

Welcome to..





FILM NOIR



Today's Movie...

4 Academy® Award Nominations
Best Actress • Best Director • Best Supporting Actress • Best Screenplay (Adaptation)

SEDUCTION. BETRAYAL. MURDER.
WHO'S CONNING WHO?

**JOHN
CUSACK**

**ANJELICA
HUSTON**

**ANNETTE
BENING**



THE GRIFTERS

A Martin Scorsese Production of a
Stephen Frears Thriller.

PIRAMAX FILMS RELEASES ENTERTAINMENT WEEKLY... MARTIN SCORSESE... STEPHEN FREARS... "THE GRIFTERS"... JOHN CUSACK ANJELICA HUSTON ANNETTE BENING
"THE GRIFTERS" DIRECTOR... JOHN CUSACK... ANJELICA HUSTON... ANNETTE BENING... "THE GRIFTERS" DIRECTOR... JOHN CUSACK... ANJELICA HUSTON... ANNETTE BENING
"THE GRIFTERS" DIRECTOR... JOHN CUSACK... ANJELICA HUSTON... ANNETTE BENING... "THE GRIFTERS" DIRECTOR... JOHN CUSACK... ANJELICA HUSTON... ANNETTE BENING

Found on CineMaterial.com

What is a grift?

1. Money made dishonestly, as in a swindle.
2. A swindle or confidence game.
3. A confidence game or swindle.



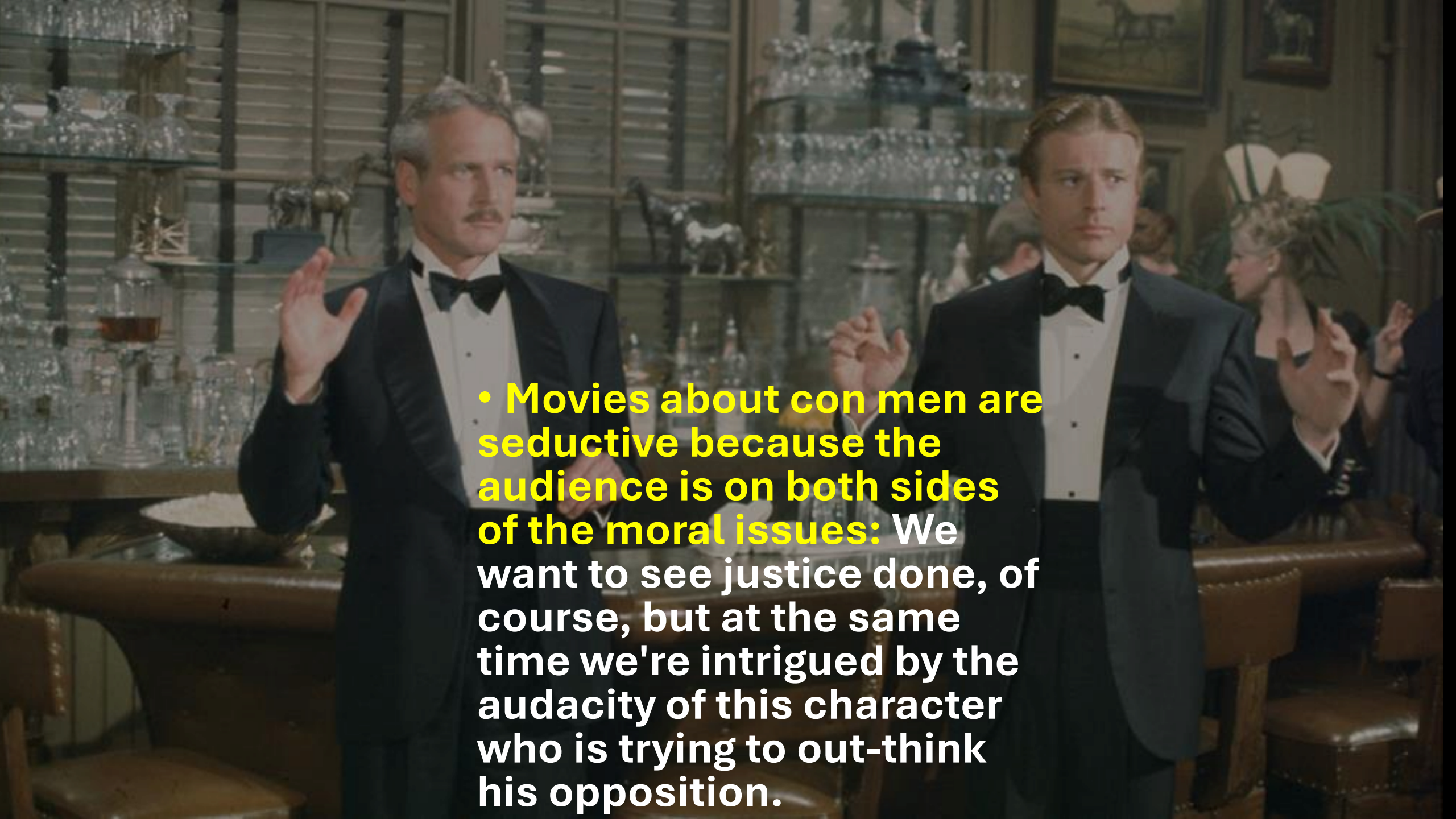
Roger Ebert

The Grifters

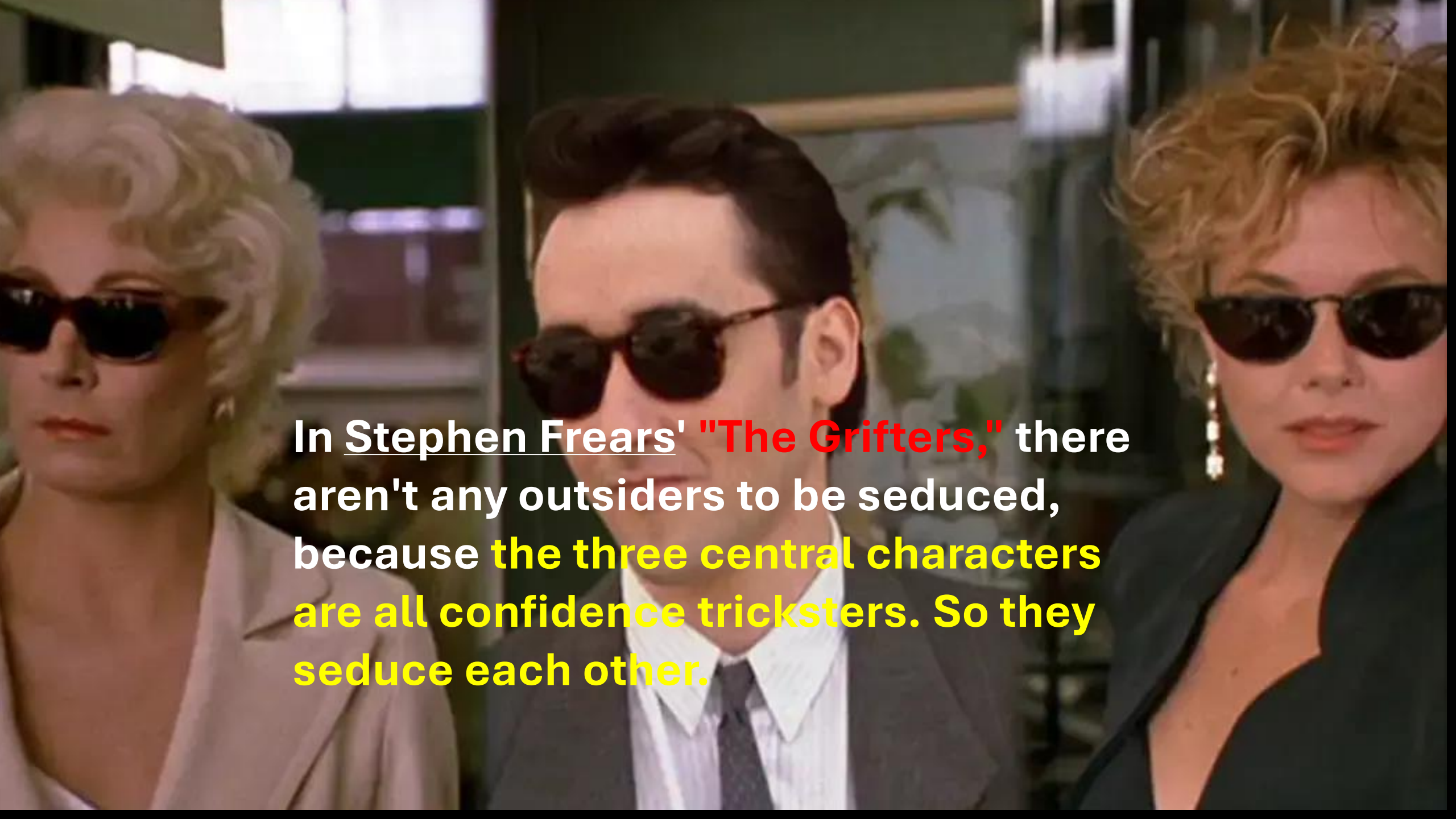


• **Con men are more appealing than run-of-the-mill villains,** who want to take your money because they are stronger or more dangerous than you are. Con men want to take it because **they're smarter than you are.** And there is hardly ever a con man who isn't **likable,** because, after all, if he can't win your confidence, how can he take your money?





