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FOR YORK STUDENTS WITH I.D. CARD
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BURIED TREASURES

With Gary Cohen



Night Moves

USA 1975

Director: Arthur Penn

If I mention *All That Jazz*, *Rocky*, or *The Exorcist* a bell rings for most people. They recognize these films; they have notoriety and a broad popular appeal; commercial success came easy to them and they have not been obscured in the memory by the passage of time.

Other films have become shrouded in cobwebs and missed the critical acclaim and monetary dividends. As such, they are not as easily accessible to the public eye, and when the opportunity arises to view these films people are wary ("I don't know. Never heard of it.")

Despite their low profile many high quality films exist which, depending on your tastes, you should catch when the rare opportunity comes your way.

Some buried treasures you may be interested in are:

Night Moves

Gene Hackman is a great actor. His work in *Night Moves* proves

it. The subtlety and grace that he transmits belie the trigger-crazy vixen of his more renowned films. As a private dick he struggles with his artsy wife, at one point remarking "Watching an Eric Rommer film is like watching paint dry." Soon he takes an assignment to Miami, where a mystery plot unfolds in waves. He meets the cool, dark, blonde Jennifer Warren, and they embrace in a sweaty tangle below the Florida moon. The finale is so mysterious that ten re-screenings will only provide more questions. The action includes helicopters, scuba-duba divers, and fast boats. "I just don't have that much to lose."

First Men in the Moon (Director: Nathan Juran; 1964)

This British entry, starring Edward Judd, Lionel Jeffries and Martha Hyer, is an absolute thrill for sci-fi fans. Based on an H.G. Wells story about the first trip to the moon, this prophetic movie is on

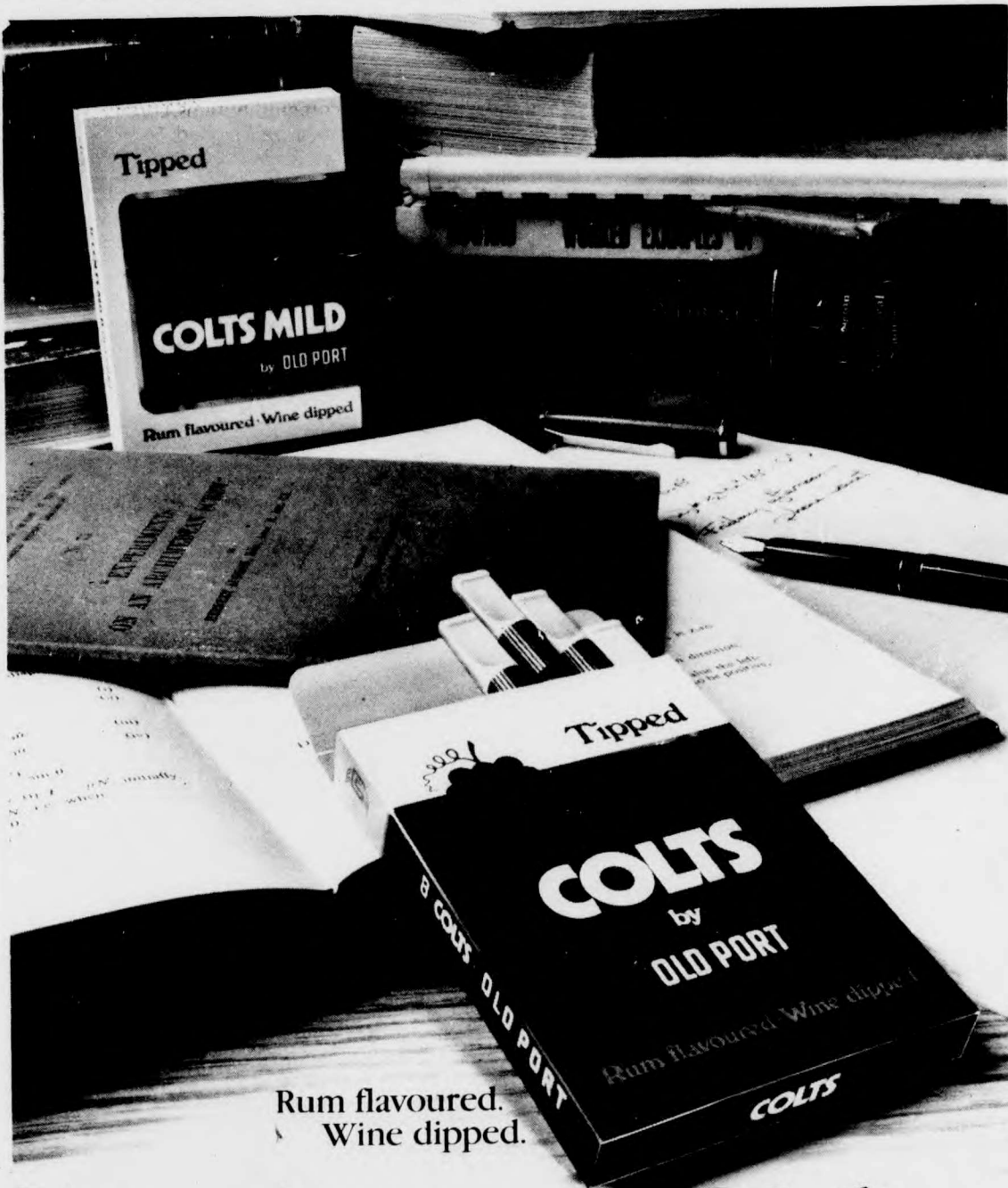
a par with *Star Wars*, *Star Trek* or any of the other big budget extravaganzas we are used to seeing. The action is crisp, the acting believable and the special effects, through lacking today's sophistication, are great.

If... (Director: Lindsay Anderson, 1969)

The theme is repression and rebellion. The scene, an austere, straight-laced British boarding school. Lindsay Anderson, the noted British critic, documentarian and film maker, has crafted a riveting story that is acted with precision and conviction. The camera work is not stunning, but many of the visual images which emerge are to say the least, provoking. The cast is comprised of pros and non-professionals, and the sense of realism is enhanced by this choice of actors. The film marked a turning point in the career of Malcolm "Clockwork Orange" McDowell.

Slightly Honorable (Director: Tay Garnett, 1939)

Something of an anomaly. *Slightly Honorable* is one of the best murder mysteries of all time. What makes the film slightly oddball is the comic tinges that tilt the frantic-paced action. In the tradition of films like Howard Hawks' *His Girl Friday* and Billy Wilder's *The Front Page*, the dialogue is witty and comes at a furious pace. Bogie's Marlowe has nothing on the two streetwise lawyers played by Pat O'Brien and Broderick Crawford in this film. Edward Arnold and Eve Arden round out the solid cast. This one is a must see, but hold onto your chairs. It just keeps coming.



Crack a pack of Colts along with the books.