



HARD ♦ BOILED

GREAT LINES FROM CLASSIC NOIR FILMS

Peggy Thompson and Saeko Usukawa

with an introduction by

LEE SERVER

U.S. \$14.95
Canada \$21.95

THE FILM WAS NOIR and the dialogue was black—blacker than a doll in mourning, blacker than Mildred Pierce's steaming hot java, blacker than the seam up the back of Marlene Dietrich's leg.

In the cult, crime, and noir films of the 1930s, 1940s, and 1950s, everyone was supremely eloquent. Now you, too, can be infinitely clever with *Hard-Boiled: Great Lines from Classic Noir Films*, a collection of over 300 lines from nearly 150 of the wickedest films, from *Casablanca* to *Born to Kill* and *The Big Heat*.

Need something romantic to woo your gal? *If there's anything I don't like, it's a smart-cracking dame* (Jack Palance in *Panic in the Streets*). Something to prove to the cops that you're not a thug? *Me? I didn't do nothin'. I didn't kill anyone. I just drove away with the body* (Zero Mostel in *The Enforcer*). The boss chewed you out? Try this: *I've met a lot of hard-boiled eggs in my time, but you—you're twenty minutes* (Jan Sterling in *The Big Carnival*). How about something for that special moment? *I felt pretty good—like an amputated leg* (Dick Powell in *Murder, My Sweet*). The most luridly fascinating characters say the most outrageous things—and now you can read them all in black and white.

With full-color reproductions of publicity photos, promotional posters, and film stills, *Hard-Boiled* is a glamorous and handy round-up of the unrestrained words of the drifters and dreamers, lovers and killers whose lives are the stuff of film noir.



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HARD-BOILED

*Great Lines from
Classic Noir Films*

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Peggy Thompson and

Saeko Usukawa



CHRONICLE BOOKS

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Printed in Hong Kong.

Library of Congress Cataloging-in Publication Data

Thompson, Peggy, 1952—
Hard-boiled : great lines from classic noir films / Peggy Thompson and Saeko Usukawa.
p. cm.
Includes index.
ISBN 0-8118-0855-6
1. Film noir—Quotations, maxims, etc.
I. Usukawa, Saeko, 1946—
II. Title.
PN1995.9.F54T56 1996
791.43'655—dc20 94-48310
CIP

Distributed in Canada by Raincoast Books
8680 Cambie Street
Vancouver, BC V6P 6M9

10 9 8 7 6 5 4 3 2 1

Chronicle Books
275 Fifth Street
San Francisco, CA 94103

Book and cover design: Barbara Hodgson/
Byzantium Books
Composition: Byzantium Books
Front cover photograph: *Fallen Angel* (1946).
Back cover photographs (from top to bottom):
The Big Combo (1955), *The Big Steal* (1949), and
Sleep, My Love (1948).

Page ii: Ex-con Joe Gargan (George Raft) avenges the murder of his brother-in-law by loan shark racketeers in a brutal showdown that ends with a particularly gruesome death in the low-budget but menacing *Loan Shark* (1952).

Previous spread: Finally pushed over the edge, the obliging Christopher Cross (Edward G. Robinson), here wearing an apron and brandishing a knife, turns on his nagging wife Adele (Rosalind Ivan) in *Scarlet Street* (1945).

Facing page: Escaped gangster Joe Sullivan (Dennis O'Keefe) is wounded in the stomach, at bay with girlfriend Ann Martin (Marsha Hunt), whom he's seduced into his shadowy, nightmarish world in *Raw Deal* (1948).

We thank the following people for their research, help, advice, support and loans from their collections: Schroeder, Alain Silver and Elizabeth Ward (authors of the invaluable *Film Noir: An Encyclopedic Reference to the American Style*), John Teegarden and Dale Nash, Jane Cloud and Justin Caulder of Captain Video, Dennis Mills and Michelle Normoyle, Janet Lorenz. We are also grateful to our agents and designers, Barbara Hodgson and Nick Bantock of Byzantium Books, and to our editor Annie Barrows and her assistant Karen Silver at Chronicle Books, as well as to proofreader Ellen Klages who saved us from ourselves.

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True!



T-MEN

STARRING

DENNIS O'KEEFE

WITH MARY MEADE · ALFRED RYDER · WALLY FORD
JUNE LOCKHART · CHARLES MCGRAW

Written by John C. Higgins · Suggested by a story by Virginia Kellogg

Produced by AUBREY SCHENCK

Directed by ANTHONY MANN

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HARD-BOILED

Introduction by Lee Server

This is film noir: two silhouetted hit men in overcoats and fedoras approaching a New Jersey diner like messengers from Hell. Burt Lancaster in the same movie, lying in bed waiting to be killed, saying, “I did something wrong . . . Once.” Noir is Tom Neal ruminating on the soundtrack about Fate putting the finger on you or me for no good reason at all and Rita Hayworth’s Gilda purring, “If I’d been a ranch, they would have named me the Bar Nothing.” It’s Orson Welles’s corrupt cop wanting his future read and brothel owner Marlene Dietrich telling him, “You haven’t got any . . . your future is all used up.”

Classic film noir is a matter of three hundred or so titles produced between 1940 and 1960. The term was first used in Paris in 1946, when French cineastes were catching up with the Hollywood product of the war years. In among the Betty Grable musicals and Abbott and Costello slapstick was a vein of harsh, downbeat crime stories. The dark tone, the violence and misanthropy in these films made them seem very much the blood brothers of the hard-boiled American fiction—by authors like Dashiell Hammett, James M. Cain, W.R. Burnett—being published in a new line of French paperbacks called *Serie Noire*.

An antisocial corrective to the Hollywood of candy-colored optimism and Andy Hardy values, these “black films” presented a world of fear, paranoia, and infinite corruption. Heroes were opportunists, or victims, or both—drifters, seedy private eyes, gunsels. Heroines were alluring, available, and deadly. Cops were crooked, institutions were evil, and best friends were likely to shoot you in the back. The setting was a sordid, Technicolor-free America, an urban jungle made up entirely of cheap hotels with flashing neon signs, greasy spoon diners, alleyways, gambling joints, and police interrogation rooms. Instead of the traditional Hollywood happy ending, there was the wailing siren of a squad car closing

Opposite: Treasury agent Dennis O’Brien (Dennis O’Keefe) goes undercover to join a counterfeiting ring and is forced to stand by helplessly while they gun down his partner in *T Men* (1948), the first successful picture for director Anthony Mann, who went on to direct other noirs, including *Raw Deal*, and many noir westerns.

in or the bullet fired at close range. And all of it photographed in shadow-haunted images of an extravagant stylization.

The French critics had tapped into the emergence of a Hollywood genre that Hollywood itself had not yet recognized as such. The movies in question had been variously produced and promoted as gangster pictures, women's pictures, mysteries. Only in retrospect was it clear how much they shared in characters, themes, style, iconography. *Noir* categorized them precisely and evocatively.

Trying to determine the first film noir is a properly murky business. Some point to a 1940 B movie, *Stranger on the Third Floor*, as the most likely suspect. Directed by Boris Ingster from a script by Frank Partos (with uncredited contributions from Nathanael West no less), *Stranger* is about a newspaper reporter whose righteous testimony puts an accused murderer on Death Row. But then he starts to think someone else was the actual killer—maybe popeyed stranger Peter Lorre—and he is painfully correct. A neighbor is killed, and this time the reporter himself is accused of the crime. *Stranger* is noir all right, with its “wrong man” theme, paranoid hero, and expressionist dream sequence, but the film appears to have had no influence whatever at the time of its release. If this is the first film noir, its significance is primarily archaeological. One might just as well give the honor to any of a number of “prematurely” noir productions: *Underworld*, *Pandora's Box*, *Scarface*, *Le Jour se leve*, *Les Vampires*, *Blood Money*, or the Complete Works of Fritz Lang.

The true catalysts for the genre are two 1941 releases by a pair of young Americans making their directorial debuts. The phantasmagoric visuals and complex narrative of Orson Welles's *Citizen Kane* would cause a quiet revolution among Hollywood writers,



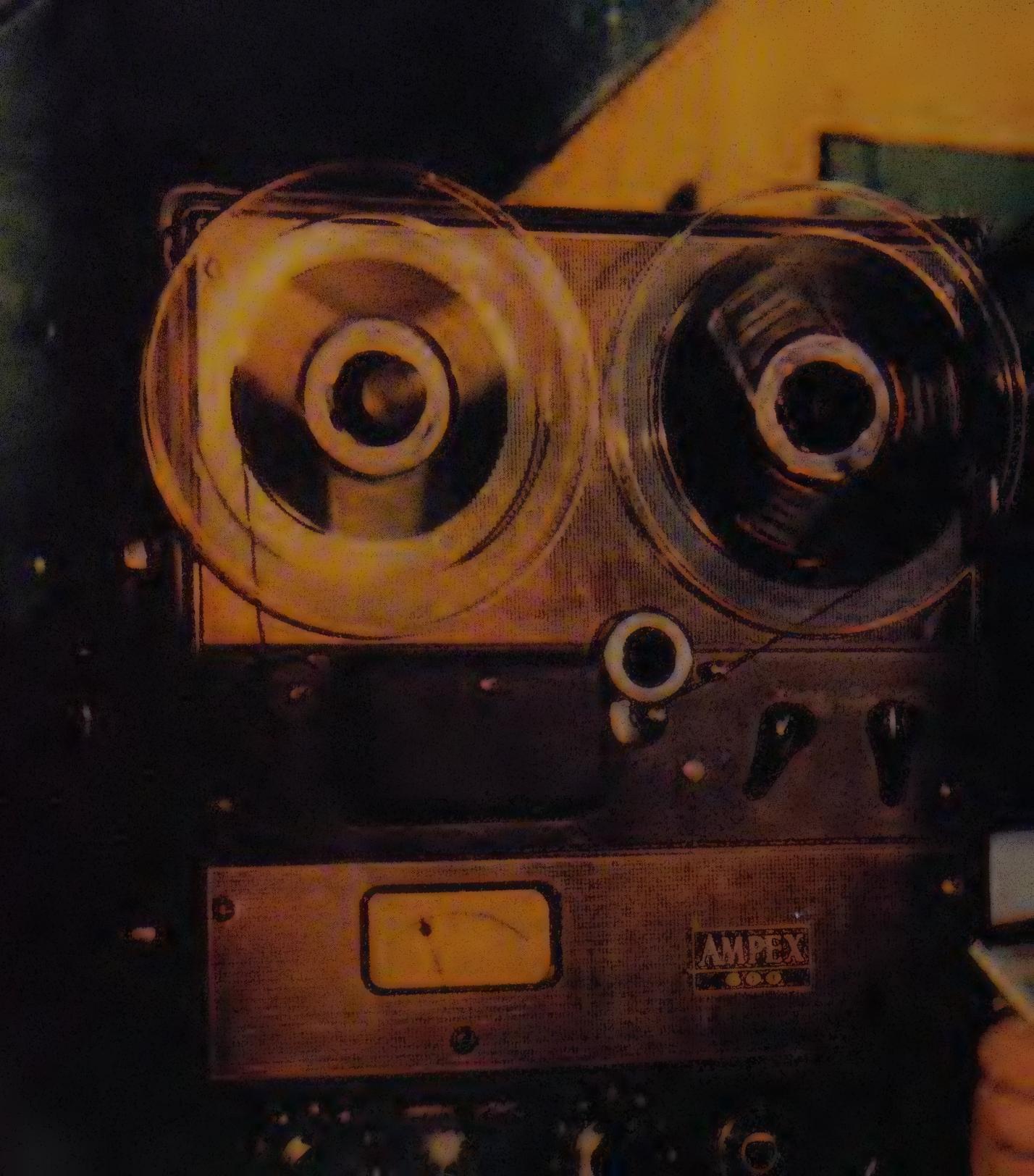
Above: The mysterious, menacing Peter Lorre played prototypical noir characters in a number of films, including *Stranger on the Third Floor*, *The Mask of Dimitrios*, *Quicksand*, and the classic *The Maltese Falcon*.

directors, and cinematographers. Mainstream moviemaking had developed in the '30s a seamless, self-effacingly naturalistic style that *Kane* exploded in a torrent of expressionist and avant-garde effects. *Kane's* fractured form of storytelling was equally innovative; a web of flashbacks, symbols, shifting viewpoints. Film noir, in particular the baroque "high noir" style of the mid to late '40s, was where these visual and narrative innovations would flourish. *The Killers*, directed by Robert Siodmak (scripted by John Huston and Anthony Veiller), for example, was a virtual replication of *Kane* as a hard-boiled thriller. And, of course, Orson Welles would eventually bring his style to the genre in person, directing two of the greatest and most representative of film noirs, *The Lady from Shanghai* and *Touch of Evil*.

In contrast to *Citizen Kane's* high-profile release, *The Maltese Falcon* came out with little fanfare but would prove to be an unexpected sensation, the sleeper of the year. Dashiell Hammett's 1930 private eye novel had already been filmed twice to little effect (once as a comedy) when John Huston begged Jack Warner to let him remake it. They say that Huston "filmed the book" but history has shown that to be something easier said than done. Hammett's novel was perfect, which only left Huston to cast the roles with a group of newcomers and also-rans, pace the action as tightly as a clenched fist, and write a poetic last line (Hammett's novel was too stoic for such things) that would chill the spine. Simple.

The Maltese Falcon did nothing less than reinvent the Hollywood crime movie. In the early '30s, crime pictures had been effectively run out of town by the Joe Breen Gang, the Production Code censors. Attempts to put gangsters back on screen generally provoked cries of protest. Mysteries, on the other hand, had evolved into bloodless affairs with lighthearted detectives like Nick Charles and The Saint. *The Maltese Falcon* was a revelation to Hollywood—a way to tell a mystery story with the drama and ferocity of a gangster picture. Success breeds imitation and elements of Huston's work—the nocturnal settings, the ambivalently ethical hero, the femme fatale, the cynical worldview—would be endlessly echoed in the film noirs to come.

Next page: New Orleans police detective René Brossard (Edward G. Robinson) gets tangled up with murder, dreams, hypnosis, and clever disguise in *Nightmare* (1956), director Maxwell Shane's remake of his 1947 version of the same story, *Fear in the Night*. Both films feature dream sequences and murders in mirrored rooms.





To be sure, the genre was ultimately shaped by any number of influences: the nightmarish novels of Cornell Woolrich, an assortment of UFA-trained filmmakers, radio suspense programs, the popularization of psychiatry, wartime anxiety, Cold War paranoia, and so on. From *Falcon's* relatively lucid, straight-ahead approach, film noir evolved into something considerably more convoluted, bleak, and strange. Noir kicked into overdrive in 1944, the year of *Double Indemnity*, *Laura*, *Phantom Lady*, and *Murder, My Sweet*. The great critical and commercial success of *Double Indemnity*, in particular, would prove decisive. Here was a film wherein the male and female leads were attractive, cold-blooded murderers. The gloves were off and the censors were reeling. Noir turned a darker shade of black, reveling in sociopathy. The studios went into production with properties that had once been considered too hot to handle—*The Postman Always Rings Twice*, *Leave Her to Heaven*, *Nightmare Alley*. Films like *Born to Kill*—with Lawrence Tierney and sister-in-law Claire Trevor becoming sexually aroused over memories of a bloody double homicide—reached a level of depravity previously unknown in commercial cinema.

As these movies increasingly dealt with aberrant behavior and exotic states of mind—schizophrenia, amnesia, kleptomania, even (in *Street With No Name*) a particularly virulent case of hypochondria—their form became similarly “deranged,” containing hallucinatory visuals and labyrinthine plots, dream sequences, and flashbacks within flashbacks. Noir’s radical nature encouraged experimentally-inclined filmmakers like Welles and Hitchcock, and brought out the latent adventurousness in Hollywood professionals like Joseph H. Lewis, director of the extraordinary one-take robbery sequence in *Gun Crazy*.

Noir’s peak of popularity came in the years after World War II. Every major and minor studio produced its share of dark



Above: A studio publicity photo of James Cagney, who often played tough, cocky characters in the 1930s and 1940s. He gave a bravura performance as the psychopathic gangster Cody Jarrett in the film *White Heat* (1949).

melodramas, and some, like *Eagle-Lion*, seemed to produce nothing else. Noir's influence was pervasive, extending across generic borders to infect the Western and the war film, and even the musical (*Red Hot and Blue*) and the historical (Philip Yordan and Anthony Mann's *The Black Book*, aka *Reign of Terror*, the only film noir about the French Revolution). Some of the greatest examples of the genre appeared in the 1950s—*Pickup on South Street*, *The Big Combo*, *Kiss Me Deadly*—but the popular interest in noir began to flag in the face of wide screen and color, though films like *House of Bamboo* and *I Died a Thousand Times* proved great noirs could be made in these processes. The classic period was over by the end of the decade. Noir died, however, with a bang worthy of *White Heat's* Cody Jarrett: a pair of supreme achievements in Welles's *Touch of Evil* and Alfred Hitchcock's *Vertigo*. After these two, nothing, really, remained to be said.

The following pages are a tribute in the form of a scrapbook, a selection of memorable words and pictures drawn from the glory days of film noir. They offer an alluring glimpse at the images created by the pantheon of noir directors—Siodmak, Mann, Welles, Huston, Lang, Lewis, Sam Fuller, Otto Preminger, et al—and cinematographers who specialized in this world of shadows—John Alton, Woody Bredell, Joseph LaShelle, and the rest. Even more, these pages afford the chance to reappraise the great dialogue of film noir, the hard-boiled poetry and wit of the too-often neglected screenwriters and masters of the form like Philip Yordan and Harry Kleiner, Ben Hecht, A.I. Bezzerides, and many more.

