

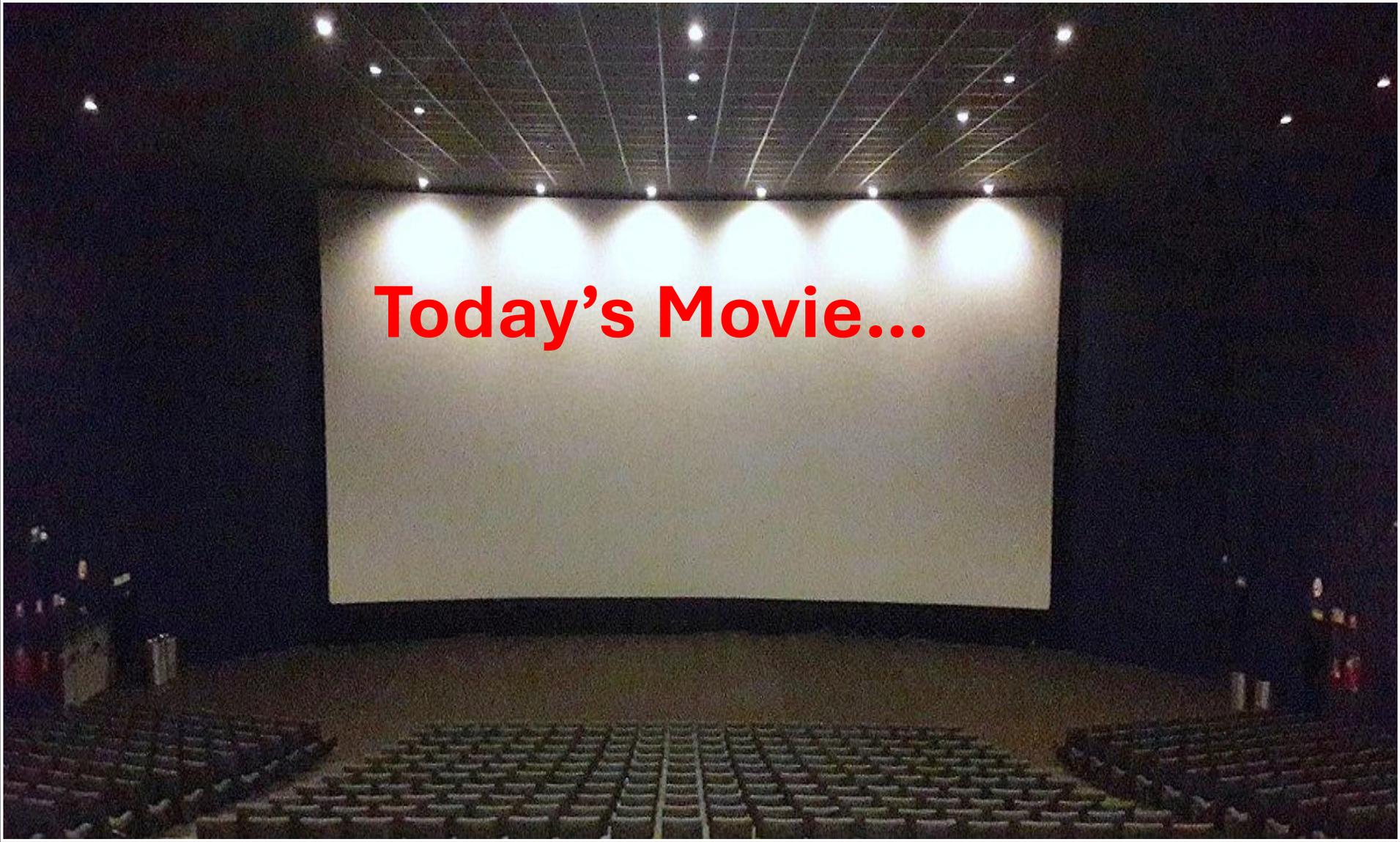
...

**Welcome
to...**





FILM NOIR

A photograph of a movie theater interior. The theater is dark, with rows of seats visible in the foreground. A large white screen is illuminated by several spotlights from above. The text "Today's Movie..." is displayed in red on the screen.

Today's Movie...

