00:00:00 Intro Music

00:00:06 Hi Forgotten Film Club Fans! Sarah here with a very special episode because onight I saw “Jumpin’ Jack Flash” as it was meant to be seen – on 35 mm film on a big screen. If you didn’t listen to episode three, I highly recommend you go back and check that out first because this bonus episode isn’t going to cover the film’s plot in depth like our episode dedicated to the film did.

00:30 But just as a quick refresher, here’s the movie summary from Nitehawk Cinema’s website:

*“Terry Doolittle (Whoopi Goldberg) works with computers in a bank office. She routinely talks with others via her computer, but one day she connects with a mysterious user by the name of Jumpin’ Jack Flash (Jonathan Pryce). It takes her a while to decode his message, but Terry figures out that Jack is a British secret agent trapped behind enemy lines. Terry agrees to help him, but her activities attract the attention of the KGB, who want to know Jack’s real identity — and will kill to get it.”*

00:01:02 Nitehawk showed this movie as part of their B-Sides series, which is exactly what it sounds like, deep cuts from big stars. And yes, we all know this movie wasn’t a hit, but I think it’s more than a B-side. Based on my experience tonight, I think it’s a sleeper cult classic.

00:01:16 And I have the receipts to prove it. Yes, what I’m saying is I sat in the back corner of the movie theater and took notes on one of those little cards that’s meant for ordering. I know that’s weird. I’m hoping the one man who was also seated in my row thought I was some kind of journalist or other type of very important writer person.

00:01:34 There were about twenty-five of us in the theater. We’re probably all New Yorkers (though I did not poll everyone in the audience as I’m not actually that brazen of a note taker). I do think this is a very New York movie, so that possibly helped turnout. “Find me in New York for this fuckin’ quarter” got a big laugh.

00:01:50 And people were IN to it. I have never seen an audience so psyched to see a movie as this one – and I went to a twenty-fifth anniversary screening of the *Princess Bride.*

00:02:00 People applauded when Terri begs her boss Mr. Page for a promotion as a rouse to get him away from her computer terminal, where she’s of course, not working but rather doing spy shit with Jack. People clapped and one woman cheered “Yeah!” when she cracked Jack’s code key at the beginning of them film. There were audible gasps when it’s not the cab driver she left outside of Jack’s apartment but Jim Belushi’s KGB asset character instead. Her speech – high on truth serum no less – to Lady Sarah who “doesn’t want to get involved” with helping Jack got a hearty round of applause from the crowd. At least one person cheered when Terri bites Jeremy Talbot in the nuts because it’s the only way to stop him from sending the message that will send Jack to his death.

00:02:38 The Michael McKean/Tracey Ullman cameos when Terry pretends to be the entertainment at the embassy ball were fan favorites along with the scene with Gary Marshall, which got some of the biggest laughs in the entire movie. To Hallie’s point from the original episode, the dress the shredder actually wasn’t a big laugh. But the Blind Terri Doolittle bit sure was, and I saw a few people (including myself) dancing along with Whoopi Goldberg in our seats.

00:03:04 The line Terri says while trying to decipher the lyrics to “Jumpin’ Jack Flash” got a huge laugh and that line is “Fuck a Duck.” I originally devoted an entire paragraph to this line in my recap for our original episode recording, but I’m pretty sure I cut it for time. But I’m glad that it played so well to a live audience! That entire scene is one of the strongest in the movie.

00:03:24 And every single thing that came out of Carol Kane’s mouth got a laugh. The entire theater applauded when the credits rolled.

00:03:32 In fact, the only thing I didn’t like about seeing the movie on the big screen is that I could immediately tell which scenes were shot in downtown LA.

00:03:40 The exterior shot Cole’s in Skid Row looks like it could be reasonable approximation of a larger bar in New York’s midtown area, but it definitely doesn’t look like anything in the financial district. Regardless, I clocked it as LA immediately when the shot followed Terri down the block. Something about that Greyhound ticket storefront just didn’t look right.

00:03:58 The scene where Terri’s “moving toward the uptown area,” as she so logistically puts it, while being pulled in a telephone booth by a KGB agent in a tow truck is one of my favorites in the entire movie. But it sure doesn’t look like any part of Manhattan.

00:04:22 One thing that I loved tonight that I’ve never thought was very important before. The budding romance between Jack and Terri that Hallie, John, and I found to be such a tone shift from the rest of the film…well it doesn’t feel like a tone shift when you see the movie on the big screen. There’s a big reason for this. It feels really different when the camera can pan wide and show you how isolated and lonely Terri is in a large office all by herself. As Terri paces around in her apartment trying to figure out the lyrics to the title song, we see a shot of the kitchen over her shoulder. And something about that makes her apartment feel both too crowded and too big all at the same time. But at the same time, it’s full of some many things that she loves. It’s full of things that show a tenacious introvert who loves a good puzzle and longs for a romance.

00:05:07 The set dressing we all loved? Well, it turns out there’s a bag of wise potato chips next to that sheet music she’s using to crack Jack’s code key. She’s talking to him every night at 7 pm and eating potato chip dinner until she can make it home to eat pasta in front of a black and white romance movie and read hard-boiled detective novels. Why wouldn’t she fall in love with a spy?

00:05:26 But overall, I think the best part of this movie is how good it makes people feel. I caught our waitress watching a few scenes while waiting for our food to be ready, and she and I exchanged big grins like we were both in on the secret of how good this movie is. So good that you’re catching what few scenes you can while working a shift on a Tuesday night.

00:05:48 Outro Music