

...

**Welcome
to...**





FILM NOIR

- **OR AS WE PREFER TO CALL IT AROUND
HERE...**

- **MURDER**

- **MAYHEM.....**

- **and...**



ADULTERY!



A photograph of a movie theater interior. The theater is dimly lit, with the primary light source being a large, bright white screen at the front. The screen displays the text "Today's Movie..." in a bold, red, sans-serif font. Above the screen, several spotlights are visible, casting light onto the screen. The ceiling is dark with a grid pattern and several recessed lights. The floor is dark, and the seats in the foreground are arranged in rows, appearing dark and mostly empty. The overall atmosphere is that of a quiet cinema waiting for a movie to start.

Today's Movie...

For love she would give anything... even her life... or destroy anything... EVEN THE LIFE OF ANOTHER!

BEN AMES WILLIAMS'

Leave Her to Heaven

in *TECHNICOLOR*

starring Gene Tierney • Cornel Wilde • Jeanne Crain

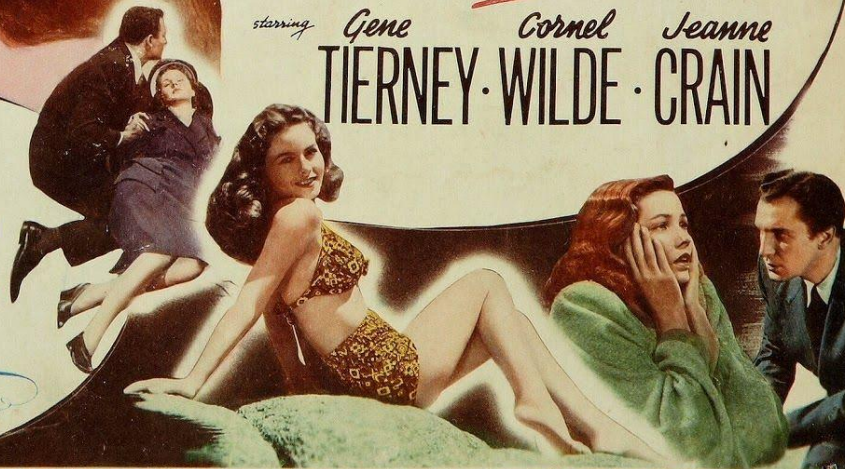


with **VINCENT PRICE**

MARY PHILIPS • RAY COLLINS • GENE LOCKHART • REED HADLEY • DARRYL HICKMAN

CHILL WILLS Directed by JOHN M. STAHL • WILLIAM A. BACHER

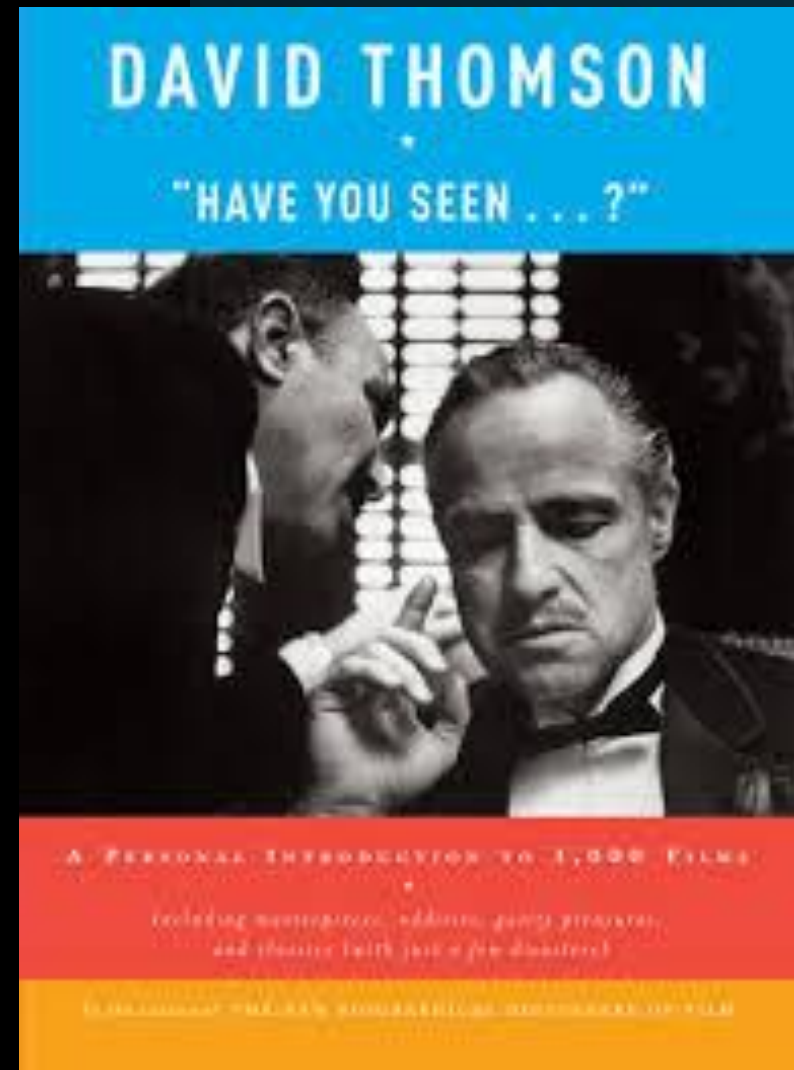
Screen play by Jc Swerling • Based on the Novel by Ben Ames Williams



- **Tierney** went up to Zanuck (studio head) at a party and told him that if he gave her the part, he wouldn't regret it. She was right. She **is amazing as Ellen**, in ways she never matched before or since. Let's just say that **in any actress there builds slowly --- and sometimes very politely ---the energy that knows how to murder people.**

- **Leave Her to Heaven** is a **mad godless creation.**

If ever you need a proof of how Technicolor fueled films, this is the one to quote.



A Film Noir in Technicolor!

- In 1947 approximately only 12% of movies were in color. One of the most notable and flamboyant early works was “**Leave Her To Heaven.**” Photographer Leon Shamroy won an **Academy Award** for the film, chiefly because he **combined “mysterious elements”** --- lamplit rooms, extreme deep-focus compositions, low angles that brought ceilings into view **with spectacular Technicolor scenery from locations** such as Monterey, California and Flagstaff, Arizona.

- *More than Night* by J. Naremore



• His dominant color was an orange or amber hue suggesting the same sickness and corruption as the high contrast photography of **black and white film noir**. The movie also took advantage of the contrast between “cold” and “hot colors.”



