

**Welcome to..**





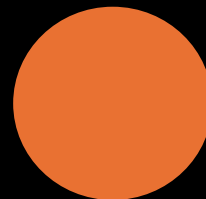
**FILM NOIR**

- **OR AS WE PREFER TO CALL IT AROUND HERE...**

• **MURDER .....**

• **MAYHEM.....**

• **and...**



# ADULTERY!

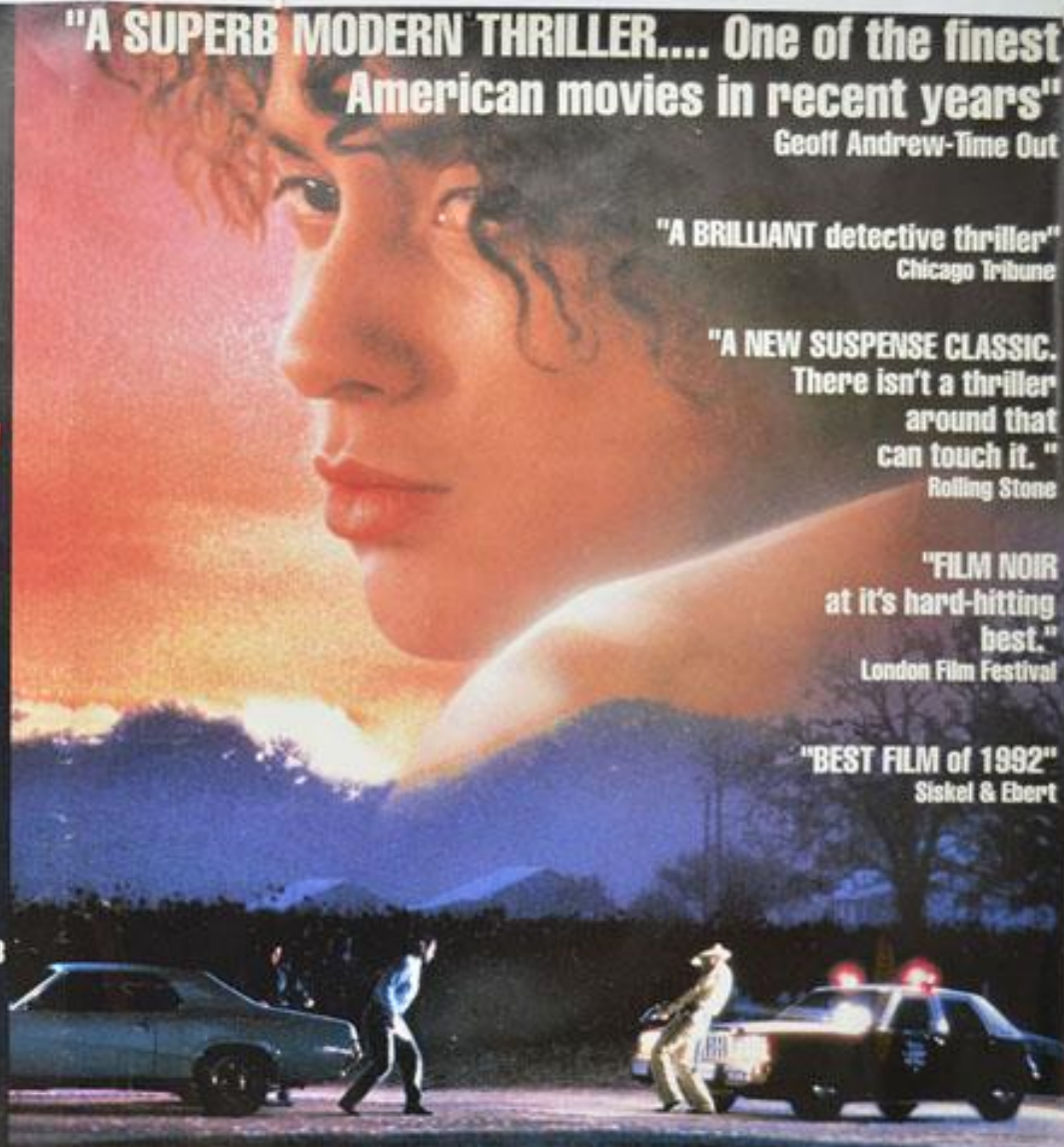




**Today's Movie...**

# ONE FALSE MOVE

Walter Salles Presents A CARL FRANKEL FILM ONE FALSE MOVE  
BILL MURPHY • CYRUS HOLLAND • BOB OGDEN • THOMAS MICHAEL BERRY • PAUL DILLON • JIM WATKINS • BOB PARNOL, C.S.A.  
Executive Producer: PETER BRONCO • JERRY BRONCO • Executive Producer: TOMMY FLANNERY • Editor: BOB LINDEN  
Production Designer: GARY L. NEW • Music: CHARLES KAMET • Executive Producer: JAMES L. CARTER • Executive Producer: TOM PELLET • Story: BOB • Screenplay: BOB & CAPLAN • Director of Photography: PAUL COLCAGNE • Executive Producer: BOB OGDEN • Executive Producer: TOM O'NEILL  
Produced by JERRY BRONCO & BOB OGDEN • Screenplay by CARL FRANKEL • Directed by CARL FRANKEL



"A SUPERB MODERN THRILLER.... One of the finest American movies in recent years"

Geoff Andrew-Time Out

"A BRILLIANT detective thriller"  
Chicago Tribune

"A NEW SUSPENSE CLASSIC.  
There isn't a thriller  
around that  
can touch it."  
Rolling Stone

"FILM NOIR  
at it's hard-hitting  
best."  
London Film Festival

"BEST FILM of 1992"  
Siskel & Ebert

STARTS  
APRIL 9th

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Booking No. 071 724 1006

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KENSINGTON  
071 271 1166

MGM  
TOTTENHAM  
COURT ROAD  
071-636 6148

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CAMDEN TOWN 071.485 2443

The Green  
on the Green  
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RITZY  
