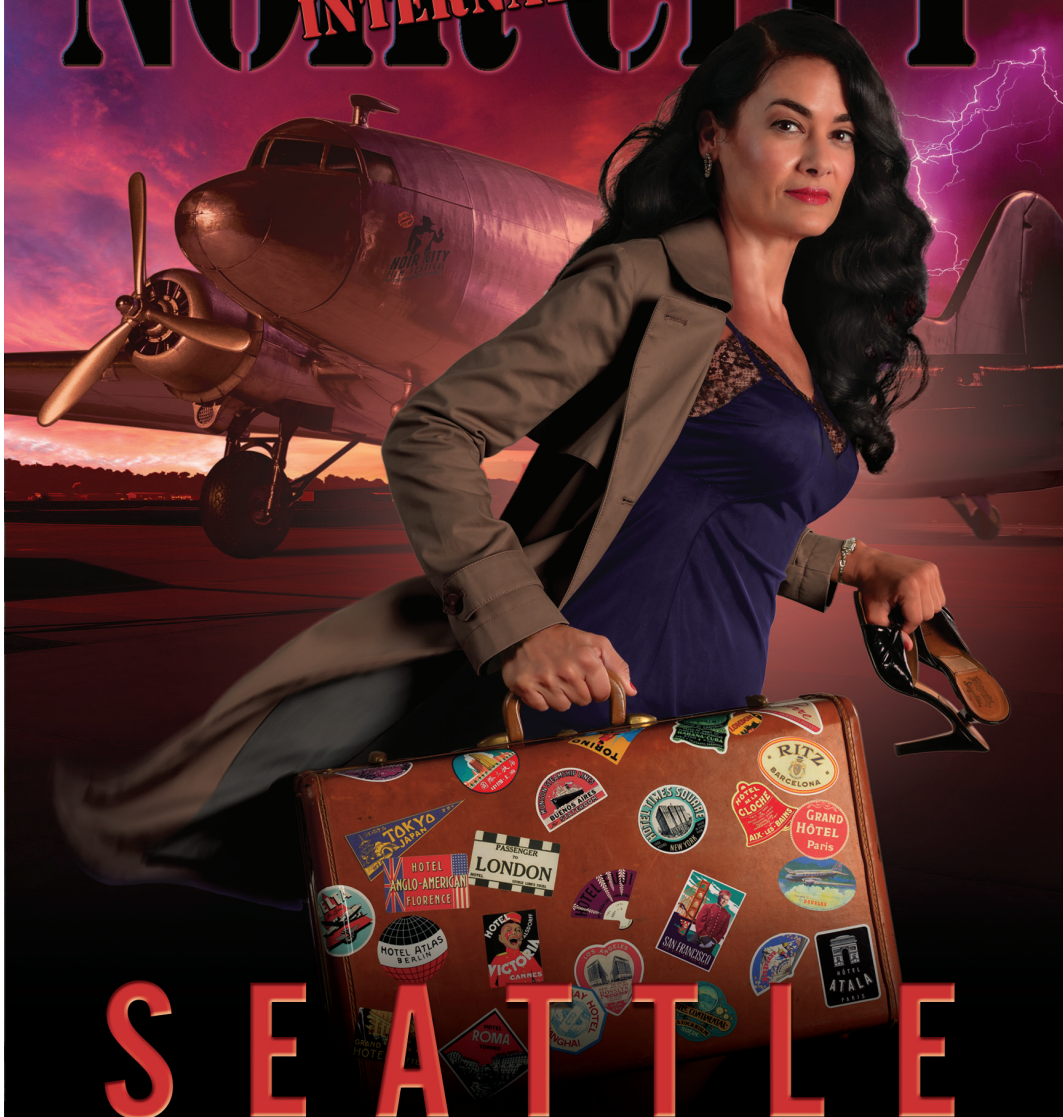


siff and the film noir foundation present

NOIR CITY

INTERNATIONAL



SEATTLE

FEBRUARY 14–20, 2020 • SIFF CINEMA EGYPTIAN

805 East Pine St. Seattle



Photo-Illustration by Bill Selby | Photography by Jason Mitchell | Model: Victoria Mature



TICKETS AND PASSES AVAILABLE AT [SIFF.NET](http://siff.net)

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

SCHEDULE

FRIDAY, FEBRUARY 14

5:45PM

Music by The Ben Thomas Trio before screening 🎵

6:30 PM

THE BEAST MUST DIE 35MM

9:15 PM

THE BLACK VAMPIRE

SATURDAY, FEBRUARY 15

Seattle-based writers Vince and Rosemarie Keenan (Vince is managing editor of *NOIR CITY* e-magazine) take over hosting duties for Eddie Muller on Saturday, February 15.

