

siff and the film noir foundation present

# NOIR CITY

FILM NOIR  
IN THE 1950s

# SEATTLE

FEBRUARY 15–21, 2019 • SIFF CINEMA EGYPTIAN

805 E. Pine St., Seattle, WA 98122

Information and tickets: [siff.net/noircity2019](http://siff.net/noircity2019)



SeattleMet



A week-long dive into the dark side of mid-century America with live music, trivia and prizes, a burlesque performance, and 20 classic films covering the years 1949 - 1959.

**TICKETS AND PASSES  
AVAILABLE AT SIFF.NET**

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

*Vouchers are not valid for Noir screenings*

FRIDAY, FEBRUARY 15

1949-50



7:00 PM

35mm

## TRAPPED

Tris Stewart (Lloyd Bridges), a convicted counterfeiter, gets sprung from the joint and goes undercover for the Feds, secretly intending to make a score and run off to Mexico with his red-hot squeeze, Meg (Barbara Payton). No one's sure who's a cop and who's a crook in Richard Fleischer's hard-edged thriller. New 35mm restored print courtesy of the Film Noir Foundation and UCLA Film & Television Archive.

(D: RICHARD FLEISCHER, US, 1949, 78 MIN)

 Special Performance by Casey Macgill Trio prior to screening!



9:15 PM

35mm

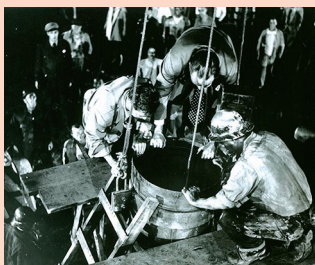
## THE FILE ON THELMA JORDON

Boozy Assistant DA Cleve Marshall (Wendell Corey) reels from a stifling marriage into an affair with the mysterious Thelma Jordan (Barbara Stanwyck). So smitten, he ignores shadowy and sinister Tony Laredo (Richard Rober) and the sickly aunt loaded with dough. When murder jars him from Thelma's spell, he finds himself working both sides of the law. Stanwyck offers a terrific, two-faced turn in one of her rarely screened films.

(D: ROBERT SIODMAK, US, 1950, 100 MIN)

SATURDAY, FEBRUARY 16

1951-53



1:00 PM

## THE WELL

The disappearance of a young black girl triggers unrest in a small, racially mixed American town. After police arrest a white transient with no alibi, tensions flare threatening to erupt in a violent race riot. Shot on a miniscule budget, this provocative film is a marvel of suspenseful filmmaking. Oscar® nominated for Best Screenplay and Best Editing, this film is a rarity that is still terrifying and timely.

(D: RUSSELL ROUSE, US, 1951, 86 MIN)



3:15 PM

## DETECTIVE STORY

The 21st Precinct becomes the setting for a passion play centered around cop Jim McLeod (Kirk Douglas), whose vehement views of right and wrong are tested during a long, relentless shift. Dark secrets are revealed that bring McLeod's world crashing down around him. Oscar® nods went to Eleanor Parker, Lee Grant (in her sensational movie debut as a collared kleptomaniac), Phil Yordan's adapted screenplay, and William Wyler's impeccable direction.

(D: WILLIAM WYLER, US, 1951, 105 MIN)



6:45 PM

## THE TURNING POINT

Inspired by congressional hearings taking place at the time, Paramount produced this thriller about crusading attorney John Conroy (Edmond O'Brien), who returns to his hometown to root out corruption. Will childhood pal Jerry McKibbin (William Holden), now a cynical reporter, be an ally or an adversary? Why does Conroy's father (Ed Begley), a veteran cop, not want to spearhead a criminal investigation? A rarity that is timely once again.

(D: WILLIAM DIETERLE, US, 1952, 85 MIN)

 Special Performance by The Dmitri Matheny Group prior to screening!



9:00 PM

## ANGEL FACE

Ambulance driver Frank Jessup (Robert Mitchum) responds to an emergency at a hilltop mansion where he meets an heiress (Jean Simmons) with an Electra-fying secret. The couple's affair takes a dark turn once her parents unexpectedly drop out of the picture. The simple, doom-laden plot is directed with panache by Otto Preminger, who gets wonderful performances from Simmons and Mitchum, both of whom hated his guts.

(D: OTTO PREMINGER, US, 1953, 91 MIN)



1953-54



1:00 PM

## PICKUP ON SOUTH STREET

Mercenary pickpocket Skip McCoy (Richard Widmark) and a brassy streetwalker named Candy (Jean Peters) find themselves frantically playing both ends against the middle when purloined microfilm puts them in the crossfire between Communist spies and Federal agents. Sam Fuller's punchy and apolitical thriller sides with society's marginalized miscreants at a time when the nation was being torn apart by McCarthy-era ideology. A signature work by Fuller: smart, savvy, and stylish.

