



He Walked By Night

William Darby



He Walked By Night:

The Crime Films of Anthony Mann Max Alvarez, 2014 Anthony Mann 1906-1967 is renowned for his outstanding 1950s westerns starring James Stewart Winchester 73 The Naked Spur The Man from Laramie But there is more to Mann's cinematic universe than those tough Wild West action dramas featuring conflicted and secretive heroes This brilliant Hollywood craftsman also directed fourteen electrifying crime thrillers between 1942 and 1951 among them such towering achievements in film noir as *T-Men* *Raw Deal* and *Side Street* Mann was as much at home filming dark urban alleys in black and white as he was the prairies and mountains in Technicolor and his protagonists were no less conflicted and secretive than his 1950s cowboys In these Mann crime thrillers we find powerful stories of sexual obsession *The Great Flamarion* the transforming images of women in wartime and postwar America *Strangers in the Night* *Strange Impersonation* exploitation of Mexican immigrants *Border Incident* studies of the criminal mind *He Walked by Night* and *Civil War* bigotry *The Tall Target* Mann's forceful camera captured such memorable and diverse stars as Erich von Stroheim Farley Granger Dennis O'Keefe Claire Trevor Richard Basehart Ricardo Montalban Ruby Dee and Raymond Burr *The Crime Films of Anthony Mann* features analysis of rare documents screenplays story treatments and studio memoranda and reveals detailed behind the scenes information on preproduction and production on the Mann thrillers Author Max Alvarez uses rare and newly available sources to explore the creation of these noir masterworks Along the way the book exposes secrets and solves mysteries surrounding the mercurial director and his remarkable career which also included Broadway and early live television

I Walked by Night - Being the Life and History of the King of the Norfolk Poachers Lillias Rider Haggard, 2013-03-05 *I Walked by Night Being the Life and History of the King of the Norfolk Poachers* by Lillias Rider Haggard This is Haggard's brilliant view of poaching life from both sides of the fence His unadulterated tales of the not too distant past may shock the 21st century reader with its slaughtering of anything that moved This is an essential book for anyone with a romantic view of the English countryside and its not too distant past

Anthony Mann Jeanine Basinger, 2007-11-11 Classic study of a filmmaker's career now including every Mann film Back in print new and expanded edition Director of such often revived films as *Winchester 73* *The Glenn Miller Story* and *El Cid* Anthony Mann enjoyed a lasting and important career as one of Hollywood's premier filmmakers Mann's Westerns noir pictures and epics are admired and studied by fans and scholars alike and he was an expert in the fundamental elements of cinema movement and placement of the camera composition in the frame and careful editing Jeanine Basinger's *Anthony Mann* which places the director's visual style at the center of its analysis was among the first formal studies of any filmmaker and it set a standard in the field over twenty five years ago Long out of print and much in demand this pioneering book is now available again featuring complete coverage of those Mann films not discussed in the original work as well as over fifty rare film stills Wesleyan is proud to issue this expanded edition of an essential text making it available to new generations of filmgoers and readers

Los Angeles's Bunker Hill Jim

Dawson,2012-06-22 An illustrated history of the iconic Hollywood neighborhood featured in numerous film noir classics and the shadowy story of how it disappeared When postwar movie directors went looking for a gritty location to shoot their psychological crime thrillers they found Bunker Hill a neighborhood of fading Victorians flophouses tough bars stairways and dark alleys in downtown Los Angeles Novelist Raymond Chandler had already used its real life mean streets to lend authenticity to his hardboiled detective stories featuring Philip Marlowe But the biggest crime of all was going on behind the scenes run by the city's power elite And Hollywood just happened to capture it on film Using nearly eighty photos writer Jim Dawson sheds new light on Los Angeles history with this grassroots investigation of a vanished place *Somewhere in the*

