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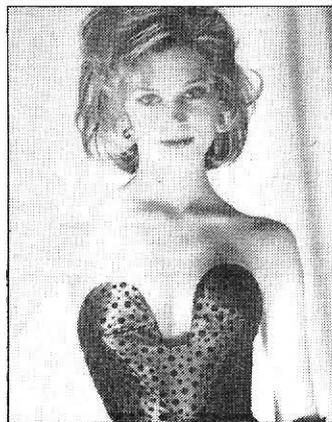
CinéGuide
F I L M O N V I D E O

NUMBER ONE

OCTOBER 1990

Brian Donlevy & Friends
Character Actors Revisited

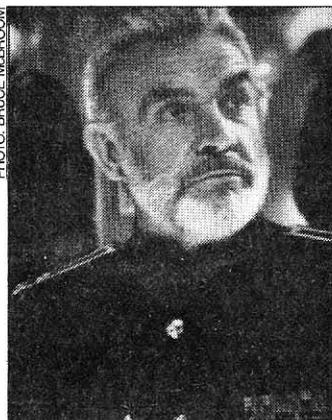
VIDEORELEASES



The game of life...



Love...



and War...

INSIDE

New Video Releases	3
Character Actors Revisited	6
The 31st Theme	10
Cinedex	13

INTRODUCING CINEGUIDE: A USER'S MANUAL

DID YOU EVER FIND

yourself in a video store, they're out of the new release you want, and what's in stock is stuff you never even heard of? Did you ever think, "Maybe I'll try an older classic," but experienced deep-seated feelings of trepidation and angst regarding what to choose—and you had ice cream melting in the car? Did you ever find yourself in a video store, you've

seen all the new stuff, and you just plain had no idea what to get? Well, didja? Have I got a publication for you.

Welcome to the world premiere issue of *CineGuide*, a video filmgoer's manual. Every effort has been made to create a truly unique product that will inform you as well as entertain you. It's the intention of *CineGuide* to enhance your viewing of film on video, whether you're probing the depths of the French New Wave Cinema or just looking for a comedy like "Animal House," but you've already seen "Animal House," and you don't want to see it again...

There are essentially three parts to *CineGuide*, no assembly required: new releases on video, feature articles of special interest, and the Cinedex.

CHARACTERS: *The relationship between Brian Donlevy & Akim Tamiroff becomes a bit apprehensive in Preston Sturges' "The Great McGinty."*

■ New releases

CineGuide's column of new releases, always in the front of the issue, covers as many major films as possible. Entries include title, year, running time, cast and plot synopsis—but wait, there's more. Beyond that, this section also contains a critique of every new listing and its Cinedex rating (that's a five-point system which takes into account direction, writing, acting, technical quality, and the reviewer's sentiments).

► CONTINUED ON PAGE 9



CineGuide

VOLUME 1 NUMBER 1 OCTOBER 1990

■ INSIDE

New Video Releases	3
Character Actors Revisited	6
The 31st Theme	10
Cinedex	13

■ REVIEWS & RATINGS

Most reviews and ratings of recent titles are based on theatrical screenings, including original running.

Film ratings in this issue (appearing in brackets after the title) are based on our Cinedex System, which evaluates each movie for direction, writing, acting, technical quality and reviewer sentiment.

- 05.0 Perfect
- 04.0 Worthy of repeat viewing
- 03.0 Strongly recommended
- 02.5 Average
- 02.0 For devoted fans only
- 01.0 A waste of time
- 00.0 No redeeming value

Civilized disagreement is par for the course, and the Cinedex Rating is intended only as a guide. If you strongly disagree with the Cinedex Rating, we invite you to express your opinion (see below, under "How to Contact Us").

When available, Motion Picture Association of America theatrical ratings are included, along with warning lines:

- G: General Audiences
- PG: Parental Guidance suggested.
- PG-13: Suggest guidance to children.
- R: Restricted, may contain material inappropriate for all persons under 18.
- X: Adults only.

■ SUBSCRIPTIONS

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■ HOW TO CONTACT US

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CineGuide is published monthly by CinePress Publications for distribution through video stores and by subscription. The publisher & editor is Jeremy A. Pollack

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The following films are scheduled for release on video this month. Though based on the latest available information, these listings are subject to change and not all stores carry all videos. For a guide to Cinedex and MPAA ratings, see our masthead on page two.

The Hunt for Red October [03.5]

Drama: Adventure, War
1990, Color [PG: language, violence]

Cast: Sean Connery, Alec Baldwin, Scott Glenn, Jim Neill, James Earl Jones

Synopsis: A Soviet captain deserts on the maiden voyage of a first strike submarine—taking the entire crew. Caught in a chase from the U.S.S.R. and the U.S., his only chance for survival might be the CIA analyst who believes the captain wants to defect.

Review: This solid adventure film works as well as it does due to the presence of Sean Connery. His is the pivotal role, and while he evokes no sympathy, he makes us concerned for the character. Without Connery, we'd only be third party observers. Instead, we take near misses to heart and hold our breath when a torpedo is loaded (let alone fired). If you like adventure movies, you'll be more than satisfied with "Red October." If you're a Connery fan, you'll enjoy him as much as ever.

Release Date: 25OCT1990

I Love You to Death [02.9]

Black Comedy:
1990, Color, 096 minutes [R: language, violence, adult themes]

Cast: Kevin Kline, Tracey Ullman, River Phoenix, William Hurt, Keanu Reeves, Joan Plowright

Synopsis: Based loosely on a true story, adulterer Joey Boca (Kline) is found out by his wife (Ullman), who decides to kill him. So what if the poison didn't work—if at first you don't succeed...

Review: We'd like to say "I Love You to Death" is a hysterical piece of work in the true tradition of black

PHOTO: BRUCE MCBROOM



Sean Connery in "The Hunt for Red October"

comedy—but we can't. Setting up the plot seems to take a bit too long, and what should be fast-paced scenes of death-bed humor run slightly off kilter as though the script just misses its mark. We can say, however, that some real gems of performances take up the slack. Kline and Ullman, without being given much to start with, do very well in lifting the material. William Hurt and Keanu Reeves create the most unlikely and hilarious pair since Harpo and Chico posed as torpedoes in "Monkey Business." Adding the final bright light is River Phoenix, who sparkles every time he appears, making this one of his best roles in a very young career.

