



# CFT PRESENTS MOVIES AT THE MICHIGAN

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

ANN ARBOR, MICHIGAN

March/April, 1983



## GREAT ENTERTAINMENT

At the Michigan Theatre you can see great movies the way they were meant to be seen — projected on the big screen with full theatre sound. We think you will agree that watching films there is truly a special experience.

Admission to our movies is \$2.50 for adults, \$1.50 for children under 12 and senior citizens. As always, there is no extra charge for double features — you can see two movies for the price of one.

As a special bargain, we sell CFT discount admission cards — 10 admissions for \$20. These cards are good for all shows, including double features, unless otherwise indicated.

Concessions are available. Please note that our schedule is subject to change without notice. For further information, call 662-8848.

## ★ MAR ★

Wednesday, March 2 — 8:30

### BROKEN BLOSSOMS (D. W. Griffith, 1919)

Tomb Raider special showing of this silent film classic promises to be an exciting event. A rare, tinted print will be shown. The original accompanying score will be performed by world renowned theatre organist Dennis James and the Ann Arbor Chamber Orchestra. Preceding the film will be a program of silent film era music and popular song. Presented by the Ann Arbor Chamber Orchestra and the Michigan Theatre. Tickets \$5 in advance, \$6.50 at the door. CFT discount cards are not valid for tonight's show. (Stage program 30m, film 68m)

☆☆ DOUBLE FEATURE ☆☆

Thursday, March 3

### ROCK 'N' ROLL HIGH SCHOOL

(Alan Arkin, 1979) — 7:30

The students of Vinyl Lombardi High stage a rock 'n' roll revolution to the music of the Ramones, Devo, Chuck Berry and others. Great performances by Mary McCormack and Paul Bartel (of *Fearful Rows*). P.J. Soles and the Ramones. "Downright masterful in capturing the rebellious spirit of rock 'n' roll." — ROLLING STONE. (95m)

### THE KIDS ARE ALRIGHT (Jeff Stein, 1979) — 9:15

The explosive music of Peter Townshend, Roger Daltrey, John Entwistle and the late Keith Moon bursts onto the screen in this enthralling chronicle of rock 'n' roll phenomenon — The Who. "More than alright... enough to bring back memories of glorious performances by one of the world's greatest rock bands." — N.Y. POST. (106m)

Saturday, March 5 ☆☆ DAVID LYNCH DOUBLE FEATURE ☆☆

### ERASERHEAD (David Lynch, 1977) — 7, 11

Before he directed *Elephant Man*, Lynch created what he describes as "a dream of dark and troubling things." A coherent plot summary is impossible: suffice it to say that *Eraserhead* is a fascinating, unique and truly nightmarish movie... an original work that seemingly has no antecedent in the genre... See this thing! — CINEMASTIQUE. (98m)

### THE ELEPHANT MAN (David Lynch, 1980) — 8:40

Nominee for eight Academy Awards, this is a moving account of John Merrick, a misreated sideburn freak in Victorian England who eventually finds compassion and love. Beautiful black and white photography by Freddie Francis and superb acting by all concerned. "Brilliant." — N.Y. TIMES. (125m)

Sunday, March 6 — 7:30, 9:30

### DRESSED TO KILL (Brian De Palma, 1980)

A psychotic killer stalks two women — a frustrated housewife and a call-girl — in this high tension thriller. Reminiscent of Hitchcock's classic *Psycho*, *Dressed to Kill* is guaranteed to keep you on the edge of your seat. "A witty, romantic, psychological horror film." — VISCENT CANBY. (105m)

☆☆ REGGAE DOUBLE FEATURE ☆☆

Wednesday, March 16

### THE HARDER THEY COME

(Perry Henzell, 1972) — 7:40  
Jimmy Cliff is back as poor Jamaican country boy who comes to the city, cuts a record, is exploited by his producer and then watches his record climb the charts while he climbs the police "most wanted" list. The reggae music soundtrack by Jimmy Cliff, Toots and the Maytals and others thrills with vitality. "One of the very greatest rock films." — ROLLING STONE. (105m)

