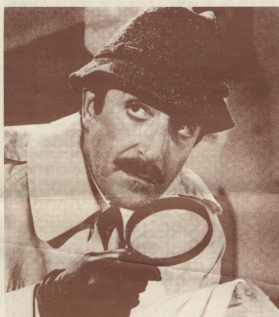




CFT PRESENTS MOVIES AT THE MICHIGAN

CFT at the
Michigan Theatre
605 E. Liberty St., Ann Arbor

November/December, 1982



★ D E C ★

☆☆ MARLON BRANDO DOUBLE FEATURE ☆☆

Wednesday, December 1

THE WILD ONE (Laslo Benedek, 1953) — 7, 10, 10
Marlon Brando zoomed into film history as the leather-jacketed leader of a motorcycle gang which vandalizes and terrorizes a small town. Lee Marvin plays the drunken and psychotic leader of a rival gang. Playing the sultry rebel as hero with a heart of gold, Brando set the pace for both movie actors and a whole generation of American teenagers. In one particularly memorable scene, Brando is asked, "What are you rebelling against?" His reply: "What've 'ya got?" (79m)

ON THE WATERFRONT

(Elia Kazan, 1954) — 8, 20
Marlon Brando gives a towering performance as a young worker on the fringe of the underworld in this uncompromising film about labor union corruption. The flawless supporting cast includes Karl Malden, Lee J. Cobb and Eva Marie Saint. Winner of seven Academy Awards, including Best Picture, Director and Actor. Music by Leonard Bernstein. (106m)

Thursday, December 2 — 4, 30, 7, 9, 15

LAST TANGO IN PARIS

(Bernardo Bertolucci, 1972)
Marlon Brando stars as an American expatriate living in Paris who meets a beautiful young woman (Maria Schneider) in an empty apartment they've both come to rent. The two embark upon a primal sexual relationship devoid of emotion and tenderness. "This must be the most powerful erotic movie ever made, and it may turn out to be the most liberating movie ever made." A film that has made the strongest impression on me in almost twenty years of reviewing. — Pauline Kael (129m)

Sunday & Monday, December 12 & 13 — 2, 4, 45, 7, 30

WEST SIDE STORY

(Robert Wise & Jerome Robbins, 1961)
Winner of ten Academy Awards, this modern version of *Romeo & Juliet* — adapted to concentrate in the conflicts of rival street gangs in New York City — brought a new dimension to movie musicals. Music by Leonard Bernstein, lyrics by Stephen Sondheim, choreography by Jerome Robbins. "A cinematic masterpiece." — N.Y. TIMES. (155m)

☆☆ PETER SELLERS DOUBLE FEATURE ☆☆

Tuesday & Wednesday, December 14 & 15

THE PINK PANTHER STRIKES AGAIN (Blake Edwards, 1976) — 5, 30, 9, 30
The fifth film in the Pink Panther series has no shortage of laughs as Clouseau finally drives his chief nemesis, Inspector Dreyfus, to the brink of insanity. When the madman gets his hands on a special ray gun which renders people and buildings invisible, Clouseau must outwit numerous assassins and locate Dreyfus before he disposes of the U.N. building. (110m)

THE RETURN OF THE PINK PANTHER (Blake Edwards, 1975) — 7, 30
The Pink Panther jewel is stolen and Inspector Clouseau gets the case, allowing for the pathological awkwardness and deductive misimpression he's become famous for. Blake Edwards and Peter Sellers really hit top stride in this, the third installment of the Panther series. Howlingly hilarious from beginning to end. "Clouseau is a man of great dignity who is unfortunately — accident prone." — Peter Sellers. With Christopher Plummer, Herbert Lom. (115m)

☆☆ DOUBLE FEATURE ☆☆

Thursday & Friday, December 16 & 17

A THOUSAND CLOWNS

(Fred Coe, 1965) — 5, 8, 40
The story of a non-conformist, unemployed TV writer (Jason Robards) who is bringing up his precocious 12-year-old nephew. Their charmingly unique relationship is called into question by a society that considers employment a requirement for being a parent. Above and beyond its themes, *A Thousand Clowns* is splendidly funny and entertaining. "A light sweet and -sour confession... I fell unreasonably in love with it." — LIFE (118m)

HAROLD AND MAUDE

(Hal Ashby, 1971) — 7, 10, 40
The bizarre love story of a necrophiliac teenager (Bud Cort) and a wacky 80-year-old lady (Ruth Gordon). Their meeting and ensuing romance is a modern fairy tale set aglow by sharp, fresh jokes at motherhood, the military, psychiatry and computer dating. A cult classic. Music by Cat Stevens. (91m)