BURT LANCASTER YVONNE DeCARLO DAN DURYEA



CRISS CROSS

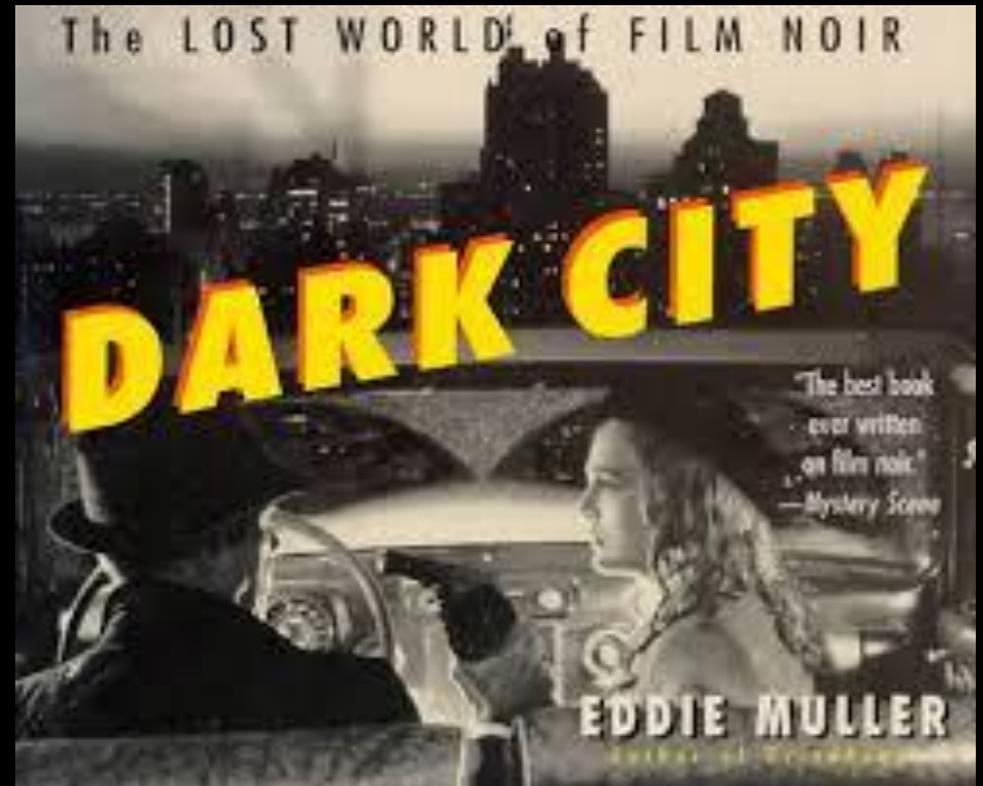
DOPPIO GIOCO

STEPHEN McNALLY - RICHARD LONG Regia: ROBERT SIODMAK - Scen. DANIEL FUCHS - Prod. MICHEL KRAIKE

- One of the lasting pleasures of **Criss Cross** is its stylishness. Robert Siodmak, who also directed **The Killers** and many other terrific film noirs, had a tremendous flair for compositions and camera movements, ominous yet graceful.

Images...inviting and forbidding...essential to the noir vision...

- From the start...he infuses the drama with an urgent dreaminess that gets under your skin like a narcotic.





- **Criss Cross** shoots out little shivers of art that never leave your head. The lanky Duryea, dangling like a jackal in a zoot suit, Lancaster's lovelorn face as he watches DeCarlo rhumba.



- Vivid dynamic imagery and vivid dynamic acting stick in the mind. **Modern film noir plays like real life. Classic film noir plays like a fevered memory.**

Robert Siodmak, Director (1900-1973)

- **Siodmak's work is notable for its physical and psychological compression; his characters, typically, are boxed into corners. The films have an edgy atmosphere.**



• **Burt Lancaster has never been more interesting than in his early noir roles...he enacts weak men who are seduced by clever, castrating women.** Lancaster has the build of a gymnast...open-faced handsomeness...**the look of an all-American, a winner. But his noir characters have a powerful urge towards annihilation** as they court romantic disaster.



The Femme Fatale



- Then there are the femmes fatales whose essential quality is not meanness but mystery...Yvonne DeCarlo in **Criss Cross**, Ava Gardner in **The Killers**. **We are never sure until the climax exactly how to “read” them.** They play elusive temptresses with a sneaky sense of humor and a gleam in their eye, their every gesture fraught with double meaning as they dispense baffling mixed messages to the hopelessly smitten Lancaster.