BRUXTON 071-737 2121

PICTURE  
HOUSE  
78 VENN ST. SWA  
(Clapham Cms tube)  
Prog. 071 486 3323








- **Here is a crime movie** that lifts you up and carries you along in an ominously rising tide of tension, building to an emotional payoff of amazing power. **On the very short list of great movies about violent criminals, “One False Move” deserves a place of honor,...**

- **It is a great film - one of the best of the year** - and announces the arrival of a gifted director, Carl Franklin.

- Yet no words of praise can quite reflect the seductive strength of **“One False Move,”** which begins as a crime story and ends as a human story in which everything that happens depends on the personalities of the characters. It's so rare to find a film in which the events are driven by people, not by chases or special effects.

- 
- And rarer still to find **a story that subtly, insidiously gets us involved much more deeply than at first we realize**, until at the end we're torn by what happens - by what has to happen.



- One of the unique qualities of the screenplay, and his direction, is that **this is a film where the principals are three black people and three white people, and yet the movie is not about black-white “relationships”** in the dreary way of so many other recent movies, which are motivated either by idealistic bonhomie or the clichés of ethnic stereotypes.

**Every character in this film, black and white, operates according to his or her own agenda.** That's why we care so very much about what happens to them.

## Billy Bob Thornton:

“Sometimes, ... I refer to the movie as ‘Bonnie and Clyde meet Andy Griffith.’”