(D: SAMUEL FULLER, US, 1953, 80 MIN)



3:15 PM

## CITY THAT NEVER SLEEPS

Cop Johnny Kelly (Gig Young) has had enough of Chicago. He'd run off with his stripper girlfriend Angel Face (Mala Powers) if he could get his hands on enough scratch to stake them to a new start. Thus begins one long, fantastical night in the Windy City where Johnny's dreams and nightmares *all* come true. This noir oddity, narrated by The City itself, is a low-rent masterpiece of B moviemaking.

(D: JOHN H. AUER, US, 1953, 90 MIN)



6:30 PM

## PUSHOVER

Following a bank heist, cop Paul Sheridan (Fred MacMurray) is assigned to keep covert tabs on the main suspect's girlfriend. But once he makes contact with sexy Lona McLane (Kim Novak in her first starring role), he's on a slippery slope; she persuades Sheridan that they can escape together with the loot and leave the crooks and the cops high and dry. A dynamite script by the redoubtable Roy Huggins.

(D: RICHARD QUINE, US, 1954, 88 MIN)



8:45 PM

## PRIVATE HELL 36

Two L.A. cops, Cal Bruner (Steve Cochran) and Jack Farnham (Howard Duff) stumble onto the money trail from a New York robbery. Nightclub singer Lilli Marlowe (Ida Lupino), who handled some of the hot cash, agrees to help hunt the culprit. When Cal and Lilli fall for each other, the law suddenly takes a backseat to larceny. The 1950s "dirty cop" trend reached its apotheosis with this wicked, booze-fueled thriller.

(D: DON SIEGEL, US, 1954, 81 MIN)

1955-56



1:00 PM

## KISS ME DEADLY

Screenwriter A.I. Bezzerides pulled the rug out from under Spillane's Mike Hammer, slyly subverting the private eye's "heroics" and replacing Spillane's routine crime plot with a jaw-dropping doomsday scenario. Ralph Meeker is uncomfortably attractive as Hammer: sexy, sadistic, and terminally stupid. Aldrich directs the twisted plot with a bust-out verve that heralded both the end of traditional film noir and the start of a new, more aggressive style of cinema.

(D: ROBERT ALDRICH, US, 1955, 105 MIN)



3:30 PM

## KILLER'S KISS

The simple story—a boxer's affair with a mobster's woman puts them both in peril—is a springboard for the young, 27-year old Stanley Kubrick to show off remarkable skills as director, cameraman, and editor. Using a largely amateur cast, shooting without sync sound, and limited to 100-foot rolls of film in his portable Eyemo camera, Kubrick made the first amateur feature to receive international distribution. The rest is history.

(D: STANLEY KUBRICK, US, 1955, 67 MIN)

MONDAY, FEBRUARY 18

1955-56



6:30 PM

35mm

## THE SCARLET HOUR

Nearing the end of his legendary directing career, Michael Curtiz produced and directed this intricately plotted thriller in which seductress Paulie Nevins (Carol Ohmart) and her lover (Tom Tryon), overhearing plans for a jewel robbery, hatch a scheme to deliver themselves from Paulie's possessive husband (James Gregory). Broadway star Elaine Stritch's first film. Bonus: Nat King Cole singing "Never Let Me Go" in the Beverly Hills Hotel's Crystal Room.

(D: MICHAEL CURTIZ, US, 1956, 95 MIN)



8:45 PM

35mm

## A KISS BEFORE DYING

Bud Corliss is charming and handsome—the ideal catch for any young woman in 1950s America. But when Bud's girlfriend unexpectedly becomes pregnant, throwing a wrench in his avaricious social-climbing, Bud becomes a literal ladykiller. This rare example of widescreen Technicolor noir is a Douglas Sirk melodrama turned homicidal. Robert Wagner threw a wicked curve into his career by playing one of the most amoral heels in Hollywood history.

(D: GERD OSWALD, US, 1956, 94 MIN)

TUESDAY, FEBRUARY 19

1956



6:30 PM

35mm

## NIGHTFALL

Artist Jim Vanning (Aldo Ray) has his life go off the rails when fate pitches a pair of on-the-lam crooks into his winter hunting trip. From then on, he lives life on the run enduring dozens of double-crosses, psychotic killers on his tail, lots of flashbacks, and—on the bright side—beguiling Anne Bancroft. This often-overlooked gem features terrific direction from Jacques Tourneur and great work by cinematographer Burnett Guffey.

