

1950-51



6:30PM · SPONSORED BY 

THE MAN WHO CHEATED HIMSELF

A veteran San Francisco homicide cop (Lee J. Cobb) spirals into a moral morass when his married socialite lover (Jane Wyatt, in a rare fatale role) "accidentally" bumps off her husband. Instead of playing it by the book, he covers up the crime, only to have his younger brother (John Dall)—a rookie homicide dick—start putting together the pieces. *Presented in a brand new 35mm restoration funded by the Film Noir Foundation for UCLA Film & Television Archive.*

(D: FELIX FEIST, USA 1950, 81 MIN)



8:40PM

ROADBLOCK

After several years playing either tenacious cops or cruel torpedoes, supporting actor Charles McGraw was elevated to leading man status by RKO boss Howard Hughes, becoming the studio's B-unit version of Bob Mitchum. Nobody could clip off tough-guy dialogue like McGraw. In this prototypical noir, he finally reveals a soft center, as an insurance investigator who goes crooked trying to satisfy an avaricious dame (Joan Dixon). An unjustly overlooked classic "B." *35mm print courtesy of the Film Noir Foundation Collection at the UCLA Film & Television Archive.*

(D: HAROLD DANIELS, USA 1951, 73 MIN)



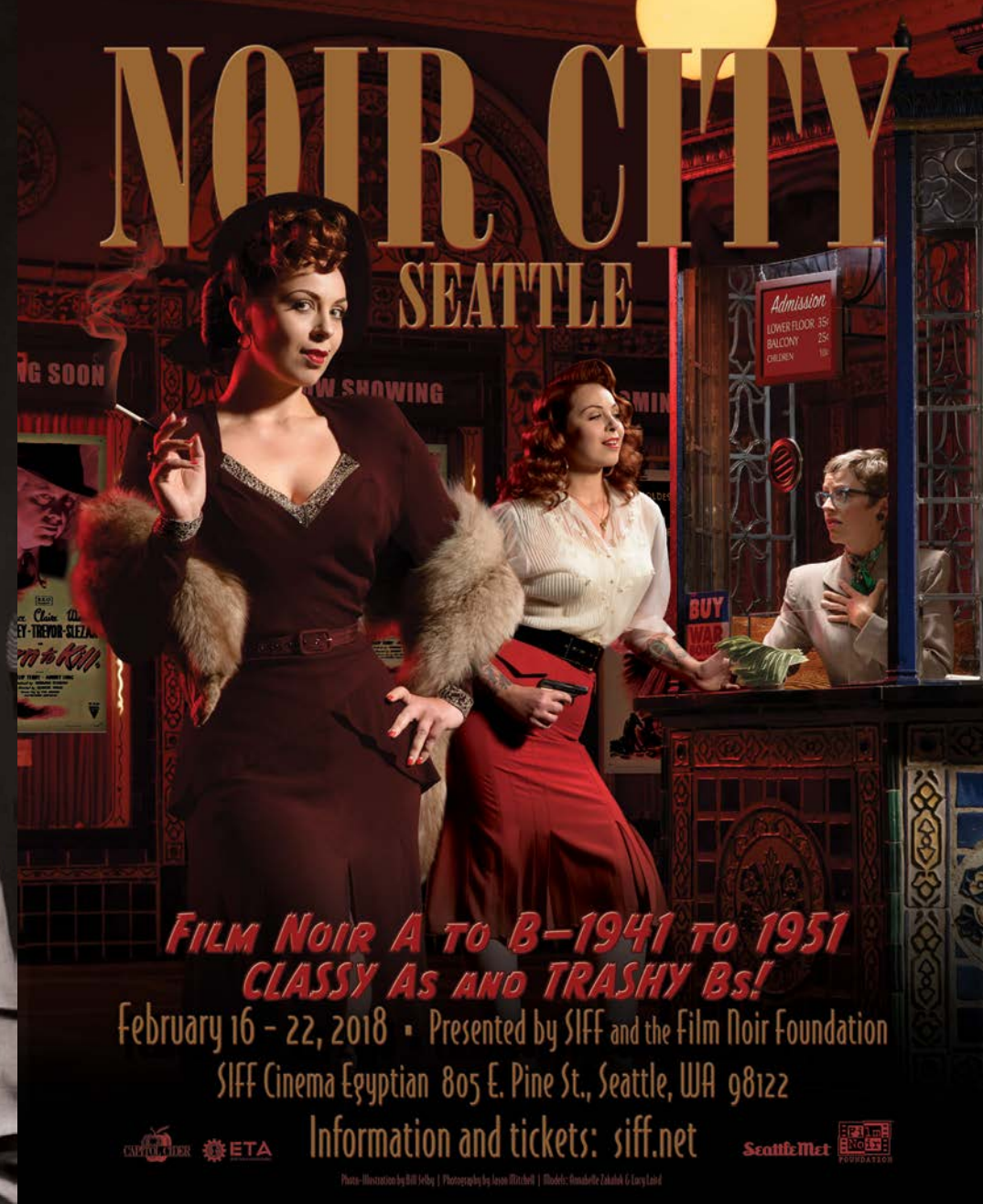
THE CZAR OF NOIR

THE FILM NOIR FOUNDATION is a non-profit public benefit corporation created as an educational resource regarding the cultural, historical, and artistic significance of film noir as an original American cinematic movement.

It is the mission of the Foundation to find and preserve films in danger of being lost or irreparably damaged, and to ensure that high quality prints of these classic films remain in circulation for theatrical exhibition to future generations.

Even if you haven't experienced Noir City before, you may recognize festival programmer and host Eddie Muller from the dark corridors of TCM's "Noir Alley."