*The Criterion Collection*



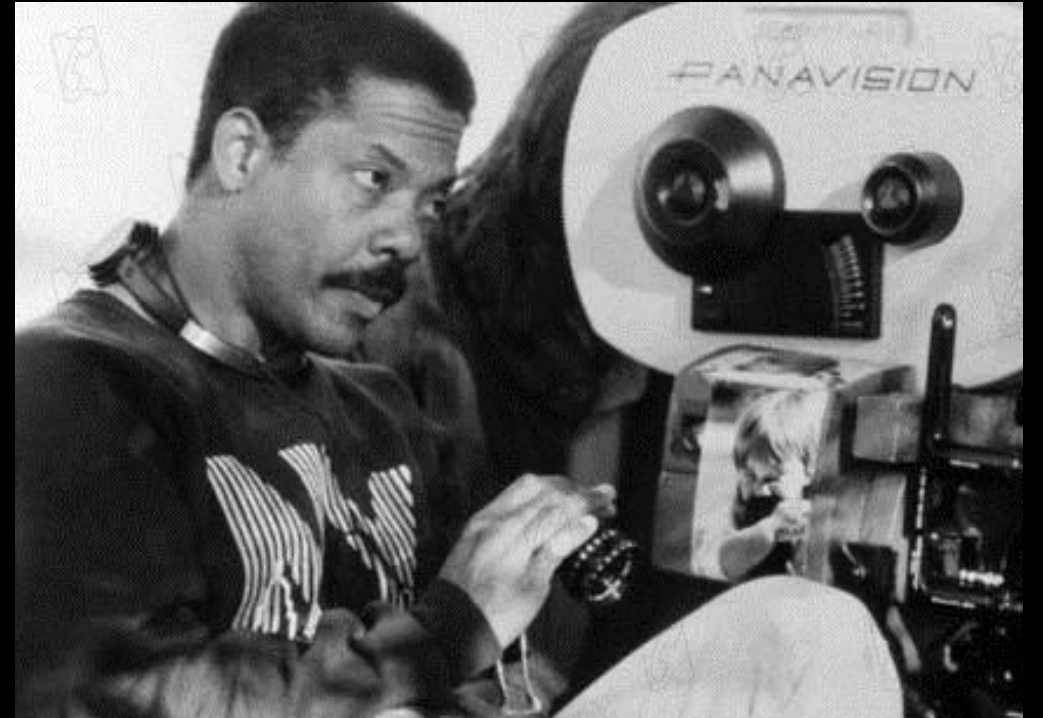
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graph TD; A["The Criterion Collection"] --> B["One False Move: 'Lock Things Up'"]; B --> C["By William Boyle"]; C --> D["Essays— Jul 25, 2023"];
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*One False Move: “Lock Things Up”*

By William Boyle

Essays— Jul 25, 2023

• Carl Franklin (the director) has spoken at length on the film's violence, explaining his desire to portray the real emotion behind the crimes. He has often decried how violence was being utilized in the cinema of the time. The pageantry. The disconnection from reality. Graphic bloodshed with no sense of mercy or emotion. In *One False Move*, he makes sure that every life taken is *felt*.