Release Date: 17OCT1990

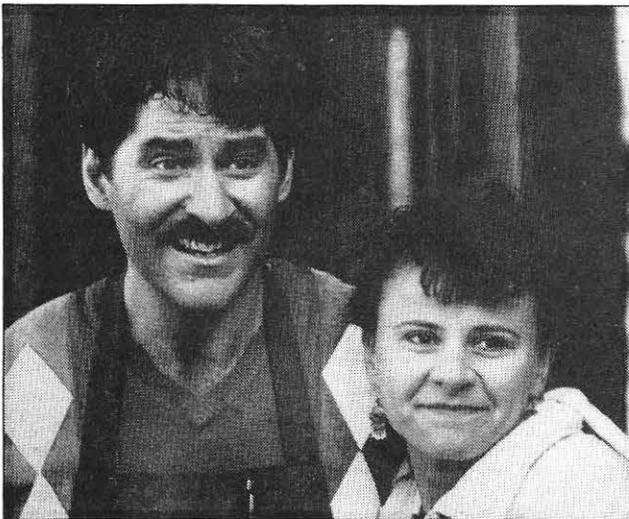
Pretty Woman [02.9]

Drama/Comedy: Character Study, Romance
1990, Color [R: language, adult themes & situations]

Cast: Julia Roberts, Richard Gere, Ralph Bellamy, Hector Elizondo

Synopsis: A variation on the Pygmalion theme: can a Hollywood Boulevard hooker polish up her act for the high, corporate world? Can a ruthless company takeover man find compassion for his victims? Can the two fall in love?

Review: This film belongs to Julia ▶



Kevin Kline and Tracey Ullman star in "I Love You to Death."



"Pretty Woman" co-stars Richard Gere and Julia Roberts—the film is her triumph.

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Roberts, all the more for Richard Gere's lackluster performance. The script holds back on all counts: characterization, plot choices, and pacing (due in part to the direction). Overcoming those obstacles, the film gives us two adult lead characters worth watching, and Roberts makes the most of it.

Release Date: 19OCT1990

Q&A [02.3]

Drama: Crime

1990, Color [R: language, violence, adult themes]

Cast: Timothy Hutton, Nick Nolte, Armand Assante, Patrick O'Neal

Synopsis: A rookie in the district attorney's office (Hutton) is assigned with investigating the killing of a citizen by a tough-guy cop (Nolte). Hutton slowly begins to untangle cover-ups, two-faced scruples, and his ex-girlfriend.

Review: The powerful presence of Nolte can't rescue this disappointing film. Writer-director Lumet has crafted real characters and settings, yet left out the impact on the part of the viewer. The movie is so impartial that even the "good guys" aren't that impressive, and we're left with nothing much to root for.

Release Date: 03OCT1990

Sorcerer [03.7]

Drama: Adventure

1977, Color, 122 minutes [PG: language, adult themes]

Cast: Roy Scheider, Bruno Cremer, Francisco Rabal, Amidou, Ramon Bieri

Synopsis: Four fugitives of justice stuck in a no-name, Latin American country, have one chance at escape: an American oil company offers them exceptional wages for driving trucks of nitroglycerine 218 miles to the site of a well fire.

Review: In this remake of the French "The Wages of Fear" Clouzot, 1956), director William Friedkin makes full use of the progress in cinematic content and technical expertise to create a forceful work. Dismissing the original's style of objective filmmaking, Friedkin takes us closer to the characters with a prologue that sets up each man's personal, criminal flight. By the time they begin their 218 mile trek, we're completely caught up in the film's fabric of man versus himself and fate.

"Sorcerer" is gritty stuff, with several sensational driving sequences reinforcing the possibility of death and the capability of suffering in life—Friedkin's own "The Treasure of the Sierra Madre."

Note: Originally filmed as "The Wages of Fear," directed by H.G. Clouzot in 1952, in French with English subtitles.

Release Date: 04OCT1990

Stanley and Iris [02.9]

Drama: Character Study, Romance

1990, Color, 102 minutes [PG-13: adult themes, situations]

Cast: Jane Fonda, Robert De Niro

Synopsis: The lives of two people first cross by chance, then by his attraction to her, and then through his wish to read and write. The teacher-pupil relationship becomes secondary, however, as their friendship endures life's sudden changes.

Review: A solid film of thick sentiment, "Stanley and Iris" can even make you a bit weepy if you're ►

susceptible to tear-jerkers. That's not to mean that this is just a big screen soap. Director Martin Ritt ("Hud," "The Spy Who Came in From the Cold") very simply and innocently presents the story of a new friendship. The element of illiteracy is used especially well, written in as a character trait and plot device, not as a trendy, dramatic effect. Both Fonda and De Niro deliver strong roles that retain the simple but real heart of "Stanley and Iris."

Release Date: 17OCT1990

Strapless [03.3]

Drama: Character Study

1988, Color [R: adult themes, situations]

Cast: Blair Brown, Bruno Ganz, Bridget Fonda

Synopsis: An American doctor (Brown) living in England, verges on major changes in her non-committal life: a new respect for her reckless, younger sister, actively protesting cuts in hospital funding, and a love relationship with a mysterious man.

Review: This refreshingly adult film needs very little set up to keep you watching. Hare has created mature characters and given them suitably weighted conflicts. At the same time, Hare handles the material with a lightness and charm which keeps the more serious plot points from bogging down. Veteran Ganz (originally a German film actor) is riveting.

Release Date: 03OCT1990

Tales From the Darkside: the Movie [02.2]

Drama: Horror

1990, Color [R: violence, language]

Cast: Deborah Harry, Christian Slater, James Remar, William Hickey, Rae Dawn Chong

Synopsis: "Tales" presents four stories of the macabre in episodic form: 1. a woman plans to cook a boy for dinner; 2. a college outcast buys a mummy; 3. a man fears revenge from a cat; and 4. an artist swears not to tell he saw a gargoyle come to life.

Review: Such brief plot descriptions tend to come off as cold and almost silly, but in this case it is hardly misleading. The challenge for "Tales" is to give us something truly cinematic, going beyond the limitations of television. Unfortunately, aside from a little swearing and limited violence, this plays just as well as on TV. Slater hasn't disappointed us yet, and is again enjoyable to watch here. Remar also turns in a very convincing performance in his segment. The usual pitfall of such episodic films lies in the writing, and "Tales" suffers this same fate. On all horror levels, primarily plot twists and unimaginable terrors, the film comes up short.