As founder and president of the non-profit Film Noir Foundation, Eddie has been instrumental in preserving America's noir heritage. The FNF has resurrected and revived 30 films since its inception in 2005. The FNF's latest 35mm restoration — 1950's *The Man Who Cheated Himself* — will screen at this year's Seattle festival. When not hosting film festivals, Eddie curates museum exhibitions, writes and designs books, and provides commentary for television, radio, and DVDs. He has presented and lectured on film noir at the Cinémathèque Française in Paris, the Museum of Modern Art in New York, and the Smithsonian Institution in Washington, DC. This is Eddie's ninth year bringing Noir City to Seattle audiences.



FILM NOIR A TO B—1941 TO 1951 CLASSY AS AND TRASHY BS!

February 16 - 22, 2018 • Presented by SIFF and the Film Noir Foundation

SIFF Cinema Egyptian 805 E. Pine St., Seattle, WA 98122

Information and tickets: siff.net



Photo: Illustration by Bill Irby | Photography by Jesse Ritchell | Models: Rosalinda Zakhid & Lucy Laird



NOIR CITY RETURNS TO SEATTLE ON THE GIANT EGYPTIAN SCREEN— WITH 18 FILMS TAKING AUDIENCES BACK IN TIME WITH A PROGRAM SPANNING THE BREADTH OF THE ORIGINAL FILM NOIR ERA, 1941 TO 1951.

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FESTIVAL PASS: \$150 | \$100 SIFF MEMBERS • SINGLE FILM ADMISSION: \$15 | \$10 SIFF MEMBERS

1941-42



7:00PM

THE MALTESE FALCON

"The stuff that dreams are made of." Sam Spade (Humphrey Bogart), a cynical, tough-talking private eye, becomes ensnared in a web of deceit when a simple missing persons case becomes a deadly hunt for a missing statuette. John Huston's 1941 directorial debut became the prototype for the Film Noir genre, and Bogart's performance as Spade made him a household name. With legendary performances from Mary Astor, Sydney Greenstreet, Peter Lorre, and Elisha Cook Jr.

