

We have compiled a longlist of titles for next season and possibly the season after that. If you want to suggest titles to add to that list, contact the committee.

**FORTHCOMING FILMS AT KINGS LYNN COMMUNITY CINEMA CLUB**

Thursday 3rd March 7.30pm —  
**HOMEGROWN** – An evening of local films

Thursday 10th March 7.30pm —

**MARSHLAND**

Thursday 14th April 7.30pm —

**BROOKLYN**

Remember we have reciprocal membership - bring your EFS card.  
Details at <http://www.klccc.uk/>

# The Killers

Robert Siodmak, US 1946

**Screenplay ....**

Richard Brooks, Anthony Veiller & John Huston

**Producer .....** Mark Hellinger

**Burt Lancaster ....**

Pete Lund/Ole (Swede) Anderson  
Ava Gardner ..... Kitty Collins  
Edmond O'Brien ..... Jim Reardon  
Albert Dekker ..... 'Big Jim' Colfax  
Sam Levene ..... Lt Sam Lubinsky  
Vince Burnett ....

Charleston, the Swede's cell mate  
Virginia Christine ....

Lily Harmon Lubinsky  
Charles D Brown ..... Packy Robinson  
Jack Lambert ..... 'Dum Dum' Clarke

The film is based on Hemingway's short-story, *The Killers*, and was producer Mark Hellinger's first independent production, costing \$36,750 for the screen rights. John Huston wrote the screenplay, but because of his contract with Warner Bros, he was unaccredited.

The first 20 minutes of the film are a close adaptation of the short story. The rest of the film, the investigation of the murder by Reardon, is wholly



original.

According to his biographer *The Killers* was the first film taken from any of his books that Hemingway could genuinely admire.

The film was described on the posters as a 'tense, taut' film, one

of the screen's all-time classics of suspense. This is a moody, expressionistically lit black and white film, which was a big hit at the box office.

The doom-laden score was used in the long running TV series, *Dragnet*,

starring Jack Webb and featured on two further films of that name.

The film is partly unfolded through eleven fragmented unrelated and disconnected flashbacks. They only reveal the story (clues and pieces of the puzzle) in disjointed fashion. The narrative is composed of two strands – a journey into the dark noir world by the obsessive insurance company officer investigating an unwarranted mysterious killing and a 'Hat Factory heist', and the reconstructed story of the dead man's enigmatic and troubled past.

The emphasis on flashbacks underlines the influence of the past upon the present.

The opening sequence is faithfully borrowed from Hemingway's short story. Typical of film movies, the opening scene begins with a car driving through the night with its



headlights illuminating a driver's and passenger's silhouettes from behind as they approach the city outskirts. They plan to locate the Swede's apartment and murder him. A series of flashbacks then give a background to the planned murder, the investigation, and the double-cross to end all double-crosses.

The film was nominated for four Academy Awards: Best Director, Best Editing (Arthur D Hilton), Best Original Screenplay (Anthony Vieler) and Best Score (Milkos Rozsa ), but came away empty-handed.

*The Killers* introduced Burt Lancaster to the screen as 'The Swede' and made him a star, as it did the then little-known Ava Gardner who smoulders like Mt. Etna. Almost every role has an important performer, Edward O'Brien as the investigator and, among others, William Conrad (later TV's Cannon) as an assassin.

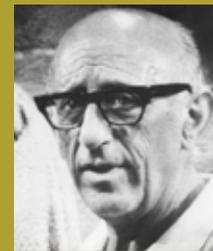
The score is one of Miklos Rozsa's best and the atmospheric photography by Woody Bredell is a baleful delight.

The film was remade in 1964 with Lee Marvin investigator and Ronald Reagan making his last screen appearance as the heavy. It was originally made for TV under the title *Johnny North*, but it was considered too violent to broadcast, so Universal released the film theatrically under its original title.

Lee Marvin received the 1965 BAFTA award for best actor for his role.

**ROBERT SIODMAK** (pronounced SEE-ODD-MACK) was born 8 August 1900 in Dresden, Germany. His parents were both from Jewish families in Leipzig (the myth of his American birth in Memphis, Tennessee was necessary for him to obtain a visa in Paris during World War II).

With the rise of Nazism, Siodmak left Germany for Paris. His creativity flourished, as he worked for the next six years in a variety of film genres. Siodmak arrived in Hollywood in 1939, where he made 23 movies, many of them widely popular thrillers and crime melodramas, which critics today regard as classics of film noir.



He left Hollywood for Europe in 1952, following the problematic production *The Crimson Pirate* for Warner Bros. His return to Hollywood film-making in 1967 to make the wide-screen western *Custer of the West* was a disappointment. He died alone in 1973 in Locarno, seven weeks after his wife's death.

NEXT MONTH'S FILM IS  
**CAMERA BUFF** (Krzysztof Kieślowski, Poland 1979)  
**Monday 21 March**

Max

*I'll tell ya what's gonna happen. We're gonna kill the Swede. You know big Swede that works over at that filling station?*

Manager

*You mean Pete Lunn?*

Max

*If that's what he calls himself. Comes in every night at six o'clock, don't he?*

Manager

*Yes, if he comes.*

Al

*We know all about that.*

*(He rubs his gun barrel)*

Manager

*What are ya gonna kill him for?*

*What did Pete Lunn ever do to you?*

Max

*He never had a chance to do anything to us. He never even seen us.*

Al

*He's only gonna see us once.*

Manager

*What are ya gonna kill him for?*

Max

*We're killin' him for a friend.*

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