If these films are unfamiliar then let this book serve as an introduction to one of the great chapters in the history of the movies, and a “coming attraction” for the pleasures that await you.



Affair in Trinidad 1952

“When did you last see your husband?”

“At breakfast—why?”

“Did you talk to him?”

“Sure. I asked him to pass me the salt.”

—*Torin Thatcher (police inspector Smythe) and Rita Hayworth (chanteuse Chris Emery)*

“No one can live on grief.

Yesterday is yesterday,
tomorrow is tomorrow.”

“You left out today.”

“Today is already yesterday.”

—*Juanita Moore (housekeeper Dominique) and Rita Hayworth (her boss, chanteuse Chris Emery)*

“Veronica, some people are mellowed by drink. I suggest you have another.”

—*Alexander Scourby (German spy master Max Fabian) to Valerie Bettis (alcoholic spy Veronica)*

Angel Face 1953

“You know something—you’re a pretty nice guy, for a girl.”

—*Robert Mitchum (ambulance driver Frank Jessup)*

“I’d say your story was as phony as a three-dollar bill.”

“How can you say that to me?”

“You mean after all that we’ve been to each other?”

—*Robert Mitchum (ambulance driver Frank Jessup) and Jean Simmons (femme fatale Diane Tremayne)*

“If you want to play with matches, that’s your business. But not in gas-filled rooms.”

—*Robert Mitchum (ambulance driver Frank Jessup) to Jean Simmons (femme fatale Diane Tremayne)*

Opposite: A bartender (bit player) serves the murderous, upper-class femme fatale Diane Tremayne (Jean Simmons) and her lover, chauffeur Frank Jessup (Robert Mitchum), in Otto Preminger’s *Angel Face* (1953).

The Asphalt Jungle 1950

“Crime is a left-handed form of human endeavor.”

—*Sam Jaffe (ex-con Doc Riedenschneider)*

“If you want fresh air, don’t look for it in this town.”

—*Anthony Caruso (safecracker Louis Ciavelli)*

“You big boys, what’ve you got? Front, nothing but front.”

—*Brad Dexter (Bob Brannon)*

Beyond a Reasonable Doubt

1956

“I’ve never seen your apartment.”

“Isn’t that supposed to be my line?”

“But you’ve never used it.”

—*Joan Fontaine (heiress Susan Spencer) and Dana Andrews (her fiancé, novelist Tom Garrett)*

Beyond the Forest 1949

“This is the story of evil. Evil is headstrong, is puffed up. For our souls’ sake, it is salutary for us to view it in all its naked ugliness once in a while. Thus may we know how those who deliver themselves over to it end up like the Scorpion, in a mad frenzy stinging themselves to eternal death.”

—*title at the top of the movie*

“Life in Loyalton is like sitting in a funeral parlor waiting for the funeral to begin.”

—*Bette Davis (unhappily married Rosa Moline) to Minor Watson (her husband’s friend Moose)*

“Anything I had to say to you, I wouldn’t put on paper.”

—*David Brian (millionaire Neil Latimer) to Bette Davis (his lover Rosa Moline)*

Opposite: Bette Davis is one of the baddest and most warped of all the femmes fatales in noir as the discontented and money-hungry Rosa Moline in the over-the-top *Beyond the Forest* (1949), with a screenplay by the prolific Lenore Coffee. THE TEEGARDEN/NASH

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Nobody's as good
as Bette
when
she's
bad!



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PRODUCED BY **HENRY BLANKE**

SCREEN PLAY BY **LENORE COFFEE**

MUSIC BY **MAX STEINER**

FROM THE NOVEL BY **STUART ENGERSTAD** · A WARNER BROS. · FIRST NATIONAL PICTURE



"WHAT A DUMP!" —*Bette Davis (unhappily married Rosa Moline)*



"I DON'T THINK I EVER LOVED ANYONE. AND I KNOW THAT NO ONE EVER LOVED ME."

—Robert Ryan (psychopathic handyman Howard) to Ida Lupino (his employer Mrs. Gordon)

Beware My Lovely 1952

“I haven’t seen a dog yet that liked me.”

—Robert Ryan (*psychopathic handyman Howard*) to Ida Lupino (*his employer Mrs. Gordon*)

The Big Carnival

aka Ace in the Hole 1951

“I’ve done a lot of lying in my time. I’ve lied to men who wear belts. I’ve lied to men who wear suspenders. But I’d never be so stupid as to lie to a man who wears both belt and suspenders.”

—Kirk Douglas (*ambitious alcoholic reporter Charles Tatum*)

“I’ve met a lot of hard-boiled eggs in my time, but you—you’re twenty minutes.”

—Jan Sterling (*Lorraine Minosa*) to Kirk Douglas (*ambitious alcoholic reporter Charles Tatum*)

“How’d you like to make a thousand dollars a day, Mr. Boot? I’m a thousand-dollar-a-day man. You can have me for nothing.”

—Kirk Douglas (*Charles Tatum*)

“I don’t pray. Kneeling bags my nylons.”

—Jan Sterling (*Lorraine Minosa*)

The Big Clock 1948

“You know, Earl has a passion for obscurity. He won’t even have his biography in *Who’s Who*.”

“Sure. He doesn’t want to let his left hand know whose pocket the right one is picking.”

—Rita Johnson (*femme fatale Pauline York*) and Ray Milland (*crime magazine editor George Stroud*) about her keeper and his boss Charles Laughton (*Earl Janoth*)

Opposite: The psychotic handyman known only as Howard (Robert Ryan) terrorizes war widow Mrs. Gordon (Ida Lupino) in the late and rather domestic noir *Beware My Lovely* (1952).





ALLIED ARTISTS presents

CORNEL WILDE
RICHARD CONTE
BRIAN DONLEVY
JEAN WALLACE

THE
BIG
COMBO

Written by PHILIP YORDAN
Produced by SIDNEY HARMON
Directed by JOSEPH LEWIS

Previous page, left:

Overzealous police detective Leonard Diamond (Cornel Wilde) lurks behind Alicia (Helen Walker) in Joseph Lewis's brutal and erotic noir *The Big Combo* (1955). Lewis also directed the cult favorite *Gun Crazy*.

The Big Combo 1955

"It happens to be against two laws, God's and man's. I'm booking her on the second."

—Cornel Wilde (detective Leonard Diamond)

"Book me, small change."

—Richard Conte (gang leader Mr. Brown) to Cornel Wilde (detective Leonard Diamond)

"What's on your mind? As if I didn't know."

—Helene Stanton (Rita) to Cornel Wilde (detective Leonard Diamond)

"Shoots me with my own gun, that's what gets me."

—Earl Holliman (hit man Mingo)

"I treated her like a pair of gloves. When I was cold, I called her up."

—Cornel Wilde (detective Leonard Diamond) about his girlfriend

Previous page, right: Police detective Leonard Diamond (Cornel Wilde) examines a body in the morgue in *The Big Combo* which is notable for cinematographer John Alton's classic noir look.

The Big Heat 1953

“Hey, that’s a nice perfume.”
“Something new. Attracts
mosquitoes and repels men.”

—*Lee Marvin (gangster Vince Stone)*
and Gloria Grahame (his girlfriend
Debby Marsh)

“Hey, I like this. Early
nothing.”

—*Gloria Grahame (gangster moll*
Debby Marsh) about a fleabag hotel
room

“We’re all sisters under the
mink.”

—*Gloria Grahame (gangster moll*
Debby Marsh) to Jeanette Nolan
(blackmailer Bertha Nolan)

“I’ve been rich and I’ve been
poor. Believe me, rich is
better.”

—*Gloria Grahame (gangster moll*
Debby Marsh) to Glenn Ford
(homicide sergeant Dave Bannion)

The Big Sleep 1946

“My, my. Such a lot of guns
around town and so few
brains.”

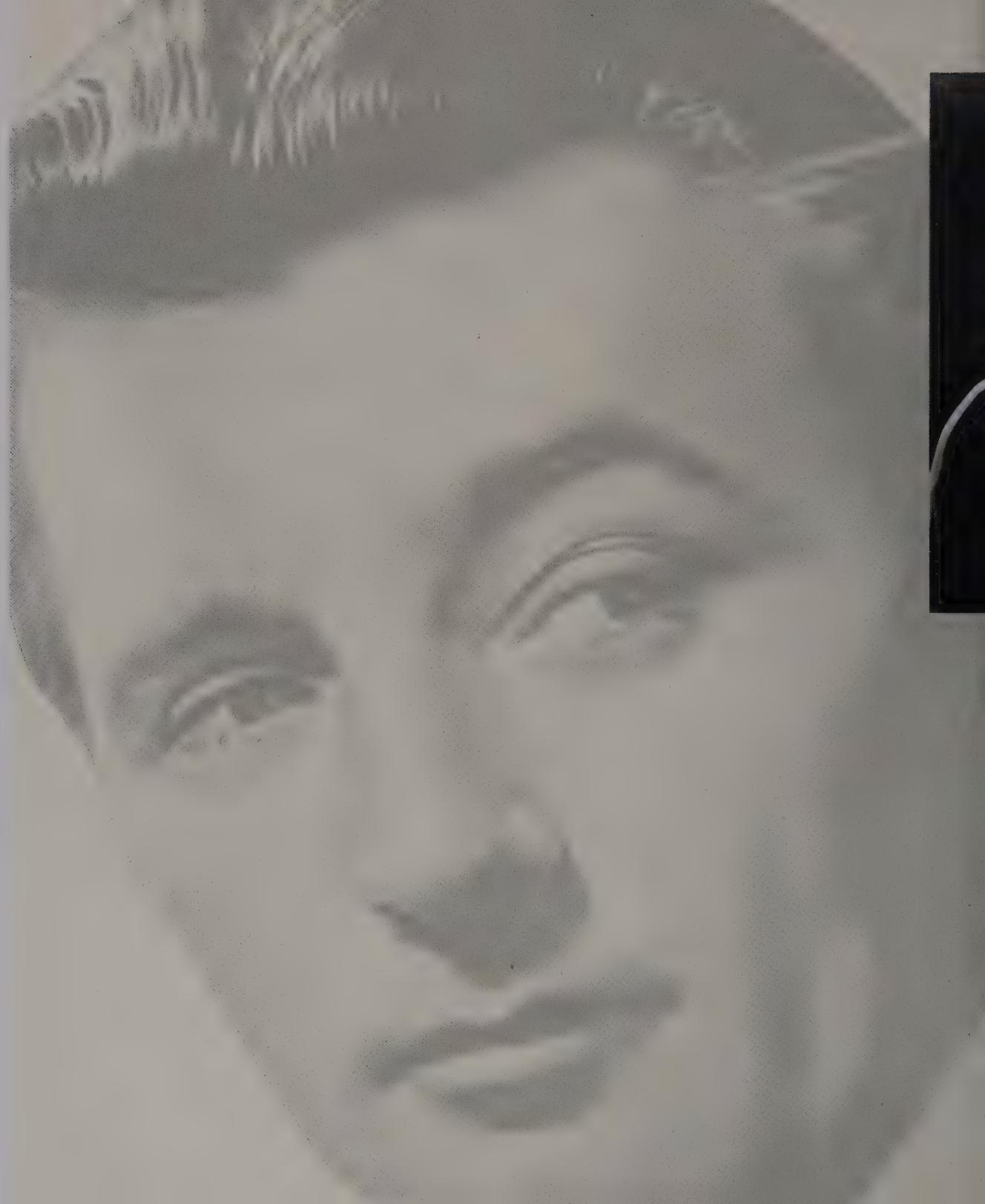
—*Humphrey Bogart (private eye*
Philip Marlowe)

“I don’t mind if you don’t
like my manners. I don’t like
them myself. They’re pretty
bad. I grieve over them on
long winter evenings.”

—*Humphrey Bogart (private eye*
Philip Marlowe) to Lauren Bacall
(client’s daughter Vivian Sternwood)

“She was worth a stare, she
was trouble.”

—*Humphrey Bogart (private eye*
Philip Marlowe) about Lauren Bacall
(client’s daughter Vivian Sternwood)





Opposite: Robert Mitchum in a detail from a magazine advertisement for *The Big Steal*.

The Big Steal 1949

“What means ‘he pulled a fast one?’”

“Copped a Sunday.”

“Strange language, but colorful.”

—*Ramon Novarro (Inspector General) and Don Alvarado (police officer)*

“Stop calling me Chiquita.

You don’t say that to girls you don’t even know.”

“Where I learned Spanish, you do.”

—*Jane Greer (Joan) and Robert Mitchum (Duke Halliday)*

Top: Duke Halliday (Robert Mitchum), implicated in an army payroll heist, knocks out his pursuer, army Captain Blake (William Bendix), on a liner in Vera Cruz harbor. *The Big Steal* (1949) is a chase-comedy-noir directed by the prolific Don Siegel, who also directed *Invasion of the Body Snatchers*—and *Dirty Harry*.

The Blue Dahlia 1946

"Bourbon, straight! With a bourbon chaser!"

—*William Bendix (war vet Buzz Wancheck)*

"You call this dump a hotel?"

"That's what the sign says.

Fresh sheets every day, they tell me."

"How often do they change the fleas?"

—*Alan Ladd (war vet Johnny Morrison) and desk clerk*

Opposite: *Body and Soul* (1947) is one of the darkest of the many films set in the corrupt world of boxing in the 1940s. John Garfield plays a tough slum kid who slugs his way to the top but refuses to throw the big fight.

"I go where I want to, with anybody I want. I just happen to be that kind of girl."

—*Doris Dowling (good-time girl Helen Morrison) to Alan Ladd (her husband, war vet Johnny Morrison)*

Born to Kill aka **Deadlier Than the Male** 1947

"My two husbands was turnips!"

—*Esther Howard (landlady Mrs. Kraft)*

"He's the quiet sort, and yet you get a feeling if you step out of line you'd get your teeth kicked down your throat."

—*Isabel Jewell (Laurie Palmer) about Lawrence Tierney (killer Sam Wild)*

"If we're going to carry on a conversation, it'd help for you to talk."

—*Elisha Cook, Jr. (benchman Marty Waterman) to Lawrence Tierney (killer Sam Wild)*

BODY AND SOUL 1947

"IRMA, ARE YOU DECENT?"

"NOT PARTICULARLY—
BRING HIM IN."

—*Lilli Palmer (artist Peg Born) and Virginia Gregg (her roommate Irma)*

"HOW DOES IT LOOK, CHARLEY,
THE NIGHT BEFORE THE FIGHT,
3 A.M. AND YOU LOADED?"

—*Hazel Brooks (nightclub singer Alice) to John Garfield (boxer Charley Davis)*

"EVERYBODY DIES. BEN,
SHORTY, EVEN YOU."

"WHAT'S THE POINT?"

"NO POINT—THAT'S LIFE."

—*William Conrad (fight manager Quinn) and John Garfield (boxer Charley Davis)*

"WHEN I LOSE THE CHAMPIONSHIP,
THEY'LL HAVE TO
CARRY ME OUT."

"THIS GYM IS FULL OF GUYS
WHO WERE CARRIED OUT."

—*John Garfield (boxer Charley Davis) and Lloyd Goff (gambler and fight promoter Roberts)*

The story of a guy that women go for!

BODY and SOUL



JOHN GARFIELD
LILLI PALMER

and introducing exciting

HAZEL BROOKS

as ALICE

in *'Body and Soul'*

with ANNE REVERE

WILLIAM CONRAD • JOSEPH PEVNEY

LLOYD GOFF • CANADA LEE

Original screenplay by ABRAHAM POLONSKY

Directed by ROBERT ROSSEN

Produced by BOB ROBERTS

RELEASED THRU UNITED ARTISTS

A new climax in entertainment from THE ENTERPRISE STUDIOS



"You can't just go round killing people whenever the notion strikes you. It's not feasible."

—Elisha Cook, Jr. (henchman Marty Waterman) to Lawrence Tierney (killer Sam Wild)

"There's a kind of depravity in you, Sam."

—Claire Trevor (femme fatale Helen Trent) to Lawrence Tierney (killer Sam Wild)

The Brothers Rico 1957

"Maybe I'm gonna die. You've got even bigger problems—you're gonna live."

—James Darren (gangster Johnny Rico) to Richard Conte (his reformed brother Eddie Rico)

Calcutta 1947

"Man who trust woman walk on duckweed over pond."

—Alan Ladd (pilot Neale Gordon) to Gail Russell (femme fatale Virginia Moore)

Right: Psychotic killer and ladies man Sam Wild (Lawrence Tierney) gets Helen Trent (Claire Trevor) in a clinch while his wife, Georgia Staples (Audrey Long), sees her world crumble before her in *Born to Kill* (1947).

Left: An advertisement for *Born to Kill*, one of the most sexually obsessive and brutal of all noirs.





LAWRENCE
TIERNEY · WALTER
SLEZAK

IN **"Born to Kill"**
WITH
PHILLIP TERRY
ALFREY LONG

K O
DIO
TURES
7

Cape Fear 1962

“Why are we going this way?”

“Better scenery.”

“What do you know about scenery? Or beauty? Or any of the things that really make life worth living? You’re just an animal—coarse, muscled, barbaric.”

“You keep right on talking, honey. I like the way you run me down like that.”

