

What's Available **NOW** On



“Movie: School Daze”

Students navigate life at a historically Black college in this 1988 musical comedy, one of Spike Lee's early efforts. The subject matter is often serious — such as the positions of light-skinned versus darker-skinned African-Americans in the social order — but the clever writing and frequent musical numbers keep the film from becoming too preachy. Laurence Fishburne — going by Larry then — heads the cast.



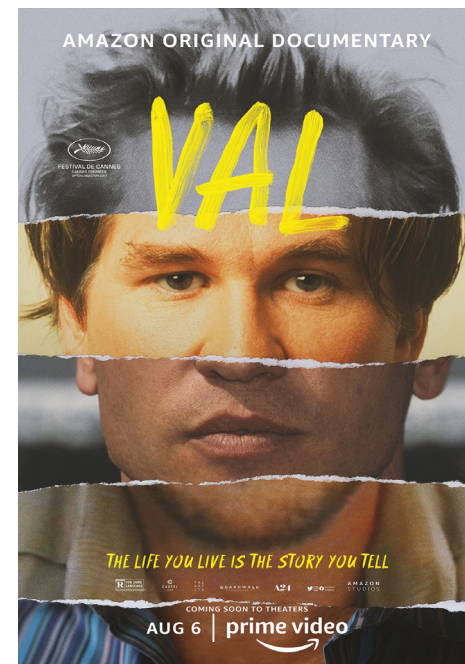
“Movie: Only Lovers Left Alive”

From director and co-writer Jim Jarmusch (“The Dead Don't Die,” “Mystery Train”) comes this enjoyable 2013 comedy drama about two centuries-old vampire lovers (Tom Hiddleston, Tilda Swinton) with highbrow attitudes and tastes, who are forced to consider their place in a 21st century world full of philistines. Anton Yelchin, Mia Wasikowska, John Hurt and Jeffrey Wright are also in the fine cast.



“Movie: On the Waterfront”

Marlon Brando became a contender in his own right as a longshoreman battling a ruthless racketeer in Elia Kazan's searing 1954 melodrama of political corruption and personal heroism. Filmed in Hoboken, N.J., this landmark film won eight Academy Awards, including best picture and best supporting actress (Eva Marie Saint), as well as Oscars for Brando and Kazan. Karl Malden and Rod Steiger co-star.



“Movie: Val”

Fans of Val Kilmer will get an up-close-and-personal look at the mercurial “The Doors” and “Batman Forever” actor in this documentary from first-time directors Leo Scott and Ting Poo, which uses home movies, on-set clips and footage shot by Kilmer himself to chronicle a life lived to extremes and reveal what it means to be an artist and a complex man. (ORIGINAL)

best of ...

BY JAY BOBBIN



“Dangerous”



“Jezebel”



“The Letter”

BEST BETTE DAVIS MOVIES

“**Of Human Bondage**” (1934) Davis plays cruel waitress Mildred, who coldly toys with an earnest admirer's (Leslie Howard) emotions, in this adaptation of the W. Somerset Maugham classic.

“**Dangerous**” (1935) Davis earned her first Academy Award as an actress whose drinking problem leads to trouble for her and others.

“**The Petrified Forest**” (1936) Working again with Leslie Howard, with Humphrey Bogart added, Davis stars in the Robert E. Sherwood play about crossed paths at a diner.

“**Jezebel**” (1938) Sort of a pre-“Gone With the Wind,” this Davis staple saw her score her second Oscar as a willful Southern belle trying to win back her ex-fiance (Henry Fonda). The film is included in the day of Davis films that launches Turner Classic Movies annual “Summer Under the Stars” event Sunday, Aug. 1.

“**Dark Victory**” (1939) In one of Davis' most popular movies, she stars as a socialite who develops a brain tumor, then falls in love with the doctor (George Brent) who operates on her.

“**The Private Lives of Elizabeth and Essex**” (1939) Davis and Errol Flynn have the title roles in the tempestuous royal love story.

“**The Letter**” (1940) Another W. Somerset Maugham work was the source of Davis' turn as a murder suspect whose claim of self-defense might unravel because of a certain letter.

“**The Little Foxes**” (1941) Lillian Hellman's play centers on a wealthy Southern family — with Davis playing one member — beset by problems while also causing them for others.

“**Now, Voyager**” (1942) A spinster, portrayed by Davis, undergoes a radical transformation after spending time in a sanitarium.

“**The Corn Is Green**” (1945) A schoolteacher (Davis) becomes the patron of a promising student (John Dall) in the screen version of Emyln Williams' play.

“**A Stolen Life**” (1946) Davis plays twin sisters, one of whom “steals” the other's identity — and husband (Glenn Ford) — after a drowning.

“**All About Eve**” (1950) “It's going to be a bumpy night,” indeed. The classic backstage drama

stars Davis as a veteran stage star targeted by an ambitious admirer (Anne Baxter).

“**What Ever Happened to Baby Jane?**” (1962) Davis' later career got a big jolt from this legendary chiller, pairing her with Joan Crawford as former-actress siblings engaged in psychological terror.

“**Hush ... Hush, Sweet Charlotte**” (1964) The same team behind “What Ever Happened to Baby Jane?” furnished Davis with another tale of family strife turned horrifying.

“**The Nanny**” (1965) Davis is terrifically chilling as said minder of children, who matches wits with a savvy and suspicious youngster (William Dix).

“**Death on the Nile**” (1978) Agatha Christie's puzzler places Davis among the suspects during a cruise on which Hercule Poirot (Peter Ustinov) probes an heiress' murder.

“**The Whales of August**” (1987) Davis was near the end of her career when she worked with such other screen veterans as Lillian Gish and Vincent Price in the story of widowed sisters (Davis, Gish) and what may be their last Maine summer.