a gypsy-style *Godfather* crisis. Susan Sarandon and Brooke Shields (reprising their mother-daughter act in *Pretty Baby*) brighten the background, but even they can't steal the horse from under Roberts. The crystal ball predicts fame for him and fortune for whoever signs him next. (R)

□ **SAME TIME, NEXT YEAR**

Alan Alda—no *M\*A\*S\*H* but a happily married accountant—picks up a young and happily married Ellen Burstyn one evening when they're loose from their respective spouses. They spend a weekend together so ecstatic, we're to believe, that they arrange to meet once a year—but never in between—same time, same place, in spite of their changing personalities, divorces, deaths in the family and fierce guilt. The premise was contrived but successful as a play; as a movie it just creaks. And while both Burstyn and Alda are charming, the onus of carrying a movie with only two characters and no change of scenery is a hopeless chore. Slowly, too slowly, pass the years. (PG)

□ **EVERY WHICH WAY BUT LOOSE**

Every which way puts it mildly, since this so-called comedy rambles along willy-nilly—and back to willy again. With Clint Eastwood at the wheel, the trip is not totally disagreeable. He follows his fists east from California in pursuit of aspiring country-Western singer Sonda Locke (last seen panting after Clint in *The Gauntlet*). Sonda's pipes are passable, but the best tunes come from Charlie

Rich and Mel Tillis (in the flesh) and Eddie Rabbitt, who sings the surefire title track. However, not even superfine pluckin' and singin' can totally compensate for two ludicrous subplots concerning a motorcycle gang and an off-duty cop obsessed with Eastwood's capture. Some laughs are provided, though, by Clint's sidekicks Geoffrey (*Thunderbolt and Lightfoot*) Lewis and an engaging orangutan named Clyde. (Sadly, Ruth Gordon's crazy-old-lady shtik has grown tiresome.) Though hardly up to hard-edge *Dirty Harry* standards, this Eastwood effort will appease his fans and treat them to some terrific twanging in the bargain. (PG)

□ **ONCE IN PARIS...**

In a movie about an American screenwriter (Wayne Rogers) who is sent to Paris to doctor a sick script, one wishes that art would imitate art. Producer-director-writer Frank (*Desperate Characters*) Gilroy's script certainly could have used a bit of surgery. Rogers—in a nicely understated departure from *M\*A\*S\*H*'s wisecracking Trapper John—is in one of those midlife crises that seem to befall movie characters who have been married eight years with two wonderful children and never a thought for another woman. Not, at least, until someone slinky like Gayle Hunnicutt comes along. The script does allow for a fine acting debut by Jack Lenoir as a strange, chummy chauffeur. The picture of charm one minute and darkly suspicious the next, he creates what interest there is. (Unrated)

□ **MOMENT BY MOMENT**

After one frame of John Travolta in bathing briefs with a sweet look on his face, fans will figure they've died and gone to Malibu heaven. In fact, there are many such frames. But Travolta's grinning appeal and Lily Tomlin's skill as a character actress are both short-sheeted in this bedtime tale. It's a post-teen *Summer of '42* with a tough (but innocent) kid and an older, richer woman falling for each other, on the beach, naturally. John and Lily look disturbingly like brother and sister and seem awkward in the sack—which is unfortunate since they spend a lot of time there. While the premise is affecting, so little happens in the plot scripted and directed by Tomlin's producer pal Jane Wagner that their romantic reversals become tiresome, and the movie is a major disappointment. (R)



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Kings: 8 mg "tar," 0.6 mg nicotine—  
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Gail Henkin  
Dallas, Texas



FILTER 100's: 10 mg. "tar", 0.8 mg. nicotine, FILTER, MENTHOL:  
11 mg. "tar", 0.8 mg. nicotine, av. per cigarette, FTC Report MAY '78.

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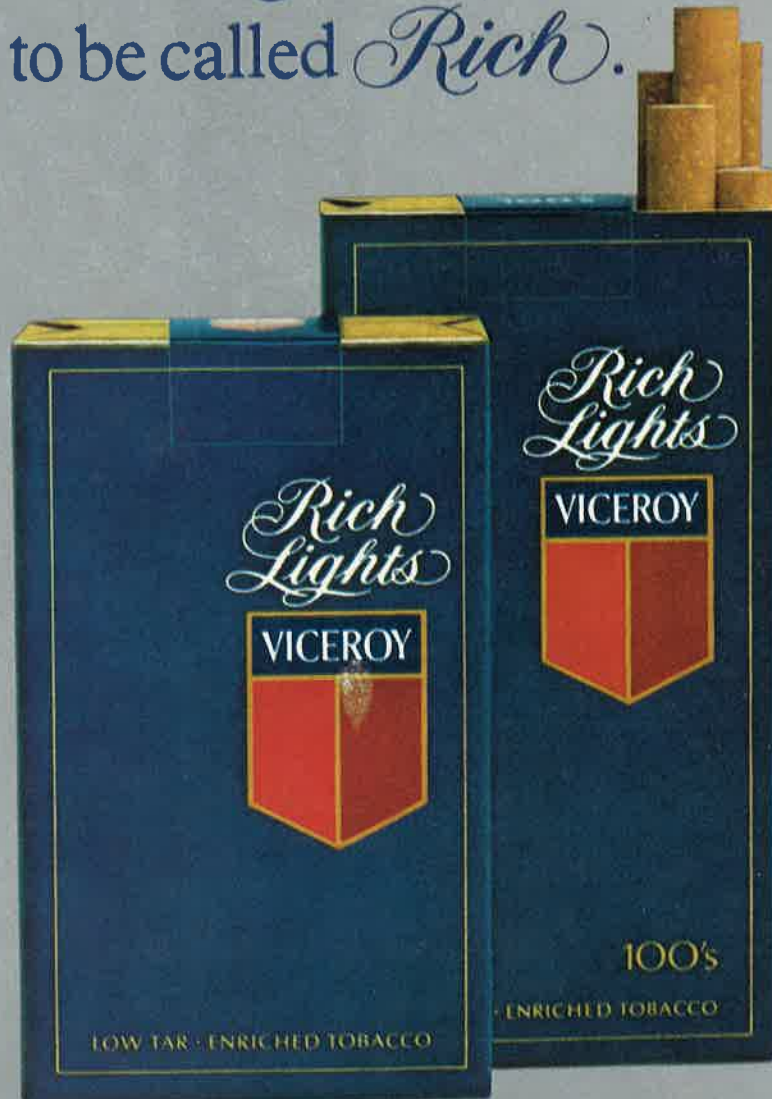


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