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| **MARCH 2**  (1946, USA - THRILLER/NOIR. DIRECTED BY ALFRED HITCHCOCK) |
| |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | |  | | --- | |  | | |  | | --- | | **NOTORIOUS**  In order to help bring Nazis to justice, U.S. government agent T.R. Devlin (Cary Grant) recruits Alicia Huberman (Ingrid Bergman), the American daughter of a convicted German war criminal, as a spy. As they begin to fall for one another, Alicia is instructed to win the affections of Alexander Sebastian (Claude Rains), a Nazi hiding out in Brazil. When Sebastian becomes serious about his relationship with Alicia, the stakes get higher, and Devlin must watch her slip further undercover. | | | | | | | | | |
| **MARCH 9**  (1949, BRITAIN - NOIR/MYSTERY. DIRECTED BY CAROL REED) |
| |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | |  | | --- | |  | | |  | | --- | | **THE THIRD MAN**  Set in postwar Vienna, Austria, and starring Joseph Cotten as Holly Martins, a writer of pulp Westerns, who arrives penniless as a guest of his childhood chum Harry Lime (Orson Welles), only to find him dead. Martins develops a conspiracy theory after learning of a "third man" present at the time of Harry's death, running into interference from British officer Maj. Calloway (Trevor Howard) and falling head-over-heels for Harry's grief-stricken lover, Anna (Alida Valli). | | | | | | | | | |
| **MARCH 16**  (1946, MEXICO - NOIR/MYSTERY. DIRECTED BY ROBERTO GALVADON) |
| |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | |  | | --- | |  | | |  | | --- | | **LA OTRA**  Gavaldón collaborated with his favorite screenwriter, José Revueltas, to create this distinctly Mexican variant on the time-honored Evil Twin plot: this time, it’s the great Dolores del Rio, returning to Mexico from her Hollywood period, who plays the central dual role, as a meek, bespectacled manicurist and her mercenary, man-eating sister. But in this case, envy proves to be a greater sin than avarice. The film was based on an unproduced screenplay commissioned for Bette Davis, who eventually made her version in 1964—*Dead Ringer*. | | | | | | | | | |
| **MARCH 23**  (1949, JAPAN - NOIR/MYSTERY. DIRECTED BY AKIRA KUROSAWA) |
| |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | |  | | --- | |  | | |  | | --- | | **STRAY DOG**  Murakami (Toshirô Mifune) is a young and inexperienced detective on the Tokyo police force. While riding a crowded bus on a hot summer day, he discovers that his gun has been stolen out of its holster. Reluctant to lose face by reporting the gun missing, Murakami first dives alone into the depths of postwar Tokyo's poverty-stricken slums and criminal underworld, but when the missing gun is implicated in a crime spree, a more experienced detective (Takashi Shimura) lends his expertise. | | | | | | | | | |
| **MARCH 30**  (1944, USA - NOIR/MYSTERY. DIRECTED BY OTTO PREMINGER) |
| |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | |  | | --- | |  | | |  | | --- | | **LAURA**  In one of the most celebrated 1940s film noirs, Manhattan detective Mark McPherson (Dana Andrews) investigates the murder of Madison Avenue executive Laura Hunt (Gene Tierney) in her fashionable apartment. On the trail of her murderer, McPherson quizzes Laura's arrogant best friend, gossip columnist Waldo Lydecker (Clifton Webb) and her comparatively mild fiancé, Shelby Carpenter (Vincent Price). As the detective grows obsessed with the case, he finds himself falling in love with the dead woman. | | | | | | | | | |
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