

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

FIFTEEN VISUALLY STUNNING NOIR FILMS FEATURED IN 'LONELY PLACES' SCREENING SERIES

Nearly all films presented in 35mm including those directed by Robert Aldrich, Frank Borzage, Michael Curtiz, Max Ophüls, Nicholas Ray, John Stahl, and more

November 13–December 20, 2015 at Museum of the Moving Image

Astoria, New York, November 6, 2015—Film noir is often thought of as inseparable from the dark, claustrophobic confines of the city, but noir films are also set in small towns and suburbs, in desolate landscapes, or on the open road. From November 13 through December 20, 2015, Museum of the Moving Image will present [*Lonely Places: Film Noir and the American Landscape*](#), a series of fifteen American noir films made between 1945 and 1960 that capture a variety of settings from Technicolor deserts to snowy mountains—and a subset of films set in the bright, diffuse city of Los Angeles. Regardless of the locale, all roads lead through the ultimate noir landscape: the mind, which is the darkest city of all.

The series opens and closes with films by Jacques Tourneur: *Out of the Past* (Nov. 13), the definitive noir film, starring Robert Mitchum and Jane Greer; and *Nightfall* (Dec. 20), with Aldo Ray and Anne Bancroft. In between, the series features *Moonrise* (Dir. Frank Borzage), *On Dangerous Ground* (Dir. Nicholas Ray), *The Reckless Moment* (Dir. Max Ophüls), *Kiss Me Deadly* (Dir. Robert Aldrich), *Nightmare Alley* (Dir. Edmund Goulding), *The Amazing Mr. X (a.k.a. The Spiritualist)* (Dir. Bernard Vorhaus), *Leave Her to Heaven* (Dir. John Stahl), *Desert Fury* (Lewis Allen), *The Crimson Kimono* (Samuel Fuller), *Cry of the City* (Dir. Robert Siodmak), *Tomorrow Is Another Day* (Dir. Felix Feist), *The Breaking Point* (Dir. Michael Curtiz), and *The Savage Eye* (Dir. Ben Maddow, Sidney Meyers, Joseph Strick). All of the films, with the exception of *Cry of the City* (DCP), will be shown in 35mm. For the schedule, descriptions, and ticket information, see below or visit movingimage.us.

The series is organized by guest curator Imogen Sara Smith, who is the author of *In Lonely Places: Film Noir Beyond the City* and *Buster Keaton: The Persistence of Comedy*. She has written for *Sight & Sound*, The Criterion Collection, *Reverse Shot*, *Film Quarterly*, and many other publications. She lives in New York City.

SCHEDULE FOR 'LONELY PLACES: FILM NOIR AND THE AMERICAN LANDSCAPE.' NOVEMBER 13–DECEMBER 20, 2015

All screenings take place at Museum of the Moving Image, 36-01 35 Avenue in Astoria, New

York. Tickets are \$12 adults (\$9 seniors and students / \$6 children 3–12) and free for Museum members at the Film Lover level and above. Advance tickets are available online at <http://movingimage.us>. Ticket purchase includes same-day admission to the Museum's galleries.

Out of the Past

FRIDAY, NOVEMBER 13, 7:30 P.M.

SUNDAY, NOVEMBER 15, 7:00 P.M.

Dir. Jacques Tourneur. 1947, 97 mins. 35mm. With Robert Mitchum, Jane Greer, Kirk Douglas. The definitive film noir is also one of the most diverse in its settings, as Robert Mitchum's dreamily fatalistic private eye drifts from place to place, pursued by the consequences of his past mistakes. Riffing gorgeously on the theme of disenchantment, the film itself is a perennial source of enchantment.

The Reckless Moment

SATURDAY, NOVEMBER 14, 2:00 P.M.

Dir. Max Ophüls. 1949, 82 mins. 35mm. With Joan Bennett, James Mason. In Ophüls's last Hollywood film, a blackmailer threatening a respectable housewife whose daughter accidentally killed a man turns out to be the one person who truly understands and appreciates her. No film offers a more complex or ambivalent treatment of middle-class suburban values or that controversial icon, the American mother.