Release Date: 04OCT1990

Teenage Mutant Ninja Turtles [02.6]

Drama: Adventure

1990, Color, 093 minutes [PG: language, violence]

Cast: Judith Hoag, Elias Koteas

Synopsis: In this live-action version of the popular cartoon, a sweeping crime wave brings the title heroes out of their shell—but can they save New York city?

Review: This kids' movie works just fine. The

reinforcement of positive values gets a bit heavy handed at times, but that may be to balance all the fist fights. Yes, there are a lot of punches, jabs, kicks and karate chops thrown, but it's all handled in comic strip form—non-fatal and non-graphic. It should be noted that "Turtles" does contain a good amount of references and jokes for the adults in the audience—but hardly enough to provide high camp or a cult classic for grown ups.

Release Date: 04OCT1990 ■



Blair Brown and Bruno Ganz create a close moment in "Strapless." Director-writer David Hare "...handles the material with lightness and charm..."



CHARACTER ACTORS REVISITED

"Those marbly pupils in the pasty spherical face are like the eye pieces of a microscope through which you can see laid flat on the slide the entangled mind of a man: love and lust, nobility and perversity, hatred of itself, and despair jumping up at you from the jelly."

*Graham Greene
on Peter Lorre*



WHATEVER

happened to what's-his-name? You know who I mean, he's the guy in "Casablanca" who said to Bogart, "You despise me, don't you Rick?"

Sound familiar? Many people will recognize the reference to Peter Lorre who proved his range and depth as an actor in a number of character roles for Warner Brothers, reaching his high point in the 1940s.

In the contemporary cinema, however, an industry of opulent sex, extravagant violence and R2-D2s, Peter Lorre could not survive. The days of studio players are over, formulas for commercial scripts have changed, and the character role as a device has been replaced by the special effect. Yet in the golden contract days, when studio heads ran a place called Hollywood, character actors were the solid middle class of an otherwise volatile society.

The demise of character actors is linked to the changing of the motion picture guard. The contemporary, corporate studio no longer has iron clad contracts on hundreds of players who will play *what* the studio wants *when* the studio wants. The formulas used by 1930s and 1940s Hollywood have been all but discarded, and along with them the plot point, character development, or atmosphere evoked by the character role.

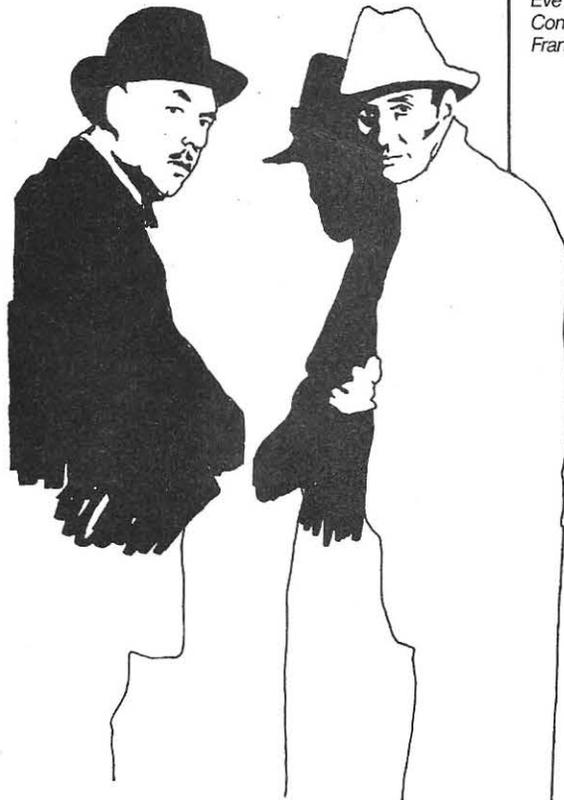
■ Characters Defined

The title of "character actor" is a broad classification, difficult to trace and difficult to define. Which came first, the character role or the character actor? In the final analysis, all the fine lines are subjective.

A character role, generally and subjectively defined:

- a part smaller than a starring role,
- yet integral to the movie as a whole, and
- a role dependent on a definitive character

A character role is often used as a dramatic device. It can take the form of forwarding the plot, providing contrast to the major players, or providing comic relief. A character role is never a cameo appearance, never superfluous to the entire proceedings and is never mere background. A good character performance can save a film; a bad character performance can cripple it. It naturally follows that an actor specializing in such roles can then be termed a "character actor." ▶



■ Character Actors & Films

For your consideration, seven films offering exceptional character support (for credits and plots, turn to "Cinedex" on page 13):

Anatomy of a Murder

Eve Arden, Murray Hamilton, Arthur O'Connell, Lee Remick, George C. Scott

Destry Rides Again

Mischa Auer, Jack Carson, Brian Donlevy, Billy Gilbert, Samuel S. Hinds, Allen Jenkins, Una Merkel, Charles Winninger

Dr. Strangelove...

Peter Bull, Sterling Hayden, Slim Pickens, George C. Scott, Peter Sellers, Keenan Wyn

The Great McGinty

William Demarest, Brian Donlevy, Akim Tamiroff

The Hustler

Jackie Gleason, Murray Hamilton, Piper Laurie, Myron McCormick, George C. Scott

My Man Godfrey

Mischa Auer, Alice Brady, Eugene Palette, Franklin Pangborn, Gail Patrick

Stage Door

Eve Arden, Lucille Ball, Jack Carson, Constance Collier, Adolphe Menjou, Franklin Pangborn, Gail Patrick

RETROSPECTIVE

■ Character Favorites

We could go on forever, but here is a limited selection of our all-time greats:

Representing the Old Guard:

