February 5, 2002 (V:3): In a Lonely Place (1950)

Nicholas Ray (Raymond Nicholas Kienzle, 7 August 1911, Galesville, Wisconsin—16 June 1979 [lung cancer]) is perhaps the only major director who made a film about coping with his own death—Lightning Over Water 1980, made in collaboration with his friend Wim Wenders. Ray is credited as director on 25 other films, including 55 Days at Peking 1963, King of Kings 1961, The Savage Innocents 1959, The True Story of Jesse James 1957, Rebel Without a Cause 1955, Johnny Guitar 1954, Flying Leathernecks 1951, and Knock on Any Door 1949. He had an extraordinary career before directing his first film, They Live by Night 1949. He studied architecture and theater at the University of Chicago, then spent a year with Frank Lloyd Wright at Taliesen and directed Wright’s playhouse there. He joined John Houseman’s Phoenix Theater and was a director on Broadway. In the late 1930s he traveled widely in the deep south and the west, collecting folklore for the Library of Congress. He produced a thrice-weekly radio show for CBS featuring folk singers like Woody Guthrie, Burl Ives, Leadbelly, and young Pete Seeger. He contributed regularly to the Communist Party Paper, the Daily Worker. He never disowned or fully abandoned his left-wing activism, but the McCarthyite witch hunters never went after him and he was never blacklisted, probably because Howard Hughes liked him.

Burbank Guffey (26 May 1905, Del Rio, Tennessee—30 May 1983, Goleta, California) began in film as an assistant cameraman in 1923, then became a camera operator (John Ford’s The Informer, Alfred Hitchcock’s Foreign Correspondent among others) and became a director of photography in 1940. He was d.p. on nearly 90 films, and won best cinematographer Oscars for two of them—From Here to Eternity 1953 and Bonnie and Clyde 1967 and nominations for three others: King Rat 1965, Birdman of Alcatraz 1962, and The Harder They Fall 1956. Some of his other films are The Stiegl 1971, The Great White Hope 1970, The Learning Tree 1969, How to Succeed in Business Without Really Trying 1967, All the King’s Men 1949, Knock on Any Door 1949, and Soul of a Monster 1944.

Humphrey Bogart (25 December 1899, New York, New York—14 January 1957, Los Angeles, California, throat cancer) was best known for playing tough guys and hard cases, but he didn’t start out that way. His father was a surgeon, his mother a magazine illustrator, and he went to Trinity School in Manhattan. He had a successful career as Leslie Howard: in two of the dumbest career moves ever, Raft turned down the role of “Mad Dog” Duke Mantee in The Petrified Forest 1935, a role he’d played on Broadway. The studio wanted to give the part to Edward G. Robinson, maybe America’s most famous snarly gangster because of Little Caesar 1930, but Bogey’s pal Leslie Howard, who also starred in the film, insisted that he and Bogart play the roles they’d played on Broadway. (Bogart later named one of his children Leslie). Lauren Bacall was 19 years old when she co-starred with Bogart in John Huston’s snarly gangster because of McCarthyite witch hunters never went after him and he was never blacklisted, probably because Howard Hughes liked him.

Gloria Grahame (Gloria Hallward, 28 November 1923, Los Angeles, California—5 October 1981, New York, New York, cancer with peritonitis) was the daughter of architect Michael Hallward and stage actress Jean Grae. Her first screen during the late 1940s and 1950s. Even when she portrayed good girls, Grahame often layered her characterizations with unsympathetic traits. She won a best actress Oscar for The Bad and the Beautiful 1952 and had a nomination for Crossfire 1947. Some of her other films: Melvin and Howard 1980, Odds Against Tomorrow 1959, Oklahoma! 1955, Macao 1952, and The Greatest Show on Earth 1952.

Frank Lovejoy (28 March 1914, The Bronx, New York—2 October 1962, New York, New York, heart attack) was, according to Leonard Maltin, a “toughmouth, taciturn supporting player and occasional leading man who came to the screen in the late 1940s after acting on the stage and in dramatic radio for many years. A depan able player singularly lacking in charisma, Lovejoy was effective in Everyman and roles and played his share of unlovable slobs caught up in intrigues, not of the iron making. He also played several dogface soldiers in W W 2 stories. Lovejoy, a good private eye type, played detectives in the TV series “Man Against Crime” (1956) and “Meet McGraw” (1957-58).” He was in about 40 films, but he’s probably best known for I Was a Communist for the FBI 1951.