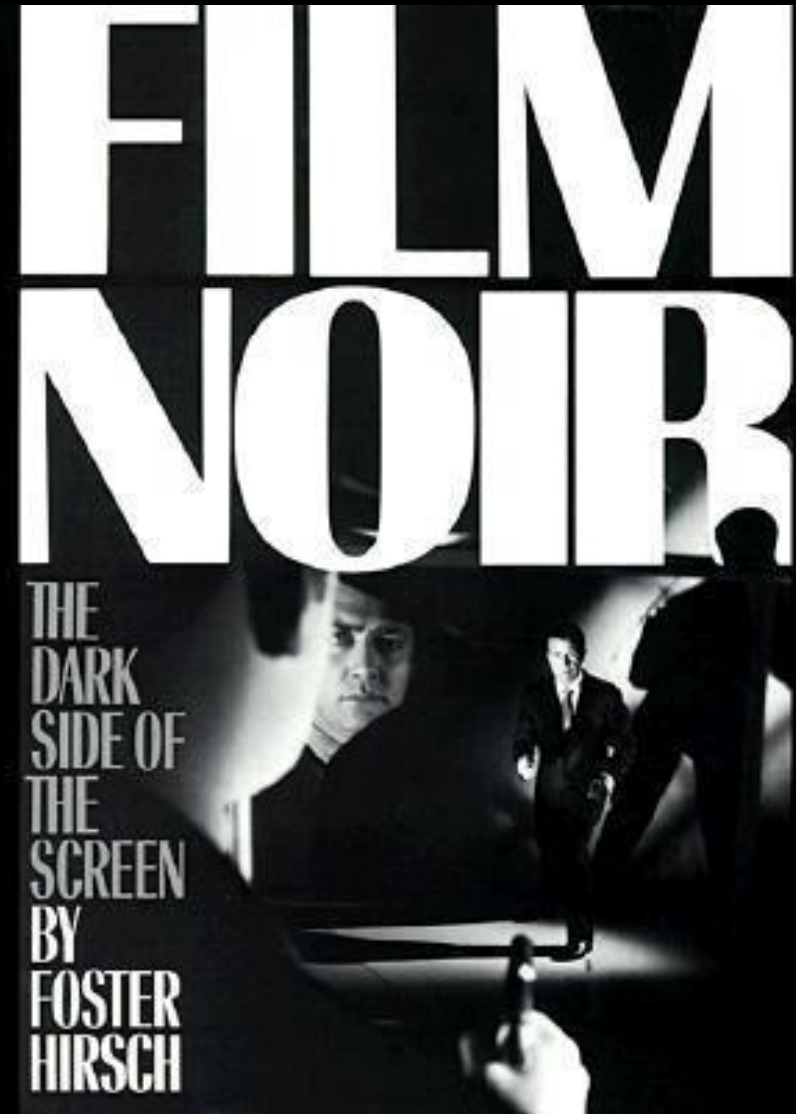


**COLD COLORS & HOT
COLORS**



An Opposing View

- In *Leave Her to Heaven*, open country settings undermine noir tensions. Photographed in color, the glamorous mountain retreats give the story a ladies' magazine gloss. The pristine scenery and the *House Beautiful* interiors soften the film's portrait of a psychopathically possessive woman and point up the fact noir functions best when its settings are as idiosyncratic and neurotic as its characters



REVIEWS

Brian Tallerico, film and entertainment critic, Managing Editor of RogerEbert.com

- **stunned at nearly every scene of this flat-out masterpiece...starts out like a traditional “women’s picture,” before it starts to shift.**
- **this is no traditional women’s picture. It is a pitch-black noir set in bright sunlight, a study of jealousy and sociopathic behavior that contains one of the most blood-chilling murders I’ve ever seen.**
- **Tierney’s femme fatale is like no other,**

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From *Somewhere in the Night* by N. Christopher

The femme fatale in *Leave Her to Heaven* ... an extreme Electra complex (Jung's theory that girls between 3-6 identify with their fathers and see their mothers as rivals) for which the flamboyant but ultimately chilling color compositions serve as an accurate barometer.

- At the crux of *Leave Her to Heaven*, then, is the sexual rivalry, jealousy, and possessiveness that erupt between two sisters over the same man: a very scarlet subject.



From *Film Noir: The Dark Side of the Screen* by F. Hirsch

- **Sexual obsession in such films as *Leave Her to Heaven* provokes criminal acts.** The psychotic lovers, husbands and wives in these films **seek absolute control over the objects of their passion...**they would rather see their loved ones dead than alive with someone else.

“I love you. I can’t bear to share you with anybody,” says Gene Tierney as the maniacally possessive wife in *Leave Her to Heaven*.