—Barrie Chase (*Diane*) and Robert Mitchum (*psychopath Max Cady*)

“What I like about you is you’re rock bottom. I wouldn’t expect you to understand this, but it’s a great comfort for a girl to know she could not possibly sink any lower.”

—Barrie Chase (*Diane*) to Robert Mitchum (*psychopath Max Cady*)

Caught 1949

“Any man who goes to a party like that has just one idea. And that’s one idea too many for me.”

—Barbara Bel Geddes (*model Leonora Eames*) to Ruth Brady (*her roommate Maxine*)

“What do you know about me?”

“Oh, I know you’re from the east.”

“New York.”

“And I know you’re sort of an international something.”

“Well, that just about describes it. What else?”

“And you’re rich.”

“How rich?”

“Oh, very rich.”

—Robert Ryan (*psychotic millionaire Smith Ohlrig*) and Barbara Bel Geddes (*model Leonora Eames*)

CASABLANCA 1942

“I CAME TO CASABLANCA FOR THE WATERS.”

“BUT WE’RE IN THE MIDDLE OF THE DESERT.”

“I WAS MISINFORMED.”

—Humphrey Bogart (*nightclub owner Rick*) and Claude Rains (*Capt. Louis Renault*)

“HOW EXTRAVAGANT YOU ARE, THROWING AWAY WOMEN LIKE THAT. SOMEDAY THEY MAY BE SCARCE.”

—Claude Rains (*Capt. Louis Renault*)

Opposite: Charm-school graduate Leonora Eames (Barbara Bel Geddes) thought she’d find happiness with wealthy Smith Ohlrig (Robert Ryan) but now that she realizes he’s a twisted megalomaniac she’d just as soon he didn’t recover from this psychosomatic attack in Max Ophuls’s perverse Cinderella story *Caught* (1949).



Christmas Holiday 1944

"I can still hear them call you guilty, guilty, guilty—and every time they said it, I knew it was meant for me too."

—Deanna Durbin (*chanteuse Abigail Manette*) to Gene Kelly (*her wastrel husband Robert Manette*)

"When it was all over, a psychoanalyst said that Robert's relations with his mother were pathological."

—Deanna Durbin (*chanteuse Abigail Manette*) about Gene Kelly (*her wastrel husband Robert Manette*)

"Bad boy meets good girl. Damage estimated at ten thousand dollars."

—Richard Whorf (*Simon Feniman*) to Gene Kelly (*his friend, wastrel Robert Manette*)



City Across the River 1949

“Never slug a guy while wearing a good watch. Take it off first and put it in your pocket.”

—*Al Ramsen (Duke gang member Benny Wilkes) to Peter Fernandez (fellow Duke, Frankie Cusack)*

“Look at him—all dressed up!”

“Do you like the way I look?”

“I’d rather look like you than have my legs cut off.”

—*snack-stand owner and Joshua Shelley (Duke gang member Theodore “Crazy” Parry)*

“That’s everything you did yesterday?”

“No. At night I slept.”

—*policeman questioning a Duke gang member*

Clash by Night 1952

“Why didn’t you come home before?”

“Why didn’t I go to China? Some things you do, some things you don’t.”

—*Keith Andes (fisherman Joe Doyle) and Barbara Stanwyck (his sister Mae)*

“What do you want, Joe, my life history? Here it is in four words: big ideas, small results.”

—*Barbara Stanwyck (Mae Doyle) to Keith Andes (her brother Joe)*

“I need a drink—what do you say?”

“I say I need a drink.”

—*Robert Ryan (Earl Pfeiffer) and Barbara Stanwyck (Mae Doyle)*

“Last time I looked, you had a wife.”

“Maybe next time you look, I won’t.”

“That’s what they all say.”

—*Barbara Stanwyck (Mae Doyle) and Robert Ryan (Earl Pfeiffer)*

Opposite: A veteran down on his luck, Chuck Scott (Robert Cummings), helps Lorna Roman (Michelle Morgan) escape from her gang leader husband in *The Chase* (1946), an expressionist, dreamlike noir.

Crack-Up 1946

“Face to face with a painting, we shuffle our feet and apologize. We say, ‘I don’t know much about art, but I know what I like.’ Well, why apologize? If knowing what you like is a good enough way to pick out a wife or a house or a pair of shoes, what’s wrong with applying the same rule to paintings?”

—Pat O’Brien (*art critic/war vet George Steele*) giving lecture

Criss Cross 1949

“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*)

“Anna. We were married. About two years ago. It lasted seven months. A man eats an apple, gets a piece of the core stuck between his teeth, you know? He tries to work it out with some cellophane off a cigarette pack. What happens? The cellophane gets stuck in there too. Anna. What was the use? I knew one way or the other, somehow I’d wind up seeing her that night.”

—voice-over by Burt Lancaster (*armored car guard Steve Thompson*)



Above: In *Crack-Up* (1946), Pat O'Brien, who was usually cast as a scrappy tough guy, plays against type as an amnesiac art expert who is framed for murder. The movie was based on the short story “Madman’s Holiday” by pulp writer Fredric Brown.



Relentless detective, confronted with the most baffling murder case of his career!



Cynical and secretive sergeant . . . did he know more than he dared reveal?



Tough and full of hate . . . but did he have a *special* reason to kill?

Crossfire 1947

“Where does Monty come in? What’s he done?”

“He’s helping Mitch.”

“Every time he opens his mouth, he hangs him a foot higher.”

—soldier and Robert Mitchum (army Sgt. Keeley)

“What did you say your name was?”

“Ginny—’cause I’m from Virginia.”

—George Cooper (soldier Mitchell) and Gloria Grahame (bar hostess Ginny)

Cry Danger 1951

“Well, the place looks lived in.”

“Yeah, but by what?”

—Richard Erdman (DeLong) and Dick Powell (ex-con Rocky Malloy)

“Darlene, what do you do?”

“Oh, I’m sort of a part-time model.”

—Dick Powell (ex-con Rocky Malloy) and Jean Porter (Darlene)

“Big men don’t scare easy.”

“Big men get popped off regularly.”

—William Conrad (racketeer Castro) and Dick Powell (ex-con Rocky Malloy)

Above: Detail from magazine advertisement for *Crossfire* (1947), starring (left to right) Robert Young, Robert Mitchum and Robert Ryan, in a film about an anti-Semitic murder.



Top: Wounded in a battle in which he killed a cop, hospitalized Martin Rome (Richard Conte) refuses to tell homicide officer Lieutenant Candella (Victor Mature) the identity of a mystery woman in Robert Siodmak's semi-documentary *Cry of the City* (1948).

Opposite: Ex-con Rocky (Dick Powell) calls on old girlfriend Nancy (Rhonda Fleming), who lives in a trailer park, while searching for the racketeer who framed him and his best friend for murder in the snappy *Cry Danger* (1951).

"I can never sleep after I've been shot up, either."

—Richard Erdman (*Delong*)

"You drinking that stuff this early?"

"Listen, darling, when you drink as much as I do, you gotta start early."

—Jean Porter (*Darlene*) and Richard Erdman (*Delong*)

Cry of the City 1948

"How much money do you make a week?"

"\$94.43."

"Did you ever go to Florida for a week, bet \$200 on a horse?"

"No, but I sleep nights."

—Richard Conte (*killer Martin Rome*) and Victor Mature (*police lieutenant Candella*)

OLYMPIC PRODUCTIONS, INC.
© 1951

DICK
 POWELL

RHONDA
 FLEMING



Distributed by
 R K O
 RADIO
 CITY

Produced by SA



EVERY BODY HAS SECRETS

**RICHARD ERDMAN • WILLIAM CONRAD
REGIS TOOMEY • JEAN PORTER**

SENTHAL and W. R. FRANK Directed by **ROBERT PARRISH**



D.O.A. 1950

"I want to report a murder."

"Sit down. Where was the murder committed?"

"San Francisco, last night."

"Who was murdered?"

"I was."

—*Edmond O'Brien (accountant Frank Bigelow) and bit player (policeman)*

"The way this guy holds onto a dollar, you'd think they weren't printing them anymore."

—*salesman to Edmond O'Brien (accountant Frank Bigelow)*

"I know what's going on inside of you, Frank. You're just like any other man, only a little more so."

—*Pamela Britton (secretary Paula Gibson) to Edmond O'Brien (her fiancé Frank Bigelow)*

Opposite: With only hours to go before he's a dead man, Frank Bigelow (Edmond O'Brien) tries to discover from Marla Rakubian (Laurette Luez) who poisoned him in Rudolph Maté's *D.O.A.* (1950), based on a 1931 German film by Robert Siodmak, *Der Mann, Der Seinen Morder Sucht*.





BRIEN
STON
R

Beverly Campbell • Neville Brand • Lynn Baggett • William Ching • Henry Hart • Laurette Luez • Produced by Leo C. Popkin • Directed by Rudy Maté
Story and Screenplay by Russell Rouse and Clarence Greene • Music Written and Directed by Dimitri Tiomkin • A Harry M. Popkin Production • Released thru United Artists

The Dark Corner 1946

“Quite a turnout, Hardy.

Everybody’s here.”

“Yes. Nauseating mixture of

Park Avenue and Broadway. Proves I’m a liberal.”

—*Constance Collier (Mrs. Ripley)*

and *Clifton Webb (art dealer/murderer Hardy Cathcart)*

“Mr. Galt, I think someone’s following us.”

“Yeah, I know. Guy in a

white suit, about five-foot ten, brown hair, sport shoes, ring on his left pinky. Don’t stare back.”

“I’ve never been followed before.”

“That’s a terrible reflection on American manhood.”

—*Lucille Ball (secretary Kathleen)*

and *Mark Stevens (her boss, private eye Bradford Galt)*

“I probably shan’t return before dawn. How I detest the dawn. The grass looks like it’s been left out all night.”

—*Clifton Webb (art dealer/murderer Hardy Cathcart) to Kurt Kreuger (his wife’s lover Tony Jardine)*

“I can be framed easier than Whistler’s mother.”

—*Mark Stevens (private eye Bradford Galt) to Lucille Ball (his secretary Kathleen)*

Dark Mirror 1946

“All women are rivals, fundamentally.”

—*Lew Ayres (psychiatrist Dr. Scott Elliott)*

Opposite: In *The Dark Corner* (1946), private eye Bradford Galt (Mark Stevens), framed for murder, looks at suspect Hardy Cathcart (Clifton Webb), who’s looking at a paper with Galt’s face on the front page. Henry Hathaway directed many other noirs, including *Kiss of Death* and *Niagara*.



Dead Reckoning 1947

“Maybe she was all right, and maybe Christmas comes in July. But I didn’t believe it.”

—*Humphrey Bogart (war vet Rip Murdock) about Lizabeth Scott (femme fatale Coral Chandler)*

“Sometimes, chum you go soft-headed. I’d like to see any blonde do that to me.”

—*Humphrey Bogart (war vet Rip Murdock) to an army buddy*

“It looked like feeding time at the zoo. All you needed was money to start with and bicarbonate to finish with.”

—*Humphrey Bogart (war vet Rip Murdock) voice-over, entering an expensive nightclub*

Detour 1945

“That’s life. Whichever way you turn, fate sticks out a foot to trip you.”

—*Tom Neal (nightclub pianist Al Roberts)*

“Not only don’t you have any scruples, you don’t have any brains.”

—*Ann Savage (hitchhiker Vera) to Tom Neal (nightclub pianist Al Roberts)*

“Life’s like a ball game. You gotta take a swing at whatever comes along before you wake up and find it’s the ninth inning.”

—*Ann Savage (hitchhiker Vera)*

“Give a lift to a tomato, you expect her to be nice, don’t you? What kinds of dames thumb rides? Sunday school teachers?”

—*Edmund MacDonald (playboy, Charles Haskell) to Tom Neal (nightclub pianist Al Roberts)*

DARK PASSAGE 1947

“BUT I LIKE GOLDFISH. I’M GONNA GET A COUPLE FOR THE ROOM—YOU KNOW, DRESS IT UP A LITTLE BIT. IT ADDS CLASS TO THE JOINT, MAKES IT A LITTLE HOMEY.”

—*Tom D’Andrea (taxi driver Sam) to Humphrey Bogart (escaped con Vincent Parry)*

“I WAS A SMALL-TIME CROOK UNTIL THIS VERY MINUTE, AND NOW I’M A BIG-TIME CROOK!”

—*Clifton Young (blackmailer Baker)*

“WHEN I GET EXCITED ABOUT SOMETHING, I GIVE IT EVERYTHING I’VE GOT. I’M FUNNY THAT WAY.”

—*Lauren Bacall (artist Irene Jansen) to Humphrey Bogart (escaped con Vincent Parry)*

HUMPHREY
BOGART
and
LAUREN
BACALL

in Warner Bros.



DARK PASSAGE

Above: Wrongly convicted murderer Vincent Parry (Humphrey Bogart) escapes from San Quentin and is helped by artist Irene Jansen (Lauren Bacall) to obtain back-street plastic surgery to change his appearance in *Dark Passage* (1947). Directed and written by Delmer Daves from a David Goodis novel. THE TEEGARDEN/NASH COLLECTION

Double Indemnity 1944

“From the moment they met
it was murder!”

—*promotional tag-line*

“Where would the living
room be?”

“In there, but they keep the
liquor locked up.”

“That’s okay. I always carry
my own key.”

—*Fred MacMurray (insurance agent
Walter Neff) to maid*

“They say native Californians
all come from Iowa.”

—*Fred MacMurray (Walter Neff)*

“And yet, Keyes, as I was
walking down the street to
the drugstore, suddenly it
came over me that everything
would go wrong. It sounds
crazy but it’s true, so help
me. I couldn’t hear my own
footsteps. It was the walk of a
dead man.”

—*Fred MacMurray (Walter Neff)
voice-over to Edward G. Robinson
(claims investigator Barton Keyes)*

A Double Life 1948

“How’s the chicken
cacciatore?”

“It’s your stomach.”

—*Ronald Colman (actor Tony John)
and Shelley Winters (waitress Pat
Kroll)*

“Everybody wants to be a
detective. Must be all those
radio serials.”

—*detective*

The Enforcer
aka Murder Inc. 1951

“What’d he be doing in
church?”

“Robbin’ the poor box,
coppin’ a plea. Always
bothers me when these
hoodlums get religion.”

—*Humphrey Bogart (assistant
district attorney Martin Ferguson)
and Roy Roberts (Capt. Frank
Nelson)*

“Anything else?”

“Yeah. Burn that tent you’re wearing and get yourself a suit.”

—*Ted de Corsia* (hired killer *Joseph Rico*) and *Zero Mostel* (small-time crook *Big Babe Lazich*)

“Me? I didn’t do nothin’. I didn’t kill anyone. I just drove away with the body.”

—*Zero Mostel* (small-time crook *Big Babe Lazich*) to *Humphrey Bogart* (assistant district attorney *Martin Ferguson*)

“Now I’m ready for the big stuff. Maybe even a killing.”

“Never say that. A murder is a contract. A hit is the sucker that gets killed. Remember those words and use them.”

—*Zero Mostel* (small-time crook *Big Babe Lazich*) and *Ted de Corsia* (a hired killer *Joseph Rico*)

Experiment in Terror 1962

“You’ve got me very well cased—isn’t that the word?”

“That’s the word.”

—*Lee Remick* (bank teller *Kelly Sherwood*) to *Ross Martin* (killer *Red Lynch*)

Fallen Angel 1946

“Professor Madley’s an old friend of mine.”

“When was that?”

“The good old days.”

“How old?”

“Old enough to be good.”

—*Dana Andrews* (con man *Eric Stanton*) and *Olin Howlin* (promoter *Joe Ellis*)

“What a dump!”

(see the *Bette Davis* line in *Beyond the Forest*)—*Dana Andrews* (con man *Eric Stanton*)



Above: A drifter, Eric Stanton (Dana Andrews), is creeping around outside a diner to spy on waitress Stella (Linda Darnell), who is being ogled by her boss, "Pop" (Percy Kilbride), in the tawdry, atmospheric *Fallen Angel* (1946).

The Fallen Sparrow 1943

“Why do you want to carry
a gun?”

“To shoot people with,
sweetheart.”

—*police inspector and John Garfield*
(*Spanish Civil War vet John*
McKittrick)

The Female Jungle 1955

“You don’t want to interfere
with justice, do you, Joe?”

“Justice! What you’re doing
to me is justice? I ain’t
interfering with justice,
but you cops are
interfering with my sleep.”

—*detective and James Kodl (Joe the*
bartender)

“What you don’t know won’t
hurt you.”

“That’s what you think.”

—*James Kodl (Joe the bartender) and*
Lawrence Tierney (detective Stevens)



The File on Thelma Jordan 1950

“I’d like to say I didn’t intend
to kill her, but when you
have a gun you always use it
if you have to.”

—*Barbara Stanwyck (femme fatale*
Thelma Jordan) to Wendell Corey
(*district attorney Cleve Marshall*)

Above: Thelma Jordan
(Barbara Stanwyck), a
woman with a past, and her
dupe, assistant D.A. Cleve
Marshall (Wendell Corey) are
hunched over the dead body
of her aunt in *The File on*
Thelma Jordan (1950).
Stanwyck is the most
relentless of noir’s wicked
women.

Follow Me Quietly 1949

“Follow that car!”

—*Dorothy Patrick (reporter Ann)*

“You’re getting a big kick out of making me feel cheap, aren’t you? Well, maybe I had it coming.”

—*Dorothy Patrick (reporter Ann) to William Lundigan (detective Grant)*

“Hot case?”