• **Movies about con men are seductive because the audience is on both sides of the moral issues:** We want to see justice done, of course, but at the same time we're intrigued by the audacity of this character who is trying to out-think his opposition.



In Stephen Frears' **"The Grifters,"** there aren't any outsiders to be seduced, because **the three central characters are all confidence tricksters. So they seduce each other.**



- The movie involves the archetypal triangle of the lover, the loved one, and the authority figure who would separate them. **The lover is Roy Dillon (John Cusack). The loved one is Myra Langtry (Annette Bening). And the authority figure is Roy's mother, Lily (Anjelica Huston)**

-
- **Roy** doesn't realize it, but he's **doomed** right from the moment of their meeting, because **for each of these women it is more important to win than to love**, and poor dumb, sentimental Roy doesn't play in that league.



- for once **here is a new movie that exudes the film noir spirit from its very pores**, instead of just adding a few cosmetic touches to a modern chase-and-crash story.



The performances are all insidiously powerful :

Cusack provides a sympathetic center for the film

Anjelica Huston is Academy Award material as his mother

Annette Bening has some of that same combination of sexiness, danger and vulnerability you could see in Gloria Grahame in movies such as "The Big Heat" and "In a Lonely Place."



- One of the strengths of **"The Grifters"** is how **everything adds up**, and it all points toward the conclusion of the film, when all secrets will be revealed and all debts collected. **This is a movie of plot, not episode.**

• ...by the end... **the full horror of their lives is laid bare.**



• **Critics Consensus**
 Coolly collected
 and confidently
 performed, *The
 Grifters* is a stylish
 caper that puts the
 artistry in con.

**Rotten
 Tomatoes®**

**"A BRILLIANT THRILLER!
 SUSPENSEFUL AND EROTIC!"**
 - Rolling Stone



"A CON-ARTIST CLASSIC!"
 - Newsweek

Academy Award® winner* Anjelica Huston (*Addams Family*), John Cusack (*High Fidelity*), and Annette Bening (*American Beauty*) star in this Oscar®-nominated** hit where seduction and betrayal could lead to murder. When small-time cheat Roy Dillon (Cusack) winds up in the hospital following an unsuccessful scam, it sets off a confrontation between his estranged mother Lilly (Huston) and sexy girlfriend Myra (Bening). Both ruthless con artists playing the game in a league far above Roy, Lilly and Myra are always looking for their next victim. The question soon becomes who's conning who as Roy finds himself caught in a complicated web of passion and mistrust.



*1985, Actress in a Supporting Role, *Prizzi's Honor*.
 **1990, Actress in a Leading Role (*Anjelica Huston*);
 Actress in a Supporting Role (*Annette Bening*); Directing (*Stephen Frears*);
 Writing (Screenplay Based on Material from Another Medium)