12:30 PM

PANIC

3:00 PM

RAZZIA

6:00 PM

FINGER MAN

8:30 PM

ANY NUMBER CAN WIN 35MM

SUNDAY, FEBRUARY 16

12:30 PM

A COLT IS MY PASSPORT

3:00 PM

BRANDED TO KILL

6:00 PM

PALE FLOWER 35MM

8:30 PM

RUSTY KNIFE

MONDAY, FEBRUARY 17

12:30 PM

THE FACTS OF MURDER

3:15 PM

A WOMAN'S FACE

6:00 PM

NEVER LET GO 35MM

8:30 PM

VICTIM 35MM

TUESDAY, FEBRUARY 18

6:00 PM

... **AND THE FIFTH HORSEMAN IS FEAR** 35MM

8:30 PM

90 DEGREES IN THE SHADE

WEDNESDAY, FEBRUARY 19

6:00 PM

THE HOUSEMAID

8:30 PM

BLACK HAIR

THURSDAY, FEBRUARY 20

5:15PM

Music by the Dmitri Matheny Group before screening 🎵

6:00 PM

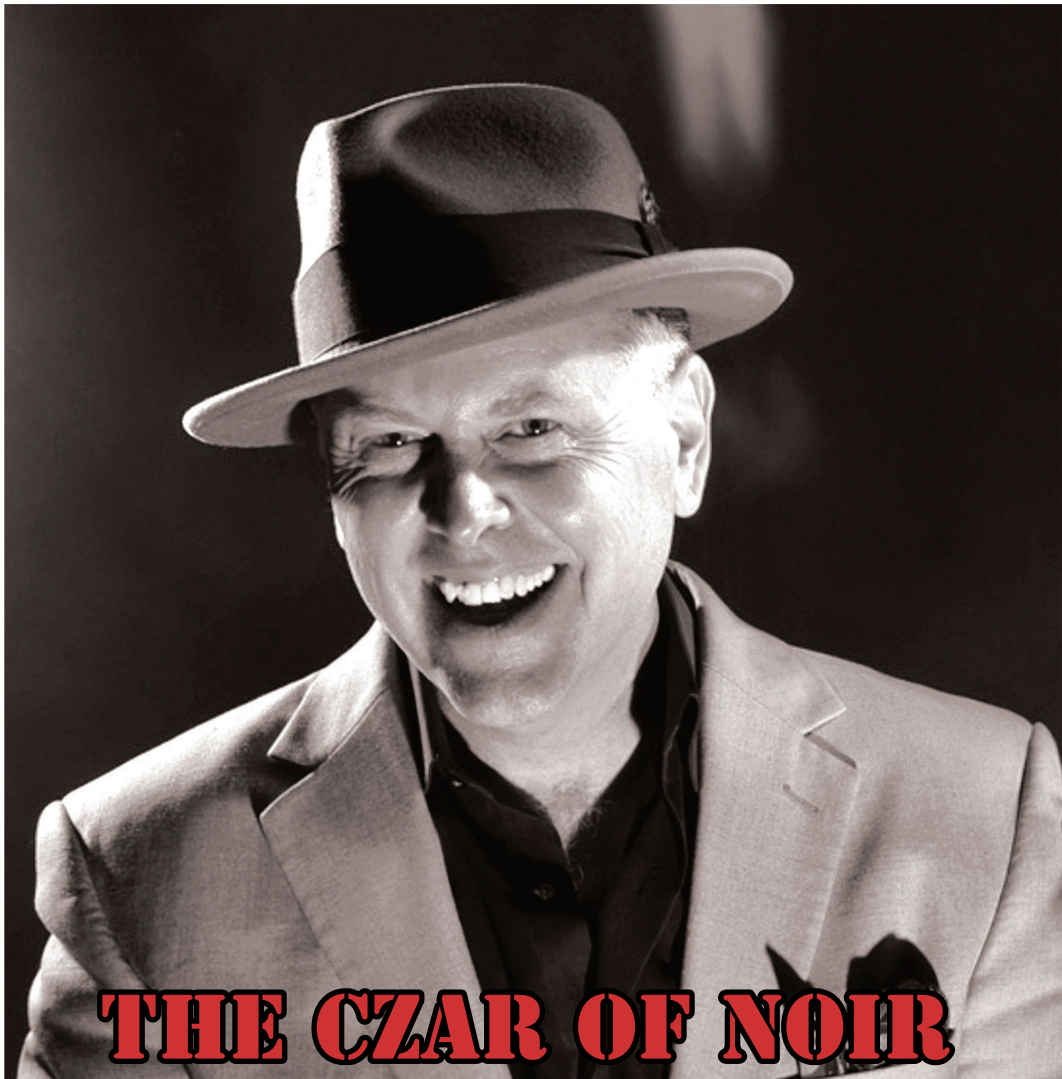
THE DEVIL STRIKES AT NIGHT 35MM

8:30 PM

BLACK GRAVEL



The Film Noir Foundation is a non-profit public benefit corporation created by Eddie Muller in 2005 as an educational resource regarding the cultural, historical, and artistic significance of film noir as an original cinematic movement.



THE CZAR OF NOIR

Even if you haven't experienced NOIR CITY before, you may recognize Eddie Muller 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 orphaned examples of noir films, which to date have included (through partnership with UCLA Film & Television Archive) such nearly lost classics as *The Prowler* (1951), *Try and Get Me!* (1951), *Repeat Performance* (1947), *High Tide* (1947), *Too Late for Tears* (1949), *The Guilty* (1947), *Woman on the Run* (1950), *The Man Who Cheated Himself* (1950), *Trapped* (1949), and, from Argentina, *Los tallos amargos* (1956), *La bestia debe morir* (1952), and *El vampiro negro* (1953). Eddie also writes novels and cinema histories, programs film festivals, curates museum exhibitions, publishes books (through his Black Pool Productions), and provides commentary for television, radio, and Blu-ray/DVDs. He has presented and lectured on film noir at the Cinémathèque Française in Paris, the Museum of Modern Art in New York City, and the Smithsonian Institution in Washington D.C. This is Eddie's thirteenth year bringing NOIR CITY to Seattle audiences.