HISTORY OF THE ★ BEATLES ★

Saturday, December 18 — 7 & 10, 15

THE BEATLES FOREVER

An exciting compilation of rare concert footage and TV appearances that exhibits the vibrant spirit of the Beatles and recaptures the magic of Beatlemania. Included are the Beatles at the Liverpool Cavern Club, the historic appearance on the Ed Sullivan Show, the Shea Stadium concert, a promotional film for *Strawberry Fields* and much, much more. "All you need is love." (180m)

☆☆ ANIMATION DOUBLE FEATURE ☆☆

Sunday, December 19

CHARLOTTE'S WEB

(Charles Nichols & Iwao Takamoto, 1972) — 2, 5, 15, 8, 30
An enchanting animated film based on E.B. White's beloved children's book. Wilbur the pig is terrified when he learns that he is to be turned into ham and bacon. Wilbur is saved by Charlotte the spider, who comes to his rescue in a most ingenious fashion. With the voices of Debbie Reynolds, Agnes Moorehead, Paul Lynde and Henry Gibson. (90m)

WARNER BROTHERS CARTOONS

— 4, 3, 45, 7
Daffy Duck, Bugs Bunny, Elmer Fudd and the rest of the gang star in this varied collection of zany cartoons from Warner Brothers' "Golden Era" of animation. A cartoon comic feast for young and old.

Monday & Tuesday, December 20 & 21

CASABLANCA

(Michael Curtiz, 1943) — 1, 3, 7, 45, 9
If there is a single movie that comes to mind when the word "Hollywood" is invoked, it surely is *Casablanca*. Humphrey Bogart is Rick, Ingrid Bergman is Ilsa and the rest is history. "Here's looking at you, kid." (102m)

Wednesday & Thursday, December 22 & 23 — 1, 4, 15, 7, 30

THE SOUND OF MUSIC

(Robert Wise, 1965)
Rodgers and Hammerstein's sentimental musical has pleased more people than practically any other film in history. The fine music, sumptuous Austrian locations and Julie Andrews' performance as the heroine helped win this film five Academy Awards. (185m)

★ ERROL FLYNN ★ SWASHBUCKLERS

☆☆ ERROL FLYNN DOUBLE FEATURE ☆☆

Saturday & Sunday, December 25 & 26

THE ADVENTURES OF ROBIN HOOD

(Michael Curtiz & William Keighly, 1938) — 3, 20, 7, 10, 30
One of the most enjoyable films ever made, this is a movie in which everything comes together: the brisk direction, the delightful acting, the crisp Technicolor photography, the sumptuous musical score. Above all, it is Errol Flynn who makes *Robin Hood* such an exhilarating movie. In his finest performance, he created a screen character who will never die. With Olivia de Havilland, Claude Rains, Basil Rathbone. (105m)

CAPTAIN BLOOD

(Michael Curtiz, 1935) — 5, 15, 8, 50
Possibly the best pirate movie ever made, this rousing adventure is the film that made Errol Flynn a star. His portrayal of the rebel pirate Dr. Peter Blood exploded onto the screen and in a matter of weeks he was Warner Brothers' hottest actor. Olivia de Havilland provides romantic interest; Flynn and Basil Rathbone provide more swashbuckling than you can shake a rapier at. (99m)

☆☆ SILENT COMEDY DOUBLE FEATURE ☆☆

Thursday, December 30

THE GENERAL

(Buster Keaton, 1926) — 4, 30, 7, 30
Considered by many critics to be the greatest screen comedy of all time, *The General* is a non-stop ride of thrills, spills and laughs set during the Civil War. Keaton plays a Confederate train engineer whose train (and woman of his dreams) are stolen by the Union Army. He gives chase in a sequence that is so hilarious and so well done that it's copied by filmmakers to this day. (74m)

THE GOLD RUSH

(Charles Chaplin, 1925) — 6, 9
Some six decades after its initial release, this silent film classic is as funny and as enjoyable as ever. Chaplin, as the beloved "Tramp" character, plays a lonely prospector in the Alaskan Klondike of 1898 fighting cold, hunger and heartache. A superb blend of pathos and humor. (81m)

Admission is \$2.00 for adults, \$1.00 for children under 12 and senior citizens (65 and over). There is never any extra charge for double features — you can see two movies for the price of one! Please note that our schedule is subject to change without notice. For further information, call 662-8848 or 668-8480.



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GREAT ENTERTAINMENT AT BARGAIN PRICES.