“If it gets any hotter, it’ll sizzle.”

—*Dorothy Patrick (reporter Ann) and William Lundigan (detective Grant)*

Force of Evil 1948

“If I make you feel necessary, I’m making a mistake.”

—*John Garfield (mob lawyer Joe Morse)*

“If you need a broken man to love, break your husband.”

—*John Garfield (mob lawyer Joe Morse)*



"I wasn't strong enough to resist corruption, but I was strong enough to fight for a piece of it."

—*John Garfield (mob lawyer Joe Morse) to Beatrice Pearson (idealistic young woman Doris Lowry)*

The Gangster 1947

"Bad was what I was. I worked the rackets, dirty rackets, ugly rackets. I was no hypocrite, I knew everything I did was low and rotten. I knew what people thought of me. What difference did it make? What did I care? I got scarred, sure. You get hurt a little when you fight your way out of the gutter."

—*voice-over by Barry Sullivan (neurotic gangster Shubunka)*

Gilda 1946

"Doesn't it bother you at all that you're married?"

"Doesn't it bother you?"
—*Glenn Ford (gambler Johnny Farrell) and Rita Hayworth (his ex-lover, nightclub performer Gilda)*

"If I'd been a ranch, they would have named me the Bar Nothing."

—*Rita Hayworth (nightclub performer Gilda) to Glenn Ford (her ex-lover, gambler Johnny Farrell)*

"Statistics show there are more women in the world than anything else—except insects."

—*Glenn Ford (gambler Johnny Farrell) to Rita Hayworth (his ex-lover, nightclub performer Gilda)*

"I hated her. So I couldn't get her out of my mind for a minute. She was in the air I breathed and in the food I ate."

—*Glenn Ford (gambler Johnny Farrell) about Rita Hayworth (his ex-lover, nightclub performer Gilda)*

GILDA 1946

"I CAN NEVER GET A ZIPPER TO CLOSE. MAYBE THAT STANDS FOR SOMETHING. WHAT DO YOU THINK?"

—*Rita Hayworth (nightclub performer Gilda) to George Macready (her husband, casino owner Ballin Mundson)*

Opposite: Nightclub performer Gilda (Rita Hayworth) and gambler Johnny Farrell (Glenn Ford) go through a love-hate courtship and upset a Nazi subplot before all ends well in *Gilda* (1946). THE TEEGARDEN/

NASH COLLECTION

The Glass Key 1942

"You're slumming, and I don't go for slummers. You think you're too good for me. Well, it so happens I think I'm too good for you!"

—Alan Ladd (*Ed Beaumont*) to
Veronica Lake (Janet Henry)

"I've got a little room upstairs that's too small for you to fall down in. I can bounce you around off the walls, that way we won't be wasting a lot of time while you get up off the floor."

—William Bendix (*henchman Jeff*) to
Alan Ladd (Ed Beaumont)

"Here's looking at you."

"I don't want to look at you, you're a heel."

—Alan Ladd (*Ed Beaumont*) and
William Bendix (henchman Jeff)

Gun Crazy

aka **Deadly Is the Female** 1950

"We go together, Laurie. I don't know why. Maybe like guns and ammunition go together."

—John Dall (*Bart Tare*) to, Peggy
Cummins (Annie Laurie Starr)

"You know how much it costs for two to live? Just twice as much as one."

—meat packer to John Dall
(Bart Tare)

"You're going to see her tonight, aren't you?"

"What's wrong with that?"

"Nothin'. Only she ain't the type to make a happy home. It's just some guys are born smart about women and some are born dumb."

—Bit player (*circus clown*) and John
Dall (sharpshooter Bart Tare)

THE GLASS KEY 1942

"WHAT'S THE MATTER? DON'T YOU LIKE YOUR STEAK MEDIUM?"

"WHEN I BITE A STEAK, I LIKE IT TO BITE BACK AT ME."

—Eddie Marr (*Rusty*) and William Bendix
(henchman Jeff)

GUN CRAZY 1950

"WHY, WE GOT MORE WAYS OF MAKING SUCKERS THAN WE GOT SUCKERS. WHEN WE PULL OUTTA THIS BURG TOMORROW, THE NATIVES'LL HAVE NOTHING LEFT BUT SOME OLD COLLAR BUTTONS AND SOME RUSTY BOBBY PINS."

—Bit player (*circus clown*) to John Dall
(sharpshooter Bart Tare)

He Walked by Night 1949

“The work of the police, like that of women, is never over.”

—*voice-over narrator*

“And so the face of the unknown killer, built up from fragments of evidence, was sent out all over the country.”

—*voice-over narrator*

“No one in the underworld recognized that mysterious face. He was as unknown as if he had lived in the sixteenth century.”

—*voice-over narrator*

High Sierra 1941

“Look, Velma, did you ever think you’d like to go around the world?”

“Around the world? Oh, I don’t know if I’d like that. It’s so far. It would take so long to get back.”

—*Humphrey Bogart (criminal Roy “Mad Dog” Earle) and Joan Leslie (the innocent Velma)*

“I’ll never forget what happened to a guy I know, Petty Garrison. Small timer, he was. He and another hood waltzed in to heist a grocery store. They left the heap out in front with the engine running. When they come busting out a couple jumps ahead of a shotgun blast, some so-and-so had stolen it. They ducked down an alley and run into a big copper. Brother, what a mess!”

—*Arthur Kennedy (stick-up man Red Hatter)*

His Kind of Woman 1951

“I was just getting ready to take my tie off, wondering if I should hang myself with it.”

—*Robert Mitchum (gambler Dan Milner) to strong-arm man*

“When I have nothing to do at night and can’t think, I always iron my money.”

“What do you press when you’re broke?”

“When I’m broke, I press my pants.”

—*Robert Mitchum (gambler Dan Milner) and Jane Russell (singer Lenore Brent)*

Opposite: The world-weary and sardonic gambler Dan Milner (Robert Mitchum) is tricked into going to Mexico so he can be murdered and his identity taken over by a deported Mafia leader. But he is saved by the voluptuous singer Lenore Brent (Jane Russell) in the dark, violent yet comic *His Kind of Woman* (1951).

“The hottest combination that ever hit the screen!”

—LOUELLA B. PARSONS

HOWARD HUGHES
presents

ROBERT
MITCHUM
JANE
RUSSELL





HIS KIND OF WOMAN.

with
VINCENT PRICE • TIM HOLT
CHARLES McGRAW

A JOHN FARROW
PRODUCTION



Hollow Triumph 1948

“You’re a bitter little lady.”

“It’s a bitter little world.”

—Paul Henreid (*con man* John Muller/*Dr. Bartok*) and Joan Bennett (*secretary Evelyn Hahn*)

“I remember his haberdashery.”

—*witness*

Ex-con Johnny Muller (Paul Henreid), who is on the run from the law, kills lookalike psychiatrist Dr. Victor Bartok and successfully impersonates him until his own ironic murder in the downbeat *Hollow Triumph* (1948).



Hoodlum Empire 1952

“You gotta use a little imagination, counsellor.”

“Imagination in court is called perjury.”

—gangster boss and crooked tax accountant

“Be smart, Charlie. Act dumb.”

—gangster boss to Forrest Tucker (henchman Charlie Pignatelli)

I Am a Fugitive from a Chain Gang 1932

“No friends, no rest no peace—keep moving, that’s all that’s left for me.”

“Can’t you tell me where you’re going? Do you need any money? How do you live?”

“I steal.”

—Paul Muni (chain-gang escapee James Allen) and Helen Vinson (his girl Helen)

I Wake Up Screaming 1942

“Hotcakes and coffee.”

“Is that all?”

“No, but the rest of it isn’t on the menu.”

“You couldn’t afford it if it was.”

—Allyn Joslyn (columnist Larry Evans) and Carole Landis (waitress Vickie Lynn)

“I know the things I want and I know how to get it.”

—Carole Landis (waitress Vickie Lynn) to Betty Grable (her sister, stenographer Jill Lynn)

“Women are all alike.”

“For pete’s sake, what difference does that make? You’ve got to have them. They’re standard equipment.”

—Alan Mowbray (actor Robin Ray) and Allyn Joslyn (columnist Larry Evans)



Above: In *I Married a Communist*, aka *The Woman on Pier 13* (1949), Robert Ryan plays a shipping executive, a one-time member of the Communist Party, being blackmailed by his former associates, who want to gain a foothold in the waterfront union.

"I'll get you eventually. If not tomorrow, next week. If not next week, next year. Time's nothing in my life. It is in yours. Each minute's an eternity to someone in your shoes."

—Laird Cregar (*detective Ed Cornell*)
to Victor Mature (*murder suspect on the run Frankie Christopher*)

"We've got more wolves in New York than there are in Siberia."

—Carole Landis (*waitress Vickie Lynn*) to Betty Grable (*her sister, stenographer Jill Lynn*)

Impact 1949

"I'll never think of our moments together without nausea."

—Brian Donlevy (*Walter Williams*)
to Helen Walker (*Irene Williams*)

"In this world you turn the other cheek and you get hit with a lug wrench."

—Brian Donlevy (*Walter Williams*)



"It's wonderful how tools seem to come alive in your hands!"

—Ella Raines (*garage owner Helen Walker*) to Brian Donlevy (*Walter Williams*)

Opposite: Lady's maid Su Lin (Anna May Wong) tells her father that her employer's husband, Walter Williams (Brian Donlevy), is a wanted man, in *Impact* (1949).

Above: The body on the side of the hill is that of a would-be murderer. His intended victim was his lover's husband, Walter Williams (Brian Donlevy), who escapes, but in an ironic twist becomes wanted for murder himself in *Impact*.



San Francisco Evening
WILLIAMS
and for Murder on
Testimony of Wife

In a Lonely Place 1950

"It was his story against mine, but of course I told my story better."

—*Humphrey Bogart (screenwriter Dix Steele)*

"Do you look down on all women? Or just the ones you know."

—*Gloria Grahame (Laurel Gray) to Humphrey Bogart (her lover screenwriter Dix Steele)*

"I said I liked it, I didn't say I wanted to kiss it."

—*Gloria Grahame (Laurel Gray) to Humphrey Bogart (her lover screenwriter Dix Steele)*

"I was born when you kissed me. I died when you left me. I lived a few weeks while you loved me."

—*Humphrey Bogart (scriptwriter Dix Steele) quoted by Gloria Grahame (his lover Laurel Gray)*

Journey into Fear 1943

"You're a ballistics expert, and you've never fired a gun?"

"Well, I just never did."

"It's very simple—you just point it and pull the trigger."

—*Everett Sloane (arms salesman Kopekin) and Joseph Cotten (armament engineer Howard Graham)*

The Killers 1946

"What's the idea?"

"There isn't any idea."

—*Phil Brown (Nick) to Charles McGraw (killer Al)*

"I did something wrong—once."

—*Burt Lancaster (Ole "Swede" Anderson)*

"Will he be able to talk anymore?"

"He's dead now, except he's breathing."

—*Edmond O'Brien (insurance investigator Riordan) and doctor*

KEY LARGO 1948

"GEE, HONEY, YOU'RE AS MEAN AS CAN BE."

—*Claire Trevor (gangster moll Gaye Dawn) to Edward G. Robinson (gangster Johnny Rocco)*

"IT'S BETTER TO BE A LIVE COWARD THAN A DEAD HERO."

—*Claire Trevor (gangster moll Gaye Dawn) to Humphrey Bogart (war vet Frank McCloud)*

"IF I'D KNOWN YOU WAS GONNA ACT THIS WAY, I NEVER WOULD HAVE COME HERE!"

"IF I'D KNOWN WHAT YOU WERE LIKE, YOU WOULDN'T HAVE BEEN ASKED."

—*Claire Trevor (gangster moll Gaye Dawn) and Edward G. Robinson (gangster Johnny Rocco)*



Above: Naval engineer Howard Graham (Joseph Cotten) gets caught up in dangerous foreign intrigue and tries to discover how much the stripper Josette (Dolores Del Rio) knows about who's trying to kill him. *Journey into Fear* (1942) was directed by Norman Foster (and by an uncredited Orson Welles, who also appears in the film).





The Killing 1956

“I know you like a book, ya little tramp. You’d sell out your own mother for a piece of fudge. But you’re smart with it. Smart enough to know when to sell and when to sit tight. You’ve got a great big dollar sign there where most women have a heart.”

—*Sterling Hayden (ex-con Johnny Clay) to Marie Windsor (gold-digger Sherry Peatty)*

Kiss Me, Deadly 1955

“What’s the matter? Were you out with a guy who thought no was a three-letter word?”

—*Ralph Meeker (private eye Mike Hammer) to Cloris Leachman (hitchhiker Christina Bailey)*

“He’s a bedroom dick.”

—*policeman*

“You’re never around when I need you.”

“You never need me when I’m around.”

—*Maxine Cooper (secretary Velda) and Ralph Meeker (her boss, private eye Mike Hammer)*

Kiss of Death 1947

“I wouldn’t give ya the skin off a grape!”

—*Richard Widmark (killer Tommy Udo)*

Opposite: In *Kansas City Confidential* (1952), ex-con Joe Rolfe’s (John Payne) search for the hoods who framed him takes him to Mexico, where one of the real robbers, Tony (Lee Van Cleef), tries to strongarm him while the mastermind, Timothy Foster (Preston Foster), looks on.





Knock on Any Door 1949

“Live fast, die young and have
a good-looking corpse.”

—*John Derek (petty criminal Nick*

“Pretty Boy” Romano)

“Did I ask to be born? Did I?”

—*John Derek (petty criminal Nick*

“Pretty Boy” Romano)

“I hope it works out.”

“So do I, but there’ve been
very few miracles since
the thirteenth century.”

“Oh, if I were as cynical as
you, I’d hang myself.”

“I’d be too cynical to trust
the rope.”

—*social worker and Humphrey*

Bogart (lawyer Andrew Morton)

Top: Juvenile delinquent Nick Romano (John Derek) lurks in the shadows, knife at the ready, while a cop (bit player) looks the wrong way in Nicholas Ray’s *Knock on Any Door* (1949). This film was John Derek’s film debut.

Opposite: Humphrey Bogart in a detail from a magazine advertisement for *Knock on Any Door*.

Lady from Shanghai 1948

“I don’t have to listen to
you talk like that.”

“Oh yes you do, lover.”

—*Everett Sloane (crippled lawyer
Arthur Bannister) to Rita Hayworth
(his wife, femme fatale Elsa Bannister)*

Lady in the Lake 1947

“I don’t like your manner.”

“I’m not selling it.”

—*Audrey Trotter (crime reporter
Adrienne Fromsett) and Robert
Montgomery (private eye Philip
Marlowe)*

Laura 1944

“It’s lavish, but I call it home.”

—*Clifton Webb (radio personality
Waldo Lydecker) to Dana Andrews
(detective Mark McPherson)*

“I ain’t afraid of cops. I was
brought up to spit whenever
I saw one.”

—*maid*

“McPherson, tell me, why
did they have to
photograph her in that
horrible condition?”

“When a dame gets killed,
she doesn’t care about how
she looks.”

“Will you stop calling her a
dame? Look around. Is
this the home of a dame?”

—*Clifton Webb (radio personality
Waldo Lydecker) and Dana Andrews
(detective Mark McPherson)*

“Murder is my favorite
crime.”

—*Clifton Webb (radio personality
Waldo Lydecker) to Dana Andrews
(detective Mark McPherson)*

“I don’t use a pen. I write
with a goose quill dipped in
venom.”

—*Clifton Webb (radio personality
Waldo Lydecker)*

Opposite: Bette Davis as
Leslie Crosbie, a woman who
shoots the man she loves in a
jealous rage. She beats the
rap but later dies (to satisfy
the Production Code
requirement of the time that
murderers must be
punished) in a tropical noir,
The Letter (1940).