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SOME

REVIEWS

- “Christmas Day was an inauspicious moment to bring in **a moody, morbid film which is all about a selfish, jealous and deceitful dame.** This picture would be little more congenial at any time for it is **plainly a piece of cheap fiction done up in technicolor and expensive sets.**”



NY Times, Bosley Crowther, Dec. 26, 1945

“Boom Week,”

Motion Picture Herald,
Jan. 5, 1946

- *Leave her to Heaven* opened at the Roxy Theater in New York on Christmas Day...during the eight-day period ending New Year's Night, **breaking all house records.**

**MOVIE
REVIEW**

Thomas DiLorenzo, New
Paltz Theater, New Paltz,
NY, March 16, 1946

- “Wow! This picture has **the greatest box office pull of anything I’ve played here in ten years....**established a new Sunday attendance record and did the **biggest two-day business in our history.**”



Two Hall Theater,
Middlebury, Vermont,
March 30, 1946

- “A magnificent picture! My audience came out in tears.”



Noel Coward to Gene Tierney

- “I want to tell you that you gave me **one of the most memorable evenings I have ever had in the theater.**”



DIALOGUE

“There’s nothing wrong with Ellen,” says her mother,
“She just loves too much.”

Ellen doesn’t believe in sharing her paradise which leads to **two of the most memorable and notorious scenes in all of film noir!**



The movie grossed 8.2 million. In today's value = \$145,549,098.90

- **BEFORE**
- **THE**
- **MOVIE**



TOMMARYBETH@VERIZON.NET

- I WILL PLACE THE SLIDES OF EACH CLASS ON OSHER'S WEBSITE AFTER EACH CLASS.
- <https://learnatosher.wm.edu>



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FALL 2025

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PUBLIC EVENTS

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[10/10 - From Quill to Keepsake](#)
(with M Washington & P Henry)

[11/1 - The Art of Diplomacy](#)
(with John Quincy Adams)

[11/19 - Company of Patriots](#)
(with Martha Washington, Thomas Jefferson & James Madison)

THE MOVIES ARE...



BURT LANCASTER YVONNE DeCARLO DAN DURYEA



CRISS CROSS

DOPPIO GIOCO

STEPHEN McNALLY - RICHARD LONG Regia: ROBERT SIODMAK - Scen. DANIEL FUCHS - Prod. MICHEL KRAIKE



BURT LANCASTER

AVA GARDNER

EDMOND O'BRIEN

ALBERT DEKKER

ERNEST HEMINGWAY'S

**THE
KILLERS**

Presented by **MARK HELLINGER**

Directed by **ROBERT SIODMAK**

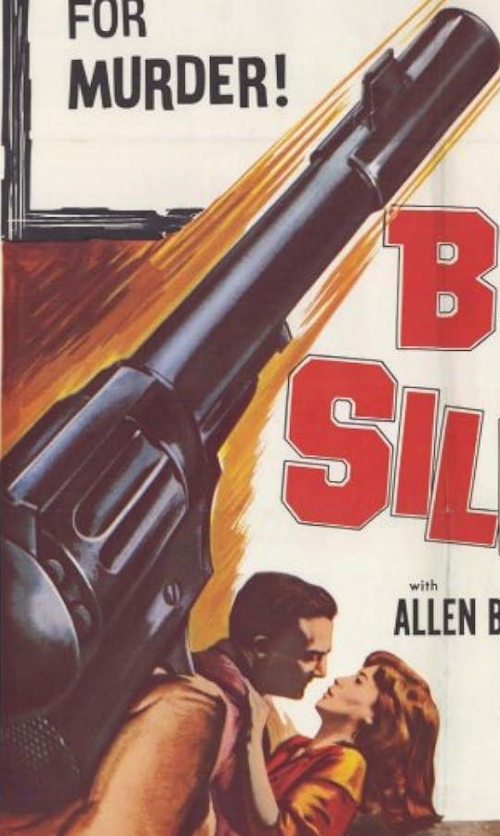
Screenplay by BENJAMIN WALLER / Story by BENJAMIN WALLER / Produced by MARK HELLINGER
A UNIVERSAL INTERNATIONAL PICTURE

**AN UNFORGETTABLE EXPERIENCE
IN SUSPENSE!**

**...AS THE
SECONDS
TICK OFF
A TIMETABLE
FOR
MURDER!**



**You stalk shoulder-to-
shoulder with a hired killer
who with "silenced" gun
trails his victim...like
a beast of prey!**



BLAST OF SILENCE

with
**ALLEN BARON · MOLLY McCARTHY
LARRY TUCKER**

Screenplay by ALLEN BARON · Directed by ALLEN BARON · Produced by MERRILL BRODY
An Alfred Crown - Dan Enright Production
A Universal - International Release



Ernest Hemingway's

"The

Killers"

EXPLOSIVELY

NEW

...IN

COLOR!