FRIDAY, FEBRUARY 14



FRI FEB 14 • 6:30 PM

The Beast Must Die

La bestia debe morir

DIRECTOR: ROMÁN VIÑOLY BARRETO

ARGENTINA • 1952 • 104 MIN



The Beast Must Die is the true first cinema edition of Nicholas Blake's 1938 novel focusing on a bereaved father whose son has been killed by a hit-and-run driver. Ibáñez Menta, Argentina's Boris Karloff, gives a performance that is noir to the core. 35mm restoration by UCLA Film & Television Archive, funded by the Film Noir Foundation, with support from the Hollywood Foreign Press Association's Charitable Trust (The HFPA Trust). Special thanks to Fernando Martín Peña, Luis Scalella and Argentina Sono Film. *Spanish with English subtitles.*

SPECIAL PERFORMANCE BY
THE BEN THOMAS TRIO PRIOR TO SCREENING!



FRI FEB 14 • 9:15 PM

The Black Vampire

El vampiro negro

DIRECTOR: ROMÁN VIÑOLY BARRETO

ARGENTINA • 1953 • 90 MIN

A major rediscovery, *El vampiro negro* is a proto-feminist reimagining of Fritz Lang's *M* (1931) made in Buenos Aires in 1953. Argentine beauty Olga Zubarry stars as a cabaret singer trying to protect her daughter from a mysterious murderer. This pristine restoration will hopefully lead to a reappraisal of the films of Uruguay-Argentine writer-director Román Viñoly Barreto. Digital restoration by UCLA Film & Television Archive, produced by the Film Noir Foundation, and funded by the Hollywood Foreign Press Association's Charitable Trust (The HFPA Trust). Special thanks to Fernando Martín Peña, Luis Scalella and Argentina Sono Film, and the Miner Anderson Family Foundation. *Spanish with English subtitles.*