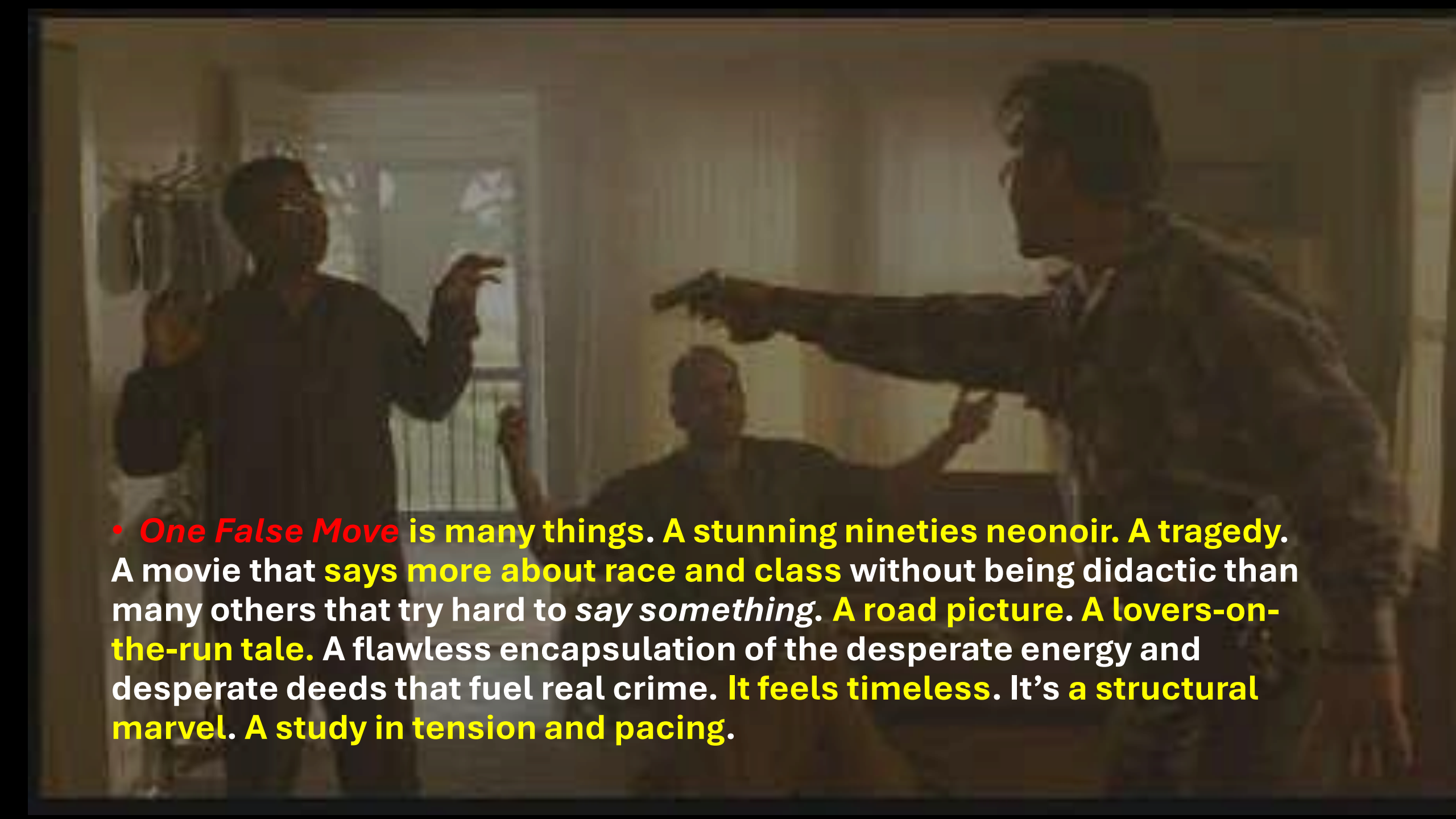




- How the film handles race set it apart in 1992 and still sets it apart.

Released at a charged time, in the wake of Rodney King's brutal beating by Los Angeles police and the riots that followed, *One False Move* doesn't offer slapdash portraits of Black and white characters or of cops and criminals. Instead, it's all shades of gray,





• ***One False Move*** is many things. A stunning nineties neonoir. A tragedy. A movie that says more about race and class without being didactic than many others that try hard to say something. A road picture. A lovers-on-the-run tale. A flawless encapsulation of the desperate energy and desperate deeds that fuel real crime. It feels timeless. It's a structural marvel. A study in tension and pacing.

- It's **a complex portrait of the South.** The awful weight of history and tradition. Kindness often masking complicity. **Buried secrets.** The atmosphere misted over with **sins of the past.** Attempts to smile through pain and yearning. Cycles of **poverty and grief** and near escape. **Dark humor.**



From David Thomson – “the greatest living film historian, archivist and professional fan...” L.A. Times:

- **One False Move** began as a crime movie but then became a study of race and family – **one of the best small films of the decade.**
- **...one of the few original thrillers made in America in the last twenty years.**

- **One False Move** begins in Los Angeles...with terrible violence...they (the perpetrators) leave town fast. At which point, the picture changes tone and direction...gradually it reveals itself as a movie intent in believing in a few lost souls. It prefers the country life but it has no great illusion about anyone being especially safe or secure there.
- Indeed this is a twisting, turning story about the way the past can catch up with you.