Judith Anderson
Edward Arnold
Mary Astor
Mischa Auer
Fay Bainter
Lionel Barrymore
Eric Blore
Mary Boland
Ward Bond
Beulah Bondi
Walter Brennan
Spring Byington
John Carradine
Jack Carson
Charles Coburn
Elisha Cook Jr.
Jerome Cowan
Donald Crisp
Marcel Dalio
Brenda De Banzie
William Demarest
Andy Devine
Brian Donlevy
Margaret Dumont
Dan Duryea
Frank Faylen
Dwight Frye
Billy Gilbert
James Gleason
Gloria Grahame
Sydney Greenstreet
Edmund Gwenn
Alan Hale Sr.
Samuel S. Hinds
Edward Everett Horton
Allen Jenkins
Roscoe Karns
Arthur Kennedy
Edgar Kennedy
Peter Lorre
Barton MacLane
Marjorie Main
Herbert Marshall
Donald Meek
Adolphe Menjou
Thomas Mitchell
Agnes Moorehead
Frank Morgan
Maria Ouspenskaya
Eugene Pallette
Franklin Pangborn
Gail Patrick
Claude Rains
Thelma Ritter
May Robson
Charlie Ruggles
S.Z. Sakall
George Sanders
Everett Sloane
C. Aubrey Smith
Lionel Stander
Akim Tamiroff

■ A Few Case Histories

A film can be built around an entire complement of character roles as in the best of all examples, "Citizen Kane" (Orson Welles, 1941), a tour de force of character actors. The same is true of "It's a Wonderful Life" (Frank Capra, 1946)—James Stewart happened to be the focal character with more lines than the rest of the cast. Robert Altman's "MASH" (1970) is a contemporary example of an entire film comprised of character roles.

The definition of character *actor* is as wide ranging as that of character *role*. Some are consummate technicians while others are "personalities." Some performers begin their careers in character roles, finding them a permanent niche. Classic lifers such as Eugene Pallette and Andy Devine (two personalities), James Gleason and Judith Anderson (two superb actors) are to be admired for their longevity. In the contemporary cinema, Robert Duvall and Eileen Brennan have been turning in consistently strong character performances for more than 20 years.

■ Character Stars

Character roles have been a natural starting point for many leading actors. A favorite example of dogged "charactering" is Gene Hackman who, at age 37, received industry-wide recognition as Clyde Barrow's older brother in "Bonnie and Clyde" (Arthur Penn, 1967).

Humphrey Bogart is one of the prime

examples of a supporting player who broke into leading roles. The first starring role of prominence for Bogart was "High Sierra" (Raoul Walsh, 1941), ten years after signing his first Hollywood contract. Bogart firmly established his credibility later in 1941 in John Huston's "The Maltese Falcon." (Here is where the fine lines of definition get hazy. We would remember Bogart as a leading actor, yet consider Hackman a character actor despite his "star quality." This is by no means a criticism, only an attempted classification.)

Finally, in terms of this attempted categorizing, are those actors whose screen history has greatly fluctuated between leading and character roles. The factors for role choices are many, but it appears certain these are fine actors interested primarily in the quality of a role, not the quantity of screen time. High caliber character roles have been achieved by William Holden, Max Von Sydow, Lawrence Olivier, James Mason and Burt Lancaster.

Character roles and actors still do exist, a few actors fitting the mold perfectly, and others surprising us with a rare performance. Nehemia Persoff, Harry Dean Stanton, Bruce Dern, Carol Kane and Vincent Gardenia provide some of the current character callings. Today's cinema, however, doesn't seem to make them like they used to. Will we ever again see the likes of Mischa Auer, Ward Bond and Andy Devine? Their days are, sadly, gone. ■



CONTEMPORARY CHARACTERS: William Hurt and Keanu Reeves pull out the stops in "I Love You to Death."

► **CONTINUED FROM PAGE 2**

I don't expect you to agree with all the critiques or ratings. Instead, the objective is to provide you with a consistent barometer on which you can depend. Of course, you'll have to view and compare for yourself—and then let me know.

■ **Genres, retrospectives, etcetera**

The second part of *CineGuide* is comprised of features that range from classics and profiles to special categories and themes. Most columns will also suggest videos for your consideration. As always, your comments on these articles and recommendations are always welcome.

■ **Cine-what? Cinedex!**

Cinedex is the comprehensive listing of every film reference made in the regular columns. Always presented alphabetically in the back of the issue, this catalog includes major credits and plot synopses. Cinedex provides you a one-stop reference for all the films in the current issue so you can compare the best of the best, classics and new releases alike.

CineGuide does have certain leanings, but they will hopefully reflect an intelligent respect for you, the film audience. For instance, when a listing describes a film as a "detective mystery," that doesn't necessarily mean there's a policeman or a private detective running around in the movie. It *does* mean that the story revolves around a mystery and that clues leading to its solution are revealed (for example, "Rear Window" fits into the detective mystery genre, as does "Charade"—but *not* "Ten Little Indians").

■ **Never had it, never will**

I've seen a lot of publications that don't tell you any more about a movie than the back of a video box. Have you seen those? Well, you won't find glossy, Hollywood-ish hype in *CineGuide*. If you read a sentence that begins, "The always lovely...," you know you've picked up the wrong magazine.

I've also seen a lot of magazines that reprint the standard studio press releases about who's making what concept into what film by whom on how big a budget starring so and so and so and so, with such and such a start date.

CineGuide is not a trade publication, nor is it a scandal sheet (of course that might depend on your opinion of the reviews).

CineGuide's only focus is the cinema on video. That's all there is to it. The basis for this publication is its love and respect for a medium which can express fine works of art or, at least, warrant sitting in the dark with a bowl of popcorn.

Jeremy A. Pollack,
Publisher & Editor
 September 1990

"The cinema is truth 24 times a second."

Jean-Luc Godard



Elsa Lancaster in the classic horror film, "The Bride of Frankenstein" (for credits and plot of "The Bride" and all other recommendations, turn to "Cinedex" on page 13).

THE 31ST THEME

Horror: An overwhelming and painful feeling caused by something frightfully shocking, terrifying, or revolting.

ON THE LAST DAY

of this month, terror will quietly creep into homes across the country. It may enter your living room unannounced, it might make itself at home in your den—it might even find its way to your bedroom. It's a siege of horror that could last 90 minutes or even *hours*—but you do have a choice.

Actually, there are countless choices if you want to make Halloween a theme night for video watching. Horror is a far-reaching category encompassing a range of tastes from the silent era up to the contemporary excesses in graphic violence.

Our decidedly subjective preferences avoid the current crop of ultra-violent films that are passed off as horror. The label "horror" should not be an excuse for sacrificing quality of writing, acting and directing—as is too often the case. It follows that what we think of as a good horror flick, we also think of as a good movie, period.