Kiss Me Deadly

SATURDAY, NOVEMBER 14, 4:30 P.M.

Dir. Robert Aldrich. 1955, 106 mins. 35mm. With Ralph Meeker, Albert Dekker, Gaby Rodgers. Transcending and subverting its source in the reactionary pulp fiction of Mickey Spillane, *Kiss Me Deadly* follows a crass private detective on the trail of a "great whatsit" that leaves a trail of bodies in its wake. He moves through a frighteningly dehumanized L.A. where absurdity, violence, and myth collide.

Nightmare Alley

SUNDAY, NOVEMBER 15, 2:00 P.M.

Dir. Edmund Goulding. 1947, 110 mins. 35mm. With Tyrone Power, Coleen Gray. Evoking the sleazy allure of the carny, *Nightmare Alley* traces the rise and fall of a crooked psychic. A brilliant script ruthlessly probes the inner workings of con artistry, the fragility of the psyche, and the fascination with degradation. The true noir landscape, this film reveals, is the human mind.

The Amazing Mr. X (a.k.a. The Spiritualist)

SUNDAY, NOVEMBER 15, 4:30 P.M.

Dir. Bernard Vorhaus. 1948, 78 mins. 35mm. With Lynn Bari, Turhan Bey. A slick, fraudulent spiritualist preys on a widow who yearns to re-connect with her husband, staging elaborate ghostly visitations—but his illusions turn out to be far from the story's cruelest. The real magic is supplied by cinematographer John Alton, who imbues the film with a misty, twilight, ethereal sheen.

Leave Her to Heaven

SUNDAY, NOVEMBER 22, 4:00 P.M.

Dir. John Stahl. 1945, 110 mins. 35mm. With Gene Tierney, Cornell Wilde, Jeanne Crain. The chilling story of a beautiful woman whose possessive love drives her to murder is filmed by Leon Shamroy in Technicolor so cloyingly luscious that the cinematography feels perversely complicit in the heroine's crimes. Gene Tierney is unforgettably terrifying as the dream girl who turns out to be a nightmare.

Desert Fury

SUNDAY, NOVEMBER 22, 6:30 P.M.

Dir. Lewis Allen. 1947, 96 mins. 35mm. With Lizabeth Scott, Burt Lancaster. *Desert Fury* combines elements of the western, the gangster movie, and the melodrama, all fused in the heat of its blazing Technicolor. A cult favorite thanks to its flamboyance and sexual ambiguity, the film is a dense and fascinating study of emotional dependence, possessiveness, jealousy, and the desire for dominance.

The Crimson Kimono

SATURDAY, NOVEMBER 28, 2:00 P.M.

Dir. Samuel Fuller. 1959, 82 mins. 35mm. With James Shigeta, Glenn Corbett, Victoria Shaw. Filmed in L.A.'s Little Tokyo, *The Crimson Kimono* follows a pair of detectives and best friends, one Japanese-American, who fall in love with the same girl while investigating the murder of a burlesque dancer. Fuller applies his feverish tabloid style to a sensitive, ambiguous story about interracial friendship and love.

Cry of the City

SATURDAY, NOVEMBER 28, 4:00 P.M.

Dir. Robert Siodmak. 1948, 95 mins. DCP. With Richard Conte, Victor Mature. The tale of a police detective chasing a charismatic cop-killer focuses on the battle for hearts and minds between the two men, who grew up together in Little Italy. Siodmak was a master of chamber noir; here he combines gritty location shooting with intense, intimate, character-driven scenes in moody interiors.

Tomorrow Is Another Day

SATURDAY, DECEMBER 5, 2:00 P.M.

Dir. Felix Feist. 1951, 90 mins. 35mm. With Steve Cochran, Ruth Roman. Lovers on the run, as a man fresh out of prison hits the road with a hard-boiled taxi dancer after they kill a policeman. This modest, well-crafted B noir is distinguished by its fully dimensional characters and richly detailed evocation of a hard-scrabble country still marked by the Depression.

Moonrise

SATURDAY, DECEMBER 5, 4:30 P.M.

