

★ FEB ★

☆☆ ALFRED HITCHCOCK DOUBLE FEATURE ☆☆

Wednesday & Thursday, February 2 & 3

TO CATCH A THIEF

(Alfred Hitchcock, 1955) — 7-30
A suave con man (Gary Grant — who, odd) suspects of new thiefs when an impromptu copes his methods, falls in love with an ice-cold American woman (Grace Kelly). The young woman, who has a diamond-encrusted mother-in-law, is turned on by the thought that Grant may be the real thief. Top-notch funny Hitchcock. "Champagne." — N.Y. TIMES (1966)

NORTH BY NORTHWEST

(Alfred Hitchcock, 1959) — 9-30
This suspense classic features three great landmarks — the I.A. Building, Mt. Rushmore and Cary Grant plays an ad exec mission for a spy by a sinister group of secret agents. The crop-dusting sequence and the climactic chase across Mt. Rushmore are among Hitchcock's (and cinema's) finest scenes. Music by Bernard Herrmann. (15m)

Friday & Saturday, February 4 & 5 — 7, 8:45, 10:30

A HARD DAY'S NIGHT

(Richard Lester, 1964)
This impressionistic account of a "typical" day in the life of the Beatles, circa 1964, was said to be as much a cultural event as a movie. We are showing the new version, which boasts a remixed sound track and an added montage sequence. "A Hard Day's Night" was one of the truly pleasant surprises of the sixties; a breezy, capacious, whimsy film made during a particularly dreary movie period, a guaranteed box office hit that turned out to be an artistic success as well." — CLIT MOVIES (1980)

Sunday & Monday, February 13 & 14 — 5, 7, 9

THE AFRICAN QUEEN

(John Huston, 1952)
Humphrey Bogart won his only Academy Award for his performance as the grizzled, hard-drinking skipper of an African motorboat during World War I. He meets his match in Katharine Hepburn, a prim missionary who convinces him to attack a German gunboat. "A comedy, a love story and a tale of adventure." — Pauline Kael (1966)

Wednesday, February 16 — 7, 9

SLAUGHTERHOUSE FIVE

(George Roy Hill, 1972)
An excellent screen adaptation of Kurt Vonnegut Jr.'s acclaimed novel. This science fiction fantasy centers on the life of Billy Pilgrim, an unassuming middle-aged optometrist who becomes "unstuck in time" and bounces back and forth among past, present, and future — from the horrors of World War II to nirvana on the planet Tralfamadore. (19m)

Thursday, February 17 — 7:30, 9:15

DR. STRANGELOVE

(Stanley Kubrick, 1964)
When the sexually paranoid General Jack D. Ripper orders a nuclear attack on Russia without notifying the rest of the military, all hell breaks loose in the War Room. Winner of six international awards, *Dr. Strangelove* is an outrageous Cold War comedy as relevant today as it ever was. Featuring Peter Sellers in multiple roles. (92m)

Friday & Saturday, February 18 & 19 — 7, 8:45, 10:30

FRIDAY 13

(Frank Zappa, 1980)
We are very proud to premiere the re-edited version of Frank Zappa's tribute to "people who do stuff that is not normal." Among these people are Phil Kaufman, the human trombone; original Mother Roy Estrada with his inflatable date; Bruce Rockford, whose outrageous clay animation sequences have been described as "the ultimate carnival of the eye." The superb concert footage features ace musician Adrian Belew, Terry Bozzio and Tommy Mars. "Frank Zappa is a genius, and passage by passage this film is marvelous when it isn't outright brilliant." — L.A. WEEKLY (1980)

Sunday, February 20 — 5:30, 7:15, 9

AMERICAN POP

(Ralph Bakshi, 1981)
From the director of *Fritz the Cat* and *Lord of the Rings* comes this ambitious animated musical. It traces the growth of American popular music from its beginnings through blues and jazz through the rock 'n' roll of the 50s and 60s to new wave. "A dazzling display of talent." — Vincent Canby (1978)

☆☆ DOUBLE FEATURE ☆☆ (cont. next col)

Monday, February 21

PLANET OF THE APES

(Franklin Schaffner, 1968) — 5-30, 7
A group of astronauts lands on a primitive planet where evolution has gone haywire; apes have evolved into superior beings who hunt humans for sport. Great acting and special effects. "One of the best science fiction fantasies ever to come out of Hollywood." — Pauline Kael (11m)

BATTLE FOR THE PLANET OF THE APES

(J. Lee Thompson, 1973) — 5-30, 9
In this, the final chapter in the Planet of the Apes saga, humans and apes battle it out for control of Earth. Who will reign supreme? With Roddy McDowall and John Huston. (86m)

Wednesday, February 23 — 7, 9:30

THE BLUES BROTHERS

(John Landis, 1980)
They can't fail — they're on a mission from God. Jake and Elwood Blues (John Belushi and Dan Aykroyd) decide to throw a benefit concert in order to save an orphanage. Among this comedy's highlights are musical performances by James Brown, Aretha Franklin and others. "Crazy hilarious." — DETROIT FREE PRESS (135m)

☆☆ GRANT/HEPURN DOUBLE FEATURE ☆☆

Thursday & Friday, February 24 & 25

BRINGING UP BABY

(Howard Hawks, 1938) — 7, 10:30
With this may story of a staid philomatonist (Gary Grant) whose orderly life is derailed by a confusing, cockney woman (Katharine Hepburn). A slapstick, a wire-haired terrier and a rare bow, the screwball comedy reached its pinnacle. Utterly funny and tenderly touching — amusing it would be an act of self-deprivation along the lines of *Caligula*. "This is Hepburn's best comedy." — Pauline Kael (102m)

HOLIDAY (George Cukor, 1938) — 8:50

A graceful and intelligent comedy. Gary Grant plays a carefree young man who plans to marry into a rich family. He and his intended bride's older sister (Katharine Hepburn) wind up falling in love with each other. "There have been a thousand non-conformist comedies, but only one *Holiday*." — TV MOVIES (94m)

Saturday, February 26 — 7, 9:30

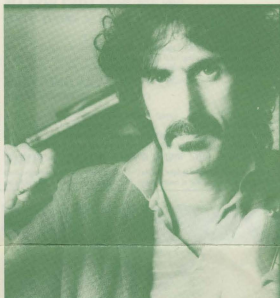
2001: A SPACE ODYSSEY

(Stanley Kubrick, 1968)
If not the ultimate trip as advertised, 2001 is certainly an overwrought and visually staggering epic. The special effects are still impressive, and Kubrick's view of technology out of control is still relevant. Starring Bill Dallas, Gary Lockwood and HAL. (199m)

Sunday, February 27 — 3, 6, 9

THE BRIDGE ON THE RIVER KWAI

(David Lean, 1957)
Winner of seven Academy Awards, this epic film concerns a group of Allied prisoners-of-war forced to construct a bridge for their Japanese captors. Alec Guinness is superb as the rascally-straight British colonel whose principles nevertheless has reason, as is Bruce Haylen as the strict head of the prison camp. A moving and beautifully photographed movie about the madness of war. (163m)



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CFT PRESENTS MOVIES AT THE MICHIGAN

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