CFT is a community-oriented organization dedicated to presenting high quality, entertaining movies at an affordable price. The spacious Michigan Theatre, which has been placed on the National Register of Historic Buildings, boasts a giant movie screen and an excellent sound system. We think you'll agree that watching films there is truly a unique experience.

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* N O V *

Monday, November 1 — 7, 9

MEAN STREETS (Martin Scorsese, 1973)

A virtuoso work of such explosive originality, intensity and power that it stands out as the film of the '70s. The underdog of New York's Little Italy is seen through the eyes of Charley (Harvey Keitel), whose ascension in the Mafia is hindered by the depth of his Catholic upbringing and his faith in his redneck friend Johnny Boy (a brilliant Robert DeNiro). "... an unqualified success." — L.A. TIMES. (100m)

☆☆ JACK NICHOLSON DOUBLE FEATURE ☆☆

Tuesday & Wednesday, November 2 & 3

THE LAST DETAIL (Hal Ashby, 1973) — 7, 10-30

A tough film that alternates between the sensitive and the brutalizing, as two sailors (Jack Nicholson and Otis Young) are detailed to transport a convicted sailor (Randi Quaid) to military prison. Taking pity on the prisoner, Nicholson turns the two-day detail into a three-day last fling, building the film's strong cumulative impact of drama and gritty realism. (105m)

CARNAL KNOWLEDGE

(Mike Nichols, 1971) — 8-50

An intriguing but tragic examination of the problematic morality of the modern male. We follow the sexual escapades of two unlikely friends from college days to middle age. Beginning as two obsessed adolescents, their tangled sex lives leave one apathetic and the other impatient. Featuring Jack Nicholson in his seediest role, the film also features an outstanding performance by Ann-Margret. Screenplay by Jules Feiffer. With Art Garfunkel, Candice Bergen, Carol Kane. Based on Fritters, Alabama. (96m)

★ BAKSHI ★ ANIMATION NIGHT

☆☆ RALPH BAKSHI DOUBLE FEATURE ☆☆

Friday, November 5

FRITZ THE CAT (Ralph Bakshi, 1973) — 4-30, 7-30, 10-30

The first feature-length adult cartoon, *Fritz the Cat* takes a very look at sex, the culture and the misadventures of urban life. Comic and crasy, it stars a bevy of cartoon animals playing students, teenyboppers, rednecks, hippies, revolutionaries and street people. "... brilliantly funny ... a major break through cartoon." — INDEPENDENT FILM JOURNAL. Rated X. (78m)

HEAVY TRAFFIC (Ralph Bakshi, 1973) — 6, 9, 12 midnight

From the director of *Fritz the Cat*, comes this no-holds-barred satire of New York City street life, complete with cab drivers, drunks, gangsters and muggers. A mixture of urban and animation is used to tell the story of Michael, a young pinball player in love with a beautiful black harmaid. "... the satire is brilliant ... artistically it's ten years ahead of anything I've seen." — LONDON EVENING STANDARD. (76m)

Sunday, November 7 — 4, 7-30

DR. ZHIVAGO (David Lean, 1965)

In this magnificent film version of Boris Pasternak's Nobel Prize-winning novel, director Lean has recreated the chaos of history and its splintering effect on the individuals caught up in it. "At once generous yet austere, huge but never out of human scale, gently unfolded yet full of power, it is a work of serious genius art." — Richard Schickel. (197m)

Monday & Tuesday, November 8 & 9 — 7 only

1900 (Bernardo Bertolucci, 1976)

An epic film of massive scope, power and controversy, *1900* documents the conflicts between a peasant and a landowner as they pass through the upheavals of 20th century Italy. An international cast including Robert DeNiro, Gerard Depardieu, Donald Sutherland, Dominique Sanda, Sterling Hayden and Burt Lancaster, gives a magnificent ensemble performance as the people whose lives affect, and are affected by, the rise of fascism and socialism. "... a great film." — NEWSWEEK. (245m)

☆☆ DOUBLE FEATURE ☆☆

Wednesday & Thursday, November 10 & 11

COUSIN, COUSINE (Jean-Charles Tacchella, 1976) — 7, 10-30

This is a love story with a twist, a film that, in the finest tradition of French comedies, is at once sexually honest but tender, wickedly funny but touching. Two cousins through marriage meet, become friends and then fall in love while their parent and loving families look on in dismay. "Quite possibly the most accurate representation of happy, healthy sensuality I have seen on film." — John Simon. French with subtitles. (95m)