■ Recommendations: Writing

The Black Cat
The Bride of Frankenstein
I Married a Witch

For sheer atmosphere, "The Black Cat" remains one of the eeriest horror films of all time. Never mind that the title is essentially irrelevant and the plot obscure—the proceedings are quietly fascinating.

The traditional form of horror has its literal basis as a symbolic representation of our society. The traditional, "It's not nice to fool with Mother Nature," is the message for countless works. Hollywood reached a height in horror writing early in the game with "The Bride of Frankenstein" (James Whale, 1935). "The Bride" borrows allegorical and tragic elements from the



original and then adds deeper characterization and *humor*.

Speaking of humor, "I Married a Witch" is an often overlooked screwball comedy that is included here only for its title character (there are in fact two witches).

■ Recommendations: Acting

Dr. Jekyll and Mr. Hyde

Whatever Happened to Baby Jane?

Regarding the quality of acting, some of the cinema's most legendary leads have taken on horror roles, from John Barrymore and Humphrey Bogart to Jack Nicholson and Donald Sutherland.

In 1932, Fredric March was a romantic lead in high standing, especially renowned for light comedy (see above, "I Married a Witch"). Nonetheless, director Robert Mamoulian cast March as the lead in "Dr. Jekyll and Mr. Hyde," much to the surprise of the Hollywood establishment. Imagine their further surprise when March received the Best Actor Oscar for his vivid, unorthodox portrayal.

Bette Davis could play *anything*, including campy horror. Her first film for Robert Aldrich, "Whatever Happened to Baby Jane," is played to the hilt. Her over-the-top performance seesaws over the fine line between grotesque humor and horror. Joan Crawford is also along for the ride, appropriately terror stricken for most of the movie.



"The monster was the best friend I ever had."

Boris Karloff

■ Recommendations: Directing

Psycho

Rosemary's Baby

Horror isn't limited to the stuff that "B" movies are made of, especially when you consider the top directors who have contributed to the form: Alfred Hitchcock, Stanley Kubrick, Robert Aldrich (see above, "Whatever Happened to Baby Jane"), Howard Hawks and Roman Polanski have all dabbled in things that go bump in the night.

Just as Hollywood horror was recovering from an overdose of radioactive animals in the 1950s, Hitchcock's "Psycho" established a new level for the suspense-thriller. Now almost 30 years later, psychotic killers in the movies still trace their descent to Hitchcock and writer Robert Bloch, who made it unsafe to go in the shower 13 years before "Jaws" made it unsafe to go in the ocean.

The idea of horror hidden in mortal form (demons, witches, possession, etc.) is still a favored base for psychological thrillers. "Rosemary's Baby" established the contemporary form five years before "The Exorcist."

■ Etcetera

The Wolfman

Wolfen

We couldn't end without tossing in a sentimental favorite, "The Wolfman," which actually attempted quite a bit of depth in its screenplay and casting.

If instead you prefer your monsters to be more grounded in reality, you might favor the wolf theme as treated in "Wolfen"—big on atmosphere and morals, and low on monsters. ■

The following is an alphabetical index to all film references in this issue. For a guide to Cinedex and MPAA ratings, please see our masthead on page two.

■ **Anatomy of a Murder** [04.1]

Drama: Character Study, Courtroom
1959, B&W, 160 minutes [Not Rated: adult themes]
Cast: James Stewart, Lee Remick, Arthur O'Connell, Ben Gazzara, Eve Arden, George C Scott, Murray Hamilton
Synopsis: A rural defense lawyer, and former county district attorney (Stewart), is gradually convinced to take on a controversial murder case. The legal question is whether the accused was justified in shooting the man who allegedly raped his wife.
Note: This film uses Duke Ellington's only original film score—he also appears in a bar scene.

■ **The Black Cat** [03.1]

Drama: Horror
1934, B&W, 065 minutes [Not Rated]
Cast: Boris Karloff, Bela Lugosi, David Manners, Jacqueline Wells, Lucille Lund, Henry Armetta
Synopsis: A mortal rivalry, involving war crimes and stolen loved ones, is reprised by an accident that also involves two innocent bystanders.

■ **Bonnie and Clyde** [03.5]

Drama: Crime, Character Study, Social Commentary
1967, Color, 111 minutes [Not Rated: adult themes, violence]
Cast: Warren Beatty, Faye Dunaway, Gene Hackman, Michael J Pollard, Estelle Parsons [AA], Dub Taylor
Synopsis: Real-life bank robbers Clyde Barrow and Bonnie Parker are chronicled from their first meeting. During their Midwestern crime spree, some hail them as folk heroes for their crimes against wealthy institutions in the 1930's.
Note: Parsons won Best Supporting Actress Oscar and Burnett Guffey won for Best Cinematography. Also Gene Wilder's film debut.

■ **The Bride of Frankenstein** [03.4]

Drama: Horror
1935, B&W, 075 minutes [Not Rated]
Cast: Colin Clive, Boris Karloff, Ernest Thesiger, Valerie Hobson, Una O'Connor, E.E. Clive
Synopsis: The sequel to Universal's 1931 original. A mad scientist, just as brilliant in his own ways (Thesiger), convinces Frankenstein to create a mate for the original creature.
Note: Followed by "Son of Frankenstein", 1939.

■ **Casablanca** [04.0]

Drama: Character Study, Romance
1942, B&W, 102 minutes [Not Rated]
Cast: Humphrey Bogart, Ingrid Bergman, Claude Rains, Paul Henreid, Sydney Greenstreet, Peter Lorre
Synopsis: Nightclub owner Rick (Bogart) doesn't take any sides in French-held Casablanca—one of the last free ports for World War II refugees—until his old flame (Bergman) arrives with her husband, a leader in the resistance movement (Henreid).
Note: Oscar winner for Best Picture, Director and Screenplay.

■ **Citizen Kane** [05.0]

Drama: Character Study
1941, B&W, 119 minutes [Not Rated]
Cast: Orson Welles, Joseph Cotten, Everett Sloane, George Coulouris, Dorothy Comingore
Synopsis: Fragments that reveal the rise and fall of a publishing tycoon's are pieced together by a newsreel reporter.
Note: Oscar winner for Best Screenplay.

