

MICKEY SPILLANE Frank Morrison Spillane (9 March 1918, Brooklyn) is famous for his seven Mike Hammer novels, several of which have been made into films and which have twice been tv series. All were written in about two weeks, without revision. Before discovering crime novels, he wrote stories and dialog for Captain Marvel and Captain America comic books. From 1973 to 1989 he was a tv spokesman for Miller Lite beer. In his later years, he took to writing children’s books, some of which were highly successful. He lives in South Carolina and celebrated his 83rd birthday last Friday.


RALPH MECKER (Ralph Rathgeber, 21 November 1920, Minneapolis, Minnesota – 5 August 1988, Woodland Hills, California, heart attack) is probably better known for his scores of roles in made-for-tv movies and on tv series: "Harry-O," "Kaz," "Cannon," “The F.B.I.,” “The Virginian,” “Route 66,” “Alfred Hitchcock Presents.” He rarely got to play the lead in anything and is one of those supporting actors about whom other actors say, ‘He’s better than you


**CLORIS LEACHMAN** (30 April 1926, Des Moines, Iowa) is the only actress who has won five Emmys in five separate categories. She also won a Best Supporting Actress Oscar for her work in *The Last Picture Show* coming up in two weeks. She’s a great character actor, perhaps best known in recent years for her work for Mel Brooks in *Young Frankenstein* 1974, *High Anxiety* 1977, and *History of the World, Part 1* 1981. In 1977 she posed nude on the cover of *Alternative Medicine Digest*, body painted like a fruit basket, a parody of Demi Moore’s famous nude *Vanity Fair* cover. She appeared for years on “The Mary Tyler Moore Show” 1970-77, and “Phyllis” 1975-77.

**JACK ELAM** (13 November 1916, Miami, Arizona) was an accountant who got his first film role in exchange for some accounting work. He has appeared in more than 130 theatrical and made-for-tv films, among them Sergio Leone’s *Once Upon a Time in the West* 1969, which you can see in this screening room one week from tonight. Elam appeared frequently in all the tv western series: “Kung Fu,” “Gunsmoke,” “Bonanza,” “The Virginian,” “The High Chaparral,” “F Troop,” “Daniel Boone,” “Rawhide,” “The Rifleman,” “Laramie,” “Zane Grey Theater,” “Zorro,” “The Lone Ranger,” and more.

**GABY RODGERS** appeared three times on the Goodyear Television Playhouse all in 1951, twice on the Philco Television Playhouse both in 1948, and in this one film.

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**Film Noir** is not a genre (as Raymond Durgnay has helpfully pointed out over the objections of Higham and Greenberg’s *Hollywood in the Forties*). It is not defined as are the western and gangster genres, by conventions of setting and conflict, but rather by the more subtle qualities of tone and mood. It is a film “noir,” as opposed to the possible variants of film gray or film off-white.

Film noir is an extremely unwieldy period. It harks back to many previous periods: Warner’s Thirties gangster films, the French “poetic realism” of Carné and Duvivier, Sternbergian melodrama, and farthest back, German Expressionist crime films (Lang’s *Mabuse* cycle). Film noir can stretch at its outer limits from *The Maltese Falcon* (1941) to *Touch of Evil* (1958), and most every dramatic Hollywood film from 1941 to 1953 contains some noir elements. There are also foreign offshoots of film noir such as *The Third Man, Breathless* and *Le Doulos*.

... Appropriately, the masterpiece of *film noir* was a straggler, *Kiss Me Deadly*, produced in 1955. Its time delay gives it a sense of detachment and thoroughgoing seediness – it stands at the end of a long sleazy tradition. The private eye hero, Mike Hammer, undergoes the final stages of degradation. He is a small-time “bedroom dick,” and makes no qualms about it because the world around him isn’t much better. Ralph Meeker, in his best performance, plays Hammer, a midget among dwarfs. Robert Aldrich’s teasing direction carries it to its sleaziest and most perversely erotic. Hammer overturns the world in search of the “great whatsis,” and when he finally finds it it turns out to be—joke of jokes—an exploding atomic bomb. The inhumanity and meaninglessness of the hero are small matters in a world in which The Bomb has the final say.