SATURDAY, FEBRUARY 15



SAT FEB 15 • 12:30 PM

Panic

Panique

DIRECTOR: JULIEN DUVIVIER

FRANCE • 1947 • 99 MIN

When a woman is murdered in a provincial French town, the killer targets as the fall guy an antisocial oddball whom the townsfolk already find irritating. Adapting Georges Simenon's 1933 crime novel, director Julien Duvivier creates a provocative film squarely aimed at countrymen who succumbed to the fear and paranoia sown by the occupying Nazis. This is a film that, unfortunately, never goes out of date and never loses its impact. *French with English subtitles.*



SAT FEB 15 • 3:00 PM

Razzia

Razzia sur la chnouf

DIRECTOR: HENRI DECOIN

FRANCE • 1955 • 105 MIN

Jean Gabin plays a criminal, returning to Paris from the U.S., summoned by a local crime boss who charges him with supervising a drug trade beset by disappearing product and unreliable agents. Gabin is at his imperious best as an old-school gangster trying to bring discipline to a louche demimonde of dope smokers and needle-pushers. Based on the novel by crime writer Auguste (Rififi) Le Breton, the French title roughly translates as "Dope Raid." The film depicts the use of narcotics in a way never seen in Hollywood movies. *French with English subtitles.*

SATURDAY, FEBRUARY 15



SAT FEB 15 • 6:00 PM

Finger Man

Le doulos

DIRECTOR: JEAN-PIERRE MELVILLE

FRANCE • 1962 • 108 MIN

It's impossible to discern who's telling the truth and where their allegiances lie. Jean-Pierre Melville, kingpin of French crime films, creates an underworld tale so rife with paranoia and duplicity the audience is never sure whose story it's watching or whose version of reality is true. As Melville wryly noted, "All characters are two-faced, all characters are false." The film takes on inexorable momentum, one which can only lead to tragedy. *French with English subtitles.*

SUNDAY, FEBRUARY 16



SUN FEB 16 • 12:30 PM

A Colt Is My Passport

Koruto wa ore no Pasupōto

DIRECTOR: TAKASHI NOMURA

JAPAN • 1967 • 84 MIN

Japanese star Jô Shishido, in one of his first leading roles, plays a hit-man trapped between competing *yakuza* gangs. This combination of gangster picture, film noir, and Spaghetti Western is not only director Takashi Nomura's most famous film, it's the personal favorite of more than 170 films made by Shishido, one of Japan's most unique movie stars. Featuring an experimental score by Harumi Ibe and gorgeous cinematography by Shigeyoshi Mine. *Japanese with English subtitles.*



SAT FEB 15 • 8:30 PM

Any Number Can Win

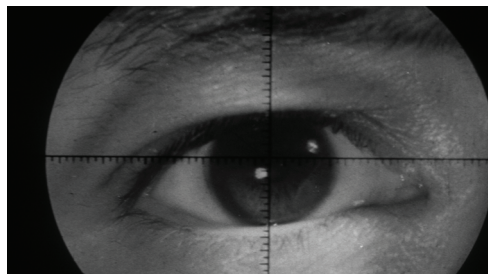
Mélo die en sous-sol

DIRECTOR: HENRI VERNEUIL

FRANCE • 1963 • 118 MIN



This French-U.S. co-production was a hit thanks to its teaming of France's greatest star, Jean Gabin, with a handsome young challenger to his throne, Alain Delon. The film works not only as a bravura heist movie, but also as a compelling tale of the experienced, aging pro trying to collaborate with an arrogant, virile, younger version of himself. Screenplay adapted from the novel by San Francisco-based ne'er-do-well Zekial Marko (*Once a Thief*). Print courtesy of the Cultural Services of the French Embassy. *French with English subtitles.*