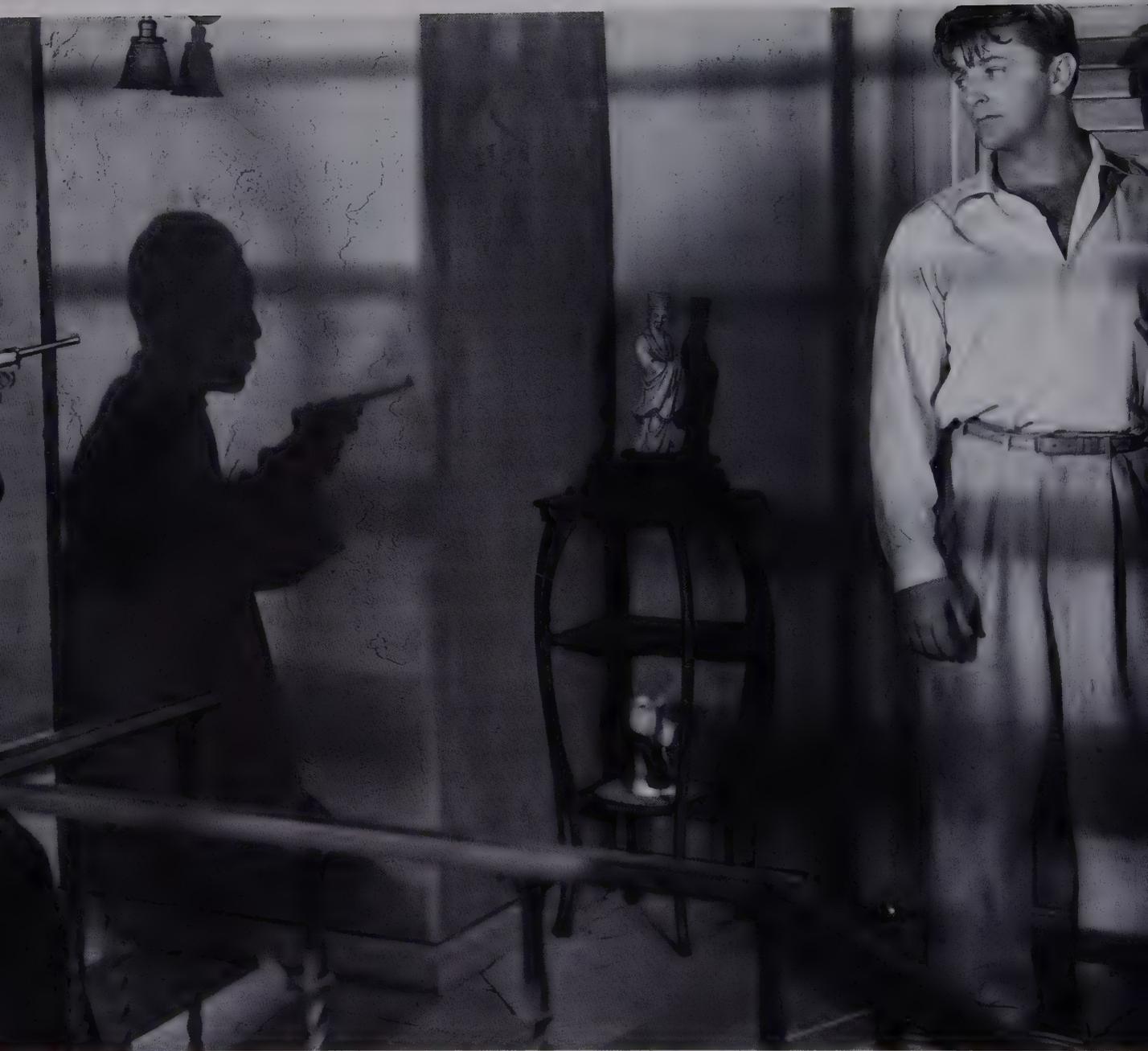
THE TEEGARDEN/NASH COLLECTION

BETTE DAVIS



THE LETTER

"I STILL LOVE THE MAN I KILLED." —*Bette Davis (Leslie Crosbie)*



The Lost Weekend 1945

“Don Birnam is dead already.
He died over this
weekend.”

“Did he? What did he die of?”

“Of a lot of things—of
alcohol, of moral anemia,
of fear, shame, DTs.”

—Ray Milland (*alcoholic writer
Don Birnam*) and Jane Wyman (*his
girlfriend Helen St. James*)

“Most men lead lives of quiet
desperation. I can't take quiet
desperation.”

—Ray Milland (*alcoholic writer
Don Birnam*)

Macao 1952

“Some girls don't think I'm
so bad.”

“It's all a matter of taste.”

—Robert Mitchum (*war vet
Nick Cochran*) and Jane Russell
(*nightclub singer Julie Benton*)

The Maltese Falcon 1941

“I distrust a close-mouthed
man. He generally picks the
wrong time to talk and says
the wrong things. Talking is
something you can't do
judiciously unless you keep
in practice.”

—Sydney Greenstreet (*suspicious
character Casper “Fat Man”
Gutman*) to Humphrey Bogart
(*private eye Sam Spade*)

“Don't be sure I'm as crooked
as I'm supposed to be.”

—Humphrey Bogart (*private eye Sam
Spade*)

“When you're slapped, you'll
take it and like it.”

—Humphrey Bogart (*private eye Sam
Spade*)

Opposite: Ex-G.I. Nick
Cochrane (Robert Mitchum)
stands in the hallway of a
seedy hotel, waiting for the
expected attack from a hired
thug in *Macao* (1952),
directed separately by both
Nicholas Ray and Josef von
Sternberg (though only
Sternberg is credited). The
film features the song “You
Kill Me.”

The Manchurian Candidate 1962

“Oh, Raymond, what is the matter with you? You look as if your head were going to grow to a point in the next thirteen seconds.”

—*Angela Lansbury (ambitious Mrs. Iselin) to Laurence Harvey (her son Raymond Shaw)*

“The twelve days of Christmas! One day of Christmas is horrible enough.”

—*Laurence Harvey (Raymond Shaw) to Frank Sinatra (Bennett Marco)*

“It’s a terrible thing to hate your mother. But I didn’t always hate her. When I was a child, I only kind of disliked her.”

—*Laurence Harvey (Raymond Shaw) to Frank Sinatra (Bennett Marco)*

Marked Woman 1937

“All my dresses are beautiful. They gotta be in this racket. There’s nothin’ like clothes, that’s the sugar makes the flies come round.”

—*Isabel Jewell (clip-joint hostess Emmy Lou) to Jane Bryan (Betty)*

“I’ll get even if I have to crawl back from the grave.”

—*Bette Davis (Mary Dwight) to Eduardo Ciannelli (gangster Johnny Vanning)*

“You know, the law isn’t for people like us.”

“What is?”

“Well, that’s another thing I’ve been trying to figure out for years.”

—*Lola Lane (clip-joint hostess Gaby) to Bette Davis (clip-joint hostess Mary Dwight)*

Opposite: Nightclub girl Mary Dwight (Bette Davis) testifies against the gangster who killed her kid sister, but is scarred for life by him in revenge. *Marked Woman* (1937) is a pre-noir noted for its trailblazing depiction of women fighting for their rights, or as star Bette Davis said: “At last a part I can get my teeth into.” THE TEEGARDEN/

NASH COLLECTION

WARNER BROS. *present*

BETTE DAVIS



MARKED WOMAN

HUMPHREY BOGART

Mildred Pierce 1945

“Know that guy?”

“Yes, we were married once.”

—waitress and Joan Crawford (self-made businesswoman Mildred Pierce)

“Personally, I’m convinced that alligators have the right idea. They eat their young.”

—Eve Arden (*Ida*)

“I was always in the kitchen. I felt as though I’d been born in a kitchen and lived there all my life except for the few hours it took to get married.”

—Joan Crawford (self-made businesswoman Mildred Pierce) voice-over

“Friendship’s a lot more lasting than love.”

“Yeah, but not as entertaining.”

—Joan Crawford (self-made businesswoman Mildred Pierce) and Jack Carson (her business partner Wally Fay)

MILDRED PIERCE
1945

“I LOVE YOU TOO,
MOTHER, BUT LET’S
NOT GET STICKY
ABOUT IT.”

—Anne Blyth (spoiled Veda Pierce) to Joan Crawford (her mother Mildred Pierce)

Opposite: Businesswoman Mildred Pierce (Joan Crawford) tries to save her wayward daughter Veda (Ann Blyth) by confessing to the murder the youngster committed in *Mildred Pierce* (1945), based on a novel by the noir master James M. Cain. THE TEEGARDEN/NASH COLLECTION

JOAN
CRAWFORD

JACK
CARSON

ZACHARY
SCOTT

Mildred



red Pierce

WARNER
BROS.



Moonrise 1949

“Sure is remarkable how
dying can make a saint of a
man.”

—*Allyn Joslyn (sheriff Clem Otis) to
his wife about a dead bully*

“Educated fellow, that Mose.
Engineer says he can read
as good as anybody.”

“Better. Read about every
book there is, I guess.”

“That’s too many.”

—*Allyn Joslyn (sheriff Clem Otis)
and Dane Clark (murderer’s son
Danny Hawkins) about a black
caretaker*

Murder, My Sweet 1944

“She was a charming middle-aged lady with a face like a bucket of mud. I gave her a drink. She was a gal who’d take a drink if she had to knock you down to get the bottle.”

—*Dick Powell (private eye Philip Marlowe) voice-over*

“You know, this’ll be the first time I’ve ever killed anyone I knew so little and liked so well.”

—*Claire Trevor (femme fatale Mrs. Grayle/Velma) to Dick Powell (private eye Philip Marlowe)*

“She was cute as lace pants.”

—*Mike Mazurki (ex-con Moose Malloy) about Claire Trevor (his girlfriend Velma)*

“I felt pretty good—like an amputated leg.”

—*Dick Powell (private eye Philip Marlowe)*

“If I always knew what I meant, I’d be a genius.”

—*Dick Powell (private eye Philip Marlowe)*

My Gun Is Quick 1957

“I just crawled out of a sewer. There’s not a decent person left in this world.”

—*Robert Bray (private eye Mike Hammer) to his secretary*

“A nice kid was murdered. You know that fries me, Pat.”

—*Robert Bray (private eye Mike Hammer) to his secretary*

The Naked City 1948

“Ever try to catch a murderer? It has its depressing moments.”

—*voice-over narrator*

THE NAKED KISS
1964

“I SAW A BROKEN-
DOWN PIECE OF
MACHINERY.
NOTHING BUT THE
BUCK, THE BED AND
THE BOTTLE FOR THE
REST OF MY LIFE.
THAT’S WHAT I
SAW.”

—*Constance Towers
(prostitute Kelly)*

Opposite: Prostitute Kelly (Constance Towers), bald sans wig, decides to go straight. After knocking out her pimp, she is taking back her earnings, in Sam Fuller’s notorious *The Naked Kiss* (1964).

Opposite: Pampered playboy
and murderer Frank Niles
(Howard Duff) in director
Jules Dassin's docu-style *The
Naked City* (1948), which
won cinematographer
William Daniels an Academy
Award and became a popular
TV series in the 1950s.





THE CITY

STARRING BARR
FITZGERALD

dca
RE-RELEASE

The Narrow Margin 1952

“You make me sick to my stomach!”

“Yeah? Well use your own sink.”

—*Charles McGraw (detective Walter Brown) and Marie Windsor (racketeer's widow Mrs. Neil)*

“What kind of a dish was she? The sixty-cent special—cheap, flashy, strictly poison under the gravy.”

—*Charles McGraw (detective Walter Brown) about Marie Windsor (racketeer's widow Mrs. Neil)*

Niagara 1953

“Niagara and Marilyn Monroe—the two most electrifying sights in the world.”

—*trailer*

“Sure I'm meeting somebody. Just anybody handy as long as he's a man.”

—*Marilyn Monroe (faithless wife Rose Loomis)*

Night and the City 1950

“You're very sharp, Mr. Fabian. You've done a very sharp thing, maybe even sharp enough to cut your throat.”

—*Herbert Lom (wrestling promoter Kristo) to Richard Widmark (clip-joint tout and aspiring wrestling promoter Harry Fabian)*

Night of the Hunter 1955

“Well, now, what's it to be, Lord? Another widow? How many has it been—six? Twelve? I disremember. You say the word and I'm on my way.”

—*Robert Mitchum (psychotic killer/preacher Harry Powell) thinking aloud*

No Way Out 1950

"I used to live in a sewer.
Now I live in a swamp. I've
come up in the world."

—*Linda Darnell (embittered white
trash)*

Nocturne 1946

"Don't your nose get sore,
sticking it all the time in
other people's business?"

—*Myrna Dell (maid Susan Flanders)
to George Raft (Lt. Joe Warne)*

"You through wasting the
city's film, Olson?"

"Why can't a pretty girl
bump herself once? Gets
monotonous taking
pictures of men all the
time."

—*Walter Sande (Lt. Halberson)
and William Challee (police
photographer)*

"You're gonna have a hard
time holding me."

"Be fun trying."

—*Myrna Dell (maid Susan Flanders)
and Walter Sande (Lt. Halberson)*

"You never can depend on
girls named Dolores."

—*George Raft (Lt. Joe Warne)*

"He was a ladykiller. But
don't get any ideas—I ain't
no lady."

—*Myrna Dell (maid Susan Flanders)
to police*

NOTORIOUS 1946

"WHY DO YOU LIKE THAT SONG?"

"BECAUSE IT'S A LOT OF HOOEY.

THERE'S NOTHING LIKE A LOVE
SONG TO GIVE YOU A GOOD
LAUGH."

—Cary Grant (federal agent Devlin) and
Ingrid Bergman (playgirl Alicia Huberman)

"DON'T YOU NEED A COAT?"

"YOU'LL DO."

—Cary Grant (federal agent Devlin) and
Ingrid Bergman (playgirl Alicia Huberman)

Opposite: Federal agent
Devlin (Cary Grant) and
Alicia Huberman (Ingrid
Bergman), playgirl daughter
of a Nazi agent, work
together in Rio de Janeiro to
entrap Nazi conspirator
Alexander Sebastian (Claude
Rains) on far right and his
mother (Mme Konstantin) in
Alfred Hitchcock's *Notorious*
(1946). THE TEEGARDEN/NASH

COLLECTION



CARY





ANT INGRID BERGMAN

in ALFRED HITCHCOCK'S

Notorious!



Out of the Past 1947

"That isn't the way to play it."

"Why not?"

" 'Cause it isn't the way to win."

"Is there a way to win?"

"Well, there's a way to lose more slowly."

—Robert Mitchum (*private eye Jeff Bailey*) and Jane Greer (*racketeer's girl Kathie Moffett*)

"I never saw her in the daytime. We seemed to live by night. What was left of the day went away like a pack of cigarettes you smoked."

—Robert Mitchum (*private eye Jeff Bailey*) voice-over

"Two things I can smell inside a hundred feet. Burning hamburger and a romance."

—bit player

"You're like a leaf that the wind blows from one gutter to another."

—Robert Mitchum (*private eye Jeff Bailey*) to Jane Greer (*racketeer's girl Kathie Moffett*)

Panic in the Streets 1950

"You know, my mother always told me if you look deep enough in anybody you'd always find some good, but I don't know about you."

"With apologies to your mother, that's the second mistake she made."

—Richard Widmark (*Dr. Clint Reid*) and Paul Douglas (*Captain Warren*)

"If there's anything I don't like, it's a smart-cracking dame."

—Jack Palance (*small-time crook Blackie*)

ON DANGEROUS GROUND
1951

"SERVE DRINKS TO JUVENILES,
YOU'LL GET INTO TROUBLE.
HOW MANY TIMES DO I
HAVE TO TELL YOU THAT?"

"WHAT DO YA WANT ME TO DO?
EVERY DAME THAT COMES IN
HERE, LOOK AT HER TEETH?"

—Robert Ryan (*Detective Jim Wilson*)
and bartender

"MAKE UP YOUR MIND TO BE A
COP—NOT A GANGSTER WITH A
BADGE."

—Ed Begley (*Captain Brawley*) to Robert Ryan
(*Detective Jim Wilson*)

The Paradine Case 1947

“I will tell you about Mrs. Paradine. She’s bad. Bad to the bone.”

—*Louis Jourdan (valet Andre Latour) to Gregory Peck (barrister Anthony Keene)*

“Men who’ve been good too long get a longing for the mud and want to wallow in it.”

—*lawyer’s daughter about Gregory Peck (barrister Anthony Keene)*

Party Girl 1958

“Self-destruction among showgirls seems to be a kind of occupational hazard. Probably the cheery atmosphere of nightclub life.”

—*Robert Taylor (crippled mob lawyer Thomas Farrell) to Cyd Charisse (showgirl Vickie Gaye)*

“I’ll handle your business for you, Rico. I’ll even protect your hoods for you, but I refuse to eat with you, because you’re a slob.”

—*Robert Taylor (crippled mob lawyer Thomas Farrell) to Lee J. Cobb (mob boss Rico Angelo)*

The Petrified Forest 1936

“It looks like I’ll spend the rest of my life dead.”

—*Humphrey Bogart (killer Duke Mantee)*

“You can’t tell a killer except by his chin. There’s a funny thing about that. A killer always holds his chin in.”

—*Charley Grapewin (Granpa Maple)*

**THE PETRIFIED
FOREST
1936**

“IF YOU’LL TAKE MY
ADVICE, SON—I
WOULDN’T START
ANY SHOOTING IN
THAT GET-UP.”

“WHY NOT?”

“I’VE NEVER SEEN A
BETTER TARGET.”

—*Charley Grapewin (Granpa Maple) and Porter Hale (would-be vigilante Jason Maple)*

Exposed in

**LIFE, LOOK,
SAT. EVE. POST,
TIME and
NEWSWEEK**

**"THE
PHENIX
CITY
STORY"**

starring

McINTIRE • Richard KILEY • Kathryn GRANT
Edward ANDREWS • Meg MYLES • James EDWARDS
Produced by Samuel BISCHOFF & David DIAMOND
Directed by Phil KARLSON • Screenplay by
Crane WILBUR and Daniel MAINWARING

AN ALLIED ARTISTS Picture



Phantom Lady 1944

“You like jive?”

“You bet. I’m a hep kitten.”

—*Elisha Cook, Jr. (drummer Cliff March) and Ella Raines (sleuthing secretary Carol “Kansas” Richman)*

“No names, no addresses.
Just companions for the
evening.”

—*Fay Helm (Ann Terry, “the
Phantom Lady”) to Alan Curtis
(engineer Scott Henderson)*

“What a place. I can feel the
rats in the wall.”

—*Franchot Tone (sculptor Jack
Marlow) to Elisha Cook, Jr.
(drummer Cliff March)*

Pickup on South Street 1953

“Do you know what
Communism is?”

“Who cares?”

—*Federal agent and Richard
Widmark (pickpocket Skip McCoy)*

“He’s as shifty as smoke, but
I love him.”

—*Thelma Ritter (police informer
Moe)*

“Every extra buck has a
meaning all its own.”