(D: JOHN HUSTON, USA 1941, 101 MIN)



9:30PM

QUIET PLEASE, MURDER

George Sanders is a cunning forger who teams up with femme fatale Gail Patrick to swindle gullible art patrons. His ultimate coup, to steal and replicate a priceless Shakespeare folio, turns into a crazy hostage drama when the priceless artifact ends up as a needle in a haystack—hidden somewhere in the Los Angeles Public Library! This indescribably daffy and surprisingly racy rarity is an example of the 20th Century—Fox B-unit at its very best!

(D: JOHN LARKIN, USA 1942, 70 MIN)

MATINEE SHOWS!



12:30PM

SHADOW OF A DOUBT

Naïve teenager Charlie (Teresa Wright) begins to suspect her beloved Uncle Charlie (Joseph Cotten), on a vacation visiting sleepy Santa Rosa, California, of actually being the fugitive "Merry Widow" serial killer. Before David Lynch was even born, Hitchcock explored malevolent evil seeping into a banal small town. It's got few of the flashy passages the director is famous for—but thanks to Cotten's mesmerizing performance, it may be the director's ultimate expression of the horror that infects everyday life.

(D: ALFRED HITCHCOCK, USA 1943, 108 MIN)



3:15PM

ADDRESS UNKNOWN

The tale of a San Francisco art dealer who returns to Germany and falls under the spell of the Nazis was originally rendered by "Kressmann Taylor" (a woman writing as a man) as a trans-Atlantic correspondence between two increasingly estranged friends. It's brought powerfully to life through the stunning design and direction of William Cameron Menzies, and is powered by Paul Lukas' haunting performance. Not truly noir, but a revelation—few "B" movies match the impact and artistry of this WWII stunner.

(D: WILLIAM CAMERON MENZIES, USA 1944, 75 MIN)

1943-44



6:30PM

FLESH AND FANTASY

Considered one of the greatest French directors (his *Pépé le Moko* launched the "poetic realism" that informed film noir), Duvivier escaped the war at home by bringing his incredible style to offbeat Hollywood films of the early '40s. This anthology of three supernatural tales—a proto-*Twilight Zone*—features a dazzling cast (Edward G. Robinson, Barbara Stanwyck, Charles Boyer, Robert Cummings, Thomas Mitchell) and exceptional camerawork by Stanley Cortez and Paul Ivano. Presented in an original 35mm print courtesy of Universal Pictures.

(D: JULIEN DUVIVIER, USA 1943, 94 MIN)



8:45PM

DESTINY

Originally intended as the opening segment of *Flesh and Fantasy*, Universal cleaved this off and released it as a 65-minute stand-alone. A pair of robbers (Alan Curtis and Frank Craven) hide out in rural Paradise Valley, where the town folk are so pleasant and trusting, the crooks eagerly map out a plan to rob them blind. But the farmer's daughter (Gloria Jean), who really is blind, has a big surprise in store for one of the lecherous thieves.

(D: JULIEN DUVIVIER AND REGINALD LE BORG, USA 1944, 65 MIN)

MATINEE SHOWS!



12:30PM

MILDRED PIERCE

Joan Crawford delivers a ferocious, Oscar-winning performance as a hard-working housewife who struggles to provide the best life for her little girl Veda (Ann Blyth). Through grit and persistence, she transforms herself into a wealthy restaurateur, only to find herself trapped in a dark world of thwarted desires. Director Michael Curtiz (*Casablanca*) captures this corrosion of the American Dream by invading the glossy world of Hollywood melodrama with the shadowy, chiaroscuro nights of noir.

(D: MICHAEL CURTIZ, USA 1945, 111 MIN)



3:15PM

JEALOUSY

A perky female cabbie (Jane Randolph) gets embroiled in a dangerous triangle involving her suicidal Czech boyfriend (Nils Asther) and a rakish doctor (John Loder) who's taken a shine to her. Director Gustav Machatý, known for the infamous 1933 sex film *Ecstasy*, concocts a dreamy tale that touches all the tropes of "B" mysteries while depicting the displacement of European artists adrift in sun-baked Hollywood.