Night Nicholas Christopher,2010-05-11 Film noir is more than a cinematic genre It is an essential aspect of American culture Along with the cowboy of the Wild West the denizen of the film noir city is at the very center of our mythological iconography Described as the style of an anxious victor film noir began during the post war period a strange time of hope and optimism mixed with fear and even paranoia The shadow of this rich and powerful cinematic style can now be seen in virtually every artistic medium The spectacular success of recent neo film noirs is only the tip of an iceberg In the dead on nocturnal jazz of Charlie Parker and Miles Davis the chilled urban landscapes of Edward Hopper and postwar literary fiction from Nelson Algren and William S Burroughs to pulp masters like Horace McCoy we find an unsettling recognition of the dark hollowness beneath the surface of the American Dream Acclaimed novelist and poet Nicholas Christopher explores the cultural identity of film noir in a seamless elegant and enchanting work of literary prose Examining virtually the entire catalogue of film noir Christopher identifies the central motif as the urban labyrinth a place infested with psychosis anxiety and existential dread in which the noir hero embarks on a dangerously illuminating quest With acute sensitivity he shows how technical devices such as lighting voice over and editing tempo are deployed to create the film noir world *Somewhere in the Night* guides us through the architecture of this imaginary world be it shot in New York or Los Angeles relating its elements to the ancient cultural archetypes that prefigure it Finally Christopher builds an explanation of why film noir not only lives on but is currently enjoying a renaissance *Somewhere in the Night* can be appreciated as a lucid introduction to a fundamental style of American culture and also as a guide to film noir's heyday Ultimately though as the work of a bold talent adeptly manipulating poetic cadence and metaphor it is itself a superb aesthetic artifact **In a Lonely Street** Frank

Krutnik,2006-10-19 Taking issue with many orthodox views of Film Noir Frank Krutnik argues for a reorientation of this compulsively engaging area of Hollywood cultural production Krutnik recasts the films within a generic framework and draws on recent historical and theoretical research to examine both the diversity of film noir and its significance within American popular culture of the 1940s He considers classical Hollywood cinema debates on genre and the history of the emergence of character in film noir focusing on the hard boiled crime fiction of Dashiell Hammett Raymond Chandler and James M Cain as well as the popularisation of Freudian psychoanalysis and the social and cultural upheavals of the 1940s The

core of this book however concerns the complex representation of masculinity in the noir tough thriller and where and how gender interlocks with questions of genre. Analysing in detail major thrillers like *The Maltese Falcon*, *Double Indemnity*, *Out of the Past* and *The Killers* alongside lesser known but nonetheless crucial films as *Stranger on the Third Floor*, *Pitfall* and *Dead Reckoning*, Krutnik has produced a provocative and highly readable study of one of Hollywood's most perennially fascinating groups of films.

Only the Names Have Been Changed Claudia Calhoun, 2022-10-31 In the postwar era the police procedural series *Dragnet* informed Americans on the workings of the criminal justice system and instructed them in their responsibilities as citizens.

My Name's Friday Michael J. Hayde, 2001 A history of the police drama *Dragnet* and its creator and producer Jack Webb from its beginnings as a successful radio show to its acclaimed run on television in the 1950s and later color version in the 1960s.

Bombs Away John Vetto, 2023-12-29 To movie critics a bomb is unequivocally bad something that failed artistically, failed at the box office or both. John Vetto, who describes himself as a cinephile but most assuredly NOT a professional movie critic, defines the term more broadly. To Vetto a bomb may have bombed at the box office or become a cult classic. It may be genuinely terrible or merely silly. The one thing all bombs have in common: They're fun to watch. In *Bombs Away: Fifty Old Often Bad and Mostly Forgotten Films in No Particular Order*, Vetto takes a deep dive into these works not to make light of them, well, not just to make light of them but to explore their history and themes, draw connections, provide insight into human nature and enlighten us as to how and why these cheaply made films were created. So grab some popcorn, dim the lights and settle back for an edifying, entertaining journey through an underexplored corner of pop culture.

L.A. Noir John Buntin, 2010-04-06 Now the TNT Original Series *MOB CITY*: Midcentury Los Angeles. A city sold to the world as the white spot of America, a land of sunshine and orange groves, wholesome Midwestern values and Hollywood stars protected by the world's most famous police force, the *Dragnet* era LAPD. Behind this public image lies a hidden world of pleasure girls and crooked cops, ruthless newspaper tycoons, corrupt politicians and East Coast gangsters on the make. Into this underworld came two men: one L.A.'s most notorious gangster, the other its most famous police chief, each prepared to battle the other for the soul of the city.

Genre and Television Jason Mittell, 2004-08-02 *Genre and Television* proposes a new understanding of television genres as cultural categories, offering a set of in-depth historical and critical examinations to explore five key aspects of television: genre, history, industry, audience, text, and genre mixing. Drawing on well-known television programs from *Dragnet* to *The Simpsons*, this book provides a new model of genre historiography and illustrates how genres are at work within nearly every facet of television, from policy decisions to production techniques to audience practices. Ultimately, the book argues that through analyzing how television genre operates as a cultural practice, we can better comprehend how television actively shapes our social world.