•BEFORE  
•THE  
•MOVIE



**TOMMARYBETH@VERIZON.NET**

- **I WILL PLACE THE SLIDES OF EACH CLASS ON OSHER'S WEBSITE AFTER EACH CLASS.**



# HOW TO ACCESS THE CLASS NOTES

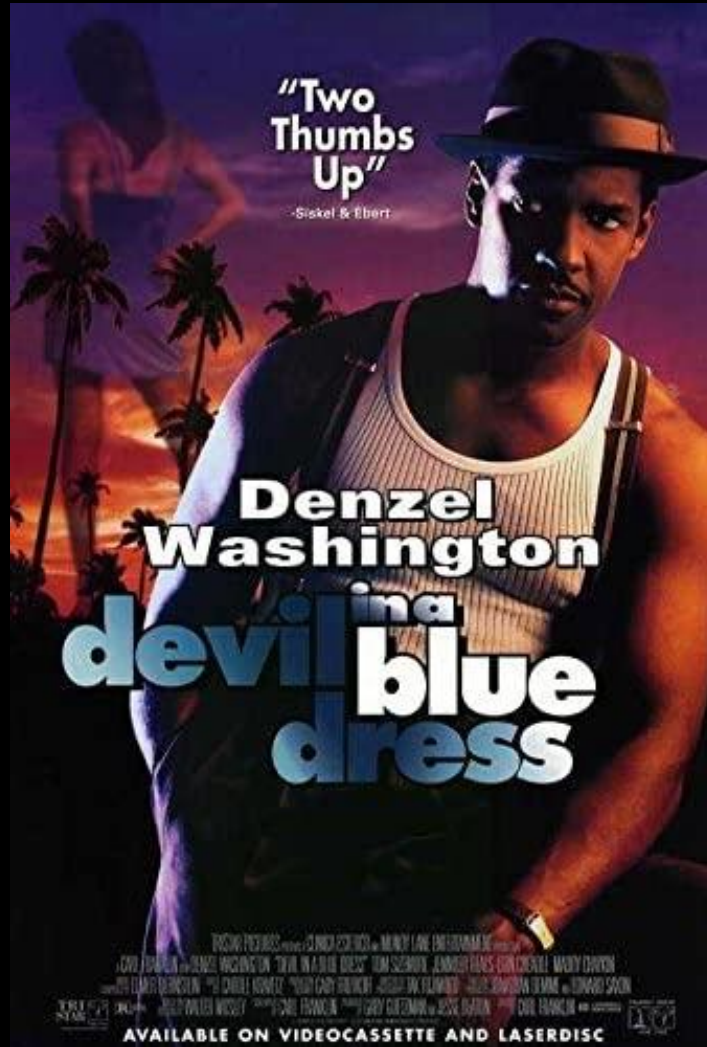
Click on the Osher Website (not the Registration site):

- <https://www.wm.edu/offices/auxiliary/osher/index.php>
- On the **left side of the page**, click “Course Information,” and then click on “Class Notes and Presentation.”
- When the next page comes up, **click on my name** next to the class notes you want.

**THE MOVIES ARE...**







"Two  
Thumbs  
Up"

-Siskel & Ebert

Denzel  
Washington  
in  
**devil in a  
blue  
dress**

TRISTAR PICTURES PRESENTS A DENZEL WASHINGTON FILM "DEVIL IN A BLUE DRESS" STARRING DENZEL WASHINGTON, JESSICA HENWICK, AND TOM SERRANO. COSTUME DESIGNER: JENNIFER HARRIS. MUSIC BY: JERRY BRONSTEIN. EXECUTIVE PRODUCERS: JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN. PRODUCED BY: JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN. WRITTEN BY: JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN. DIRECTED BY: JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN, JERRY BRONSTEIN. AVAILABLE ON VIDEOCASSETTE AND LASERDISC



# The City in Film Noir

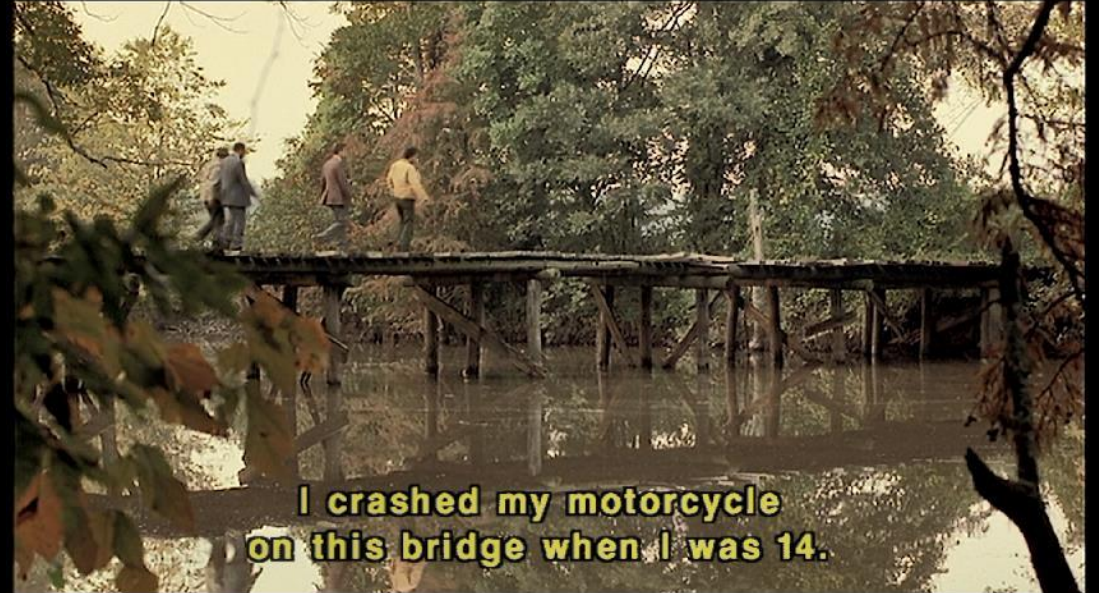
From “Film Noir: The Dark Side of the Screen” by F. Hirsch

