

Remember when comedy was King...
Now he's President.



GILDA RADNER · BOB NEUHART · MADELINE KAHN · 'FIRST FAMILY'
The First Daughter The President The First Lady

AN INDEPENDENT COMPANY PRODUCTION
 RICHARD BENJAMIN · BOB DISHY · HARVEY KORMAN · AUSTIN PENDLETON
 Press Secretary The Vice President The Ambassador to the U.N. The Presidential Translator
 WRITTEN & DIRECTED BY
 RIP TORN · FRED WILLARD · JOHN PHILIP SOUSA · RALPH BURNS
 Chairman of the Joint Chiefs of Staff Presidential Assistant PRODUCED BY A Warner Communications Company
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Stacy Keach stares in John Huston's 'Fat City'.

Buried treasures

Gary Cohen

Shot, chopped, discarded, mutilated and, like Frankenstein's monster, pieced together again to create, in those rare instances of creative certainty, dynamic entities, films are able to boldly capture the imagination.

When the magic is there millions may flock. But there may be magic yet no notoriety. *Buried Treasures*, cinematic gems which have gotten locked away in the vault of time or cursed by the ghost of anonymity, are waiting to be found all around us. Such is the case with:

The Bridge (Dir. Bernhard Wicki, 1954)

Set in Germany at the end of World War II *The Bridge* is the story of a group of idealistic adolescents whose glorified vision of a victorious Germany is shattered by the bitter realities of war.

What emerges from this impressively done piece is one of the most chilling anti-war statements in film.

The Innocents (Dir. Jack Clayton, 1961)

Director Clayton takes great pains in successfully bringing Henry James' classic tale of the supernatural, *Turn of the Screw*, to the screen. With the help of a splendid cast and faithfulness to the original story none of the psychological subtleties are overlooked. Nor any of the important ambiguities.

Deborah Kerr as the harried guardian is just about as good as she can be. But the work of Pamela Franklin and Martin Stephens as the two possessed children is the film's ultimate forte. Their portrayals may represent the best ever done by children in a film.

Husbands (John Cassavetes, 1970)

As in his other films (*Minnie and Moskowitz*, *Faces*, and *Woman Under the Influence*) Cassavetes' penchant for realism abounds in this episodic, loosely-meshed story of three men who are forced to suddenly re-assess their lives.

Using close friends Ben Gazzara and Peter Falk as the other male leads, Cassavetes' film exudes a spontaneous, improvisational quality which works to perfection in bringing us in touch with the films characters.

Fat City (Dir. John Huston, 1972)

In recent years it can be justifiably said that John Huston's work has deteriorated. *Fat City* seemed to briefly re-establish that the old boy still had it in him.

On the strength of Stacy Keach's finest performance to date this story of a second-rate, washed-up boxer packs a solidly sobering punch.



The face
may be
familiar.
The
mystery is
brand new.

THE MAN WITH BOGART'S FACE

MELVIN SIMON PRODUCTIONS PRESENTS AN ANDREW J. FENADY PRODUCTION

"THE MAN WITH BOGART'S FACE" Introducing ROBERT SACCHI as "The Man"

Starring FRANCO NERO as "Hakim" MICHELLE PHILLIPS OLIVIA HUSSEY

MISTY ROWE VICTOR BUONO SYBIL DANNING and HERBERT LOM as "Mr. Zebra"

Music by GEORGE DUNING Executive Producer MELVIN SIMON Screenplay by ANDREW J. FENADY Based on his novel

Produced by ANDREW J. FENADY Directed by ROBERT DAY Now an Avon paperback

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