High Noon

(United Artists, 1952, 85 minutes)

Director Fred Zinnemann
Writer Carl Foreman
from "The Tin Star"
by John W. Cunningham
Producer Stanley Kramer
Original music Dimitri Tiomkin
Cinematography Floyd Crosby
Editor Elmo Williams
Singer Tex Ritter
Lyricist Ned Washington

Gary Cooper      Will Kane
Thomas Mitchell      Jonas Henderson
Lloyd Bridges      Harvey Pell
Katy Jurado      Helen Ramirez
Grace Kelly      Amy Kane
Otto Kruger      Percy Mettrick
Lon Chaney Jr.      Martin Howe
Harry Morgan      Sam Fuller
Ian MacDonald      Frank Miller
Eve McVeagh Mildred Fuller
Morgan Farley      Minister
Harry Shannon      Cooper
Lee Van Cleef      Jack Colby
Robert J. Wilke      James Pierce
Sheb Wooley      Ben Miller
Jack Elam      Charlie

Fred Zinnemann (29 April 1907, Vienna, Austria—14 March 1997, London, England, UK.) was nominated for eight best director Academy Awards: Julia 1977, A Man for All Seasons 1966 (won as director and also as producer), The Sundowner 1961 (nominated for director and producer), The Nun's Story 1959, From Here to Eternity 1953 (won), High Noon 1952, Benjy 1951 (Documentary Short, won), and The Search 1948. Some of his other films are The Day of the Jackal 1973, A Hatful of Rain 1957, Oklahoma! 1955, While America Sleeps 1939, and Tracking the Sleeping Death 1938.

Gary Cooper (Frank James Cooper, 7 May 1901, Helena, Montana—13 May 1961, Beverly Hills) acted in almost 120 films, beginning with an uncredited role in Ben Turpin 1925, and ending with The Naked Edge 1961. He was nominated for 5 Academy Awards and won 2 of them: Mr. Deeds Goes to Town 1936, Sergeant York 1941 (won), Pride of the Yankees 1942, For Whom the Bell Tolls 1942, High Noon 1953 (won). He was also given an Honorary Award in 1961. Some of his other memorable roles are The Wreck of the Mary Dear 1959, Ten North Frederick 1958, The Friendly Persuasion 1956, The Fountainhead 1959, Cloak and Dagger 1946, Meet John Doe 1941, The Westerner 1940, The General Died at Dawn 1936, The Plainsman 1936, Lives of a Bengal Lancer 1935, Alice in Wonderland 1933 (he was the White Knight), A Farewell to Arms 1932, The Virginian 1929, and Wings 1927.

Grace Kelly (12 November 1929, Philadelphia—14 September 1982, Monaco) had acted on nearly all the major television dramatic programs in the 1950s, but she had only one minor screen part (Fourteen Hours 1951) before her performance in High Noon. Except for some hosting and narrator roles, she retired from filmmaking after her marriage to Prince Rainier of Monaco in 1956. Among her other films are High Society 1956, To Catch a Thief 1955, The Bridges at Toko-Ri 1954, The Country Girl 1954 (for which she won an Oscar, a British Academy Award, and best actress awards from the Golden Globes and the New York Film Critics Circle), Rear Window
1954, and Mogambo 1953.

**Carl Foreman** (23 July 1914 — 26 June 1984, Beverly Hills) was blacklisted in the mid-1950s. Some of his other films are *Young Winston* 1972, *Mackenna’s Gold* 1969, the *Guns of Navarone* 1961, *A Hatful of Rain* 1957 (originally uncredited), *The Bridge on the River Kwai* 1957 (originally uncredited), *The Sleeping Tiger* 1954 (as Derek Frye), the Men 1950, *Young Man with a Horn* (1950) and *Champion* 1949. He was nominated for Academy Awards for *Champion*, *High Noon*, *The Guns of Navarone*, and *Young Winston* and he won the Award for *The Bridge on the River Kwai*, one of the films on which his name could not be used.

*High Noon* was nominated for seven Oscars and won four of them Gary Cooper for Best Actor, Harry Gerstad and Elmo Williams for Best Editing, Dmitri Tiomkin for Best Scoring, and Dmitri Tiomkin and Ned Washington for Best Song. The nominations were Fred Zinneman for Best Director (the award went to John Ford for “The Quiet Man”), Stanley Kramer for Best Picture (the award went to Cecil B. DeMille for “Greatest Show on Earth”), and Carl Foreman for Best Screenplay (the award went to Charles Schnee for “The Bad and the Beautiful”). The New York Film Critics Circle awarded it Best Picture and Best Director.

I was armed to the teeth with a pitiful little Smith Wesson’s seven-shooter, which carried a ball like a homopathic pill, and it took the whole seven to make a dose for an adult. But I thought it was grand. It appeared to me to be a dangerous weapon. It only had one fault—you could not hit anything with it. One of our "conductors" practiced awhile on a cow with it, and as long as she stood still and behaved herself she was safe; but as soon as she went to moving about, and he got to shooting at other things, she came to grief. The Secretary had a small-sized Colt’s revolver strapped around him for protection against the Indians, and to guard against accidents he carried it uncapped. Mr. George Bemis was dismally formidable. George Bemis was our fellow-traveler. We had never seen him before. He wore in his belt an old original "Allen" revolver, such as irreverent people called a "pepper-box." Simply drawing the trigger back, cocked and fired the pistol. As the trigger came back, the hammer would begin to rise and the barrel to turn over, and presently down would drop the hammer, and away would speed the ball. To aim along the turning barrel and hit the thing aimed at was a feat which was probably never done with an "Allen" in the world. But George’s was a reliable weapon, nevertheless, because, as one of the stage-drivers afterward said, "If she didn’t get what she went after, she would fetch something else." And so she did. She went after a deuce of spades nailed against a tree, once, and fetched a mule standing about thirty yards to the left of it. Bemis did not want the mule; but the owner came out with a double-barreled shotgun and persuaded him to buy it, anyhow. It was a cheerful weapon—the "Allen." Sometimes all its six barrels would go off at once, and then there was no safe place in all the region round about, but behind it.

Mark Twain, *Roughing It*, 1872

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