(1955) coincides with the arrival of a new upstairs neighbor — TV toothpaste pitchwoman and “art” photo course. But when the summer widower’s next project, “Repressed Urges in the Middle-Aged Male,”

rhythmic waves, you’ll swear you’re lost in a giant fruit cocktail.” – The Movie Guide.

original color negatives were destroyed in the early 70s). Buy your war bonds at this theater! “So

Goodman swings ... and sings (!), Charlotte Greenwood attempts to kick the moon, and Eugene

tutti-frutti hat” Carmen Miranda, wearing history’s most enormous fruit basket, sashays between

Alice and Marilyn Monroe

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ends in the inevitable discovery that there is no such thing.” – Tom Milne, Time Out (London).

power, the dance hall where two women tease in an ambiguous tango; the forest road where the

popping color cinematography by Vittorio Storaro (who personally oversaw the film’s 1995

anniversary of the Eisenhower era sex comedy, the apotheosis of

not only her own most iconic moment, but one of the most

innocent in the big city and the kook, Marilyn Monroe seems oddly

grate on a sultry summer night. And

when klutzy would-be Casanova Ewell confesses “Nothing like this

ever happened to me in all my life,” Marilyn ingenuously replies,

vocals”), at least there’s the thrill of

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KOLLE BE & NEW YORK FRONT (1950) Warner Brothers “All or nothing” annual without a real front line of any kind. The US is steadily forced to raise more and more troops, to drive back the enemy who is now all over the place. Big guns are shot and the war goes on to the very end. – Pauline Kael.