

Welcome to...





FILM NOIR

TODAY'S
MOVIE IS...



KING BROTHERS
PRODUCTION
Presented by
UNITED ARTISTS

**Notorious
LAURIE STARR!**

...wanted in
a dozen states ...
hunted by
the F. B. I.!

She was
more than
any man
could
handle!

GUN CRAZY

"GUN CRAZY" starring

PEGGY CUMMINS JOHN DALL

with **BERRY KROEGER • MORRIS CARNOVSKY** Produced by **MAURICE and FRANK KING**
Directed by **Joseph H. Lewis** Screenplay by **MacKinlay Kantor** and **Millard Kaufman**

From The **SATURDAY EVENING POST** Story
by **MacKinlay Kantor**

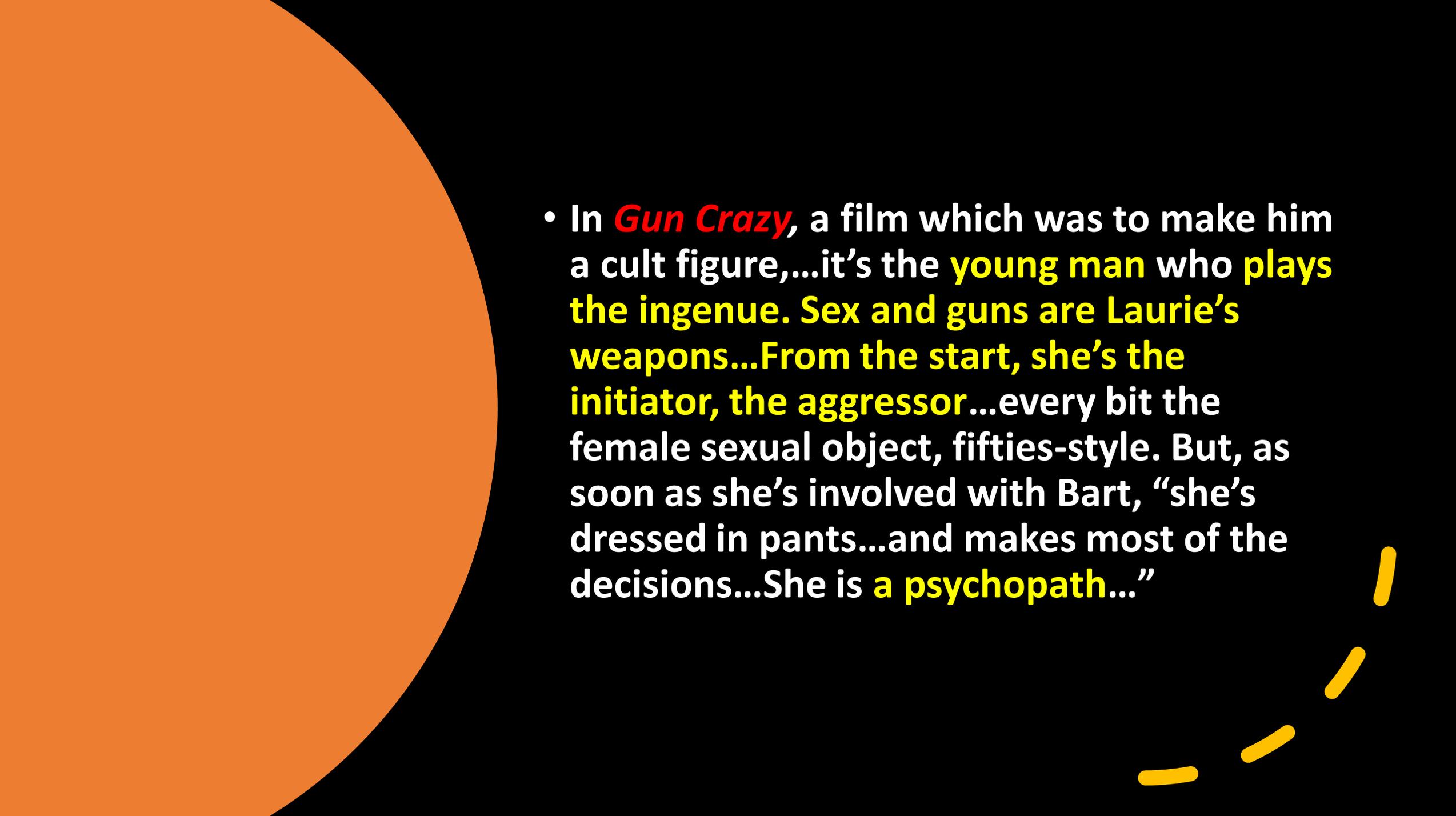


From *The Devil Thumbs a Ride & Other Unforgettable Films* by B. Gifford

- This is a **bizarre story of a boy who falls in love with guns, and then in love with a girl who loves guns who drives him absolutely nuts.**
 - This movie was **made for next to nothing**; that shows but it doesn't matter.
 - All in all, **a remarkable little movie**: sexy, violent, stupid, sad, pretty, tense, strange. More than enough.
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From
*Somewhere
in the Night:
Film Noir and
the American
City* by N.
Christopher