Beyond Ballyhoo Mark Thomas McGee, 2001-03-15 William Castle, for instance, was a master promoter. In one scheme involving *The Tingler*, Vincent Price warns in the movie that the only way to stop the monster is to scream. That's the signal to the projectionist to throw the

switch Under ten or twelve seats were some electric motors war surplus things that Castle got a bargain on The motors vibrated the seat in the hope of scaring a scream out of someone Just in case it didn't Castle planted someone in the audience to get the screams rolling This book is about flamboyant promotion the con artist side of the movie world everything the ballyhoo boys did to separate the customer from the price of a movie ticket Emergo HypnoVista 3 D Wide Screen Cinemagic Duo Vision Dynamation Smell O Vision plenty more Supporting the text are 107 photos and illustrations some never before published and a filmography

The Philosophy of TV Noir Steven Sanders, Aeon J. Skoble, 2021-03-17 Film noir reflects the fatalistic themes and visual style of hard boiled novelists and many migr filmmakers in 1940s and 1950s America emphasizing crime alienation and moral ambiguity In *The Philosophy of TV Noir* Steven M Sanders and Aeon J Skoble argue that the legacy of film noir classics such as *The Maltese Falcon* *Kiss Me Deadly* and *The Big Sleep* is also found in episodic television from the mid 1950s to the present In this first of its kind collection contributors from philosophy film studies and literature raise fundamental questions about the human predicament giving this unique volume its moral resonance and demonstrating why television noir deserves our attention The introduction traces the development of TV noir and provides an overview and evaluation of the book's thirteen essays each of which discusses an exemplary TV noir series Realism relativism and integrity are discussed in essays on *Dragnet* *Naked City* *The Fugitive* and *Secret Agent* Existentialist themes of authenticity nihilism and the search for life's meaning are addressed in essays on *Miami Vice* *The Sopranos* *Carnivale* and 24 The methods of crime scene investigation in *The X Files* and *CSI* are examined followed by an exploration of autonomy selfhood and interpretation in *The Prisoner* *Twin Peaks* *The X Files* and *Millennium* With this focus on the philosophical dimensions of crime espionage and science fiction series *The Philosophy of TV Noir* draws out the full implications of film noir and establishes TV noir as an art form in its own right

Surveillance and Film J. Macgregor Wise, 2016-09-08 Winner of the Surveillance Studies Network Book Award 2017 Surveillance is a common feature of everyday life But how are we to make sense of or understand what surveillance is how we should feel about it and what if anything can we do *Surveillance and Film* is an engaging and accessible book that maps out important themes in how popular culture imagines surveillance by examining key feature films that prominently address the subject Drawing on dozens of examples from around the world J Macgregor Wise analyzes films that focus on those who watch like *Rear Window* *Peeping Tom* *Disturbia* *Gigante* and *The Lives of Others* films that focus on those who are watched like *The Conversation* *Caché* and *Ed* TV films that feature surveillance societies like *1984* *THX 1138* *V for Vendetta* *The Handmaid's Tale* *The Truman Show* and *Minority Report* surveillance procedural films from *The Naked City* to *Hong Kong's Eye in the Sky* *The Infernal Affairs Trilogy* and the *Overheard Trilogy* of films and films that interrogate the aesthetics of the surveillance image itself like *Sliver* *Dhobi Ghat* *Mumbai Diaries* *Der Riese* and *Look Wise* uses these films to describe key models of understanding surveillance like *Big Brother* *Panopticism* or the *Control Society* as well as to raise issues of voyeurism trust ethics technology visibility identity

privacy and control that are essential elements of today's culture of surveillance. The text features questions for further discussion as well as lists of additional films that engage these topics.

Strange Spaces André Jansson, Amanda Lagerkvist, 2009. Certain bizarre spaces where disruption or disarray rule leave us estranged and out of place. This book examines such spaces highlighting the emotional and mediated geographies of uncertainty and the state of being in between of cognitive displacement, loss, fear, or exhilaration. It expands on why space is sometimes estranging and for whom it is strange.

