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BEEF, LAMB		
43	Beef with Onion	3.35
44	Beef with Bean Sprout	3.50
45	Pepper Steak	3.65
46	Sai Chai Beef	3.95
47	Beef with Oyster Sauce	3.95
48	Beef with Bean Curds	3.95
49	Beef with Broccoli	3.95
50	Subgum Beef	4.25
<small>(Subgum steak with special combined vegetables)</small>		
<small>(Subgum means perfect, good)</small>		
51	Beef with Green Onion	4.25
52	Chow Shian Tong	4.75
<small>(Sliced Steak cooked with lambion shreds and Chinese black mushroom)</small>		
53	Beef with Snow Peas	4.25
54	Mu Shu Beef (with 4 pancakes)	4.50
55	Szu Chuan Yu Shang Beef	4.75
56	Pineapple Beef	4.50
57	Beef with Salt Black Bean Sauce	4.25
58	Hunan Tangy, Spicy Beef	4.75

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Bridge Too Far Continued from page 8.

a good anti-war film in here somewhere, but the emphasis of the production is on spectacle. The photography of Douglas Slocombe is excellent and there is one truly impressive image of hundreds of planes flying over Britain. In this brief moment we see how colossal this plan is. But however pleasing such things are to the eye, too much of it buries the human concerns that need to be probed. Director Richard Attenborough has little talent for the human side of spectacle. He is primarily an action director and when he does try to go beyond it, he is excruciatingly obvious and sentimental. It's not hard to miss the point when a old Dutch woman, suffering from shell shock, leaves her house and is shot down instantly, or when a lone wounded soldier is shown playing his flute while his comrades lie bleeding around him. Attenborough has no subtlety for scenes like these

Much of the film consists of countless bombings and massacres, and Attenborough handles these sequences better. There is a great deal of suspense when the British division at Amharden tries to prevent the German tanks from crossing the key bridge and thus occupying the town, and there is a true feeling of waste when the delayed Polish army is annihilated with terrifying rapidity. Even so, such scenes are so numerous that, after a while, they become anti-climactic. To make things worse, the action jumps from division to division in such a way that you're not sure what army you're looking at. It seems that the more the plan goes awry, the more the film does.

The idea of having so many stars is good only for business purposes. It's impossible to