—*Thelma Ritter (police informer
Moe)*

“All right, muffin, let’s have a
dose of straight talk.”

—*Thelma Ritter (police informer
Moe) to Jean Peters (spy’s ex-girl
Candy)*

“You’ll always be a two-bit
cannon, and when they pick
you up in the gutter dead,
your hand’ll be in a drunk’s
pocket.”

—*Murvyn Vye (Capt. Dan Tiger) to
Richard Widmark (pickpocket Skip
McCoy)*

Opposite: For over one hundred years Phenix City, Alabama, was notorious for violence and lawlessness. Director Phil Karlson’s documentary/exposé style noir, called *The Phenix City Story* (1955), is a recreation of the events leading up to the big clean-up of the town.

Pitfall 1948

“You’re the strangest husband I ever had.”

—Jane Wyatt (*Sue Forbes*) to Dick Powell (*her husband John*)

“Have you ever noticed if for some reason you want to feel completely out of step with the rest of the world, the only thing to do is sit around a cocktail lounge in the afternoon?”

—Lizabeth Scott (*model Mona Stevens*) to Dick Powell (*insurance agent Johnny Forbes*)

“I bet you never thought of me as a man who could fall in love.”

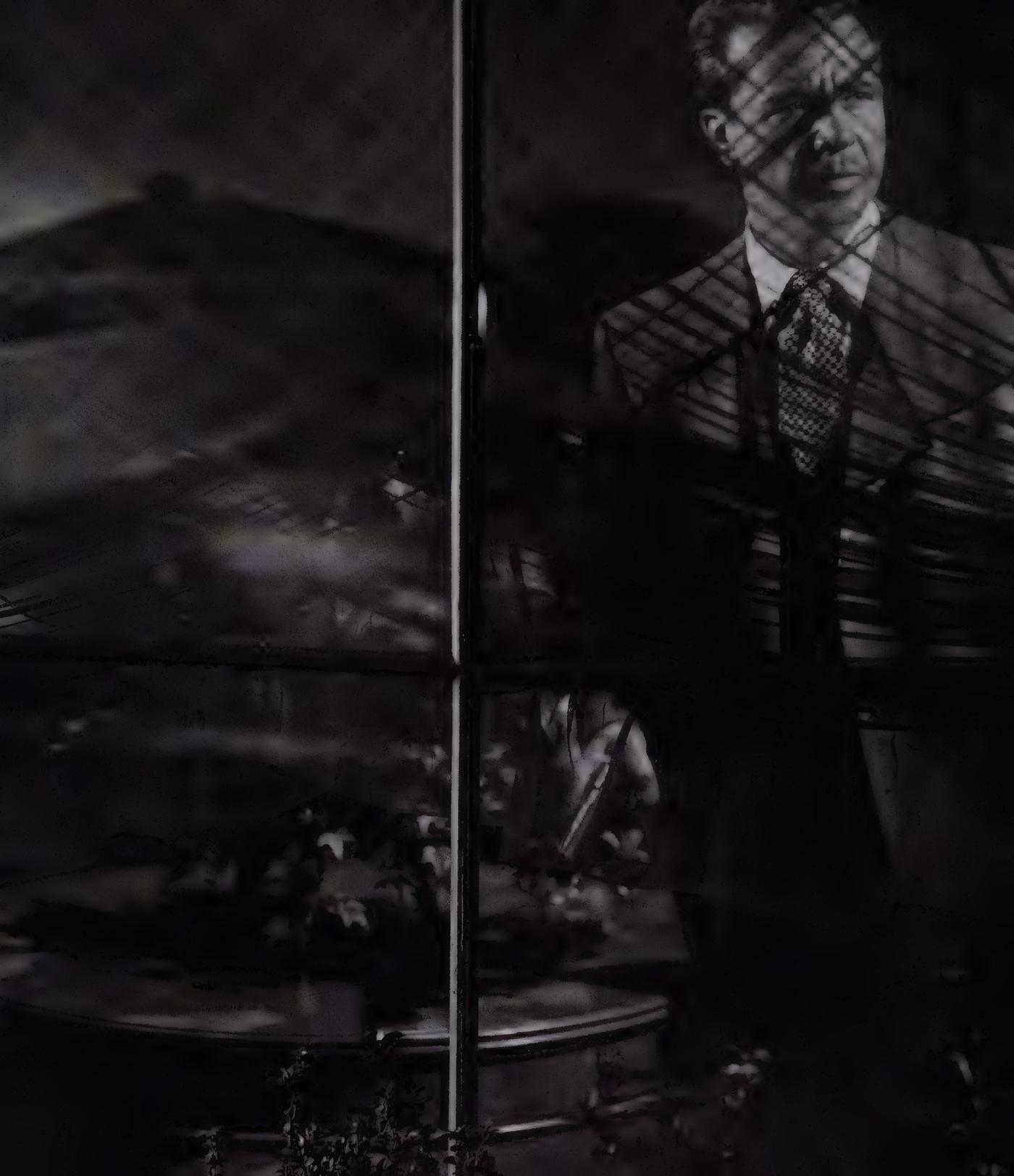
“You’d be surprised how little time I have to think about you at all, Mac.”

—Raymond Burr (*private eye MacDonald*) and Dick Powell (*insurance agent Johnny Forbes*)



Right: Insurance agent gone bad John Forbes (Dick Powell) ponders the existential prison of his suburban life in André de Toth's *Pitfall* (1948).

Above: Dick Powell plays a happily married man who gets mixed up with murder while under the spell of femme fatale Lizabeth Scott in *Pitfall*.





A Place in the Sun 1951

“I see you had a misspent youth.”

—*Elizabeth Taylor (rich girl Angela Vickers) to Montgomery Clift (ambitious George Eastman)*

“You seem so strange. So deep and far away. As though you were holding something back.”

“I am.”

“Don’t.”

—*Elizabeth Taylor (Angela Vickers) and Montgomery Clift (George Eastman)*

Plunder Road 1957

“Too bad my wife couldn’t hold out. She waited for me for twenty-three years while I’m in and out of stir like it was a revolving door. Two months ago, she dies.”

—*Elisha Cook, Jr. (petty criminal Skeets) to Wayne Morris (fellow criminal Commando) as they’re driving away from a train robbery*

“No wonder you got sent up so many times—you think cops are dumb.”

—*Wayne Morris (Commando) to Elisha Cook, Jr. (train robber Skeets)*

Above: Petty crook and loser Skeets (Elisha Cook, Jr.) holds onto the TNT that is going to help his ill-fated gang steal a trainload of gold bullion in director Hubert Cornfield’s *Plunder Road* (1957).

The Postman Always Rings

Twice 1946

“Well, so long, mister.
Thanks for the ride, the three
cigarettes and for not
laughing at my theories on
life.”

—John Garfield (*drifter Frank
Chambers*)

“He used to be a dick, but
he’s not a dick any more. He
works for me. He’s a
gumshoe man.”

—Hume Cronyn (*Arthur Keats*)

“Blind man without a cane
could see you’re in a bad
way.”

—Hume Cronyn (*Arthur Keats*) to
John Garfield (*drifter Frank
Chambers*)

“With my brains and your
looks, we could go places.”

—John Garfield (*drifter Frank
Chambers*) to Audrey Trotter
(*Madge Gorland*)

The Prowler 1951

“You don’t like being a
policeman, do you?”

“Why should I?”

“Well, for one thing, you
look nice in a uniform.”

—Evelyn Keyes (*Susan Gilvray*) and
Van Heflin (*bad cop Webb Garwood*)

“You murdered my husband.
You would have killed the
doctor.”

“So what? So I’m no good.
But I’m no worse than
anybody else.”

—Evelyn Keyes (*Susan Gilvray*) and
Van Heflin (*bad cop Webb Garwood*)

“You work in a store, you
knock down the cash register.
A big boss, the income tax. A
ward heeler, you sell votes. A
lawyer, take bribes. I was a
cop, I used a gun. But
whatever I did, I did for
you.”

—Van Heflin (*bad cop Webb
Garwood*) to Evelyn Keyes (*Susan
Gilvray*)

PUSHOVER

1957

“MONEY’S NICE,
BUT IT DOESN’T
MAKE THE WORLD
GO ROUND.”

“DON’T IT?”

—Phil Carey (*detective
Rick McAllister*) and
Fred MacMurray (*detective
Paul Sheridan*)

“MONEY ISN’T
DIRTY, JUST
PEOPLE.”

—Kim Novak (*ex-gangster
moll Leona McLane*)

The Racket 1951

“How do you think I got where I did? Not by being outsmarted by clucks like you.”

—Robert Ryan (*mobster Nick Scanlon*) to a group of thugs

Raw Deal 1948

“I told you he had a cash register mind. Rings every time he opens his mouth.”

—Dennis O’Keefe (*escaped convict Joe Sullivan*) to Marsha Hunt (*hostage Ann Martin*).

Riffruff 1947

“Where are you from?”

“Oh, here, there, and everywhere.”

“That’s a beautiful country, that everywhere.”

—Pat O’Brien (*private eye Dan Hammer*), Anne Jeffreys (*chanteuse Maxine*) and Percy Kilbride (*taxi driver Pops*)

Road House 1948

“Have a drink. I kept the bar open for you.”

“Sure, I could use a little cooking sherry.”

—Richard Widmark (*roadhouse owner Jefty*) and Ida Lupino (*singer Lily Stevens*)

“She reminds me of the first woman who ever slapped my face.”

—man in bar about Ida Lupino (*singer Lily Stevens*)

“Doesn’t it ever enter a man’s head that a woman can do without him?”

—Ida Lupino (*singer Lily Stevens*) to Cornel Wilde (*roadhouse manager Pete Morgan*)

THE RACKET
1951

“I HEAR YOU’RE LIVING IN THE SAME OLD DUMP.”
“HOUSE IS WHAT IT’S CALLED.”

—Robert Ryan (*Nick Scanlon*) and Robert Mitchum (*Captain McQuigg*)

“BLOW, SHYSTER.”

—Robert Ryan (*Nick Scanlon*)

Opposite: Mobster Nick Scanlon (Robert Ryan) with his moll Irene (the sexy-voiced Elizabeth Scott), who sings “A Lovely Way to Spend an Evening” shortly before spending the night in jail in *The Racket* (1951).

**WHO
AYS OFF WHO
ND WHY!**

ARD HUGHES presents

**THE
ACKET**

STATION

ROBERT MITCHUM · LIZABETH SCOTT · ROBERT RYAN

an EDMUND GRAINGER production

Directed by
JOHN CROMWELL

Screen play by
**WILLIAM WISTER HAINES
and W. R. BURNETT**



Scarlet Street 1945

"I've wanted to laugh in your face ever since I first met you. You're old, ugly and I'm sick of you—sick, sick, sick."

—*Joan Bennett (femme fatale Kitty March) to Edward G. Robinson (her sugar daddy Chris Cross)*

"You wouldn't know love if it hit you in the face."

"If that's where it hits you—you ought to know."

—*Joan Bennett (femme fatale Kitty March) and Margaret Lindsay (Millie)*

"Oh, I wouldn't think of letting you go out alone, darling. You might get run over by a streetcar."

—*Dan Duryea (con man Johnny Prince) to Margaret Lindsay (Millie)*

"Who do you think you are, my guardian angel?"

"I lost my wings a long time ago."

—*Joan Bennett (Kitty March) and Margaret Lindsay (Millie)*





Opposite: Femme fatale Kitty March (Joan Bennett) proves irresistible to her victim, Christopher Cross (Edward G. Robinson), a meek bank teller and amateur painter in Fritz Lang's classic *Scarlet Street* (1945).

Right: Edward G. Robinson in a detail from a magazine advertisement for *Scarlet Street*.

The Second Woman 1950

“How did you get past the
NO VISITORS sign?”

“I walked straight past it.”

—Robert Young (*architect Jeff
Cohalan*) and Betsy Drake (*his
girlfriend Ellen Foster*)

Shadow of a Doubt 1943

“If I wanted to murder you
tomorrow, I’d find out if
you were alone, walk in,
hit you on the head with
a lead pipe or a loaded
cane—”

“What would be the fun of
that? Where’s your
planning?”

—Henry Travers (*Joseph Newton*)
and Hume Cronyn (*Herbie Hawkins*)

“There’s one good thing in
being a widow, isn’t there?
You don’t have to ask your
husband for money.”

—Frances Carson (*widow Mrs.
Poetter*) to Joseph Cotten (*murderer
Uncle Charlie*)

“Do you know the world is a
foul sty? Do you know if you
ripped the fronts off houses
you’d find swine? The world’s
a hell.”

—Joseph Cotten (*murderer Uncle
Charlie*) to Teresa Wright (*his niece,
nicknamed Charlie*)

Shanghai Express 1932

“It took more than one man
to change my name to
Shanghai Lily.”

—Marlene Dietrich (*femme fatale
Shanghai Lily*)

The Shanghai Gesture 1941

“What a witches’ sabbath . . .
so incredibly evil. I didn’t
think such a place existed
except in my own
imagination—like a half-
remembered dream.

Anything could happen here,
at any moment.”

—Gene Tierney (*gambler Poppy*)



Above: Doctor Omar (Victor Mature) and B girl Dixie Pomeroy (Phyllis Brooks) in the delirious noir world of Josef von Sternberg’s *The Shanghai Gesture* (1941), which he claims to have directed from his sick bed.



Opposite: The gambler known only as Poppy (Gene Tierney) poses in Mother Gin Sling's casino, her second home, in *The Shanghai Gesture*. THE

TEEGARDEN/NASH COLLECTION







Shock Corridor 1963

“Get off it! You’re in a
hopped-up show-off stage.
Don’t be Moses leading your
lunatics to the Pulitzer
Prize.”

—*Constance Towers (stripper Kathy)*
to *Peter Breck (reporter Johnny)*

“My yen for you goes up and
down like a fever chart.”

—*Peter Breck (reporter Johnny)* to
Constance Towers (stripper Kathy)
during fantasy sequence

Singapore 1947

“I like troubled times. They
keep the police occupied.”

—*Thomas Gomez (gangster Mr.*
Mauribus) to *Fred MacMurray*
(pearl smuggler Matthew Gordon)

“I was always sorry the war
interrupted our relationship.
It promised to be delightful.”

—*Richard Hayden (Deputy*
Commissioner Hewitt) to *Fred*
MacMurray (Matthew Gordon)

Opposite: Reporter Johnny
(Peter Breck), who has
checked into a mental
asylum to investigate a
murder, is trapped by a
menacing group of women
in *Shock Corridor* (1963),
described in publicity
material as “a journey into
a medical jungle doctors
won’t talk about.”



Slaughter on Tenth Avenue 1957

“Cockeye Cook did it, him
and two of his meatballs.”

—*dying murder victim*

“Little guys. All my life, I
hated little guys. One day I’m
gonna pull his tongue out.”

—*midget*

Sleep, My Love 1948

“You like pearls, don’t you.”

“Don’t you?”

“As a matter of fact, I sort of
hate to think of itchy oysters
going to all that trouble.”

—*Robert Cummings (Bruce Elcott)*
and *Claudette Colbert (Alison*
Courtland)

“We’ve got a lot—but we
haven’t got everything. I
want what she’s got. All of it.
I want her house, her name,
her man. And I want them
now. Tonight.”

—*Hazel Brooks (model Daphne) to Don*
Ameche (her lover Richard Courtland)

Sorry, Wrong Number 1948

“What does a dame like you
want with a guy like me?”

—*Burt Lancaster (Henry Stevenson)*
to *Barbara Stanwyck (his wife-to-be*
Leona)

Spellbound 1945

“I have no memory. It’s like
looking into a mirror and
seeing nothing but the
mirror.”

—*Gregory Peck (Dr. Anthony*
Edwardes) to Ingrid Bergman (Dr.
Constance Peterson)

“I’m from Pittsburgh. There’s
a town for you. You really
can meet people in
Pittsburgh. Friendly. A fellow
could live and die in this
town and he couldn’t meet
nobody.”

—*businessman to Ingrid Bergman*
(Dr. Constance Peterson)

Opposite: Alison Courtland
(Claudette Colbert) clutches
Bruce Elcott (Robert
Cummings), as they are
menaced by the shadow of
death; her husband is
trying to drive her to
suicide so that he can
inherit her wealth in
Douglas Sirk’s nightmarish
Sleep, My Love (1948).

“Good night, Dr. Brueloff,
and thanks for
everything.”

“Any husband of
Constance’s is a husband
of mine.”

—*Gregory Peck (Dr. Anthony
Edwardes) and Michael Cheekhov
(Dr. Alex Brueloff)*

The Spiral Staircase 1945

“Where’s my brandy?”

“I finished it for your own
good.”

—*Rhys Williams (manservant Oates)
and Elsa Lanchester (cook Emma)*

“There is no room for
imperfection in this world . . .
What a pity my father didn’t
live to see me strong, to
dispose of the weak of the
world whom he detested. He
would have admired me for
what I am going to do.”

—*George Brent (killer Professor
Parry)*

“Men like to see women cry.
It makes them feel superior.”

—*George Brent (Professor Parry)*

The Steel Trap 1952

“The difference between the
honest and the dishonest is a
debatable line. We’re suckers
if we don’t try to cram as
much happiness as possible in
our brief time, no matter how.
Everybody breaks the law.”

—*Joseph Cotten (banker)*

Opposite: Directed by,
produced by, and starring
actor Cornel Wilde, *Storm
Fear* (1955) follows Wilde as
a criminal gang leader on
the lam who seeks refuge
with his brother’s unwilling
family.