(D: GUSTAV MACHATÝ, USA 1945, 116 MIN)

1945-46



6:30PM

THE BLUE DAHLIA

The only original screenplay penned by the legendary detective story writer Raymond Chandler, was crafted under both deadline pressure (star Alan Ladd was leaving for military duty) and "the influence" (the script was banged out in a drunken fervor). No matter—it was a huge hit for Paramount, and the most famous pairing of Ladd and Veronica Lake, the most popular screen team of the 1940s. Ladd plays a returning vet suspected of murdering his unfaithful wife. Amazingly, this marks the first screening ever of *The Blue Dahlia* at the Noir City film festival!

(D: GEORGE MARSHALL, USA 1946, 96 MIN)



8:45PM

THE BIG SLEEP

Tough-talking private dick Philip Marlowe (Humphrey Bogart) is hired to settle the gambling debts of a millionaire's spoiled daughter. When her bookie is murdered, his client gets blackmailed, and he needs her seductive older sister (Lauren Bacall) to help him crack the case. William Faulkner's script captures the cynical, hard-boiled slang of Raymond Chandler's novel, director Howard Hawks recruits "It Couple" Bogart and Bacall, and those two lovebirds deliver some of the hottest onscreen chemistry in film history.

(D: HOWARD HAWKS, USA 1946, 116 MIN)

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1947



6:30PM

KISS OF DEATH

Convicted jewel thief Nick Bianco (Victor Mature) turns stool pigeon for the sake of his kids, putting him on a collision course with his psychopathic partner Tommy Udo (Richard Widmark, in his screen debut). Shot entirely on location in New York City, director Henry Hathaway brings a gritty, documentary feel to Bianco's world, but it's Widmark's terrifying, Oscar-nominated performance that haunts these streets.

(D: HENRY HATHAWAY, USA 1947, 99 MIN)



8:45PM

BLIND SPOT

Veteran Columbia star Chester Morris snuck away from his popular "Boston Blackie" series to deliver a terrific performance as a hard-drinking, hard-luck writer who pitches his skeptical publisher an ingenious "locked room" mystery . . . only to have the crime come true. Soon he becomes the prime suspect and the twists come fast and furious as he races against time to puzzle his way out.

(D: ROBERT GORDON, USA 1947, 73 MIN)

1948



6:30PM

I WALK ALONE

Burt Lancaster plays a Prohibition-era bootlegger who gets out of prison to find that his former partner (Kirk Douglas) has gone legitimate, is enjoying the spoils of their criminal enterprise, and has no intention of sharing. Can torch singer Lizabeth Scott douse the flames of retribution? A seminal noir, long thought lost, revived in a new digital restoration courtesy of Paramount Pictures.

(D: BYRON HASKIN, USA 1948, 97 MIN)



8:50PM

BODYGUARD

Hollywood's biggest badass is back! Legendary lawbreaker Lawrence Tierney is ironically cast as an insubordinate lawyer who gets framed off the force and goes undercover to expose corruption and murder in the meat-packing industry! Perky Priscilla Lane provides spunky support. This early Richard Fleischer programmer moves at a breakneck pace with the story co-credited to—yes, that Robert Altman!

(D: RICHARD FLEISCHER, USA 1948, 62 MIN)

1949



6:30PM

THE ACCUSED

A demure college professor (Loretta Young) finds herself in jeopardy after killing an amorous student in self-defense. As the noose tightens, both the victim's guardian (Robert Cummings) and a dogged homicide detective (Wendell Corey) fall for her—being a killer apparently makes her irresistible to men. A decidedly feminine slant on a classic noir premise. Presented in a restored 35mm print courtesy of the Library of Congress, giving new life to a neglected classic.

(D: WILLIAM DIETERLE, USA 1949, 101 MIN)



8:45PM

THE THREAT

Charles McGraw, the toughest man in noir, runs wild as vengeful ex-con Red Kluger, who breaks out of prison to kidnap and torture everyone who's ever done him wrong. A brutal, violent thriller inventively directed by Felix Feist. Featuring Virginia Grey and Michael O'Shea.

(D: FELIX FEIST, USA 1949, 66 MIN)