SUN FEB 16 • 3:00 PM

Branded to Kill

Koroshi no rakuin

DIRECTOR: SEIJUN SUZUKI

JAPAN • 1967 • 91 MIN

Jô Shishido is back, competing to be Hit-Man #1. His tale is told in a non-linear mosaic of absurdly dynamic sequences, assembled in seemingly random order. The head of Nikkatsu, producer of the film, branded it "incomprehensible" and vowed director Seijun Suzuki would never work again, but this colossal car wreck of a movie has become a favorite of style-loving cineastes. Leave logic at the door and deeply inhale a pure hit of cinematic mayhem. *Japanese with English subtitles.*

FOR TICKETS AND SHOWTIMES VISIT SIFF.NET

SUNDAY, FEBRUARY 16



SUN FEB 16 • 6:00 PM

Pale Flower

Kawaita hana

DIRECTOR: MASAHIRO SHINODA

JAPAN • 1964 • 96 MIN



An aging *yakuza* soldier, released from prison, returns to an underworld he barely recognizes. From this premise, director Shinoda crafts a masterpiece of existential noir, a film so sleek and sensual in its imagery, editing, and soundtrack it's almost impossible to believe it was made in 1964. Ryô Ikebe and Mariko Kaga bring so much smoldering heat to their roles, you may not realize they never share a moment of physical intimacy. *Japanese with English subtitles.*



SUN FEB 16 • 8:30 PM

Rusty Knife

Sabita naifu

DIRECTOR: TOSHIO MASUDA

JAPAN • 1958 • 90 MIN

In the late 1950s, venerable Nikkatsu studio began churning out genre pictures to compete with imported fare from America and France. It revitalized Japanese cinema and gave voice to some of the nation's most talented filmmakers. *Rusty Knife* is emblematic of Nikkatsu's patented blend of crime thriller and "wild youth" drama, directed with panache by Toshio Masuda, in the first year of a career that would last until the end of the 20th century. *Japanese with English subtitles.*

MONDAY, FEBRUARY 17



MON FEB 17 • 12:30 PM

The Facts of Murder

Un maledetto imbroglia

DIRECTOR: PIETRO GERMI

ITALY • 1959 • 115 MIN

The robbery of a palazzo apartment is treated casually by a police inspector until a witness in a neighboring apartment turns up murdered. Pietro Germi's late-50s film is an engaging miscela of thriller, policier, black comedy, and subtle social commentary of postwar Italian society. A gorgeous score by Carlo Rustichelli supports a marvelous array of players, including the impossibly beautiful Claudia Cardinale in one of her earliest roles. *Italian with English subtitles.*



MON FEB 17 • 3:15 PM

A Woman's Face

En kvinnas ansikte

DIRECTOR: GUSTAF MOLANDER

SWEDEN • 1938 • 100 MIN

To behold Ingrid Bergman as a genuinely noir character, we reach back into the film vaults of her Scandinavian homeland. Horribly disfigured in a childhood accident, Anna Holm (Bergman) has become the embittered leader of a gang of blackmailers. Using her ill-gotten gains to have her face surgically repaired, she leaves her criminal life to work for a wealthy family. But some of these upper-crust characters are more rotten than her old gang-mates. *Swedish with English subtitles.*

MONDAY, FEBRUARY 17



MON FEB 17 • 6:00 PM

Never Let Go

DIRECTOR: JOHN GUILLERMIN

ENGLAND • 1960 • 90 MIN



A downtrodden London cosmetics rep buys a sporty new car not knowing the seller is a front for an auto theft and chop-shop racket. When his uninsured car is stolen, he hunts for it himself igniting a life-or-death struggle in London's brutal underworld. Peter Sellers is terrifying in a rare dramatic role, creating a memorably venal villain without a trace of his trademark humor. This is British "kitchen sink" cinema with a nasty noir twist. *English, no subtitles.*



MON FEB 17 • 8:30 PM

Victim

DIRECTOR: BASIL DEARDEN

ENGLAND • 1961 • 96 MIN



Dirk Bogarde gives a compelling performance as a British barrister blackmailed for his closeted homosexuality. This suspenseful thriller is also a landmark of queer cinema; not only was it the first British film to use the word "homosexual," it triggered a campaign to overturn the national law which held homosexuality to be a punishable offense. Sylvia Syms tops a fine supporting cast as Bogarde's loyal wife, a role of complexity and compassion. *English, no subtitles.*