DIGITAL MOVIE INCLUDED

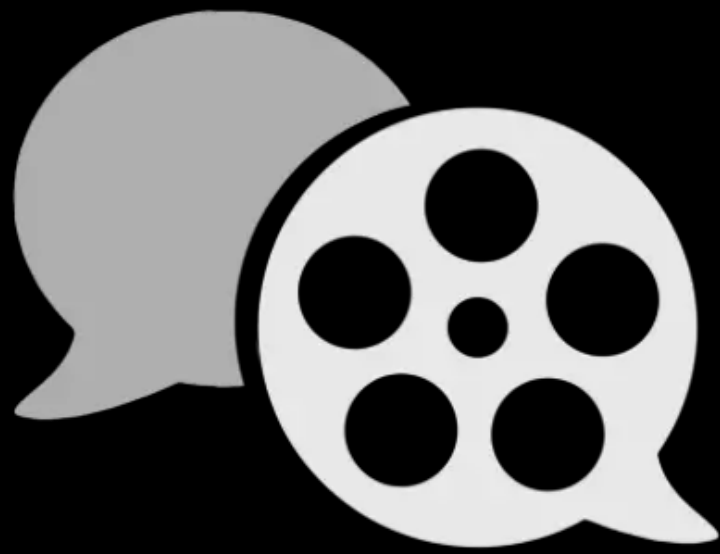
**STREAM OR DOWNLOAD TO
 WATCH ANYWHERE**

HIGH-SPEED INTERNET CONNECTION REQUIRED. FOR MORE INFORMATION GO TO PARAMOUNTDIGITALCOPY.COM/FAQ. CODE IS VALID FOR ONE REDEMPTION OF HD MAIN FEATURE WITH AN ENGLISH-LANGUAGE TRACK. DIGITAL VIA ITUNES IS COMPATIBLE ONLY WITH CERTAIN MAC® AND PC COMPUTERS WITH THE LATEST VERSION OF ITUNES OR THE APPLE TV APP, AND CERTAIN VIDEO-ENABLED, PORTABLE MEDIA PLAYERS SUCH AS IPHONE®, IPAD™, IPOD®, AND APPLE TV®. PLAYBACK QUALITY DEPENDS ON HARDWARE AND INTERNET CONNECTION. ACTIVATION OF AN ITUNES FILE REQUIRES AN INTERNET CONNECTION AND ACTIVE ITUNES ACCOUNT. FOR DIGITAL VIA OTHER PLATFORMS, PLEASE CHECK WITH YOUR PREFERRED CODE REDEMPTION RETAILER FOR MORE REQUIREMENT AND CAPABILITY INFORMATION. THE DIGITAL CODES CONTAINED IN THIS PACKAGE MAY NOT BE SOLD SEPARATELY, REQUIRES PRIOR ACCEPTANCE OF LICENSE TERMS AND CONDITIONS, AND MAY BE REDEEMED ONLY FOR PERSONAL USE BY THE RECIPIENT OF THIS COMBINATION PACKAGE OR A FAMILY MEMBER. TERMS AND CONDITIONS APPLY. VALID IN THE U.S. ONLY. [CODE MAY NOT BE VALID AFTER 6/29/2013.]

1080p High Definition • Martin 2.0 DTS-HD Master Audio
 A MIRAMAX FILMS RELEASE CINEPLEX ODEON FILMS PRESENTS A MARTIN SCORSESE PRODUCTION A STEPHEN FREARS FILM "THE GRIFTERS"
 STARRING JOHN CUSACK ANJELICA HUSTON ANNETTE BENING MUSIC BY ELMER BERNSTEIN DIRECTOR OF PHOTOGRAPHY OLIVER STAPLETON
 PRODUCTION DESIGNER DENNIS GASSNER EDITOR MICHAEL AUDSLEY PRODUCER CO-PRODUCER PEGGY RAJSKI EXECUTIVE PRODUCER BARBARA DE FINA SCREENPLAY BY DONALD E. WESTLAKE
 BASED UPON THE NOVEL "THE GRIFTERS" BY JIM THOMPSON PRODUCED BY MARTIN SCORSESE AND ROBERT A. HARRIS & JIM PAINTER DIRECTED BY STEPHEN FREARS

R For more information on film ratings, go to www.filmratings.com.
 "ACADEMY AWARDS" and "OSCAR" are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.
MIRAMAX 1990/COLOR/110 MIN./R
 ParamountMovies.com
 5555 Melrose Avenue, Hollywood, California 90038
 Licensed for Sale Only in the U.S.
 © 2011 Paramount Pictures.