- **The city as a cradle of crime and a cauldron of negative energy is the inevitable setting for film noir.** Country settings appear infrequently and usually as a counterpoint to the festering city.  
*(The Asphalt Jungle, The Killers, Out of the Past)*

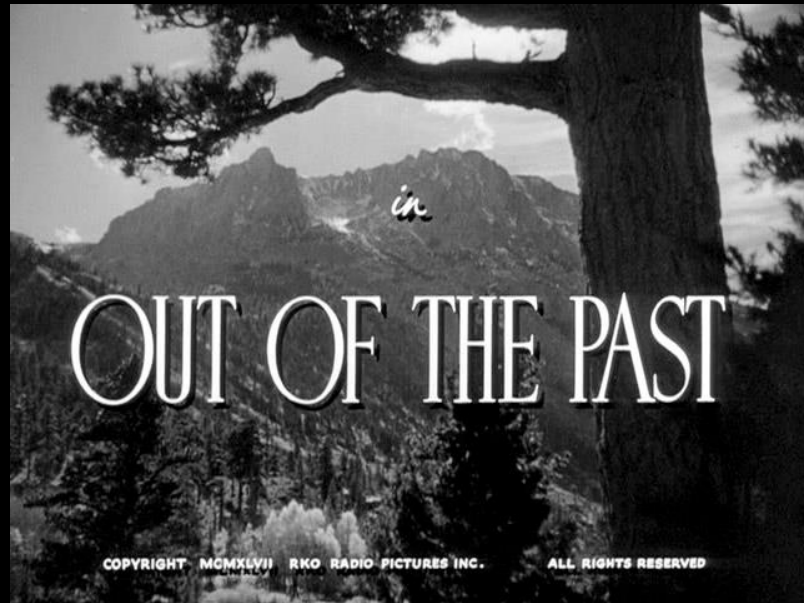
**One False Move** begins in Los Angeles...with terrible violence...they (the perpetrators) leave town fast.



It prefers the country life but it has no great illusion about anyone being especially safe or secure there.