Film Noir FAQ David J. Hogan, 2013-03-01. FAQ Film Noir FAQ celebrates and reappraises some 200 noir thrillers representing 20 years of Hollywood's Golden Age. Noir pulls us close to brutal cops and scheming dames, desperate heist men and hardboiled private eyes and the unlucky innocent citizens that get in their way. These are exciting movies with tough guys in trench coats and hot tomatoes in form-fitting gowns. The moon is a streetlamp and the narrow streets are prowled by squad cars and long black limousines. Lives are often small but people's plans are big, sometimes too big. Robbery, murder, gambling, the gun, and the fist, the grift and the con game, the hard kiss and the brutal brush-off. Film Noir FAQ brings lively attention to story, mood, themes, and technical detail, plus behind-the-scenes stories of the production of individual films. Featuring numerous stills and posters, many never before published in book form, highlighting key moments of great noir movies. Film Noir FAQ serves up insights into many of the most popular and revered names in Hollywood history, including noir's greatest stars, supporting players, directors, writers, and cinematographers. Pour a Scotch, light up a smoke, and lean back with your private guide to film noir.

Anthony Mann William Darby, 2009-07-27. This detailed study of the career of Anthony Mann argues Mann's prominence and influence alongside contemporaries like John Ford. Mann, 1906-1967, who was active in Hollywood and Europe, directed or produced more than 40 films, including *The Fall of the Roman Empire* and *God's Little Acre*. Best known for his work in the film noir and western genres and his films starring Jimmy Stewart, Mann later moved into Cold War and epic films. The book features a filmography and 49 photographs.

Dark City Eddie Muller, 1998-05-15. There were a million stories in the naked cities of film noir, and this ultimate noir compendium tells them all, from classics like *DOUBLE INDEMNITY* and *NIGHT AND THE CITY* to lost gems such as *PITFALL* and *TRY AND GET ME*. Eddie Muller weaves stunning images with a savvy, sharp text that propels you down every side street of those haunting cityscapes. Color photos.

Framing Law and Crime Caroline Joan "Kay" S. Picart, Michael Hviid Jacobsen, Cecil Greek, 2016-04-01. This cutting-edge edited collection brings together 17 scholarly essays on two of cinema and television's most enduring and powerful themes: law and crime. With contributions by many of the most prominent scholars in law, sociology, criminology, and film, *Framing Law and Crime* offers a critical survey of a variety of genres and media, integrating descriptions of technique with critical analysis and incorporating historical and socio-political critique. The first set of essays brings together accounts of the history of the Law and Cinema Movement, the groundbreaking genre of post-apocalyptic fiction, and the policy-setting genesis of a Canadian documentary. The second section of the book turns to the examination of a

range of international or global films with an eye to assessing the strengths frailties and possible functions of law as depicted in fictional cinema After an international focus in the second section the third section focuses on law and crime in American film and television inclusive of both fictional and documentary modes of narration This section s expansion beyond film narratives to include television series attempts to broaden the scope of the edited collection in terms of media discussed it is also a nod to how the big screen although still a dominant force in American popular culture now has to compete to some extent with the small screen for influence over the collective American popular cultural imaginary The fourth section titled brings together various chapters that attempt to instantiate how a Gothic Criminology could be useful as an interpretative framework in analyzing depictions of law and crime in film and television The fifth and final section covers issues of pedagogy epistemology and ethics in relation to moving images of law and crime Merging wide ranging analyses with nuanced scholarly interpretations Framing Law and Crime examines key concepts and showcases original research reflecting the latest interdisciplinary trends in the scholarship of the moving image It addresses not only scholars but also fans and will heighten the appreciation of connoisseurs and newcomers to these topics alike

Mark Twain's Hannibal, Huck, and Tom Mark Twain, 2023-12-22 This volume provides authoritative texts of Twain s unpublished writings both fictional and factual about the people and places of his home town Hannibal Missouri A significant part of only one of them Jane Lampton Clemens has been published it was inserted unjustifiably in Twain s Authobiography Written soon after the death of Clemens s mother on 27 October 1890 it arranges and assesses a son s recollections of a vibrant personality important in shaping his life At the start the author turns to the time when he a six year old knelt with his mother by the bed on which his dead brother lay a harassing experience that understandably seared the boy s memory The sketch moves on to a host of details about antebellum Hannibal its society and its attitudes toward slavery and to vivid memories about the child his mother and his father in the 1840 s and 1850 s The movement from a single remembered episode to a series of loosely associated recollections was a typical performance in Clemens s autobiography and his fiction This volume provides authoritative texts of Twain s unpublished writings both fictional and factual about the people and places of his home town Hannibal Missouri A significant part of only one of them Jane Lampton Clemens

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