BLU-RAY DISCS WILL ONLY PLAY IN A BLU-RAY PLAYER. They will not play in standard DVD players. The stated video and audio specifications require appropriate video and audio equipment capability and connectivity. This disc was created in compliance with applicable Blu-ray specifications. Certain advanced features may not play on all machines. To ensure the best possible viewing experience, your Blu-ray Disc™ player may need a firmware or software update. Please consult your hardware manufacturer's website for the latest firmware or software version and, if an upgrade is available, we suggest that you follow its installation instructions.



FILM INQUIRY

Revisiting Stephen Frears' **THE GRIFTERS**
December 27, 2016

Who doesn't love a good con-man movie, especially if it's tinged with a bit of film noir nostalgia for us film buffs to chew on? Well, that's exactly what you get with Stephen Frears' 1990 gem *The Grifters*. Based on the novel of the same name by Jim Thompson, *The Grifters* gives audiences a delicious taste of taboo from the other side of the tracks.



• *The Grifters* has its place among the great film noirs in more recent history. From the dialogue to the score to the performances, *The Grifters* delivers a complex, no-holds-barred story that is intriguingly repulsive.



- **The Story's in the Dialogue**

- ...so much of the narrative and the characters' motivations are hidden in the dialogue. The dialogue is **whip-fast and whip-smart**, suggesting that each of the characters knows the score even before the game is over.





- **Cinematography: An Extension of the Story**

- At its core, *The Grifters* is a film about survival and what one must do in order to get ahead. They're ultimately trapped by the lives they've chosen for themselves. **The cinematography lends itself beautifully to this narrative. At every turn, the characters are always boxed in. We see them on crowded trains, in telephone booths, in elevators** – wherever the outside is just an arm's length away. But never are they allowed to break free.

• What's the Score?

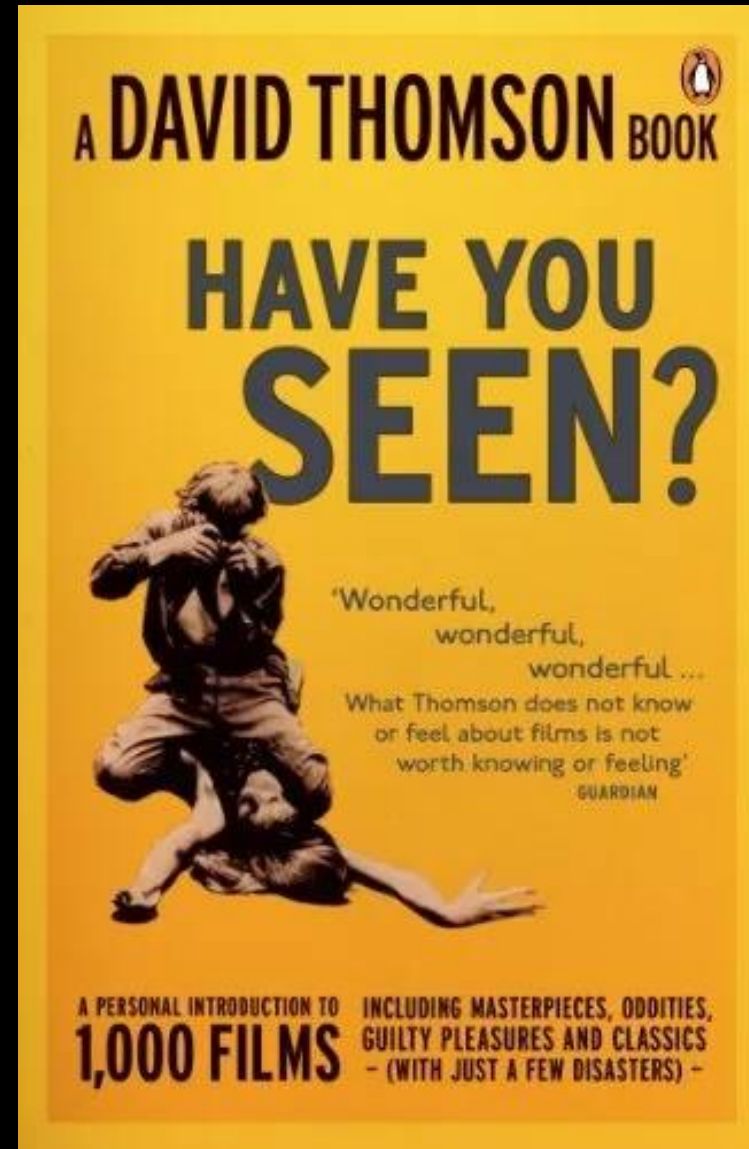
- Music is, no doubt, integral to the impact of any film. It breathes life into the silences between characters and acts as a character all its own.