BREAD AND CHOCOLATE (Franco Brusati, 1978) — 8-40

A Chaplinesque blend of humor and pathos, *Bread and Chocolate* is the story of Nino, a dark Italian migrant working in Switzerland, "the land of the prospering bloods." As Nino sinks lower into the economic depths, he becomes a sort of comic Everyman, eternally rejected yet eternally hopeful. A bit-over-the-top comedy, this picture was awarded the New York Film Critics Award for Best Foreign Film. "... serious and hilarious!" — N.Y. POST. Italian with subtitles. (113m)

Sunday, November 14 — 2-30, 5-15, 8

GUYS AND DOLLS (Joseph L. Mankiewicz, 1955)

Nathan Detroit is back! A great adaptation of the witty and wonderful Broadway musical, *Guys and Dolls* tells what happens when Mr. Detroit, the proprietor of New York's oldest floating crap game, falls in love with a tambourine-bearing Save-the-Soul Mission Girl. "One of the great ones!" — HILARY ALPERT. With Marlon Brando ("Brando sings") and Frank Sinatra. (150m)

☆☆ ALFRED HITCHCOCK DOUBLE FEATURE ☆☆

Monday & Tuesday, November 15 & 16

THE MAN WHO KNEW TOO MUCH (Alfred Hitchcock, 1934) — 7, 10-20

One of Hitchcock's finest thrillers. When an English diplomat unwittingly becomes involved in a plot to assassinate a politician, his young daughter is kidnapped to insure his silence. The plot becomes a roller coaster ride of suspense as the diplomat races to save his daughter and prevent the assassination. The climax in Albert Hall is one of the great action scenes of all time. (87m)

THE WRONG MAN (Alfred Hitchcock, 1956) — 8-30

Henry Fonda stars in this offbeat and compelling account of a New York musician falsely accused of robbery. The man's wife cracks under the strain and witnesses supporting his innocence disappear, leaving him seemingly trapped by circumstantial evidence. Based on a true story and filmed in semi-documentary fashion, *The Wrong Man* is Hitchcock at his best. (105m)

★ ROCK 'N' ROLL MUTATION ★

☆☆ DOUBLE FEATURE ☆☆

Wednesday, November 17

200 MOTELS (Frank Zappa, 1971) — 7, 10-20

Life on the road as seen through the eyes of Frank Zappa, leader of the ever-changing Mothers of Invention. This was the first feature film ever shot on videotape and transferred to film, resulting in a form of visual effects. A combination of rock 'n' roll, groupies, The Royal Philharmonic, avant-garde ballet, the devil, hamburgers, and the racist cartoon *Dental Hygiene De-lusion* by Cal Velt. With Keith Moon, Ringo Starr, The Beatles. (98m)

PHANTOM OF THE PARADISE (Brian De Palma, 1974) — 8-45

From the director of *Carrie* and *Dressed to Kill* comes this wild satire of horror films and the rock 'n' roll industry. An offbeat variation on the Faust legend, *Phantom of the Paradise* tells the story of a composer who sells his soul in order to make it big in the rock world. "The best comedy of its kind since *Sleeper*." — Judith Crist. (92m)

☆☆ BOGART/BACALL DOUBLE FEATURE ☆☆

Thursday, November 18

TO HAVE AND HAVE NOT (Howard Hawks, 1944) — 5-45, 9-30

Humphrey Bogart, as the detached American expatriate Harry Morgan, is persuaded to join the fight against fascism in Vichy-controlled Martinique. Bogart is paired with Lauren Bacall in her screen debut, and their scenes together achieve a rare intensity, with sexual undercurrents more erotic than many of the more explicit films of today. "If you want anything, just whisper." (100m)

THE BIG SLEEP (Howard Hawks, 1946) — 7-30

Bogart is Raymond Chandler's private eye Philip Marlowe in this fast, terse, amazingly hard thriller. Marlowe is hired by an aging, wealthy patriarch to investigate the possible blackmailing of his young daughter, a symphonist who sucks her thumb. Marlowe picks up a trail that leads straight to the patriarch's other daughter, Lauren Bacall: "I like that I'd like more." (114m)

☆☆ DOUBLE FEATURE ☆☆

Sunday & Monday, November 21 & 22

CABARET (Bob Fosse, 1972) — 5, 9-45

Against the backdrop of Germany during the rise of Hitler, a wild Berlin nightclub reflects the decadence of the age in this stylish choreographed musical drama. Liza Minnelli won an Oscar for her performance as the American cabaret singer Sally Bowles, as did Joel Grey and director Bob (All That Jazz) Fosse. With Michael York and Marisa Geyson. (125m)