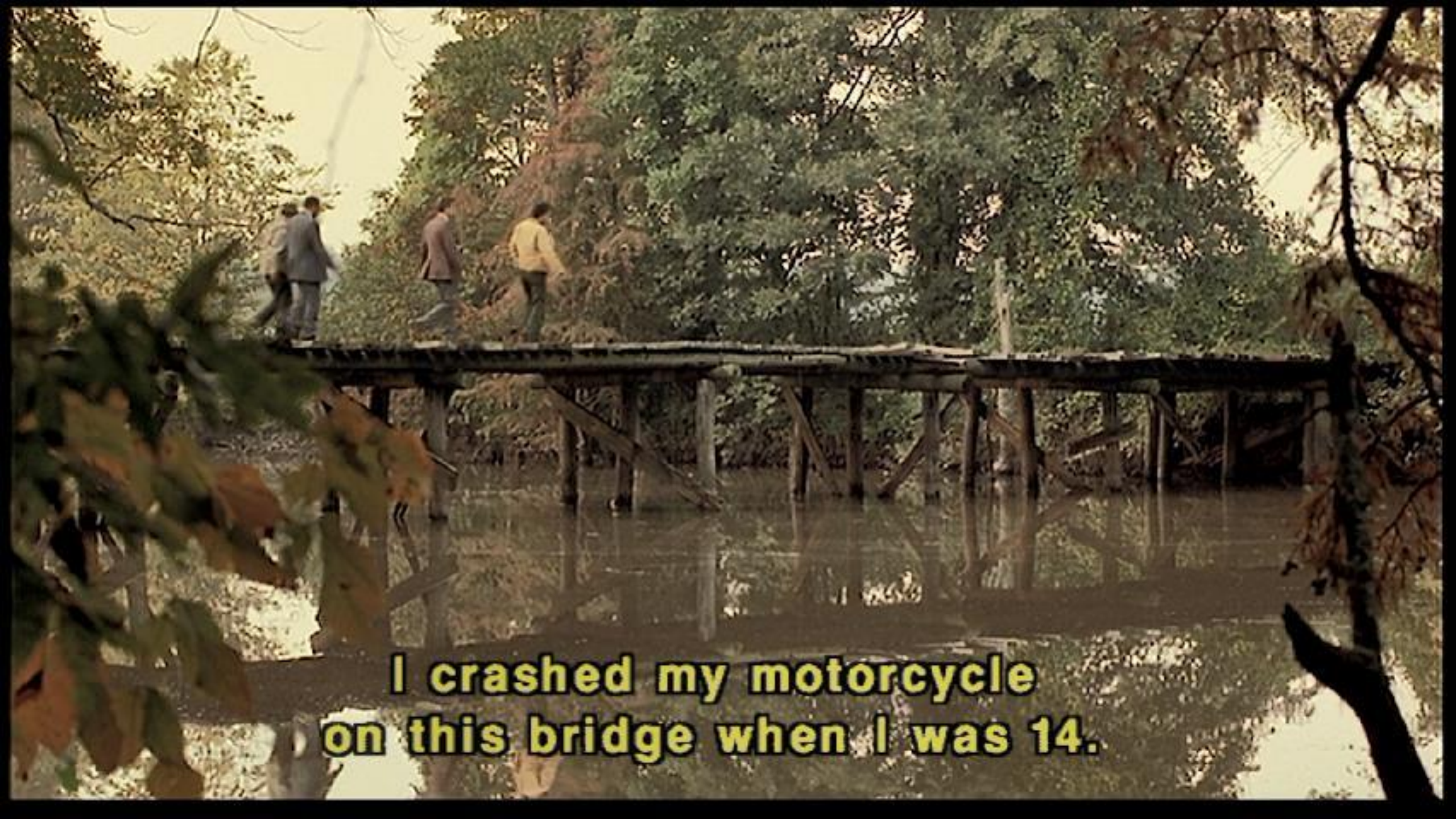
Indeed this is a twisting, turning story about the way the past can catch up with you.



# AFTER THE MOVIE





A group of five people is walking across a simple wooden bridge that spans a river. The bridge is constructed from dark wood and has a rustic appearance. The river below is calm, reflecting the surrounding trees and the bridge's structure. The background is filled with dense green foliage, suggesting a forest or park setting. The overall lighting is soft, indicating it might be late afternoon or early morning. The text is overlaid at the bottom of the image in a bold, yellow font with a black outline.