■ **Destry Rides Again** [04.2]

Comedy/Drama: Adventure, Western
1939, B&W, 094 minutes [Not Rated]
Cast: James Stewart, Marlene Dietrich, Brian Donlevy, Charles Winninger, Mischa Auer
Synopsis: The corrupt leaders of Bottleneck think they have the town completely sewn up when they name the town drunk as marshal. A former deputy himself, the new marshal vows to clean up Bottleneck by bringing in the son of famous lawman Destry.

■ **Dr. Jekyll and Mr. Hyde** [03.9]

Drama: Horror
1932, B&W, 097 minutes [Not Rated: adult themes]
Cast: Fredric March [AA], Miriam Hopkins, Rose Hobart, Holmes Herbert, Halliwell Hobbes
Synopsis: From the classic Robert Louis Stevenson tale. The colleagues of Dr. Jekyll laugh at his theory of the inner-struggle in all men of good vs evil. He develops a serum to harness only the good, but his experiment results in the truly monstrous.
Note: March received the Best Actor Oscar. This classic tale was also filmed in 1920 with John Barrymore, and in 1941 with Spencer Tracy.

■ **Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb** [03.8]

Black Comedy: Social Commentary
1964, B&W, 093 minutes [Not Rated: adult themes]
Cast: Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens, Keenan Wynn, Peter Bull, James Earl Jones
Synopsis: A fanatical U.S. general, taking advantage of a loophole in U.S. policy, instigates a first strike on the USSR. An emergency Pentagon session brings the superpowers together in an effort to avoid worldwide annihilation.

■ **The Exorcist** [02.7]

Drama: Horror
1973, Color, 121 minutes [R: language, violence, adult themes & situations]
Cast: Ellen Burstyn, Jason Miller, Max von Sydow, Linda Blair, Lee J. Cobb, Kitty Winn, Jack MacGowran, Mercedes McCambridge
Synopsis: A single parent reaches the end of her rope when her daughter becomes possessed by Satan, leaving her only one question: when there's something strange in your neighborhood, who you gonna call?

"By the time a film of mine makes it into the theaters, I have a love-hate relationship with it. There is always something I could have done to make it better."

William Friedkin



"With the exception of Lassie, he's [Connery] the only person I know who's never been spoiled by success."

Terence Young

■ **The Great McGinty** [04.0]

Comedy/Drama: Politics, Social Commentary
1940, B&W, 081 minutes [Not Rated]

Cast: Brian Donlevy, Akim Tamiroff, Muriel Angelus, William Demarest

Synopsis: A soup kitchen bum (Donlevy) rises through the state's political hierarchy with the support of a political boss—until, for one crazy instant, he decides to go honest.

Note: *Sturges' screenplay won an Oscar in this film, his directing debut.*

■ **High Sierra** [02.9]

Drama: Crime, Character Study
1941, B&W, 100 minutes [Not Rated]

Cast: Humphrey Bogart, Ida Lupino, Alan Curtis, Arthur Kennedy, Joan Leslie, Henry Hull, Henry Travers, Barton MacLane, Jerome Cowan, Cornel Wilde

Synopsis: "Mad Dog Earle" (Bogart), a killer with a short fuse, discovers his own weakness while planning a caper—a weakness that could undermine the job and his freedom.

■ **The Hunt for Red October** [03.5]

Drama: Adventure, War
1990, Color [PG: language, violence]

Cast: Sean Connery, Alec Baldwin, Scott Glenn, Jim Neill, James Earl Jones

Synopsis: A Soviet captain deserts on the maiden voyage of a first strike submarine—taking the entire crew. Caught in a chase from the U.S.S.R. and the U.S., his only chance for survival might be the CIA analyst who believes the captain wants to defect.

■ **The Hustler** [04.5]

Drama: Film Noir, Character Study
1961, B&W, 135 minutes [Not Rated: adult themes, situations]

Cast: Paul Newman, Piper Laurie, Myron McCormick, George C. Scott, Jackie Gleason, Murray Hamilton

Synopsis: One period from the life and times of "Fast Eddie" Felson, a cocky pool hustler, who has to learn how to win the hard way.

Note: *Best Cinematography Oscar to Eugene Shuftan. Followed 25 years later by a sequel, "The Color of Money."*

■ **I Love You to Death** [02.9]

Black Comedy:
1990, Color, 096 minutes [R: language, violence, adult themes]

Cast: Kevin Kline, Tracey Ullman, River Phoenix, William Hurt, Keanu Reeves, Joan Plowright

Synopsis: Based loosely on a true story, adulterer Joey Boca (Kline) is found out by his wife (Ullman), who decides to kill him. So what if the poison didn't work—if at first you don't succeed...

■ **I Married a Witch** [04.0]

Comedy: Screwball/Fantasy, Romance
1942, B&W, 076 minutes [Not Rated]

Cast: Veronica Lake, Fredric March, Cecil Kellaway, Robert Benchley, Susan Hayward

Synopsis: During the Salem witch hunts, a woman puts a curse on her accuser: he and all his male descendants will marry the wrong woman. Centuries

later, when the witch and her father are accidentally freed, they're curious if the curse is still working.

■ **It's a Wonderful Life** [03.8]

Comedy: Fantasy, Character Study
1946, B&W, 129 minutes [Not Rated]

Cast: James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Ward Bond, Beaula Bondi, Gloria Grahame

Synopsis: After viewing the life-long sacrifices made by a small town man (Stewart), a guardian angel visits earth to convince the man that his life is worth living.

■ **The Maltese Falcon** [04.2]

Drama: Mystery, Detective
1941, B&W, 100 minutes [Not Rated]

Cast: Humphrey Bogart, Mary Astor, Peter Lorre, Sydney Greenstreet, Ward Bond, Barton MacLane, Jerome Cowan

Synopsis: Private detectives Spade (Bogart) and Archer are duped into a simple tail job that leads to the murder of Archer. Before Spade knows it, Archer's alleged killer dies, and Spade is led to a web of thieves who will do anything for the black bird.

Note: *Huston's directing debut and Greenstreet's talkie appearance.*

■ **MASH** [04.0]

Black Comedy: War
1970, Color, 116 minutes, adult themes, violence, nudity

Cast: Donald Sutherland, Elliott Gould, Tom Skerritt, Sally Kellerman, Robert Duvall, Roger Bowen, Jo Ann Pflug, Rene Auberjonois, Gary Burghoff, John Schuck, Bud Cort

Synopsis: A relentless black comedy, essentially in episodic form, presents the irreverent actions of an American medical unit during the Korean War.