LEE MARVIN

ANGIE DICKINSON

JOHN CASSAVETES

RONALD REAGAN

OLU GULAGER

GENE L. COON

DONALD SIEGEL

© 1950 MCA



There are two kinds
of people in his
up-tight world:
his victims
and his women.
And sometimes
you can't tell
them apart.

Metro-Goldwyn-Mayer presents
A Judd Bernard-Irwin Winkler Production
LEE MARVIN
"POINT BLANK"

co-starring
ANGIE DICKINSON KEENAN WYNN · CARROLL O'CONNOR · LLOYD BOCHNER · MICHAEL STRONG
Screenplay by Alexander Jacobs and David Newhouse & Rafe Newhouse · Based on the novel 'The Hunter' by Richard Stark · Directed by John Boorman · Produced by Judd Bernard and Robert Chartoff



In Panavision[®]
and Metrocolor[®]

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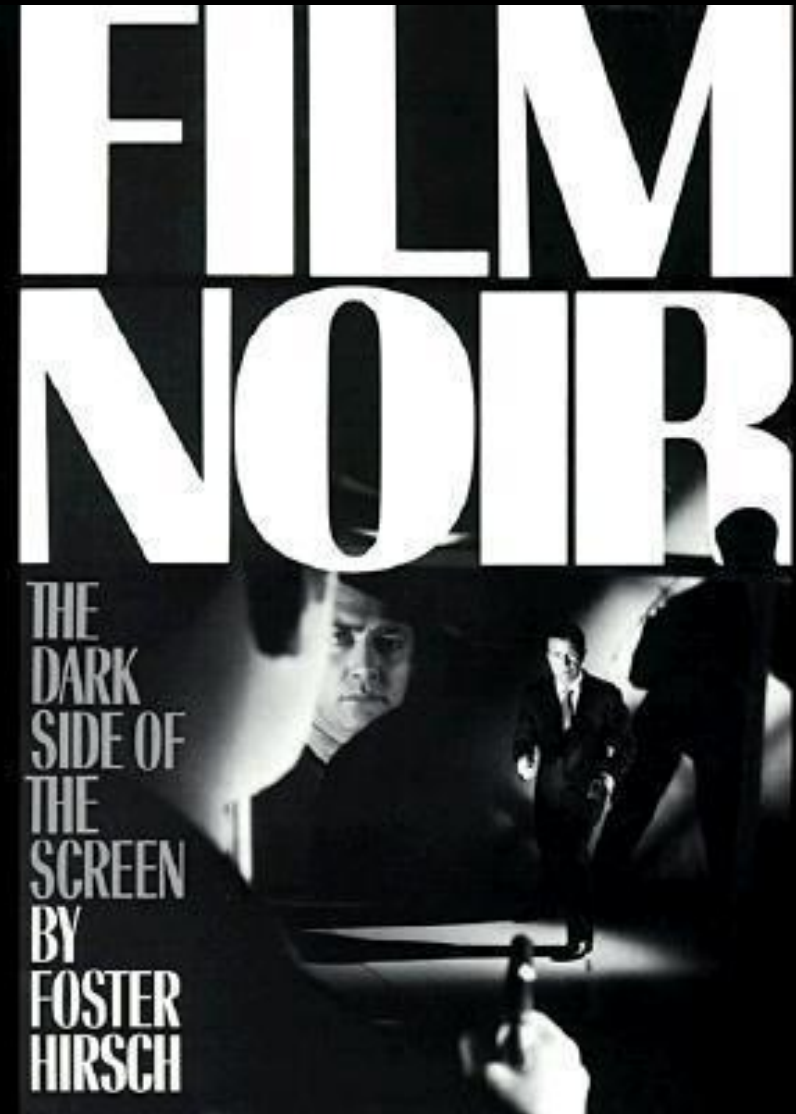


