

Director Fred Zinnemann creates an incredibly tense Western that unfolds in real time -- as the ticking clock constantly reminds us. Marshall Will Kane (Gary Cooper) insists on defending the townsfolk even though it's his last day on the job. Unable to raise support, he goes it alone against the outlaws, scheduled to arrive on the noon train.

Friday, July 20

THE SEARCHERS 119 minutes 1956

A Comanche raid sets Ethan Edwards (John Wayne) on a quest to find his abducted niece (Natalie Wood) accompanied by his part-Indian nephew Martin (Jeffrey Hunter). Their years-long journey is director John Ford's portrait of racism, obsession and revenge set against the stunning backdrop of Monument Valley.

Saturday, July 21

THE MAN WHO SHOT LIBERTY VALANCE 123 minutes 1962

This John Ford Western profiles Senator Ransom Stoddard (James Stewart) on his return to Shinbone for the funeral of his friend Tom Doniphon (John Wayne). Many years back, as an idealistic young lawyer, Stoddard believed in legal justice, not the gun. But his principles are tested in a shootout with the unscrupulous Liberty Valance (Lee Marvin).

Friday, July 27

THE GOOD, THE BAD AND THE UGLY 161 minutes 1967

This classic "spaghetti" Western directed by Sergio Leone tells of an unholy trio (Clint Eastwood, Eli Wallach and Lee Van Cleef) and their deadly search for \$200,000 in Confederate money. Each man knows a piece of the puzzle, but they outsmart one another right up to the climactic graveyard shootout set to Ennio Morricone's unforgettable score.

Saturday, July 28

RIDE THE HIGH COUNTRY 94 minutes 1962

Sam Peckinpah directed this classic film, which in many ways is a farewell to the old West. It beautifully portrays two aging gunslingers (Randolph Scott and Joel McCrea) on what was to be their final ride. Tensions mount between the partners, with one holding doggedly to his cowboy values while the other can't resist the temptation of easy gold. *Newsweek* called *Ride the High Country* the best American picture of 1962. It was also Randolph Scott's final on-screen performance.

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