TUESDAY, FEBRUARY 18



TUE FEB 18 • 6:00 PM

... and the Fifth Horseman is Fear

... a pátý jezdec je Strach

DIRECTOR: ZBYNĚK BRYNÝCH

CZECHOSLOVAKIA • 1965 • 100 MIN



If paranoia and dread are intrinsic to film noir, Zbyněk Brynych's thriller is 100-proof noir filtered through the modernist lens of the Czech New Wave. As a Jewish doctor careens desperately through an occupied nocturnal Prague in search of contraband morphine for a wounded resistance fighter, his quest becomes a surreal nightmare blurring the nation's recent subjugation by Nazis with its then-contemporary oppression under the Soviet regime. *Courtesy of the Czech National Film Archive and the Czech State Cinematography Fund. Czechoslovakian with English subtitles.*



TUE FEB 18 • 8:30 PM

90 Degrees in the Shade

Tricet jedna ve stínu

DIRECTOR: JIŘÍ WEISS

CZECHOSLOVAKIA • 1965 • 100 MIN

A Prague liquor store is the setting for a noir passion play when a state auditor uncovers a stock-keeping discrepancy. The incident threatens to expose an illicit affair, and the auditor's relentless pursuit of the truth exposes devastating truths about all involved. This British-Czech co-production combines the sexual frankness of 1960s British cinema with the themes of repression and regret infused in films of the Czechoslovakian New Wave. *English, no subtitles.*

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WEDNESDAY, FEBRUARY 19



WED FEB 19 • 6:00 PM

The Housemaid

Hanyo

DIRECTOR: KIM KI-YOUNG

SOUTH KOREA • 1960 • 111 MIN

A nightmare of repressed desires. A film that is relentless, claustrophobic, and unpredictable; a wicked combination of soap opera, noir, and horror—as amusing as it is shocking. Considered within its homeland one of the greatest Korean films ever made, *The Housemaid* was unknown in the rest of the world for more than forty years until it was rediscovered through the efforts of Martin Scorsese's World Cinema Project and the Korean Film Archive. *Korean with English subtitles.*



WED FEB 19 • 8:30 PM

Black Hair

Geomeun Meori

DIRECTOR: LEE MAN-HEE

SOUTH KOREA • 1964 • 105 MIN

The film plays today as a scathing indictment of bogus male codes of “honorable” behavior, a “Me Too” horror story from the early 1960s. Set almost entirely in the nocturnal margins of Seoul, its rain-drenched streets, nightclubs, basements, and squalid cribs are masterfully captured by cinematographer Seo Jeong-min in shadowy black-and-white Cinemascope, making this is the most purely noir film ever made in South Korea. *Korean with English subtitles.*

THURSDAY, FEBRUARY 20



THU FEB 20 • 6:00 PM

The Devil Strikes at Night

Nachts, wenn der Teufel kam

DIRECTOR: ROBERT SIODMAK

WEST GERMANY • 1957 • 97 MIN



Director Robert Siodmak returned to Germany in the 1950s to finish his career; this was the most powerful film of those later years, a subtle yet scathing payback to the Nazis. Based on the true story of murderer Bruno Lüdke, Siodmak creates a policier that's also a psychological drama exploring how some of those who did not flee the Reich struggled to maintain their integrity and morality in the face of overwhelming corruption and evil. Special thanks to Goethe Pop Up Seattle. *German with English subtitles.*

**SPECIAL PERFORMANCE BY
THE DMITRI MATHENY GROUP PRIOR TO SCREENING!**



THU FEB 20 • 8:30 PM

Black Gravel

Schwarzer Kies

DIRECTOR: HELMUT KÄUTNER

WEST GERMANY • 1961 • 113 MIN

Hustling turns horrifying when a black-market trucker in a small village in rural postwar Germany tries to hide a fatal hit-and-run. *Black Gravel* caused controversy on initial release due to its uncompromising depiction of a nation in the grip of bitter defeat, lawlessness, and lingering anti-Semitism. Several offending scenes were cut, but its rediscovery as a lost noir classic has resulted in this new, and complete, digital restoration. *German with English subtitles.*