### REGGAE SUNSPLOSH (Stephen Paul, 1980) — 9:30

Bob Marley, Peter Tosh, Burning Spear and Third World live in concert filmed at the annual outdoor festival in Jamaica's Montego Bay; this movie celebrates the culture, spirit and lyrical power of reggae music. The sound quality and visuals are superb, making this a must see film for all reggae fans. (107m)

☆☆ JOHN WATERS DOUBLE FEATURE ☆☆

Thursday & Friday, March 17 & 18

### DESPERATE LIVING (John Waters, 1977) — 7, 10, 20

"It's not very pretty what a town without pity can do." In this twisted fairy tale comedy (Waters' best film prior to *Polyester*) Queen Beatrix (like the Egg Lady) rules the depraved town of Mottville with an iron hand. "I dare anyone not to take John Waters seriously after *Desperate Living*. He remains the outer visionary of queasy camp and the den mother of the bizarre." — VILLAGE VOICE. (95m)

### FEMALE TROUBLE (John Waters, 1975) — 8:40

Female Trouble chronicles the outrageous life of Dawn Davenport (played by Divine) from her chaotic hedonistic formative years as a juvenile delinquent through her various professions (waitress, go-go girl, hooker, mugger, burglar, incest mother and mass murderer) to her date with the electric chair. "It can be dismissed... vulgar and gross... talent working its way up from the trash." — JUDITH CRIST. (95m)

Sunday, March 20 — 6:15, 9

### FUNNY GIRL (William Wyler, 1968)

Barbra Streisand won an Academy Award for her portrayal of legendary singer comedienne Fanny Brice in this light-hearted, marvelous movie. The memorable Bob Merrill/Jule Styne score includes *Doin' It Right* on *my Parade* and other favorites. "The most accomplished, original and enjoyable musical comedy ever put on film." — NEWSWEEK. (149m)

Wednesday, March 23 — 7:30, 9:30

### M\*A\*S\*H (Robert Altman, 1970)

The precursor of one of America's most popular TV series, Robert Altman's *M\*A\*S\*H* was one of the funniest and most outrageous films of the 1970s. This account of a wild Korean War medical unit gave new meaning to the word "irreverence." With Elliot Gould, Donald Sutherland, Sally Kellerman, Robert Duvall. (116m)

Friday, March 25 — 7:30, 9:45

### THE LORD OF THE RINGS

(Ralph Bakshi, 1978)  
A wonderful animated version of J.R.R. Tolkien's classic trilogy about the inhabitants of Middle Earth. All the beloved characters are here, including Frodo, Sam and Gandalf. "Bakshi has masterminded a triumphal visualization of one of the epic fantasies of our literary age." — GEEK-SHED. (131m)

☆☆ BILL MURRAY DOUBLE FEATURE ☆☆

Tuesday, March 29

### STRIPES (Ivan Reitman, 1981) — 5, 9

After losing his job, his car, his home and his girl, loser extraordinaire Bill Murray decides to tackle the one endeavor he can't fail at: he joins the army. Guess again. Bill. A great comedy with top-notch performances by Warren Oates, P.J. Soles and SCTV's John Candy. (120m)

### MEATBALLS (Ivan Reitman, 1979) — 7:15

Everything you always wanted to know about summer camp but were afraid to ask, Bill Murray stars as an off-the-wall camp counselor surrounded by inept staff people and crazed campers. A hilarious smash hit. (72m)

Thursday, March 31 — 7:30, 9:30

### ALTERED STATES (Ken Russell, 1981)

A brilliant young anthropologist (William Hurt) graduates from magic mushrooms to experiments in an isolation tank in this science fiction fantasy. Chronicling one man's journey to the limits of consciousness and beyond, *Altered States* features superb acting (Hurt and Blair Brown) and some truly mind-bending special effects. "Obscure, exciting, scary, wildly energetic." — N.Y. TIMES. (102m)

## ★ APR ★

☆☆ KEN RUSSELL DOUBLE FEATURE ☆☆

Friday, April 1

### LIZ: TROMANIA (Ken Russell, 1975) — 7:30

19th century classical composer Franz Liszt is portrayed as a 20th century pop star in this high-powered musical biography. Exotic, erotic and hallucinogenic, *Lisztmania* stars Roger Daltrey, and also presents *Ringo Starr* as the Pope. Music adapted and arranged by Rick Wakeman. (105m)