Note: *Best Screenplay Oscar went to Lardner who was blacklisted during the McCarthy era.*

■ **My Man Godfrey** [04.3]

Comedy: Screwball, Romance
1936, B&W, 095 minutes [Not Rated]

Cast: William Powell, Carole Lombard, Gail Patrick, Eugene Pallette, Alice Brady, Mischa Auer

Synopsis: The daughter (Lombard) of a wealthy family picks up a tramp (Powell) to serve as butler. As she develops a crush on him, and he tries to remain a dutiful servant, the family slowly learns a lesson in economy and morality from the tramp.

Note: *Remade in 1957 with June Allyson and David Niven.*

■ **Pretty Woman** [02.9]

Drama/Comedy: Character Study, Romance
1990, Color [R: language, adult themes & situations]

Cast: Julia Roberts, Richard Gere, Ralph Bellamy, Hector Elizondo

Synopsis: A variation on the Pygmalion theme: can a Hollywood Boulevard hooker polish up her act for the high, corporate world? Can a ruthless company takeover man find compassion for his victims? Can the two fall in love?



■ **Psycho** [03.6]

Drama: Suspense/Mystery, Crime

1960, B&W, 109 minutes [Bernard Herrmann]

Cast: Janet Leigh, Anthony Perkins, Vera Miles, Martin Balsam, John Gavin

Synopsis: An embezzler reaches an ignored motel run by a timid man (dominated by his crippled mother). At the same time that she decides to turn herself in, her lover and sister set a detective on her trail that leads to mystery and violence.

■ **Q&A** [02.3]

Drama: Crime

1990, Color [R: language, violence, adult themes]

Cast: Timothy Hutton, Nick Nolte, Armand Assante, Patrick O'Neal

Synopsis: A rookie in the district attorney's office (Hutton) is assigned with investigating the killing of a citizen by a tough-guy cop (Nolte). Hutton slowly begins to untangle cover-ups, two-faced scruples, and his ex-girlfriend.

■ **Rosemary's Baby** [03.1]

Drama: Horror

1968, Color, 134 minutes [R: adult themes, situations]

Cast: Mia Farrow, John Cassavetes, Ruth Gordon [AA], Sydney Blackmer, Maurice Evans, Ralph Bellamy, Elisha Cook Jr, Patsy Kelly, Charles Grodin

Synopsis: Slowly but surely, expectant mother Rosemary (Farrow) becomes suspicious of her new neighbors. Then again, it's 1966, and there's no such thing as witches, and even if there were, what would that have to do with her pregnancy?

Note: Winner for Best Supporting Actress.

■ **Sorcerer** [03.7]

Drama: Adventure

1977, Color, 122 minutes [PG: language, adult themes]

Cast: Roy Scheider, Bruno Cremer, Francisco Rabal, Amidou, Ramon Bieri

Synopsis: Four fugitives of justice stuck in a no-name, Latin American country, have one chance at escape: an American oil company offers them exceptional wages for driving trucks of nitroglycerine 218 miles to the site of a well fire.

Note: Originally filmed as "The Wages of Fear," directed by H.G. Clouzot in 1952, in French with English subtitles.

■ **Stage Door** [04.1]

Comedy: Character Study

1937, B&W, 092 minutes [Not Rated]

Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Patrick Gail, Constance Collier, Ann Miller, Lucille Ball, Eve Arden

Synopsis: Taken from the Edna Ferber-George S. Kaufman play centered in a women's theatrical boarding house. The lead story among the troopers is a rich girl (Hepburn) who wants a home in the theater despite her loving father's contrary wishes.

■ **Stanley and Iris** [02.9]

Drama: Character Study, Romance

1990, Color, 102 minutes [PG-13: adult themes, situations]

Cast: Jane Fonda, Robert De Niro

Synopsis: The lives of two people first cross by chance, then by his attraction to her, and then through his wish to read and write. The teacher-pupil relationship becomes secondary, however, as their friendship endures life's sudden changes.

■ **Strapless** [03.3]

Drama: Character Study

1988, Color [R: adult themes, situations]

Cast: Blair Brown, Bruno Ganz, Bridget Fonda

Synopsis: An American doctor (Brown) living in England, verges on major changes in her non-committal life: a new respect for her reckless, younger sister, actively protesting cuts in hospital funding, and a love relationship with a mysterious man.

■ **Tales From the Darkside: the Movie** [02.2]

Drama: Horror

1990, Color [R: violence, language]

Cast: Deborah Harry, Christian Slater, James Remar, William Hickey, Rae Dawn Chong

Synopsis: "Tales" presents four stories of the macabre in episodic form: 1. a woman plans to cook a boy for dinner; 2. a college outcast buys a mummy; 3. a man fears revenge from a cat; and 4. an artist swears not to tell he saw a gargoyle come to life.

■ **Teenage Mutant Ninja Turtles** [02.6]

Drama: Adventure

1990, Color, 093 minutes [PG: language, violence]

Cast: Judith Hoag, Elias Koteas

Synopsis: In this live-action version of the popular cartoon, a sweeping crime wave brings the title heroes out of their shell—but can they save New York city?

■ **Whatever Happened to Baby Jane?** [03.3]

Drama: Horror/Black Comedy

1962, B&W, 132 minutes [Not Rated: adult themes, situations]

Cast: Bette Davis, Joan Crawford, Victor Buono, Marjorie Bennett, Anna Lee

Synopsis: The glory days of the Hudson sisters has long ago faded, due to a tragic accident. Now, "Baby" Jane (Davis) torments her crippled sister (Crawford) while planning a comeback.

■ **Wolfen** [02.8]

Drama: Horror/Suspense

1981, Color, 115 minutes [R: violence]

Cast: Albert Finney, Diane Venora, Edward James Olmos, Gregory Hines, Tom Noonan

Synopsis: The brutal murders of a global financier, his wife and bodyguard begin a widescale investigation. The top brass centers on political motives, but a lone detective (Finney) uncovers some disturbing clues which tend to rule out the murderer being human.