Elmer Bernstein's theme fills *The Grifters* with a perfect blend of mystery and foreboding. From the film's score alone, we can almost get a sense that maybe bad things are going to happen.

Where the script and the dialogue leave things open for interpretation, one could say that the score does not.



A Review From



- The story is of **three loners**, all working the grift...the starkest thing is the revelation that **every criminal is a loner. This is a world of cold mistrust. You can rely on no one...**the terrible imperative of survival makes loners of them all.

-

- **It's hard to think of an American film about the criminal life that is less sentimental or more impressive.**

-





- There is an unusually good score by Elmer Bernstein that is a very good guide to the way the tone gets darker as the film goes on.

- ...a scathing character study...about the best of Huston, Cusack, and Bening...a compelling character study.

• BEFORE
• THE
• MOVIE



- **The Story's in the Dialogue**

- ...so much of the narrative and the characters' motivations are hidden in the dialogue. The dialogue is **whip-fast and whip-smart**, suggesting that each of the characters knows the score even before the game is over.





- **Cinematography: An Extension of the Story**

- At its core, *The Grifters* is a film about survival and what one must do in order to get ahead. They're ultimately trapped by the lives they've chosen for themselves. **The cinematography lends itself beautifully to this narrative. At every turn, the characters are always boxed in. We see them on crowded trains, in telephone booths, in elevators** – wherever the outside is just an arm's length away. But never are they allowed to break free.

• What's the Score?

- Music is, no doubt, integral to the impact of any film. It breathes life into the silences between characters and acts as a character all its own.

Elmer Bernstein's theme fills *The Grifters* with a perfect blend of mystery and foreboding. From the film's score alone, we can almost get a sense that maybe bad things are going to happen.

Where the script and the dialogue leave things open for interpretation, one could say that the score does not.



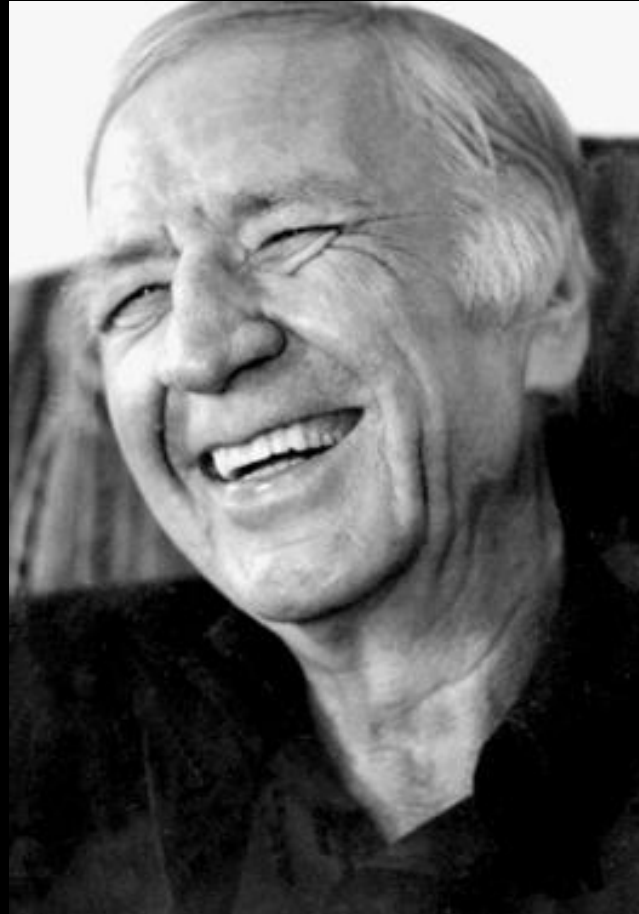
AFTER THE MOVIE



Jim Thompson (1906-1977)

“of all crime fiction, Thompson's was the rawest and most harrowing;”