THE STRANGER

1946

**"KNEW DAMN WELL IT
WAS THE SAME FELLER.
COURSE HE'S CHANGED
SOME. BEING BURIED IN
THE EARTH DOES THAT."**

—drugstore owner

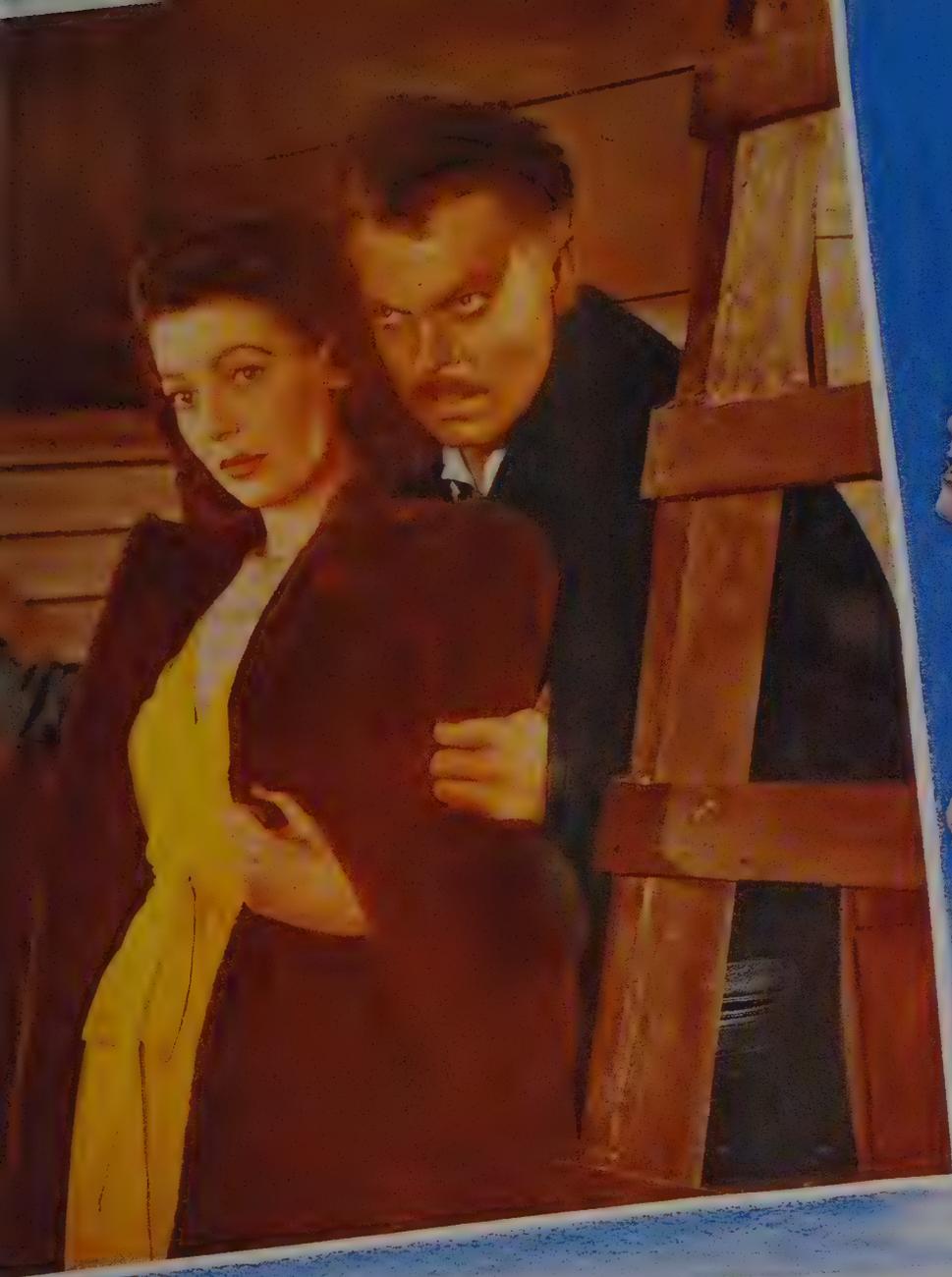
Opposite: Government agent
Wilson (Edward G. Robinson)
trails war criminal Franz
Kindler (Orson Welles) to a
small town and saves
socialite Mary Longstreet
(Loretta Young) from a fate
worse than death in the
perverse and surreal *The
Stranger* (1946).

THE TEEGARDEN/NASH COLLECTION



EDWARD G. ROBINSON





INTERNATIONAL PICTURES

presentation of

ON • LORETTA YOUNG • ORSON WELLES

Stranger





The Strange Love of Martha Ivers

1946

“Couldn’t you see
blackmail in his eyes?”

“I haven’t your experience
with criminals.”

—Kirk Douglas (*district attorney
Walter O’Neil*) and Barbara
Stanwyck (*his wife Martha Ivers*)

“You don’t seem very sorry.”

“I am sorry. Sorry that I was
caught.”

—Judith Anderson (*Mrs. Ivers*) and
Barbara Stanwyck (*Martha Ivers*)

“What happened?”

“Small accident. The road
curved but I didn’t.”

—sailor and Van Heflin (*Sam
Masterson*)

Opposite: The cruel and obsessive Martha Ivers (Barbara Stanwyck) looks on disdainfully as an old friend, Sam Masterson (Van Heflin), ministers to her drunken husband and murder accomplice Walter (Kirk Douglas) in *The Strange Love of Martha Ivers* (1946).

THE TEEGARDEN/NASH COLLECTION

Stranger on the Third Floor 1940

“It wasn’t very nice. His throat was cut. Blood was still dripping into the open drawer of the cash register.”

—*Elisha Cook, Jr. (accused murderer Joe Briggs)*

“Who is that citizen?”

“That’s my next-door neighbor.”

“He looks as though his mind could stand a little laundering.”

—*John McGuire (reporter Michael Ward) and bit player*

“Did you ever want to kill a man?”

“My son, there’s murder in every intelligent man’s heart.”

—*John McGuire (reporter Michael Ward) and bit player*

Strangers on a Train 1951

“Young lady, there’s no overlooking the fact that murder is on our doorstep. But let’s not drag it into the living room.”

—*Leo G. Carroll (Senator Morton) to Patricia Hitchcock (his daughter Babs)*

“Some people are better off dead. Like your wife and my father, for instance.”

—*Robert Walker (playboy Bruno Antony) to Farley Granger (tennis pro Guy Haines)*

“She was a tramp.”

“She was a human being. And let me remind you that even the most unworthy of us has a right to life and the pursuit of happiness.”

“From what I hear, she pursued it in all directions.”

—*Leo G. Carroll (Senator Morton) and Patricia Hitchcock (his daughter Babs)*

Opposite: Joe Briggs (Elisha Cook, Jr.) almost dies in the chair for the murder committed by Peter Lorre, the stranger with no name, shown here, who is *The Stranger on the Third Floor* (1940). Studded with expressionistic dream sequences, it is considered by some to be the first film noir.

THE TEEGARDEN/NASH COLLECTION



The Street with No Name 1948

“You open that window again, I’ll throw you out of it.”

—Richard Widmark (gangster Alec Stiles)

“You gotta long nose, why don’t ya keep it to yourself?”

—Joseph Pevney (Matty)

“Here, buy yourself a closetful of clothes. I like my boys to look sharp.”

—Richard Widmark (gangster Alec Stiles) to Mark Stevens (undercover agent Gene Cordell)

Sudden Fear 1952

“Remember what Nietzsche said—‘Live dangerously.’”

“You know what happened to Nietzsche.”

“What?”

“He’s dead.”

—Joan Crawford (playwright/heiress Myra Hudson) and Jack Palance (her gold-digging husband Lester Blaine)

SUDDEN FEAR

1952

“I’M SO CRAZY ABOUT YOU I COULD BREAK YOUR BONES.”

—Jack Palance (two-timing Lester Blaine) to Gloria Grabame (Irene Neves, his equally perverse mistress)

Opposite: When playwright/heiress Myra Hudson (Joan Crawford) discovers that her husband is not only two-timing her but is plotting to poison her for her money, she diabolically turns the tables on him in *Sudden Fear* (1952). THE TEEGARDEN/NASH

COLLECTION



Joan Crawford Sudden Fear!



ALANCE · **GLORIA GRAHAME** · **BRUCE BENNETT**

Produced by **JOSEPH KAUFMAN** Directed by **DAVID MILLER**

VIRGINIA HUS
TOUCH CONN



Suddenly 1954

"If you think I have any qualms about killing this kid, you couldn't be more wrong. The thing about killing him, or you, or her, or him is that I wouldn't be getting paid for it—and I don't like giving anything away for free."

—Frank Sinatra (contract killer Johnny Baron)

"Show me a guy who has feelings, and I'll show you a sucker."

—Frank Sinatra (contract killer Johnny Baron)

"Funny thing—in the war you do a lot of chopping and you get a medal for it. You come back and do the same thing and they fry you for it."

—Frank Sinatra (contract killer Johnny Baron)

Sunset Boulevard 1950

"I always heard you had some kind of talent."

"That was last year. This year I'm trying to make a living."

—Nancy Olson (script reader Betty Schaefer) to William Holden (screenwriter Joe Gillis)

"Wait a minute, haven't I seen you before? I know your face."

"Get out."

"You're Norma Desmond. You used to be in silent pictures. You used to be big!"

"I am still big. It's the pictures that got small."

—William Holden (screenwriter Joe Gillis) and Gloria Swanson (forgotten film star Norma Desmond)

"I've made up my mind. We'll bury him in the garden. Any city laws against that?"

—Gloria Swanson (forgotten film star Norma Desmond) to William Holden (screenwriter Joe Gillis)

Opposite: Psychotic hit man Johnny Baron (Frank Sinatra), who has just shot lawman Tod Shaw (Sterling Hayden), brutally sets his broken arm as other hostages Pop Benson (James Gleason), Ellen Benson (Nancy Gates) and the boy Pidge (Kim Charney) look on in horror in *Suddenly* (1954).



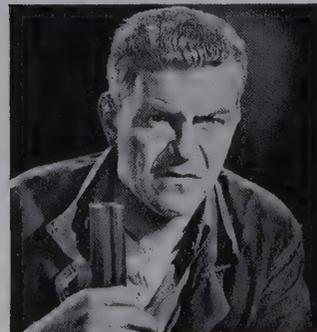
KEECHIE: A tender heart in a tough world. All a girl can do to help the boy she loves . . . Keechie does!



BOWIE: Just a kid . . . who's seen too much of the crooked side of life . . . not enough of the straight!



CHICKAMAW: He's a guy you can trust . . . to knife you in the back when he gets sore!



T-DUB: Knows but one law . . . his own! Has but one weapon . . . a gun!

"COPS OR NO COPS I'M GOING THROUGH!"

HOT-ROD teen-agers . . .
living on the razor-sharp
edge of danger . . . stumbling
into crime, tumbling into
love . . . too mixed up to
know what they're doing!



"THEY LIVE BY NIGHT"
starring

FARLEY GRANGER
CATHY O'DONNELL • HOWARD DA SILVA

with
Jay C. Flippen • William Phipps • Ian Wolfe • Helen Craig

A DORE SCHARY Presentation

Produced by JOHN HOUSEMAN • Directed by NICHOLAS RAY • Screen Play by Charles Schnee



Sweet Smell of Success 1957

“Can I come in, J.J.?”

“No. You’re dead, son. Get yourself buried.”

—*Tony Curtis (publicity agent Sidney Falco) and Burt Lancaster (columnist J. J. Hunsecker)*

“What am I? A bowl of fruit? A tangerine that peels in a minute?”

—*cigarette girl to Tony Curtis (publicity agent Sidney Falco)*

“Steve shouldn’t get mixed up with no bimbo at his age.”

—*bit player*

“Can you deliver?”

“Tonight. Before you go to bed. Cat’s in the bag, and the bag’s in the river.”

—*Burt Lancaster (columnist J. J. Hunsecker) and Tony Curtis (publicity agent Sidney Falco)*

“My right hand hasn’t seen my left hand in thirty years.”

—*Burt Lancaster (columnist J. J. Hunsecker)*

They Drive by Night 1940

“Hey waitress, this steak’s tough.”

“Well, you can’t send it back, you bit it.”

—*truck driver and Ann Sheridan (waitress Cassie Hartley)*

“Your liver must look like a bomb hit it.”

“Well, you know what they say: live and let liver.”

—*Ida Lupino (femme fatale Lana Carlson) and Alan Hale (her husband Ed)*

“Do you believe in love at first sight?”

“It saves a lot of time.”

—*Ann Sheridan (waitress Cassie Hartley) and George Raft (Joe)*

They Live by Night 1948

“Some say he’s bad, but I say he’s bonny.”

—*Cathy O’Donnell (Keechie) about her prison escapee husband*

Opposite: *They Live by Night* (1948), about a young couple on the run from the law, was director Nicholas Ray’s first film. It is based on the novel *Thieves Like Us*, the title under which Robert Altman remade the film in 1974.

They Won't Believe Me 1947

“She looked like a very special kind of dynamite, neatly wrapped in nylon and silk. Only I wasn't having any. I'd been too close to an explosion already. I was powder-shy.”

—Robert Young (*accused murderer Larry Ballantine*) about Susan Hayward (*his mistress Verna Carlson*)

Opposite: Playboy Larry Ballantine (Robert Young), wrongfully accused of murder, spies on an old girlfriend, Janice Bell (Jane Greer) and Trenton (Tom Powers) in *They Won't Believe Me*. Produced by Joan Harrison, who also produced some of Alfred Hitchcock's films.





The Thin Man 1934

“Would you mind putting that gun away? My wife doesn’t mind, but I’m very timid.”

—*William Powell (private eye Nick Charles)*

“The next person that says Merry Christmas to me, I’ll kill them.”

—*Myrna Loy (private eye Nora Charles)*

The Third Man 1949

“That’s what I like about your books, sir, you can pick them up and put them down anytime.”

—*Bernard Lee (Sargent) to Joseph Cotten (Holly Martins)*

“In Italy, for thirty years under the Borgias they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo Da Vinci and the

Renaissance. In Switzerland, they had brotherly love, they had five hundred years of democracy and peace—and what did they produce? The cuckoo clock.”

—*Orson Welles (Harry Lime)*

“They want you to talk on the crisis of faith.”

“What’s that?”

“Oh, I thought you’d know. You’re the writer.”

—*Wilfrid Hyde-White (Cribbin) to Joseph Cotten (Holly Martins)*

Opposite: Noir icon Orson Welles as the mysterious and evil Harry Lime, who’s lured his old friend, the innocent Holly Martins (Joseph Cotten), to bombed-out postwar Vienna in Carol Reed’s *The Third Man* (1949). THE TEEGARDEN/NASH

COLLECTION



This Gun for Hire 1942

“I want to know all about you.”

“That’s a big little word, all.”

“Well, practically all.”

—Laird Cregar (*crooked Willard Gates*) to Veronica Lake (*undercover agent Ellen Graham*)

“You’re trying to make me go soft. Well, you can save your oil, I don’t go soft for anybody.”

—Alan Ladd (*hired killer Philip Raven*) to Veronica Lake (*undercover agent Ellen Graham*)

To Have and Have Not 1945

“Who was the girl, Steve?”

“What girl?”

“The one who left you with such a high opinion of women. She must have been quite a gal.”

—Lauren Bacall (“Slim” Marie) to Humphrey Bogart (Harry “Steve” Morgan)

“You know, you don’t have to act with me, Steve. You don’t have to say anything and you don’t have to do anything. Not a thing. Oh, maybe just whistle. You know how to whistle, don’t you, Steve? You just put your lips together and blow.”

—Lauren Bacall (“Slim” Marie) to Humphrey Bogart (Harry “Steve” Morgan)



Opposite: Cold-blooded psycho killer Philip Raven (Alan Ladd) in *This Gun for Hire* (1942), which had a screenplay by pulp writer W. R. Burnett and Albert Maltz and was adapted from a novel by Graham Greene.

THE TEEGARDEN/NASH COLLECTION

Top: Humphrey Bogart and Lauren Bacall in the classic *To Have and Have Not* (1945).





Touch of Evil 1958

"I'm Hank Quinlan."

"I didn't recognize you. You should lay off the candy bars."

—*Marlene Dietrich (fortune teller Madame Tanya) and Orson Welles (detective Hank Quinlan)*

"You're a mess, honey."

—*Marlene Dietrich (fortune teller Madame Tanya) to Orson Welles (detective Hank Quinlan)*

Uncle Harry aka The Strange Affair of Uncle Harry 1945

"Home is where you go and where they have to let you in."

—*George Sanders (John Quincy)*

"Old Sure Death, I call it. My own mixture. One pinch and you wake up being measured for a harp."

—*Harry Von Zell (druggist Ben)*

Underworld Story 1950

"I never asked you for a nickel, baby, did I?"

"You wouldn't have gotten it. You were never worth that much."

—*Dan Duryea (reporter Mike Reese) and gal reporter*

"Lakeville—you know, that's a good spot for you. A cemetery surrounded by bluebloods. One of those ivy-covered towns, shiny on top. You know what's underneath the ivy, Mike? Little crawling things. You should feel right at home there."

—*reporter to Dan Duryea (reporter Mike Reese)*

UNDERCURRENT

1946

"I LOVE IOWA—IT'S SO FULL OF CORN, ISN'T IT."