■ **The Wolf Man** [03.0]

Drama: Horror

1941, B&W, 070 minutes [Not Rated]

Cast: Lon Chaney Jr, Evelyn Ankers, Claude Rains, Maria Ouspenskaya, Ralph Bellamy

Synopsis: Even a man who is pure at heart and says his prayers at night, may become a wolf when the wolfsbane blooms, and the moon is full and bright. ■



You can't tell the turtles without a scorecard. This is Leonardo in "Teenage Mutant Ninja Turtles: The Movie"—but you knew that, right?

BIOGRAPHY

■ Classic Connery

Goldfinger [03.1]

Drama: Adventure, Espionage
1964, Color, 111 minutes [Not Rated]

Cast: Sean Connery, Gert Frobe, Honor Blackman, Bernard Lee

Synopsis: Third in the Bond series pits the English agent against a gold smuggler conspiring to rob Fort Knox.

Indiana Jones and the Last Crusade [02.7]

Drama: Adventure
1989, Color, 127 minutes [PG-13: violence, adult themes]

Cast: Harrison Ford, Sean Connery, Denholm Elliott, Alison Doody, John Rhys-Davies, Julian Glover, River Phoenix, Michael Byrne, Alfred Hyde-White

Synopsis: Third in the series: when the archeologist father (Connery) of professor-adventurer "Indiana" Jones disappears while searching for the Holy Grail, the son must follow in his tracks.

Note: Follows "Raiders of the Lost Ark" (1981) and "Indiana Jones and the Temple of Doom" (1984).

The Man Who Would Be King [03.6]

Drama: Adventure
1975, Color, 129 minutes [PG: adult themes]

Cast: Michael Caine, Sean Connery, Christopher Plummer

Synopsis: High adventure in the Kipling manner of two British Army comrades who plan to conquer remote Kafiristan with the marvels of modern weaponry. The high priests even mistake one for a god.

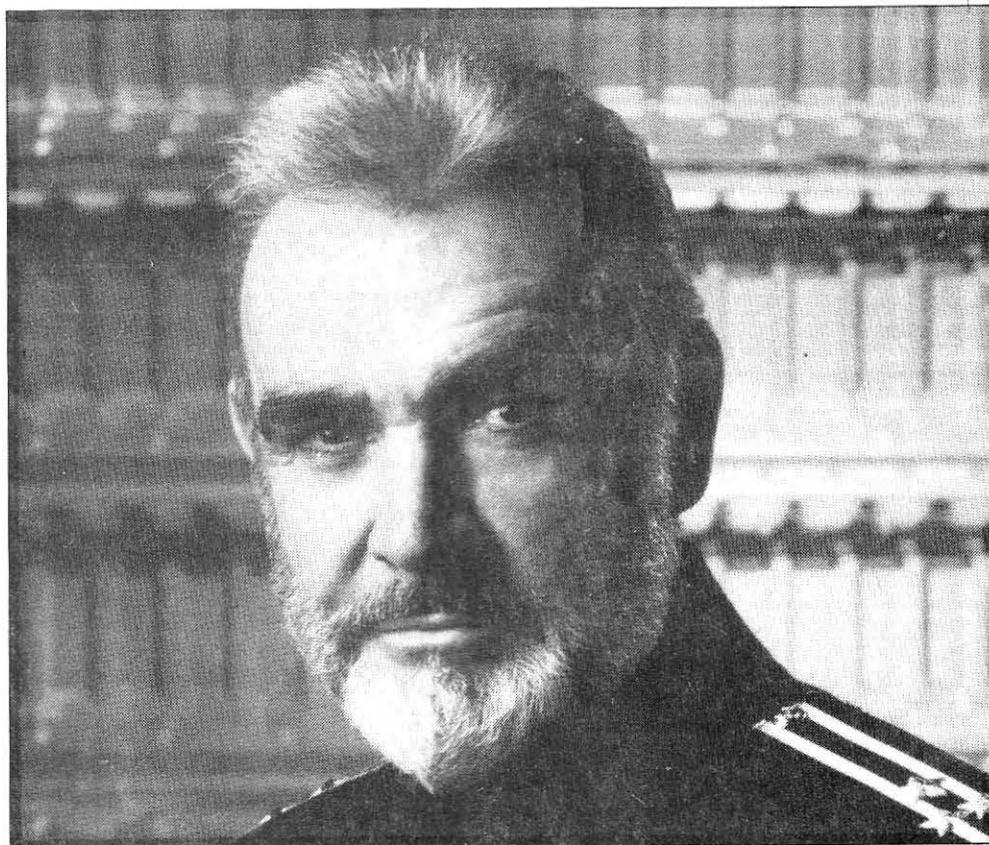
The Untouchables [02.7]

Drama: Adventure, Crime
1987, Color, 119 minutes [R: violence, adult themes]

Cast: Kevin Costner, Sean Connery [AA], Charles Martin Smith, Andy Garcia, Robert De Niro, Richard Bradford, Jack Kehoe, Brad Sullivan, Billy Drago, Patricia Clarkson

Note: Best Supporting Actor Oscar for Connery.

SEAN CONNERY



Sean Connery won an Oscar for his role in "The Untouchables." His performance in the film also brought him a Golden Globe and the 1987 Best Supporting Actor award from the National Board of Review. This industry recognition was a long time in coming, 25 years after Connery mesmerized audiences as James Bond in "Dr. No."

Connery portrayed the British Secret Service agent five times for the original producers, ending with "Diamonds are Forever" in 1971 (George Lazenby took over Bond for one film, "On Her Majesty's Secret Service," 1969). In a project that promised to "do Bond right," Connery appeared in his final Bond role in 1983's "Never Say Never Again."

From 1962 to 1983, Connery appeared in no

less than 31 films, a considerable body of work demonstrating a range unsuspected by many. Despite working with some of the world's leading directors (including Hitchcock, Ritt, Boorman and Lester), the ghost of Ian Fleming's debonair spy proved difficult to elude.

Now, however, Connery is hot. In 1989 he starred with Harrison Ford in "Indiana Jones and the Last Crusade," playing Indy's father, a role which brought him a Golden Globe Best Supporting Actor nomination. This year offers a Connery double-feature on video, the earlier "Family Business" (with Dustin Hoffman and Matthew Broderick) and "The Hunt for Red October" (planned for video release this month). ■