### TOMMY (Ken Russell, 1975) — 9:30

The film version of Peter Townshend's rock opera about a young boy traumatized into total sensory retreat is a visual and aural extravaganza. Starring Roger Daltrey, Ann Margaret, Oliver Reed, Elton John and The Who... shakes your nerves and rattles your brain." — TIME. (110m)

**Saturday, April 2** ☆☆ JAMES DEAN DOUBLE FEATURE ☆☆  
**REBEL WITHOUT A CAUSE**

(Nicholas Ray, 1955) — 5, 9  
 James Dean was perhaps the most sensitive and intense actor to grace the screen, and *Rebel* features his best performance. Playing a young man on his first day at a new high school who just wants to spend one day without being all confined. Dean portrays the poet-teen in scenes of rough poetry. With Natalie Wood, Sal Mineo, Dennis Hopper. (114m)

**EAST OF EDEN** (Elia Kazan, 1955) — 7, 11  
 This emotionally overwhelming adaptation of John Steinbeck's novel turned a talented TV actor named James Dean into a superstar. Dean played Cal Trask, a confused adolescent searching desperately for lost love and tenderness, with gut wrenching intensity that prompted director Kazan to say "Dean didn't play Cal. He was Cal." The youth of the period immediately recognized the honesty of his performance and he became the film's (115m)

**Sunday, April 3** — 3.30, 6.15, 9

**CAMELOT** (Joshua Logan, 1967)  
 The adventures of King Arthur, Queen Guinevere and the Knights of the Round Table come to life in this epic, and gorgeously mounted musical based on the writings of author T.H. White. "Romantic musical in the grand style." —NY POST. With Richard Harris and Vanessa Redgrave. (180m)

☆☆ STEVE MARTIN DOUBLE FEATURE ☆☆

**Wednesday, April 6**

**THE JERK** (Carl Reiner, 1979) — 7, 30  
 Steve Martin, as the adopted son of a poor black shoekeeper, underplays a racial identity crisis and goes to make his fortune. A guy so rich he goes to space. The Jerk is full of outrageous sight gags and off-the-wall humor. "A comic comicop." —NY POST. (95m)

**DEAD MEN DON'T WEAR PLAI**

(Carl Reiner, 1982) — 9, 15  
 An ingenious combination of vintage Hollywood film clips and absurdly comic plot twists, this is the ultimate spoof of 1940s film noir melodrama. Steve Martin plays an inept private eye who becomes overly involved with his client (Richard Widmark). One of the most original comedies in years. (90m)

☆☆ DOUBLE FEATURE ☆☆

**Sunday, April 10**

**SAN FRANCISCO NEW WAVE**

(1982) — 5.30, 8.45  
 A compilation of eleven short films featuring post-industrial graphics and the music of the Dead Kennedyz, Residents, Sufjan Stevens, Steppers, Mutants, DAs, Avengers, Chrome, Nucleus, James White, Los Mercaderes and others. Titles include: *Dead Kennedy Live*, *Kander Fatter Sherry*, *New Age Subway*, *Heidi Klum*, *Moby Teenager*, *LO Adulation*, *In Search Of...* ("incredible clip animation")... accentuates innovative-digital delectation to chaos." —SF CHRONICLE. (70m)

**THE DECLINE OF WESTERN CIVILIZATION**

(Penelope Spheeris, 1981) — 7, 10, 15  
 Combining superbly shot concert footage with interviews with musicians, club owners, managers and fans, this film is the definitive account of the punk/punk-bank-ore music scene in Los Angeles, home of acid jazz. Featured groups include: X, Circle Jerks, Fear, Black Flag, Germs. "One of the shapeliest and most exciting of all rock films." —NY TIMES. (100m)

☆☆ NICOLAS ROEG DOUBLE FEATURE ☆☆

**Wednesday, April 13** (Nicolas Roeg, 1975)

**WALKABOUT**

A spellbinding and beautifully photographed film about parallel love in the Australian outback. A teenage girl and her young brother, abandoned in the wilderness by their father, are befriended by an aborigine boy who helps them to survive. "The sights are rare, and so is the film." —SATURDAY REVIEW. (95m)