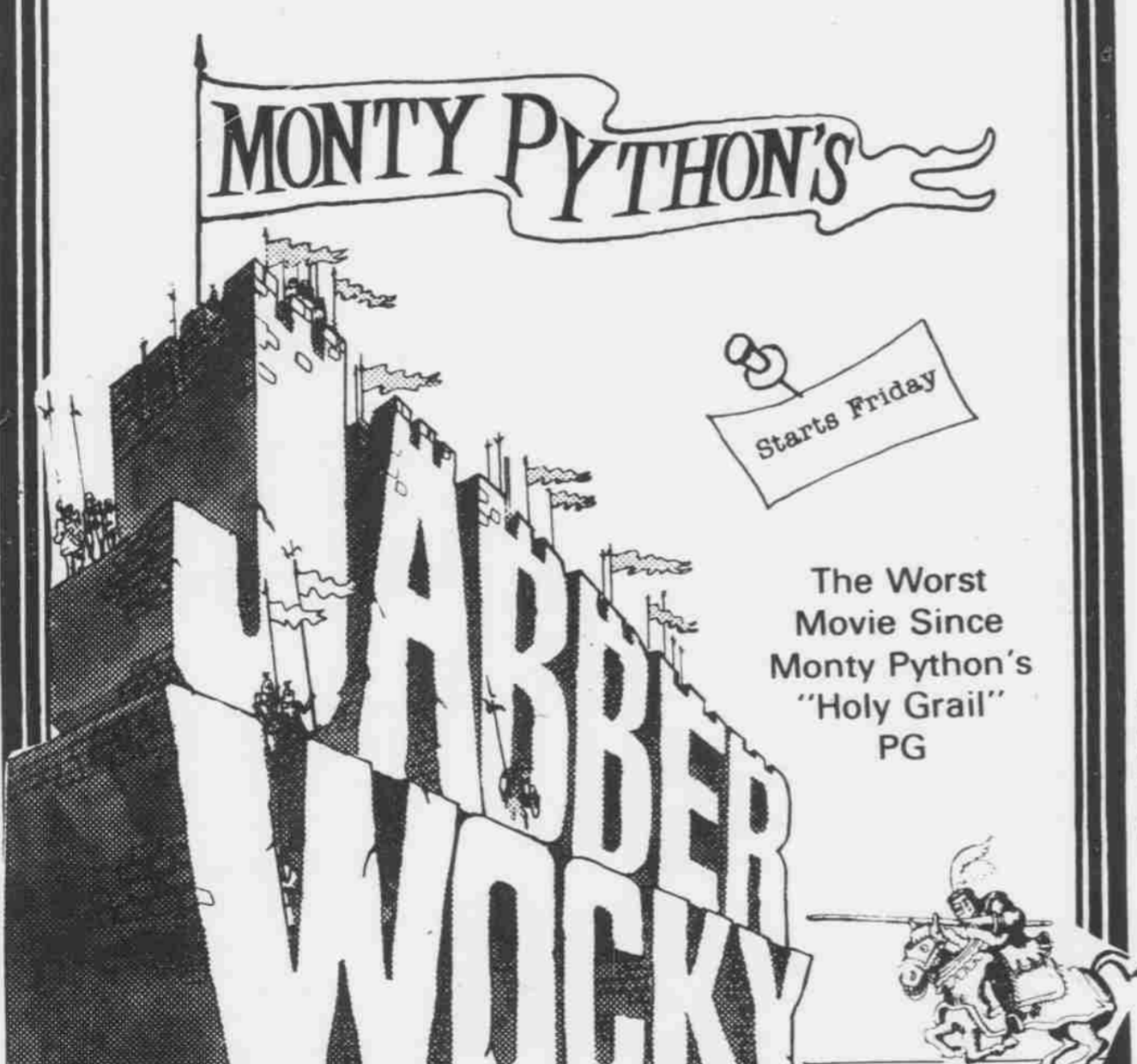
take many of the characters seriously when you've got Robert Redford, James Caan, Maximilian Schell (playing yet another Nazi commander), Elliot Gould, and others popping up in the roles. We're so aware of these people as stars that we cannot accept their playing ordinary people who are still living. Liv Ullmann and Laurence Olivier are put in dour roles that hardly require talents of their magnitude (though Olivier has been doing such cameos for a long time).

"... we're supposed to be impressed by all the big names in the cast and all the spectacular effects, and not worry about the fact that the real tragedy of the situation is buried underneath."

However, the British actors come off best, chiefly because they are playing commanders (which stars can be more easily expected to play) instead of being stuck in minor roles, like Caan and Redford. The British also give the best performances on the whole; indeed three of them (Anthony Hopkins, Edward Fox, Michael Caine) are splendid. Only Dirk Bogarde is uninteresting, since he has been playing such contemptuous, selfish, and ultimately weak characters for so long that his mannerisms are all too predictable. Except for James Caan, who brings conviction to his role, the American actors do not fare well. Gene Hackman and Ryan O'Neal are badly miscast and neither does much to help this situation.

Redford, Nicholson, Streisand, De Niro together for the first time in the same ad

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MASH

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—Joseph Morgenstern, Newsweek

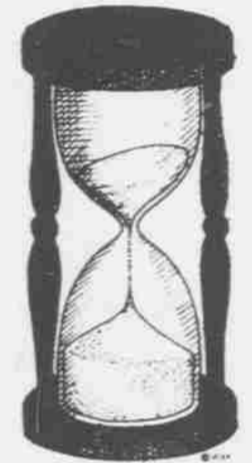
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