...in retrospect the gangster films Warshow wrote about are inferior to *film noir*. The Thirties gangster was primarily a reflection of what was happening in the country, and Warshow analyzed this. The *film noir*, although it was also a sociological reflection, went further than the gangster film. Toward the end *film noir* was engaged in a life-and-death
struggle with the materials it reflected; it tried to make America accept a moral vision of life based on style. That very contradiction – promoting style in a culture which valued themes – forced film noir into artistically invigorating twists and turns. Film noir attacked and interpreted its sociological conditions, and, by the close of the noir period, created a new artistic world which went beyond a simple sociological reflection, a nightmarish world of American mannerism which was by far more a creation than a reflection.

Because film noir was first of all a style, because it worked out its conflicts visually rather than thematically, because it was aware of its own identity, it was able to create artistic solutions to sociological problems. And for these reasons films like Kiss Me Deadly, Kiss Tomorrow Goodbye, and Gun Crazy can be works of art in a way that gangster films like Scarface, Public Enemy, and Little Caesar can never be.

Remember by Christina Rosetti

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Not I half turn to go, yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be too late to counsel or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of thoughts I once had,

Better by far you should forget
And smile
Than that you should remember and be sad.

From Aldrich entry in John Wakeman, ed., World Film Directors, vol. 2, 1988:

Aldrich explained that he had wanted “to depict my utter contempt and loathing. . . for the cynical, fascist private eye, Mike Hammer.” When the picture was released in 1955, however, he found that most American critics passed over it as no more than “a Spillane movie done with a little more energy. . . . So they didn’t understand at all the political implications”–the implicit indictment of the assumption that the defense of America justified any means (including McCarthyism) and any weapons (including atomic ones). In France the response was very different. Aldrich said, “I had a career due to the European reaction to Kiss Me Deadly”; Claude Chabrol and other Cahiers du Cin ma critics “jumped on that picture like it was the Second Coming.” American critics caught up and the movie is regarded by some as Aldrich’s “unquestioned masterpiece.”

Tim Dirks on film noir (http://www.filmsite.org/filmnoir.html):

The primary moods of classic film noir are melancholy, alienation, bleakness, disillusionment, disenchantment, pessimism, ambiguity, moral corruption, evil, guilt and paranoia. Heroes (or anti-heroes), corrupt characters and villains include down-and-out, hard-boiled detectives or private eyes, cops, gangsters, government agents, crooks, war veterans, petty criminals, and murderers. These protagonists are often low lifes from the dark and gloomy underworld of violent crime and corruption. Distinctively, they are cynical, tarnished, obsessive (sexual or otherwise), brooding, menacing, sinister, sadistic, disillusioned, frightened and insecure loners, struggling to survive and ultimately losing…. The females in film noir are either of two types - dutiful, reliable, trustworthy and loving women; or femmes fatales - duplicitous, double-crossing, gorgeous, unloving, predatory, tough-sweet, unreliable, irresponsible, manipulative and desperate women…. Film noir films…show the dark and inhumane side of human nature with cynicism and doomed love, and they emphasize the brutal, unhealthy, seamy, shadowy, dark and sadistic sides of the human experience. Film noir is marked by expressionistic lighting … disorienting visual schemes, circling cigarette smoke, existential sensibilities, and unbalanced compositions. Settings are often interiors with low-key lighting, Venetian-blinded windows, and dark and gloomy appearances.
Exteriors are often night scenes with deep shadows, wet asphalt, rain-slicked or mean streets, flashing neon lights, and low key lighting....Story locations are often in murky and dark streets, dimly-lit apartments and hotel rooms of big cities....An atmosphere of menace, pessimism, anxiety, suspicion that anything can go wrong, dingy realism, fatalism, defeat and entrapment are stylized characteristics of film noir. Narratives are frequently complex and convoluted, typically with flashbacks (or a series of flashbacks) and/or reflective voice-over narration.