**DON'T LOOK NOW** (Nicolas Roeg, 1974) — 9, 15

This macabre horror story about clairvoyance and communication with the dead is unforgettable. —from the comic book scenario by John Christie and Donald Sutherland to the poet-natural, numbing climax. "The most subtle and sophisticated horror film ever made." —NY TIMES. (110m)

☆☆ COMEDY DOUBLE FEATURE ☆☆

**Thursday, April 14**

**AFTER THE FOX** (Vittorio De Sica, 1966) — 7, 30  
 An overlooked comic gem, *After the Fox* represents a unique combination of talents. Directed by Vittorio De Sica (best known for his Italian Neorealistic masterpiece *Bicycle Thief*) and written by Neil Simon, it stars Peter Sellers (who plays at least half a dozen characters, including an Italian movie director), Elio Jelinek and Victor Mann, who is brilliant as a bumbling screen dad with a superstitious ego. (105m)

**BEDAZZLED** (Stanley Donen, 1968) — 9, 20

The British comedy teamed Peter Cook and Dudley Moore (10 Arthur) wrote and performed this extremely hilarious update of the Faust legend. An anthology short-order cook (Moore) hopelessly in love with a waitress at his restaurant receives seven wishes from a conning stage boss (Cook) in exchange for his soul. That's when the fun begins. Also stars Raquel Welch as Lust. (107m)

☆☆ COMEDY DOUBLE FEATURE ☆☆

**Friday, April 15**

**THE PRODUCERS** (Mel Brooks, 1968) — 7, 10, 30  
 Mel Brooks first feature film is a cult favorite, the kind of picture that gives fanfare with repeated viewings. It tells of huckster Zero Mostel pulling a meek accountant (Gene Wilder) into his get-rich-quick scheme of producing a flop Broadway show. Would you believe *Springtime for Hitler*, directed by a no-talent transvestite and starring a boppie foolhardy? (90m)

**A FUNNY THING HAPPENED ON THE WAY**

**TO THE FORUM** (Richard Lester, 1966) — 8, 45  
 Ancient Rome is the setting for this madcap musical comedy. Breakdancers in pace and irreverent to wit, it stars Gene Wilder, Phil Spector, Jack Gifford and the great Buster Keaton as Emmerus. "A manic montage of vaudeville turns, gaffe-book jokes, movie bits and gag cartoons that coexist, magically, into art." —Jules Feiffer. Music and lyrics by Stephen Sondheim. (99m)

**Sunday, April 17** — 5.30, 7.15, 9

**LIFE OF BRIAN** (Terry Jones, 1979)  
 "The Mounty Posh gang at their irreverent best in this tale of a man continually mistaken for the Messiah. Can Brian help bring about the fall of the Roman Empire? Heck if you know Brian. (95m)

☆☆ GOLDIE HAWN DOUBLE FEATURE ☆☆

**Wednesday, April 20**

**FOUL PLAY** (Colin Higgins, 1978) — 7, 30

Acquiescing Colin Higgins, *Heard and Made*, Silver Streak made his directorial debut with this comical adventure film. Chevy Chase and Goldie Hawn star as a San Francisco detective and a wacky librarian who accidentally uncover a bizarre assassination plot. Can people and one-liners fly across the screen at headlock speed in this enjoyable entertainment. (116m)

**PRIVATE BENJAMIN** (Howard Zieff, 1980) — 9, 30

Comedist Jimmy the "new" U.S. Army, a naive Jewish American "prince" finds it tough going at first but eventually gains a sense of direction. Goldie Hawn shines in this witty and thoroughly enjoyable comedy. "First rate." —NY TIMES. (118m)

**Thursday, April 21** — 5.30, 7.15, 9.30

**NETWORK** (Sidney Lumet, 1976)

"I'm not all hell and I'm not going to take it anymore!" A washed-up TV newscaster becomes a media folk hero and prophet in this corrosive satire of television and the corporate mentality. *Network* isn't only as good as your overnight ratings. Screenwriter Paddy Chayefsky and performers Faye Dunaway, Peter Finch and Faye Dunaway all won Oscars. "Brilliant, savagely funny." —Vincent Canby. (121m)