Dir. Frank Borzage. 1948, 90 mins. 35mm. With Dane Clark, Gail Russell. Cinema's great poet of outcasts redeemed by love, Borzage made his only foray into film noir with this Southern gothic tale about a young man tormented by a legacy of guilt and violence. A veteran of silent movies, Borzage remained a visual storyteller, filling the screen with symbolic images of hunting, confinement, and unbearable tension. Lyrical, expressionistic, yet unflinching in its depiction of

small-town bullying and intolerance, *Moonrise* has a feeling for the natural world and the traditions of rural life rarely found in noir. Atmospheric settings convey the stagnant weight of the past, but also a delicate, shadowy romanticism.

The Breaking Point

FRIDAY, DECEMBER 11, 7:00 P.M.

Dir. Michael Curtiz. 1950, 97 mins. 35mm. With John Garfield, Phyllis Thaxter, Patricia Neal. Adapted from Hemingway's *To Have and Have Not*, *The Breaking Point* eschews Hawksian romantic adventure for a painfully honest portrayal of a working-class family man cracking under economic and personal pressures. This underrated masterpiece, flawlessly acted and directed, explores the vulnerabilities behind the masculine ideal of toughness, independence, and self-reliance.

The Savage Eye

SUNDAY, DECEMBER 13, 7:00 P.M.

Dirs. Ben Maddow, Sidney Meyers, Joseph Strick. 1960, 68 mins. 35mm. With Barbara Baxley, Gary Merrill. This independently produced documentary-fiction hybrid is not strictly film noir, but its penetrating study of urban alienation draws from the same well of midcentury anomie. Among the film's creators were blacklisted screenwriter/poet Ben Maddow and peerless street photographer Helen Levitt. A newly divorced woman arrives in Los Angeles alone, retreating from life. Through her eyes and her stylized interior monologue we experience a phantasmagoric vision of the city: freeways, hotel rooms, bars, strippers, wrestlers, faith-healers, transvestites, beauty parlors, bingo parlors, car accidents, hospitals. Yet in this tawdry, desperate place the woman ultimately finds renewal and healing through connections with strangers.

On Dangerous Ground

FRIDAY, DECEMBER 18, 7:00 P.M.

SUNDAY, DECEMBER 20, 2:00 P.M.

Dir. Nicholas Ray. 1951, 82 mins. 35mm. With Robert Ryan, Ida Lupino. Split between the darkest of dark cities and the whitest void of snowbound countryside, *On Dangerous Ground* is a visually striking illustration of noir's universality. As a violent cop sent from the asphalt jungle to assist in a rural manhunt, Robert Ryan confronts himself in a landscape of brutal isolation.

Nightfall

SUNDAY, DECEMBER 20, 4:00 P.M.

Dir. Jacques Tourneur. 1957, 78 mins. 35mm. With Aldo Ray, Anne Bancroft. Ten years after *Out of the Past*, Tourneur returned to the theme of a man on the run from his past. Here, the protagonist hides out amid the blinking neon, cocktail lounges, and cheap rooming houses of L.A., where he is tracked down by a pair of bickering killers hunting a stash of money lost in the snowy mountains of Wyoming. Adapted from an early novel by David Goodis, *Nightfall* blends a mood of melancholy and simmering dread with glints of humor and dry-martini style. The result is like dusk, with its blur of uncertainty, caught between hope and loss.

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Press contact: Tomoko Kawamoto, tkawamoto@movingimage.us / 718 777 6830
Preview screeners are available for some films. Imogen Sara Smith is available for interviews.

MUSEUM INFORMATION

Museum of the Moving Image (movingimage.us) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facilities—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wednesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 11:30 a.m. to 7:00 p.m.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3–12. Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, tickets are \$12 adults / \$9 students and seniors / \$6 children 3–12 / free for Museum members at the Film Lover level and above. Advance purchase is available online. Film tickets include same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: <http://movingimage.us/support/membership> or 718 777 6877

The Museum is housed in a building owned by the City of New York and located on the campus of Kaufman Astoria Studios. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.