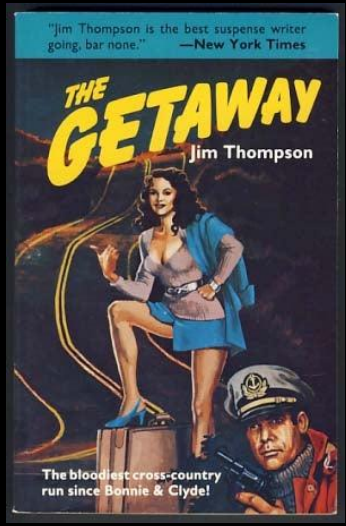
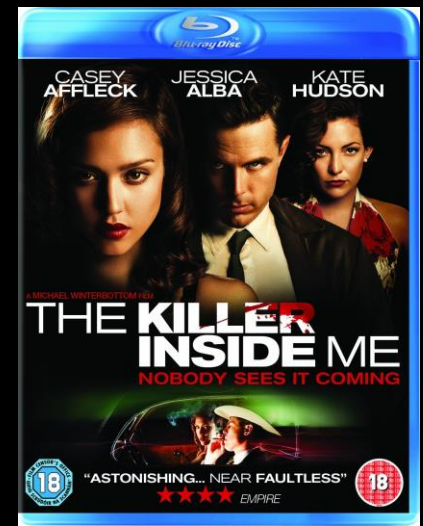
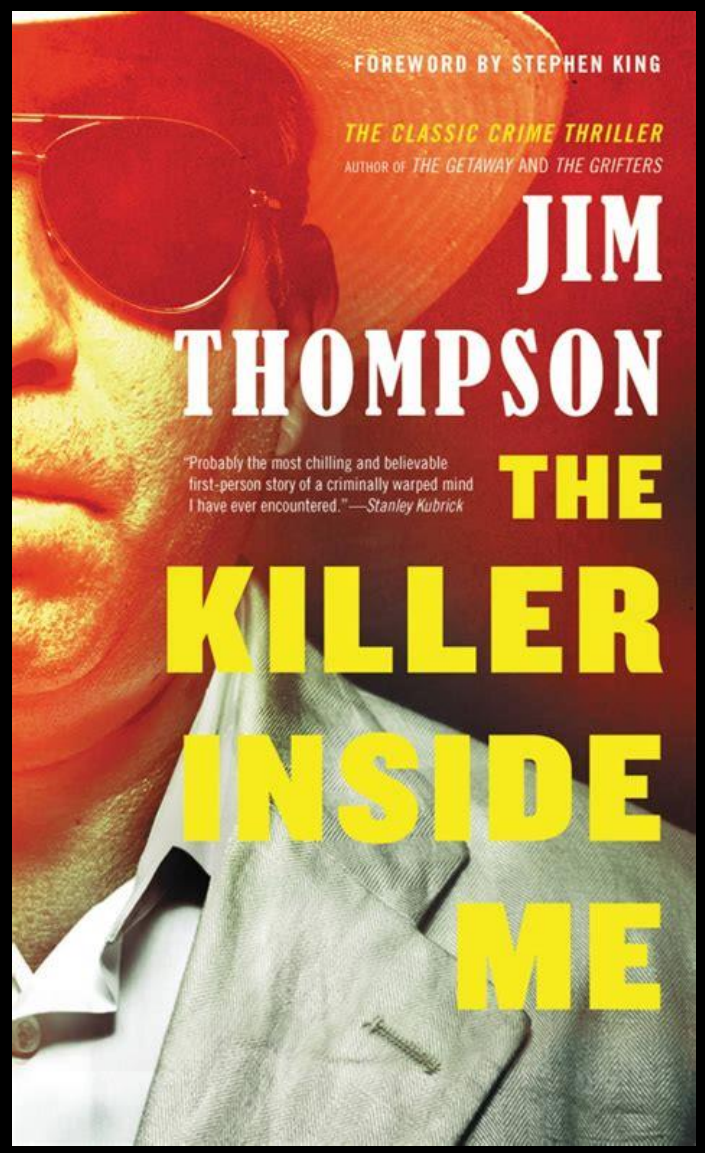
“ A Dimestore Dostoevsky”



Stephen King

"The guy was over the top. *The guy was absolutely over the top.* Big Jim didn't know the meaning of the word stop. There are three brave 'lets' inherent in the foregoing:

He let himself see everything, he let himself write it down, then he let himself publish it."



• ...by the end... **the full horror of their lives is laid bare.**