☆☆ DOUBLE FEATURE ☆☆

**Sunday, April 24** (Nicholas Meyer, 1979) (cont. novel ed.)

**TIME AFTER TIME** — 5, 9

When Jack the Ripper escapes the London police via time machine invented by H. G. Wells, Wells follows and pursues the victim through the streets of modern-day San Francisco. This dazzling suspense tale is highlighted by the skillful performances of romantic leads Malcolm McDowell and Mary Steenburgen. "A romantic suspense thriller. Original and engrossing." —LA TIMES. (122m)

**SOMEWHERE IN TIME**

(Jeannot Szwarc, 1980) — 7, 10  
 Christopher Reeve plays a present-day playwright who falls in love with a turn-of-the-century actress (Jane Seymour) after seeing a 70-year-old photograph of her. He transports himself back in time to romance her, leading to a bit-wisecracked evolution reminiscent of the *Twilight Zone* TV series. "A charming, witty, passionate romantic drama." —DAILY VARIETY. (109m)

☆☆ SF ANIMATION DOUBLE FEATURE ☆☆

**Wednesday, April 27**

**WIZARDS** (Ralph Bakshi, 1979) — 7, 9, 45

Ten million years in the future, the battle between magic and technology reaches its culmination. An animated epic by the director of *Fritz the Cat* and *Lord of the Rings*, *Wizards* is fantasy filmmaking at its finest. "Fun as science fantasy and surgery." —Roger Ebert. (81m)

**Friday, April 30**

**FANTASTIC PLANET** (René Laloux, 1973) — 8, 30

This wildly acclaimed animated feature concerns a futuristic planet where two races have evolved: the giant, super-developed Fraga, and the tiny, human-like Gna, who are threatened by extermination. "Fascinating depth and imagination, humor and pathos underline a fine animation story." —Jeffrey Cain. (72m)

☆☆ COMEDY DOUBLE FEATURE ☆☆

**Thursday, April 28**

**THE GROOVE TUBE** (Ken Shapiro, 1969) — 7, 40

TV or not TV? Chevy Chase stars in this outrageous and scandalous satire of American television, culture and lifestyle. Originally developed as an off Broadway revue. *Groove Tube* contains such bits as a raucous of Howard Cosell presiding over the Sexual Olympics. "Incredibly funny." —RAYMOND. (75m)

**GILDA LIVE** (Mike Nichols, 1980) — 9

Former University of Michigan theatre student Gilda Radner sings, dances and hums it up in this faithful adaptation of her one-woman Broadway show. Don Novello is guest as Father God Sutherland, rock critic and group commander for the Vatican newspaper. "Zany, wacky, wild, wonderful humor." —Jeffrey Lewis. (75m)

☆☆ DOUBLE FEATURE ☆☆

**Friday, April 29**

**THE PAPER CHASE** (James Bridges, 1973) — 5, 9

Timothy Bottoms stars as a first-year Harvard Law student who strives to maintain his all important grade-point average while holding on to his personal integrity. Complications develop when he begins spending time with a woman whose father (Oscar winner John Houseman) is the fearome professor he is trying to impress. (111m)

**THE GRADUATE** (Mike Nichols, 1967) — 7, 11

Dustin Hoffman achieves instant stardom with his engaging portrayal of Benjamin Braddock, a character described by Judith Crist as "Wilder's Catfish, five or six years later." Benjamin is a confused college graduate who becomes even more confused after he becomes romantically involved with an older woman (Anne Bancroft) and her daughter (Katherine Ross). Music by Simon and Garfunkel. (106m)

☆☆ ERROL FLYNN DOUBLE FEATURE ☆☆

**Saturday, April 30**

**THE ADVENTURES OF ROBIN HOOD**

(Michael Curtiz & William Keighly, 1938) — 3.30, 7.30, 11.30

This is a movie in which everything comes together: the best direction, the delightful acting, the crisp Technicolor photography, the stupendous musical score. Above all, it is Errol Flynn who makes Robin Hood such an exhilarating film. In his finest performance, he created a screen character who will never die. (105m)

**THE CHARGE OF THE LIGHT BRIGADE**

(Michael Curtiz, 1936) — 5.30, 9.30

A splendid tale of adventure in the classic Hollywood tradition, this is one of the all-time great action films. Errol Flynn romances Olivia de Havilland, and David Niven goes his finest non-com performance. Based on Tennyson's famous poem about British troops stationed in colonial India, the film is capped by an unforgettable battle scene. (116m)



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