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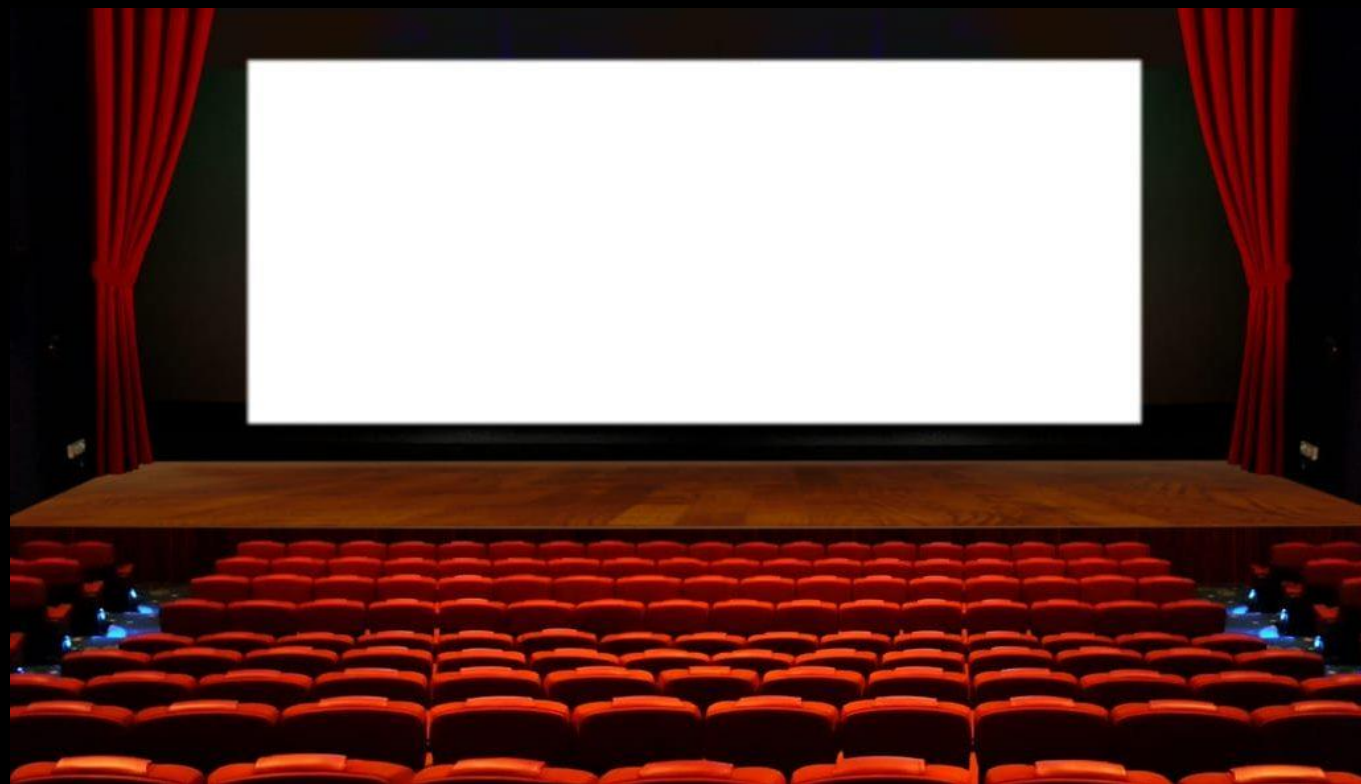


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After the Movie



GENE TIERNEY
(1920 – 1991)



•And
Next
Week