Alain Silver, “Kiss Me Deadly: Evidence of a Style” (Film Comment): At the core of Kiss Me Deadly are speed and violence. The adaptation of Mickey Spillane's novel takes Mike Hammer from New York to Los Angeles, where it situates him in a landscape of somber streets and decaying houses even less inviting than those stalked by Spade and Marlowe in the preceding decades of Depression and War years. Much like Hammer's fast cars, the movie swerves frenziedly through a series of disconnected and cataclysmic scenes. As such, it typifies the frenetic, post-Bomb L.A. with all its malignant undercurrents. It records the degenerative half life of an unstable universe as it moves towards critical mass. When it reaches the fission point, the graphic threat of machine-gun bullets traced in the door of a house on Laurel Canyon in The Big Sleep in the 40s is explosively superseded in the 50s as a beach cottage in Malibu becomes ground zero.

...Kiss Me Deadly continues to be one of the classic period's most discussed films. In the "Postface" of a new printing of their text, a decade after Paul Schrader called it "the masterpiece of film noir," Borde and Chaumeton wrote: "1955, the end of an epoch. Film Noir has fulfilled its role by creating a particular disquiet and providing a vehicle for social criticism in the United States. Robert Aldrich gives this happening a fascinating and shadowy conclusion, Kiss Me Deadly. It is the despairing opposite of the film which, fourteen years earlier, opened the noir cycle, The Maltese Falcon."

For notes on Spillane: //www.kirjasto.sci.fi/spillane.htm...Alain Silver, “Kiss Me Deadly: Evidence of a Style,” //members.aol.com/ alainsil/noirkmk/noirkmk.htm (Revised and expanded version of the article originally in Film Comment)...Alain Silver, “So what’s with the ending of Kiss Me Deadly?” online at Images, //www.imagesjournal.com/issue02/infocus/kissdead.htm...Glenn Erickson, “The Kiss Me Mangled Mystery: Refurbishing a Film Noir,” Images, //www.imagesjournal.com/issue03/features/kmd1.htm...To see a recreation of the original ending of the film: //www.imagesjournal.com/issue02/infocus/kissend.htm. The basic film noir reference book is Alan Silver and Elizabeth Ward, eds., Film Noir: An Encyclopedic Reference to the American Style, 3rd ed., 1992. And there are a bunch of good essays in Alan Silver and James Ursini, eds., Film Noir Reader 5th ed., & Film Noir Reader 2, both Limelight, NY 1999.

Our motto I (by Luis Bunuel): Filmmaking seems to me a transitory and threatened art. It is very closely bound up with technical developments. If in thirty or forty years the screen no longer exists, if editing isn’t necessary, cinema will have ceased to exist. It will have become something else. That’s already almost the case when a film is shown on television: the smallness of the screen falsifies everything.

Our motto II (in Friday's NY Times by Ang Lee): "The intellectualizing, the analysis – that can come later," Mr. Lee said. "In my movies, I hope that is all in hiding. It is the juice that we want. I think that’s what brings us to the movie theater. All the ways and means and heart are just vehicles, ways of peering down through a protection, to reach that juicy part that is very vulnerable and that you can only reach when you are in the dark, in a movie theater, and you are with people."

This week’s bonus: Diane will be introducing the last film in this year’s International Women’s Film Festival, Dorothy Arzner’s Dance, Girl, Dance (1940), Thursday, March 15, at 7:00 p.m. in our regular screening room at the Market Arcade. Arzner was one of the first women to crack Hollywood’s all-male system, the first woman to join the Directors’ Guild of America. For more information on her and the film, go to http://www.womenandgender.buffalo.edu/events/film2001/dance.htm.
Join us next week, Tuesday March 20, for Henry Fonda, Claudia Cardinale, Charles Bronson & Jason Robards in Sergio Leone’s epic *Once Upon a Time in the West*

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...for the series schedule, links and updates: www.buffalofilmseminars.com