Gardar’s majestic statement, “the cinema is Nicholas Ray,” has come in for a good deal of ridicule, not by any means entirely undeserved. Yet it contains a core of truth, especially if taken in reverse. Nicholas Ray is cinema in the sense that his films work entirely (and perhaps only) as movies, arrangements of space and movement charged with dramatic tension. Few directors demonstrate more clearly that a film is something beyond the sum of its parts. Considers only the more literary components—dialogue, plot, characterization—and a film like Party Girl is patently trash. But on the screen the visual turbulence of Ray’s shooting style, the fractured intensity of his editing, fuse the elements into a valid emotional whole. The flaws are still apparent, but they have...
Ray’s grounding in architecture (he studied at Taliesin with Frank Lloyd Wright) reveals itself in an exceptionally acute sense of space, often deployed as an extension of states of mind. In his films the geometry of locations, and especially interiors, serves as a psychological terrain. Conflict can be played out, and tensions expressed, in terms of spatial areas (upstairs and downstairs, for example, or the courtyards and levels of an apartment complex) pitted against each other. Ray also credited Wright with instilling in him “a love of the horizontal line”—and hence of the CinemaScope screen, for which he felt an intuitive affinity. Unlike his contemporaries, who found it awkward and inhibiting, Ray avantly exploited the format’s potential, sometimes combining it with lateral tracking shots to convey lyrical movement, at other times angling his camera to create urgent diagonals, suggesting characters straining at the constrictions of the frame.

Nearly all Ray’s finest films were made in the 1950s, their agonized romanticism cutting across the grain of that decade’s brittle optimism. “The poet of American


The second of his two Santana (Bogart’s company) movies was another matter altogether, one of the darkest of all Hollywood-on-Hollywood films, unrelieved even by the romantic cynicism of Sunset Boulevard. In a Lonely Place (1950) casts Bogart as an alcoholic screenwriter, quivering with barely suppressed violence, who comes under suspicion for a murder he did not commit. The evidence of his neighbor (Gloria Grahame) clears him, and they start an affair. But as his psycho-kne accent shows through, she begins to doubt his innocence. By the time the real killer is found, the tension between them has destroyed their relationship, and with it his hope of redemption.

The 1950s were certainly Ray’s finest period, in which his films were suffused with a personal sense of anguish, a sense of conflict and moral ambiguity wholly alien to the prevailing complacency of the decade. In a Lonely Place, the first of them, set the subsequent pattern. David Thomson considered it “the most personal of Ray’s films and one that looks more austere as years pass, and less and less like a Hollywood picture.” He also detected “a con fessional melancholy” (Ray’s own relation with Grahame was disintegrating at the time of shooting), noting the psychological development of space between and around the protagonists: “Ray’s use of the courtyard, the rooms and the stairways as a grid on which the lovers fail one another is more tragically felt than any of Fritz Lang’s geometric enclosures.” Ray drew from both Bogart and Grahame performances of exceptional depth and conviction; Vincent Canby remarks how “the film that reflects Bogart’s ‘tough-guy’ persona in a way that is recognizable Ray’s, emphasizing inwardness, solitude and vulnerability, and making violence index the face of the character’s weakness rather than strength.”

In Rebel Without a Cause (1955), Ray, then in his mid-sixties, focused the frustration and yearnings of a wide generation of colo nfused, restless adolescents and introduced in James Dean one of the most moving of teen icons. He also helped establish a cinematic genre: few subsequent teenage movies, from Rock Around the Clock to Rumblefish, can avoid a debt to Rebel.

Rebel’s lasting impact, though, derives not from its attempts at social analysis but from its mythic and emotional resonance. “If the film is still affecting,” Jean-Pierre Coursodon wrote, “it is...for the flavor of its poetic parapernalia, momentous cosmic symbols, and hysterical outbursts. Its real greatness lies in the operatic quality that accounts for moments of contrived but irresistible beauty.” Or as David Thomson remarked: “In hindsight, no one would praise [it] for realism. Melodrama thrives in it, as it does in adolescent anguish. It is a film about age, yearning and reconstruction of vision. It is a film of visual imagination, never mockers or forsaken, a virtuoso teenage opera. But that is proper, for the film is true to adolescent experience—perhaps especially the experience of an adolescent brought up on myths.”

