Robert Ryan

"In movies, I’m pretty much played everything I’m dedicated to fighting against.”

NYPD

In commemoration of the tenth anniversary of 9/11

Exactly ten years ago, we were in the middle of a bout, celebrating the New York City police department in movies when the tragedy of 9/11 struck.

WILLIAM FRIEDKIN’S

THE FRENCH CONNECTION

starring GENE HACKMAN

1971’s "Kidnapped man in immediately identical” – AIMEE MANN'S

SAMUEL FULLER’S

HOUSE OF BAMBOO

Cool, virile older Robert Ryan fancies big law against his former subordinates. Tony Lo Bianco is an up-and-coming detective who gets caught up in a intrigue in a drug bust. The only way out is to work with the FBI, but the FBI forces him to work with a notorious gangster, Tony Lo Bianco. Ryan’s hunches lead him to the source of the drug ring and he is able to take down the operation. The film was a critical and commercial success, receiving the Academy Award for Best Picture and winning the New York Film Critics Circle Award for Best Film.

NEW 35mm SILENT PRINT

"A slam-bang thriller! Like an aggravated case of new York!"

SEPTEMBER 15 – SEPTEMBER 19

A COLUMBIA PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

“A small man in immediately identical” – AIMEE MANN'S

SAMUEL FULLER’S

HOUSE OF BAMBOO

TWO

SEPTEMBER 2 – SEPTEMBER 13

NEW YORK

WHERE THE SIDEWALK ENDS

(1950, Charles Vidor) "Meets a murderess on the Grand Central Station steps, attempts suicide, but is resuscitated. The police find the body, but not before it’s been removed by the funeral director. Ryan, the ex-cop, is hired to track down the murderer.” – Ted Balsam, Film Noir Potpourri

"The boxing movie to lick all others, with Ryan impeccable as the lead. It’s a very fine production.” – The Saturday Review

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The immediate follow-up to The Night of the Hunter, Henry Hathaway’s bittersweet parable of innocence and retribution, has more than earned its reputation as a minor masterpiece. Robert Mitchum stars as a lay preacher who smashes a bank, while his sister (Joan Fontaine, unbeknownst to the public) is determined to track him down. A robust performance by John Ireland as a backwoods policeman and splendid photography capture a New England landscape that is like none other, and the film is reminiscent of Dashiell Hammett’s novel Red Harvest—a literary style that was always more brusque and realistic than the Southern Gothic that has dominated Hollywood’s response to Mankell’s Heat. The story is a tense, violent one, and the characters are on the side of the law, but the approach is as cold and unsentimental as its subject. The result is a surprisingly dispassionate and well-crafted picture that, in its own way, is no less intense than the film that preceded it.

Grant finds a simple case of mistaken identity snowballing into something else, as a character we can’t quite identify becomes the focus of the film. In this case, it’s the driver of a truck, played by Ben Affleck, who gets caught up in a web of lies and deceit as he tries to clear his name. The plot is filled with twists and turns, and the performances are strong, with Affleck giving an especially nuanced and affecting portrayal. The film also features a solid supporting cast, including Alice Eve, John Turturro, and Christian Bale, all of whom deliver solid performances. Overall, The Company Men is a well-crafted and thought-provoking story that will keep audiences engaged from start to finish.