—*Katharine Hepburn (Ann Hamilton)*

"ROSES DON'T SHOW RESPECT—ROSES SHOW INTENTIONS."

—*Marjorie Main (housekeeper Lucy) to Katharine Hepburn (Ann Hamilton)*

Opposite: Ann Hamilton (Katharine Hepburn) is shocked when she realizes her charming husband Alan Garroway (Robert Taylor) is a ruthless killer in director Vincent Minelli's only film noir, *Undercurrent* (1946).

Underworld U.S.A. 1961

“Have you got anything in
mind by way of a job?”

“A job?”

“Yeah, it’s a word, meaning
work.”

—Beatrice Kay (*speakeasy owner
Sandy*) to Cliff Robertson
(*Tolly Devlin*)

“It was a pretty tough break
you had, being born in
prison and your mother
dying there.”

—Beatrice Kay (*speakeasy owner
Sandy*) to Cliff Robertson
(*Tolly Devlin*)



The Uninvited 1944

“Between you and me and the
grand piano, I’m afraid my
father was rather a bad hat.”

—Gail Russell (*Stella*)

Vertigo 1958

“That was where you made
your mistake, Judy. You
shouldn’t keep souvenirs of a
killing. You shouldn’t have
been that sentimental.”

—James Stewart (*ex-policeman John
“Scotty” Ferguson*) to Kim Novak
(*femme fatale Judy Barton*)

Above: Tolly Devlin (Cliff
Robertson), the motherless
son of a hoodlum, with bar
girl Cuddles (Dolores Dorn),
another of society’s rejects,
who befriends him in Sam
Fuller’s bleak and violent
Underworld U.S.A. (1961).

The Web 1947

“Anything I can do for you?”

“Any number of things, but unfortunately I’m here on business.”

—*Ella Raines (secretary Noel Faraday) and Edmond O’Brien (lawyer Bob Regan)*

“When I’m worth forty million, I’m going to have a secretary who looks like you.”

“Oh, my tastes are simple—twenty million will be quite enough.”

—*Edmond O’Brien (lawyer Bob Regan) and Ella Raines (secretary Noel Faraday)*

“What if they’re arrested for murder?”

“What are you talking about? Whose murder?”

“Yours, Charles.”

—*Vincent Price (crooked tycoon) and John Abbott (henchman Charles Murdock)*

“Listen, I know a little place.”

“I’m sure you do.”

—*Edmond O’Brien (lawyer Bob Regan) and Ella Raines (secretary Noel Faraday)*

When Strangers Marry aka Betrayed 1944

“Hey, that’s a lot of money to be carrying around, Mr. Prescott.”

“Only ten grand. I’ve carried ten times more than that without losing a dime. I don’t believe in banks. I’ve tried them, you see.”

—*bartender and Dick Elliott (salesman Sam Prescott)*

While the City Sleeps 1956

“When you adopted me, you wanted a girl, didn’t you? And he wanted a boy. Well, neither one of you was satisfied, were they?”

—*killer to his mother*



Above: Brutal police officer Mark Dixon (Dana Andrews) has the drop on mobster Scalise (Gary Merrill), whom Dixon is trying to frame for a murder he himself committed in *Where the Sidewalk Ends* (1950). Otto Preminger directed and Ben Hecht wrote the screenplay.

White Heat 1949

“We ain’t safe with no crackpot giving orders.”

—*Steve Cochran (gang member Big Ed Somers)*

“I’d look good in a new coat, honey.”

“You’d look good in a shower curtain.”

—*Virginia Mayo (Verna Jarrett) and James Cagney (her husband, gangster Cody Jarrett)*

“I’m partial to blondes.”

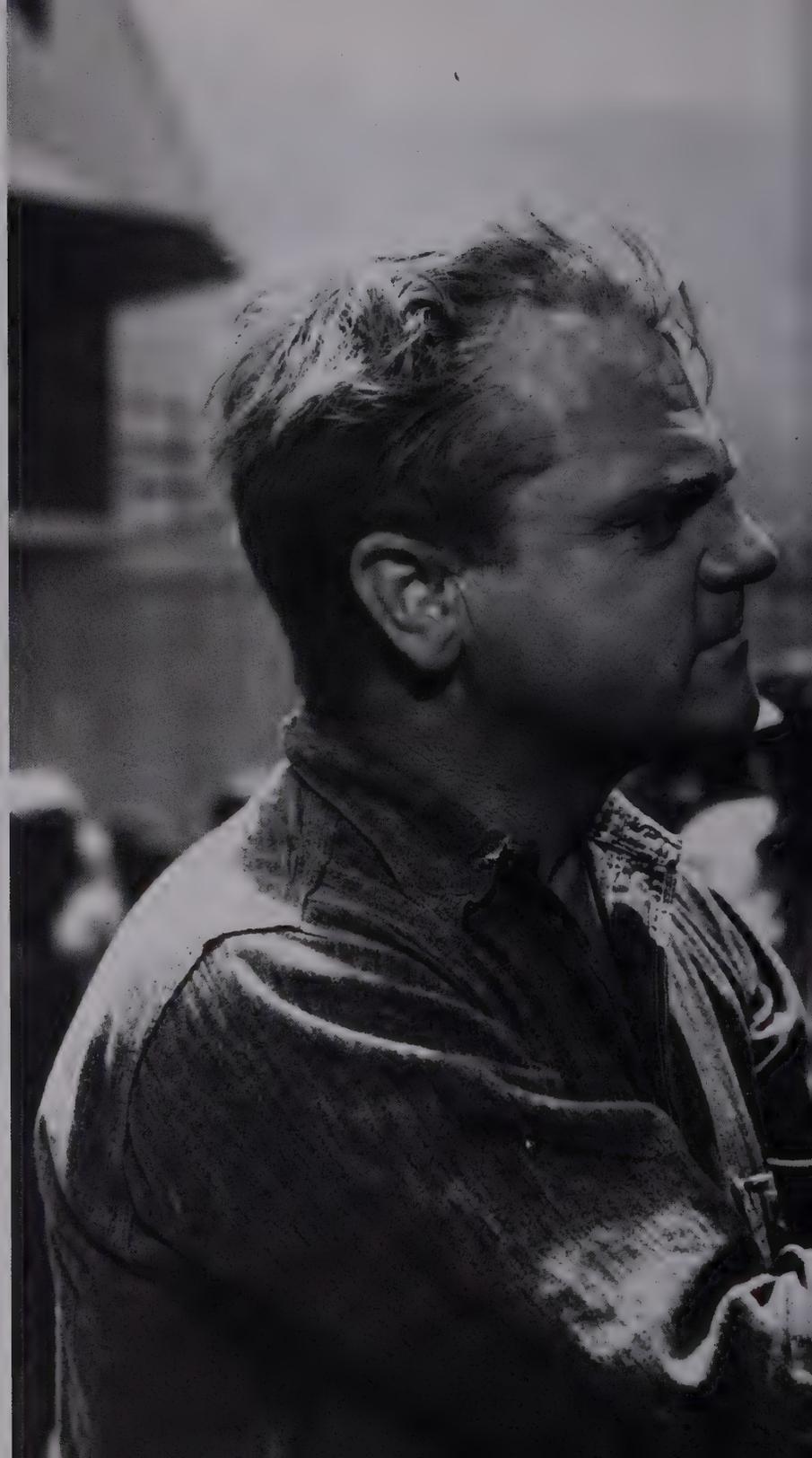
“Who isn’t?”

—*Edmond O’Brien (undercover police agent Hank Fallon) and bit player*

“You wouldn’t kill me in cold blood, would you?”

“No, I’ll let you warm up a little.”

—*Paul Guilfoyle (Roy Parker) to James Cagney (gangster Cody Jarrett)*





Opposite: In the prison yard, convicted felon Cody Jarrett (James Cagney) threatens fellow convict Vic Pardo (Edmond O'Brien), who is actually an undercover cop named Hank Fallon, in Raoul Walsh's *White Heat* (1949).

Above: Ad spot for *White Heat*. Cagney's performance as the disturbed, mother-fixated, and unpredictably violent criminal was one of his best.

The Window 1949

“I liked it, Mom, tasted kind
of like chicken.”

“It was chicken.”

—*Bobby Driscoll (Tommy Woodry)
and Barbara Hale (his mother Mrs.
Woodry)*

The Woman in the Window 1945

“There are only three ways to
deal with a blackmailer. You
can pay him and pay him
and pay him until you're
penniless. Or you can call the
police yourself and let your
secret be known to the
world. Or you can kill him.”

—*Edward G. Robinson (Professor
Richard Wanley) to Joan Bennett
(femme fatale Alice Reed)*

“I'm not married. I have no
designs on you. And one
drink is all I care for.”

—*Joan Bennett (femme fatale Alice
Reed) to Edward G. Robinson
(Professor Richard Wanley)*

“She's got something on her
conscience—but what
woman hasn't?”

—*Raymond Massey (district attorney
Frank Lawlor) about Joan Bennett
(femme fatale Alice Reed)*

You Only Live Once 1937

“Oh, go ahead—ruin your
life. Throw it away on a
worthless gorilla and end up
at my age with your future
behind you.”

—*Jean Dixon (Bonnie Graham) to
Sylvia Sidney (her sister Joan
Graham), who is in love with Henry
Fonda (ex-con Eddie Taylor)*

Opposite: In *The Window* (1949), a slum kid who is always telling tall tales actually does witness a murder, but no one believes him. The script is adapted from the book *The Boy Who Cried Murder* by the prolific noir writer Cornell Woolrich.



His folks wouldn't believe him...



EVEN the police wouldn't believe him...

BUT YOU'LL HAVE TO BELIEVE WHAT HE SAW...THROUGH...



RKO
PRESENTS



THE WINDOW

DORE SCHARY In Charge of Production

Starring **BARBARA HALE • BOBBY DRISCOLL • ARTHUR KENNEDY • PAUL STEWART • RUTH ROMAN**

Produced by Frederic Ullman, Jr. • Directed by Ted Tetzlaff • Screenplay by Mel Dinelli

Daringly Filmed

ON NEW YORK'S TEEMING EAST SIDE!

RKO
RADIO
PRESENTS



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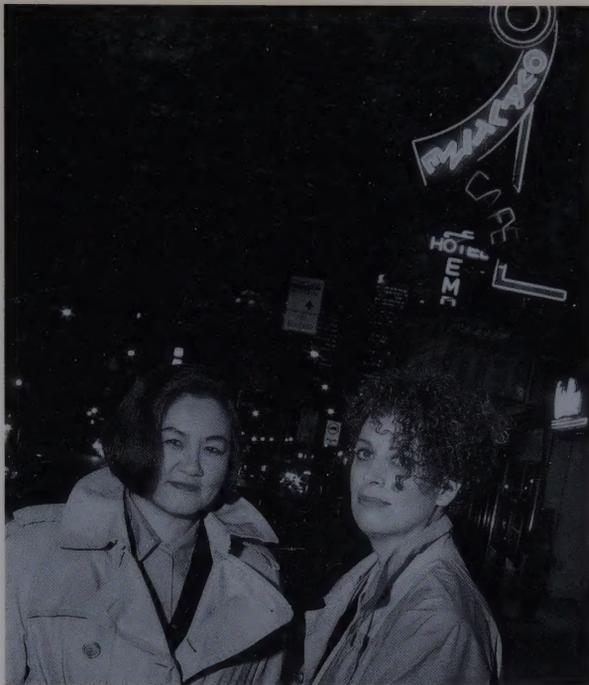
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ROSAMOND NORBURY

PEGGY THOMPSON is an award-winning screenwriter of feature films and shorts and also writes for television, radio, and live theater. In addition, she co-produced *The Lotus Eaters*, which was nominated for eleven Genies (the Canadian equivalent of the Oscar) and won three, including best screenplay. She lives in Vancouver, British Columbia.

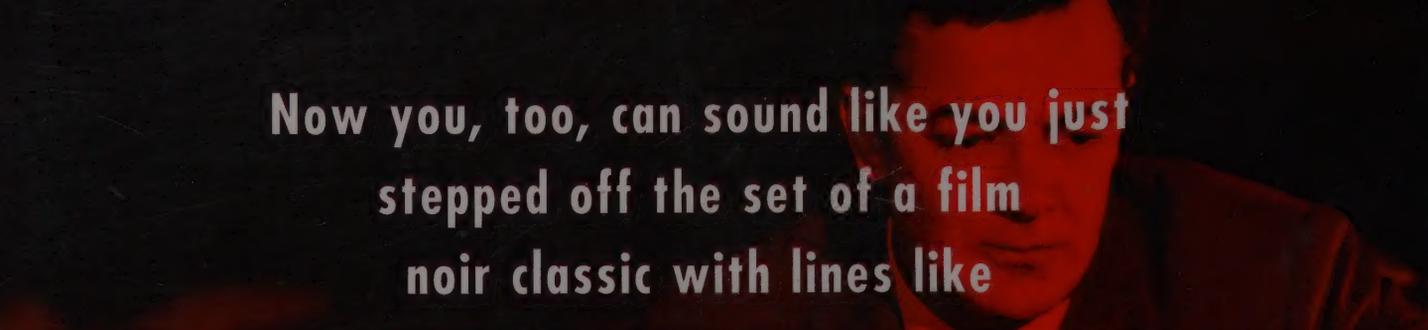
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Fallen Angel
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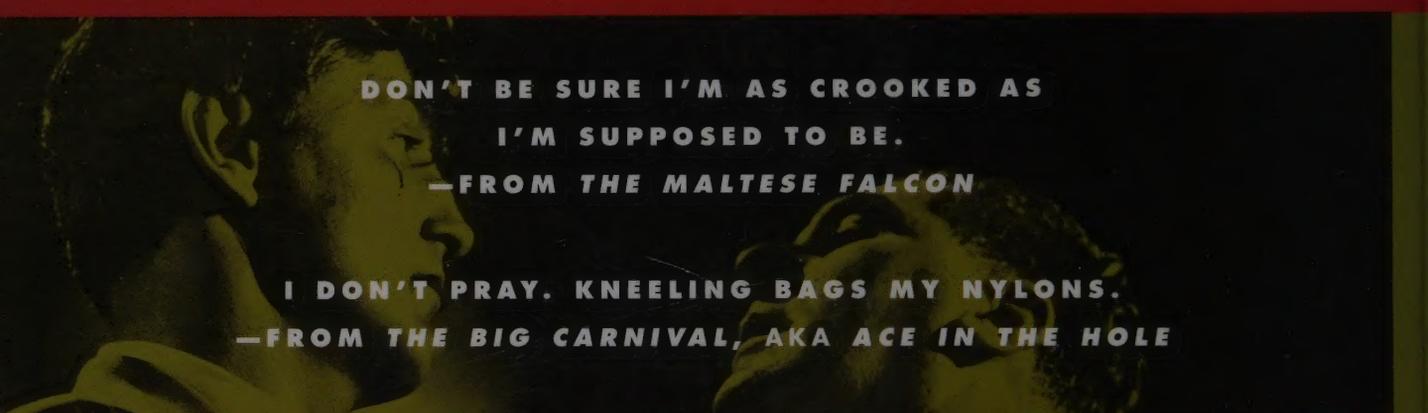
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—FROM *THE MALTESE FALCON*

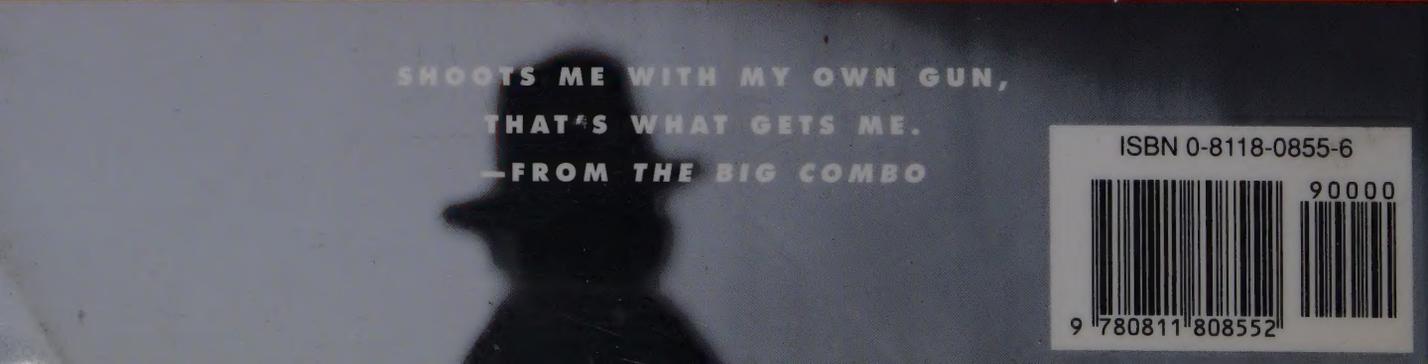
I DON'T PRAY. KNEELING BAGS MY NYLONS.
—FROM *THE BIG CARNIVAL*, AKA *ACE IN THE HOLE*

WE'RE ALL SISTERS UNDER THE MINK.

—FROM *THE BIG HEAT*

IF YOU WANT FRESH AIR, DON'T LOOK FOR IT IN THIS TOWN.

—FROM *THE ASPHALT JUNGLE*



**SHOOTS ME WITH MY OWN GUN,
THAT'S WHAT GETS ME.**

—FROM *THE BIG COMBO*

ISBN 0-8118-0855-6