Much of the film’s visual power rests on Ray’s mastery of the CinemaScope screen. It was his first picture in wide screen (and would have been the first ever in monochrome, had the CinemaScope company not objected), a ratio that he welcomed for its expressive potential and used in almost all his subsequent films.

What Welles was to deep focus, Ray was to Cinemascope,” maintained Robin Wood. “I never think of any film as a message film. I never think of a film as doing anything except providing a heightened sense of being.”

In 1969 Ray returned to the United States and began work on a film about the Chicago Conspiracy trial to feature the defendants as themselves, with Groucho Marx as Judge Julius Hoffman. . . . After some 30,000 feet had been shot, the backers (who included H ughe Hefner) pulled out, and Ray suffered an embolism which destroyed his right eye.

“‘It was never all in the script. If it were, why make the movie?’ Ray’s oft quoted comment holds good for any worthwhile film, but perhaps applies with special relevance to his own work. Dull scripts. Routine plots. Inexplicable acting. Could—some times, if not always—be transcended, through “the extraordinary resonances which a director can provoke by his use of actors, decor, movement, colour, shape, space, of all that can be seen and heard” (Victor Perkins), into richly vivid segments of his own restless exploratory cinema. Ray has been both overpraised and overdenigrated. His output is uneven, and none of his films is without flaws; but the dramatic urgency and dynamic visual flair of his best work transcends all imperfections.

FROM FILM NOIR: AN ENCYCLOPEDIC REFERENCE TO THE AMERICAN STYLE, ED. BY A LAIN SILVER & ELIZABETH WARD: With the Western, film noir shares the distinction of being an indigenous American form. Unlike Westerns, noir films have no precise antecedents either in terms of a well-defined literary genre or a period in American history. As a result, what might be termed the noir cycle has a singular position in the brief history of American motion pictures: a body of films that not only presents a cohesive vision of America but that does so in a manner transcending the influences of auteurism or genre. Film noir is grounded neither in personal creation nor in translatation of another tradition into film terms. Rather it is a self-contained reflection of American cultural preoccupations in film form. In short, it is the unique example of a wholly American film style.

That may seem a substantial claim to make for a group of films whose plots frequently turn on deadly violence or sexual obsession, whose catalogue of characters includes numbers of down-and-out private eyes, desperate women, and petty criminals. Nor does the visceral unease felt by a viewer who watches a shadowy form move across a lonely street or who hears the sound of car tires creeping over wet asphalt automatically translate into sociological assertions about paranoia or postwar guilt. At the same time, it is clear that the emergence of film noir coincides with these and other popular sentiments at large in America. “Film noir” is literally “black film,” not just in the sense of being full of physically dark images, nor of reflecting a dark mood in American society, but equally, almost empirically, as a black slate on which the culture could inscribe its fears and in the process produce a catharsis by help relieve them.

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 lites 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, unkind, predatory, tough-sweet, unreliable, irresponsible,
Films noir reflect and depict unhealthy, seamy, shadowy, dark and sadistic sides of 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 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.


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. Fiona A. Viella, editor of the excellent online film journal Senses of Cinema, has a very smart piece about In A Lonely Place online at http://www.sensesofcinema.com/contents/00/10/lonely.html

Join us next week for another superb movie: the film that gave postmodernism its single compelling idea, Toshiro Mifune in Akira Kurosawa’s classic Rashomon.

And, should you want to get out of the house in the interim, which you should, the place to go in Buffalo is the Albright-Knox Art Gallery, where there’s an exhibit of photos from the New York Times and more, including a Harley-Davidson and some comic books that will make your head swim...for more info on all that’s going on there visit http://aac.buffalo.edu/the50s/. Robert Creeley is giving a poetry reading at the Gallery Wednesday night at 7:30 with a book signing afterwards, and then there’s a series of five Thursday night films hosted by Bruce Jackson:

Feb 14 Fred McLeod Wilcox, Forbidden Planet 1956,
Feb 21 Elia Kazan, A Streetcar Named Desire 1951
Feb 28 Stanley Kubrick, The Killing 1956
March 7 Emile de Antonio, Point of Order 1964
March 14, Gene Kelly and Stanley Donen, Singin’ in the Rain 1952

(Free admission; parking $2. All hi-res DVD projection except Point of Order, which is available only in video. The Garden Restaurant will be open for dinner on screening nights. Call 716.270.8233 for information and reservations)

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