- “I shoulda been a better friend. I shoulda stopped you. I shoulda grabbed you by the neck. I shoulda kicked your teeth in. I’m sorry, Steve.”
- Stephen McNally (Lt. Pete Ramirez) to Burt Lancaster (armored car guard Steve Thompson)

- **BEFORE**
- **THE**
- **MOVIE**





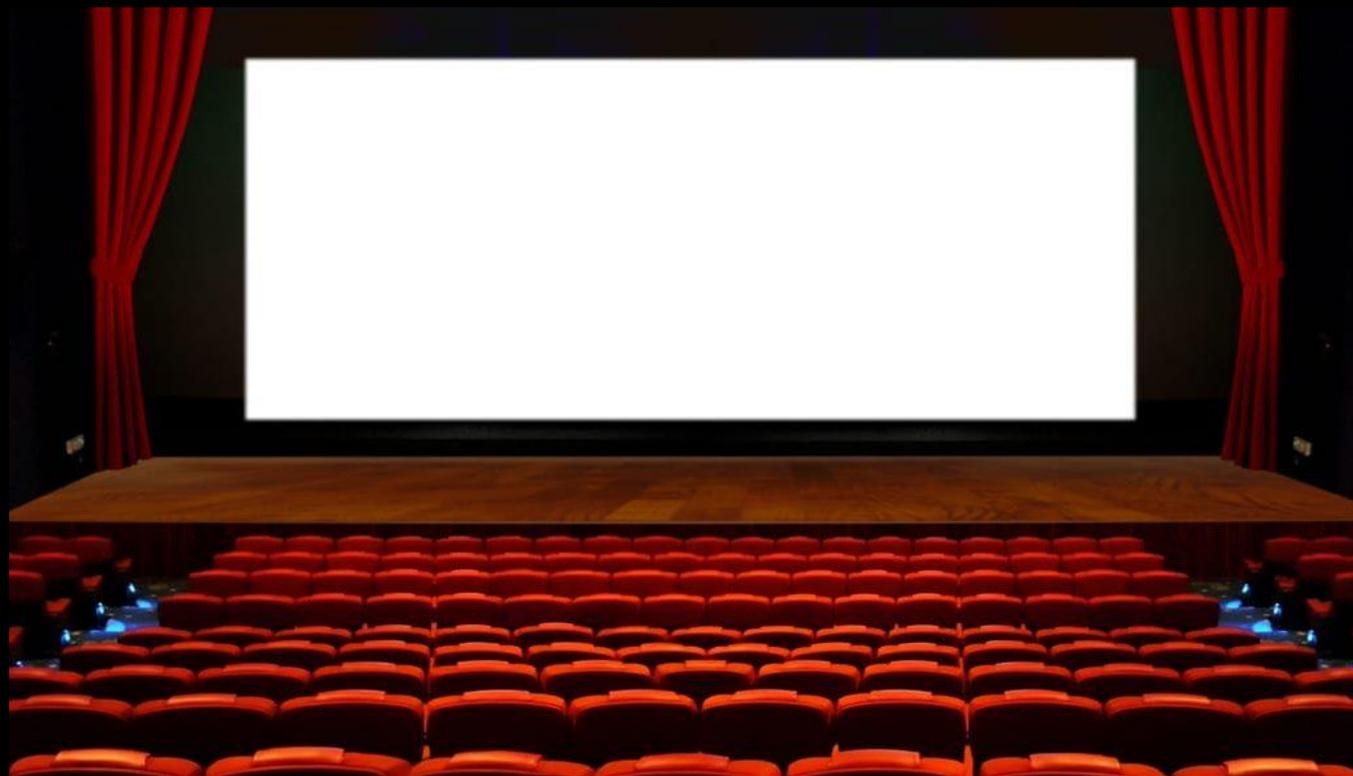
- **Who is the future superstar of the 50s who appears in this movie in a non-speaking role?**

TCM

VOIR ALLE

WITH EDDIE MULLER

After the Movie





- **Who is the future superstar of the 50s who appears in this movie in a non-speaking role?**



•And
Next
Week





Name -