- The **inextricable relationship of sex and violence in his work** ---mirroring their dark nexus at the heart of American culture --- and the finely calibrated, ever-ramifying effects of his characters' violence and sexuality on the world around them **make the creator of *Gun Crazy*, Joseph H. Lewis, one of our most important postwar directors.** For Lewis, America, and **everything** that big word encompasses, boils down to **Sex and Violence.**

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- In *Gun Crazy*, a film which was to make him a cult figure,...it's the **young man** who **plays the ingenue**. **Sex and guns are Laurie's weapons...From the start, she's the initiator, the aggressor...every bit the female sexual object, fifties-style. But, as soon as she's involved with Bart, "she's dressed in pants...and makes most of the decisions...She is a psychopath..."**

FILM Noir
Critic, Alan
Silver

- **The relationship of Laurie and Bart is one of the most purely sexual in Film Noir.**
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DIALOGUE

- *“We go together, Laurie, I don’t know why. Maybe like guns and ammunition go together.” (Bart to Laurie)*
- *“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.”*
- *(Circus clown to Bart)*

DIALOGUE

“I told you I was no good and I didn’t kid you.” (Laurie to Bart)

“Two people dead! Just so that we can live without working! Why? Why do you have to murder people? Why can’t you let them live?” (Bart to Laurie)

Movies that
were
influenced by
Gun Crazy

The French Films *Breathless* (1960) by Jean-Luc Godard and *Shoot the Piano Player* (1962) by Francois Trauffaut

Bonnie and Clyde (1967*) by Arthur Penn

Badlands (1973) by Terrence Mallick

**Gun Crazy* was “rediscovered” in 1967



- in film noir, **the automobile is yet another isolating urban device...**

- ...the automobile's interior can carry the same charged or claustrophobic atmosphere as the noir city itself. **The automobile becomes an insulate version of the city in miniature.**

- Automobiles are also used **to symbolize unbridled aggressiveness in film noir, and individual power run amok.**

•BEFORE
•THE
•MOVIE



From Paul
Schrader's
*Notes on Film
Noir:*

Three Broad Phases of Film Noir

The
Wartime
Period:
1941 – '46

(The private eye and the lone wolf)

eg., *The Maltese Falcon, Casablanca, This Gun for Hire, To Have and Have Not, Murder My Sweet. The Postman Always Rings Twice, The Glass Key, etc.*

The Post-
War
Realistic
Period:
1945-'49

(Crime in the streets,
political corruption and
police routine. Less romantic
heroes, realistic urban look)

eg., *The House on 92nd Street*,
The Killers, *Kiss of Death*, *The*
Set-up, *The Naked City*, etc.

The Third & Final Phase (1949-53): Psychotic Action and Suicidal Impulse.

The noir hero suddenly started to go bananas. The psychotic killer, worthy of study in the first period, in the second a fringe threat, now became the active protagonist. There were no excuses given for the psychopathy in *Gun Crazy* --- it was just “crazy.”

James Cagney made a neurotic comeback and his instability was matched by younger actors like Robert Ryan and Lee Marvin.

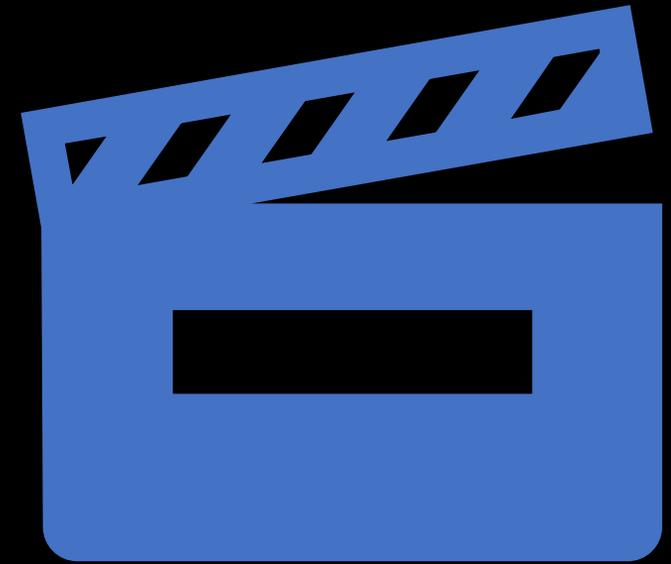
E.g. *White Heat*, *Gun Crazy*, *D.O.A.*, *In A Lonely Place*, *I, the Jury*, *The Big Heat*, *Sunset Boulevard*.

TCM

BRAL

WITH ESS

AFTER THE MOVIE





THE END

