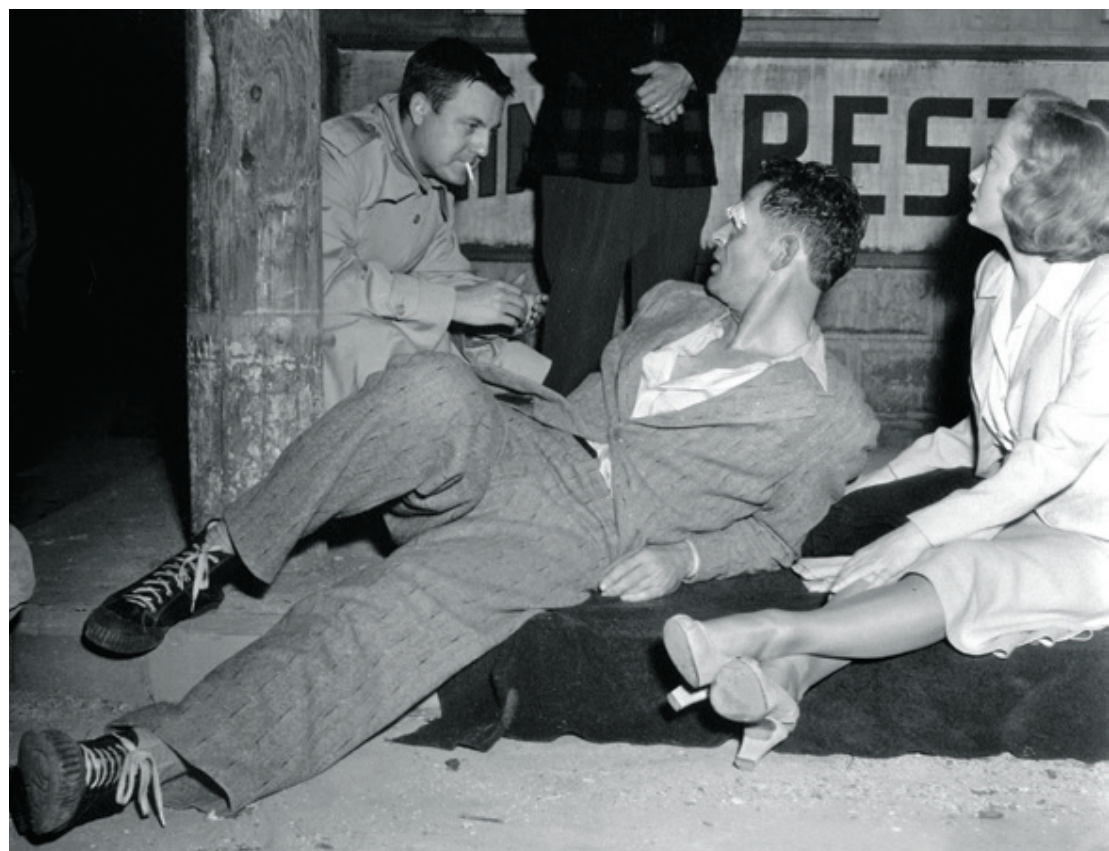


Shadowland

Influenced by German Expressionism and Old World ennui, Hollywood directors—many of them European émigrés—created the look and feel of film noir to express the fears and desperation of postwar America. It's a genre that never dies—though its heroes often do.



MANHUNT: (opposite) Carol Reed (right) guides Orson Welles through the sewers of Vienna in *The Third Man* (1949), shot both on location and at Shepperton Studios after Welles objected to the unsanitary conditions underground. Because of his frequent use of Dutch angles, the crew gave Reed a spirit level at the end of filming. (above) Robert Wise, directing Robert Ryan and Audrey Totter, scouted “crummy” boxing arenas around Los Angeles to watch the actions and activities of fighters and their handlers for *The Set-Up* (1949).



PHOTOS: (LEFT) RKO/THE KOBAL COLLECTION; (ABOVE) AMPAS



BAD TO THE BONE: Although Barbara Stanwyck was at first reluctant to take the role of a ruthless killer in *Double Indemnity* (1944), director Billy Wilder said “she was as good an actress as I have ever worked with. We rehearsed the way I usually do. Hard. There were no retakes.”