(D: JACQUES TOURNEUR, US, 1956, 78 MIN)



8:30 PM

35mm

## THE BURGLAR

Veteran safecracker Nat (Dan Duryea) has enough on hands trying to get away clean with the spoils from a daring B&E—without having to shield his “ward,” nubile, voluptuous Gladden (Jayne Mansfield), from his rough and randy crew. The psychosexual dynamics grow steadily darker as Nat tries to outrun his destiny. The guilt-laden caper is given a stylized visual workout by whiz-kid director Paul Wendkos.

(D: PAUL WENDKOS, US, 1956, 90 MIN)

WEDNESDAY, FEBRUARY 20

1958

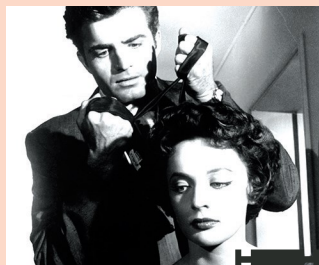


6:30 PM

## TOUCH OF EVIL

Mexican cop Mike (Charlton Heston) and his American wife Susan (Janet Leigh) encounter more than they bargained for when they drive into the California border town of Los Robles—extortion, kidnapping, and murder are par for the course in the dusty fiefdom of veteran sheriff Hank Quinlan (Orson Welles). Welles' crime drama is so extraordinarily stylish it looms symbolically as the end of the classic noir era.

(D: ORSON WELLS, US, 1958, 95 MIN)



8:45 PM

35mm

## MURDER BY CONTRACT

Cold, ruthless Claude (Vince Edwards) has no prospects in his young life—so he decides to stake his place in the world as a hired killer—but when he's sent to sunny California to kill a gangland witness, his sudden discovery of “ethics” could prove fatal. A personal favorite of director Martin Scorsese, who's admitted this film's stylistic influence on *Taxi Driver*—particularly the Travis-in-training sequences.

(D: IRVING LERNER, US, 1958, 81 MIN)

THURSDAY, FEBRUARY 21

1958



6:30 PM



## THE CRIMSON KIMONO

As the classic noir era waned, director Sam Fuller came out blasting with the first of a series of wildly original crime thrillers. In this one, a pair of L.A. cops (Glenn Corbett, James Shigeta) hunt a stripper's killer. The plot twists into a heated romantic triangle with both cops falling for a key witness (Victoria Shaw). The Japanese cop's torment at falling for a Caucasian is handled with compassion.

(D: SAMUEL FULLER, US, 1959, 82 MIN)

*Special Burlesque Performance by Valtesse prior to screening!*



8:45 PM

## ODDS AGAINST TOMORROW

This ferociously terse and tense heist movie is also an angry riff on race relations in America, predating the 1960s Civil Rights movement. A trio of desperate men (Harry Belafonte, Robert Ryan, and Ed Begley) plan a last-ditch bank robbery in upstate New York. Ryan's bigotry and Belafonte's pride keep the tension simmering—leading to an explosive climax. Gloria Grahame and Shelley Winters offer kinky and melancholy support, respectively.

(D: ROBERT WISE, US, 1959, 96 MIN)

# SCHEDULE!



SHOWN ON 35MM



LIVE PERFORMANCE

## FRIDAY, FEBRUARY 15

6:30 PM · PRE-SHOW

CASEY MACGILL TRIO

7:00 PM

TRAPPED

9:15 PM

THE FILE ON  
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MURDER BY CONTRACT

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BURLESQUE PERFORMANCE  
BY VALTESSE

6:30 PM

THE CRIMSON KIMONO

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ODDS AGAINST  
TOMORROW





## THE CZAR OF NOIR!

Even if you haven't experienced Noir City before, you may recognize Eddie from the dark corridors of TCM's "Noir Alley." As programmer and host of the popular weekly show, Eddie illuminates the most sinister corners of Hollywood's only true organic artistic movement. As founder and president of the Film Noir Foundation, Eddie has been instrumental in preserving America's noir heritage, which to date has included restoring (with the UCLA Film & Television Archive) such nearly lost classics as *Too Late for Tears* (1949), *Woman on the Run* (1950), and *The Man Who Cheated Himself* (1951), all of which were subsequently released on Blu-ray. He also writes novels, cinema histories, and biographies, programs film festivals, curates museums, runs his own publishing company (Black Pool Productions), 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 eighth year bringing Noir City to Seattle audiences.



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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.