

THURSDAY
26TH
JANUARY

9.00 - 12.00 JACKIE BROWN

Arguably the greatest adaptation of Elmore Leonard's stellar work, Quentin Tarantino's *Jackie Brown* (1997) is a savvy mixture of pulp noir, postmodern blaxploitation and wry humour. Pam Greer is the eponymous woman, a 44-year-old airline worker who couriers money back to gun-dealer Ordell (Samuel L. Jackson) to compensate for her lousy salary. When caught by the ATF, Jackie has to decide whether to talk, and risk the wrath of Ordell, or land herself in prison. However, when infatuated bail-bondsman Max Cherry (Robert Forster) offers support, Jackie plots a third option: fool the feds and Ordell and split with the money herself.

FRIDAY
27TH
JANUARY

6.00 - 7.30 THE BIG HEAT
8.00 - 9.50 THE GRIFTERS

The individual paving the way for their own torment and downfall is at the heart of both Fritz Lang's *The Big Heat* and Stephen Frears' *The Grifters*. In Lang's film, Glenn Ford's cop battles to take down the crime syndicate corrupting his city; in Frears' film, John Cusack's small-time grifter becomes entangled in dangerous games with his conniving mother and con-artist girlfriend. Teeming with moral ambiguities and blurred boundaries, these are films in which no character is unflawed. A ruthless and nihilistic double bill, *The Big Heat* and *The Grifters* encompass every possible noir trope between them, providing the perfect ending to this exhibition's special screenings.

Film reviews by Lauren Randall, 2012



All films are based on books displayed in
The Tom Milne Popular Fiction Archive:
2012 Exhibition, Texts into Films

17th January – 9th March
Lancaster University Library

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**CRIME FILMS
1940 - 2000
A FREE FILM
FESTIVAL**

Elizabeth Livingstone
Lecture Theatre
January 20 - 27 2012

by DASHIELL HAMMETT Author of THE THIN MAN
GLADYS GEORGE · PETER LORRE · BARTON LEE · SYDNEY MACLANE · PATRICK GREENSTREET
Directed by JOHN HUSTON · WARNER BROS.

FRIDAY
20TH
JANUARY

6.00 - 7.40 MALTESE FALCON
8.00 - 9.35 FAREWELL MY LOVELY



The private detective: working for people he can't trust, frequently accused of crimes he didn't commit and often at the gritty heart of some of the finest noir narratives, including *The Maltese Falcon* (1941) and *Farewell My Lovely* (1944). The former features Humphrey Bogart on blistering form as the beleaguered Sam Spade whilst the latter contains the most famous detective of them all in Raymond Chandler's Philip Marlowe, played here by Dick Powell. Caught in between missing treasures, hidden secrets and femme fatales, the two may get into scrapes but they know how to get out of them too.

MONDAY
23RD
JANUARY

6.00 - 7.50 DOUBLE INDEMNITY
8.30 - 10.30 BODY HEAT

The femme-fatale narrative is one of the most recognisable of the noir genre and both *Double Indemnity* (1944) and *Body Heat* (1981) pay it the utmost respect with their dangerous dames and fallible men. *Double Indemnity's* Phyllis Dietrichson reels in Walter Neff, a cocksure insurance-salesman, to help her pull off the perfect murder of her husband. *Body Heat* offers a modern update to the story, paying homage yet filling the plot with enough fresh twists to keep the audience guessing. "I'm rotten to the heart," says Dietrichson. She's right. But, then again, she's not the only one.



TUESDAY
24TH
JANUARY

6.00 - 7.45 CAPE FEAR
8.15 - 10.00 POINT BLANK

They say that revenge is a dish best served cold and sixties noir certainly adheres to this in *Cape Fear* (1962) and *Point Blank* (1967). In the former, Robert Mitchum plays Max Cady, a released rapist seeking revenge on the hard-working family man who helped convict him. *Point Blank* centres on the steely and clinical Walker (Marvin), a man out for vengeance on the friend and wife who betrayed and left him for dead for money. Though vastly different in execution, both films exemplify the cold and unforgiv-



WEDNESDAY
25TH
JANUARY

6.00 - 7.20 SHOOT THE PIANIST
8.00 - 9.50 STRANGERS ON A TRAIN



Francois Truffaut's *Shoot the Pianist* (1960) and Alfred Hitchcock's *Strangers on a Train* (1951) may not be the most conventional crime films on this list of screenings but they certainly know how to toy with the genre. With a canny mix of mischievous humour and dark violence, the deadly duo play with the idea of an innocent man caught in the wrong place at the wrong time, as Truffaut's pianist becomes embroiled in kidnappings and shoot-outs whilst *Strangers'* Guy Haines' chance meeting with oddball Bruno Anthony results in a murder he doesn't intend. With gripping, stunning finales, these are two unmissable films from masters at work.