NIGHT CRAWLERS: Alexander Mackendrick works with Burt Lancaster and Tony Curtis on *Sweet Smell of Success* (1957). Mackendrick smeared a thin layer of Vaseline on Lancaster’s glasses so he couldn’t focus and would have a blank stare, and shot him from low angles to make him appear more menacing.



TOUGH LUCK: Raoul Walsh, with Ann Sheridan and George Raft, filmed *They Drive by Night* (1940) in sequence to allow for the development of the characters. He shot for five weeks using soundstages for interiors and the highways on the outskirts of Los Angeles for exterior scenes.



ILL-FATED: Jacques Tourneur applied what he had learned about creating atmosphere from working with producer Val Lewton on B horror films to *Out of the Past* (1947), starring Jane Greer and Robert Mitchum. Tourneur directed his actors to speak in low, normal tones to build a sense of trapped tension.

PHOTOS: (TOP) PARAMOUNT PICTURES/AMPAS; (BOTTOM LEFT) MARY EVANS/RONALD GRANT/EVERETT COLLECTION; (BOTTOM RIGHT) RKO/PHOTOFEST

PHOTOS: (TOP) AMPAS; (BOTTOM LEFT) AMPAS; (BOTTOM RIGHT) EVERETT COLLECTION



HATE CRIME: Edward Dmytryk (second from left, in jacket) directs Robert Young, Jacqueline White, and Robert Mitchum in *Crossfire* (1947). Dmytryk used a film noir lighting style because it was inexpensive and easy to set up, and he consequently was able to shoot the film in only 20 days.



CHASING THE BIRD: Walter Huston (left) made an uncredited cameo as a good-luck gesture on his son John’s directorial debut, *The Maltese Falcon* (1941). John planned every shot in detail and sketched out every setup so filming would be fast and professional, but was also open to ideas from his experienced cast.



MEAN STREETS: *The Naked City* (1948), directed by Jules Dassin (center, with cast members), filmed at more than 100 locations and revolutionized on-site shooting. Dassin hired a juggler to distract crowds, who didn't know they were being filmed. The look of the film was inspired by the tabloid photographer Weegee.



NIGHT AND DAY: Robert Siodmak (second from left) devised an elaborate lighting scheme for *Criss Cross* (1949), including a slotted spinning wheel to cast irregular shadows for a driving scene shot in the studio. Exteriors were shot on location in Los Angeles at the height of the afternoon so they would be awash in light.



GUYS AND DOLLS: Fritz Lang sets up a low-angle shot looking up at Gloria Grahame and Broderick Crawford in *Human Desire* (1954), a remake of Jean Renoir's *La Bête Humaine*. Lang's German Expressionist films such as *Metropolis* and *M* set the visual template for much of what would later characterize film noir.

PHOTOS: (OPPOSITE) UNIVERSAL/THE KOBAL COLLECTION; (TOP) EVERETT COLLECTION; (BOTTOM) COLUMBIA/THE KOBAL COLLECTION/LIPPMAN, IRVING



IN YOUR FACE: Stanley Kubrick directs Marie Windsor and Vince Edwards in *The Killing* (1956). Kubrick and cinematographer Lucien Ballard used single-source lighting to reduce interiors to starkly abstract theatrical spaces and, contrary to convention, employed a wide, 25 mm lens for even the most intimate scenes.



HOT STUFF: Lana Turner and John Garfield lust for each other in Tay Garnett's *The Postman Always Rings Twice* (1946), adapted from the pulp fiction of James M. Cain. "It was a real chore to do *Postman* under the Hays Office," said Garnett, "but I think I managed to get the sex across."

PHOTOS: (TOP) AMPAS; (BOTTOM AND OPPOSITE) EVERETT COLLECTION

END OF THE LINE: Ida Lupino's *The Hitch-Hiker* (1953), with Frank Lovejoy and Edmond O'Brien, was the first film noir directed by a woman. Lupino emphasized the characters' isolation from the world by shooting them against the stark Inyo Mountains and Death Valley in eastern California.