NEW YORK, NEW YORK (Martin Scorsese, 1977) — 7

Martin Scorsese's fond tribute to Hollywood films of the 40s, misadventure and virtually ignored when first released, is now finally getting the attention it deserves. Robert DeNiro gives a performance bristling with energy as Jimmy Doyle, tenor saxophone player extraordinaire. Liza Minnelli is at her singing best as his talented wife, torn between her love for him and her own burgeoning career. (157m)

☆☆ LUIS BUNUEL DOUBLE FEATURE ☆☆

Tuesday, November 23

THE DISCREET CHARM OF THE BOURGEOISE (Louis Bunuel, 1972) — 7, 10-15

A brilliant film by cinema's master surrealist, combining social commentary and black humor. "In addition to being extraordinarily funny and perfectly acted, *Discreet Charm* moves with the breathtaking speed and self-assurance that only a man of Bunuel's experience can achieve." — Vincent Canby. French with subtitles. (100m)

VRIDIANA (Luis Bunuel, 1961) — 8-45

Winner of the Grand Prix at the Cannes Film Festival and banned in Franco's Spain, *Viridiana* is a devastating and outrageous attack on religion and society. After her wealthy uncle hangs himself, a would-be nun turns his estate into a haven for beggars and cripples. The end result is chaos and debauchery, as these social outcasts take over the dead uncle's house and hold a feast which quickly turns into a drunken orgy. Spanish with subtitles. (90m)

☆☆ DOUBLE FEATURE ☆☆

Wednesday, November 24

THE KING OF HEARTS (Philippe de Broca, 1967) — 7, 10-20

A Scottish soldier during WWII is sent to a French town, evacuated except for an asylum. The inmates escape from the asylum and take up various costumes and roles. A perennial favorite. "Delightfully subtle satire — penetrating comedy enclosed in a most beautiful film." — Judith Crist. In English and French with subtitles. (100m)

WHERE'S POPPA? (Carl Reiner, 1970) — 8-45

George Segal plays a man with a problem — his mother, Mom (Ruth Gordon) is healthy but off her rocker — she eats Fruit Loops with Coke for breakfast and tries to bite her son's bare behind when he has come over. An original and hilarious comedy by the director of *Old God* and *The Jerk*. "It's a wild film." — Vincent Canby. (87m)

Friday, November 26 — 4-30, 7-30

ROMEO AND JULIET (Franco Zeffirelli, 1968)

Lush photography, a beautiful soundtrack and the most believable performers ever to portray Shakespeare's "star-crossed lovers" enhance this production of the Bard's famous tragedy and give it a romantic sensuality unattainable on the stage. "Visually, Shakespeare has never been better realized — and seldom has he had so sensitive a collaborator." — TIME. (138m)

Saturday, November 27 — 4, 7-30

LAWRENCE OF ARABIA (David Lean, 1962)

Peter O'Toole stars in this bold, compelling biography of a British soldier of fortune who becomes a leader of Arab tribesmen during World War I. Expansive, picturesque and electrifying. Life called it "the most visually stunning film ever made." With Omar Sharif, Alec Guinness, Anthony Quinn. (205m)

Sunday, November 28 — 2, 4-45, 7-30

OLIVER! (Carol Reed, 1968)

Winner of six Academy Awards including Best Picture and Director. A rousing musical based on Charles Dickens' *Oliver Twist*, this film tells the story of a young orphan who falls in with a gang of street boys. The celebrated songs include *Consider Yourself*. You've got to Pick a Pocket or Two and as long as He Needs Me. Fun for the whole family and perfect holiday entertainment. (135m)

☆☆ LOUIS MALLE DOUBLE FEATURE ☆☆

Monday & Tuesday, November 29 & 30

PRETTY BABY (Louis Malle, 1978) — 5-30, 9-30

This controversial and beautiful work by the first American film by French director Malle (*Atlantic City*). Brooke Shields gives a moving performance as a child prostitute who falls in love with a "bordello scene" photographer. The true star, however, is cinematographer extraordinaire Sven Nykvist. His lush cinematography captures the New Orleans locations perfectly, making *Pretty Baby* an erotic visual feast. (109m)

MURMUR OF THE HEART (Louis Malle, 1971) — 7-30

Only Louis Malle could make a film about mother-son incest which is restrained and even charming. Fifteen-year-old Laurent is taken by his mother to a health spa, where his interest in girls is awakened. After some help from his mother, Laurent takes up with a girl his own age. "... an exhilarating film — an irresistible film." — Pauline Kael. French with subtitles. (118m)