**I crashed my motorcycle  
on this bridge when I was 14.**



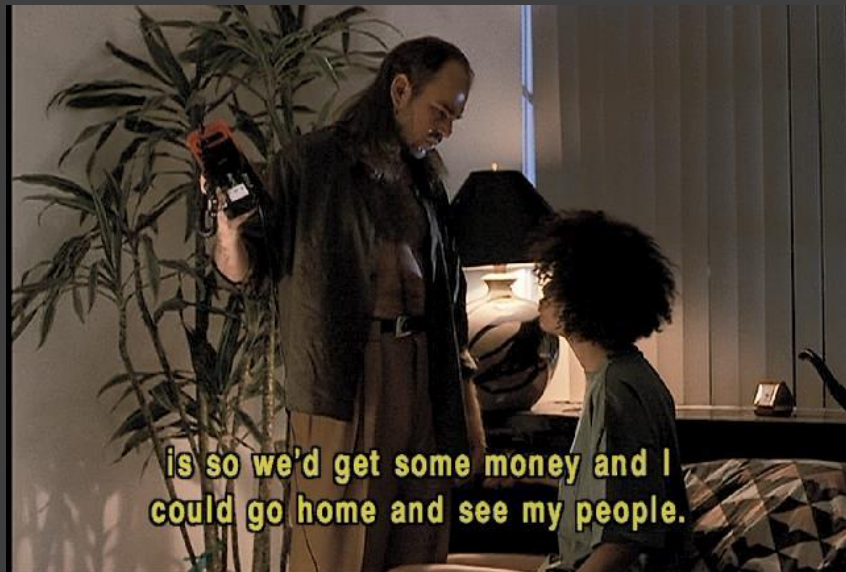
**Who is the character who drives this whole story? The character who motivates all the action?**







Everybody get on the floor  
and be quiet



is so we'd get some money and I  
could go home and see my people.



I ain't got it.  
She took the fucking money.







Carl Franklin,  
Director: 1949 -

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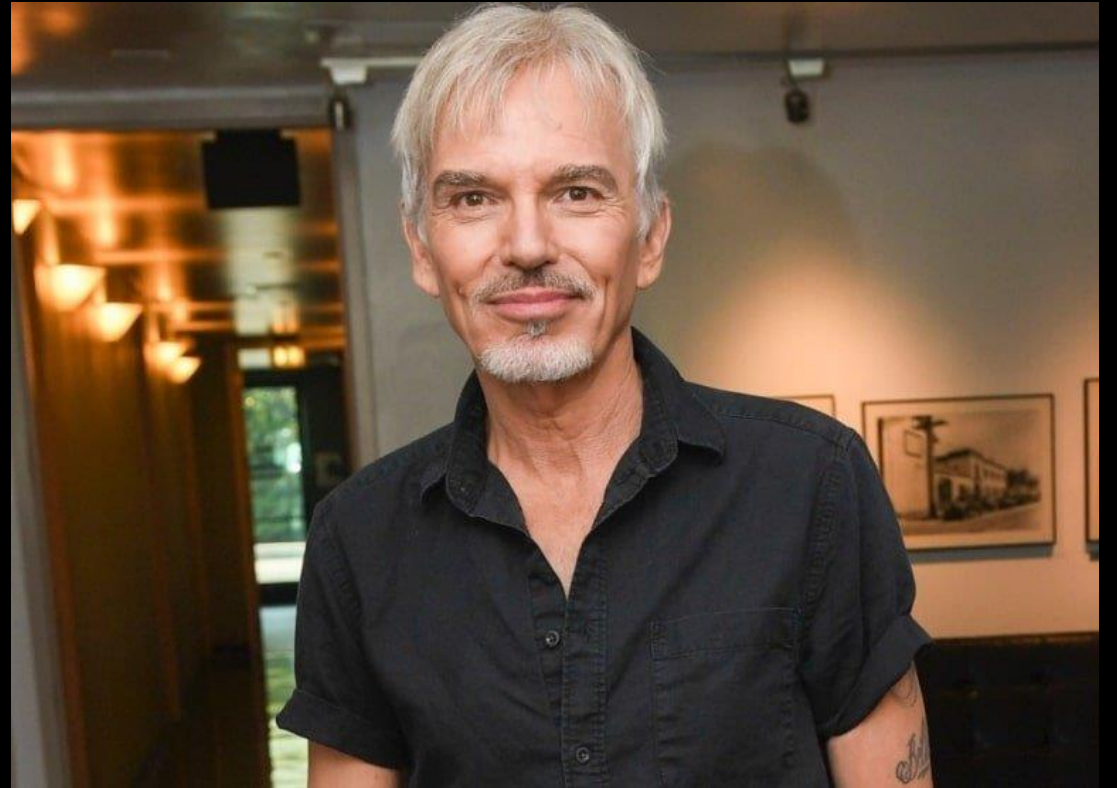




Michael Beach:  
1963 -



Cynda Williams: 1966 -; Billy Bob Thornton:  
1955 -



Bill Paxton:  
1955 - 2017

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