

Welcome to...



FILM NOIR







EXPERIMENT

IN

TERROR

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A REMINDER from our last class:

- **In Film Noir, characters learn** (if they did not already know it) **that the world does not make sense**, does not add up and is marked by disorder and irrationality.
- **Nonetheless, they soldier on.**



- Or, as James Ellroy, author of *L.A. Confidential* and other best selling noir novels, puts it succinctly:

- You're (Expletive Deleted)!



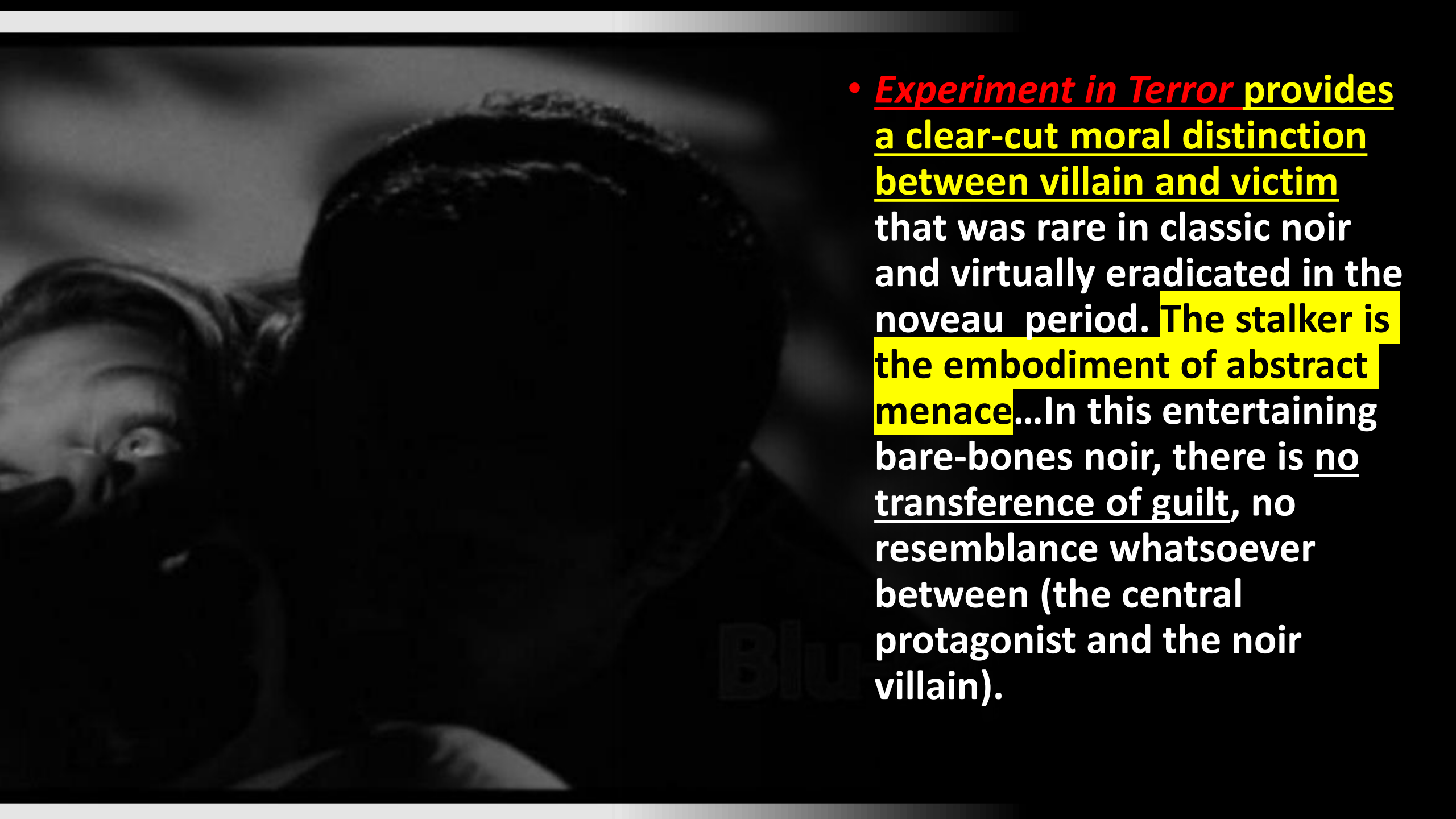
From **ROGER EBERT**:

- **Blake Edwards'** second teaming with the sexy and talented Lee Remick is yet another departure from his comedic roots, and **one of his best movies.** Aided by a great Henry Mancini score and spectacular black-and-white widescreen views of San Francisco by his cinematographer, Philip Lathrop, Edwards presents exactly what the title suggests.



From *Detours and Lost Highways: A Map of Neo-Noir* by Foster Hirsch:

- The original *Cape Fear* (1962) and *Experiment in Terror* (1962) (deal with) “the standard noir theme of innocence invaded.” (Both) are strong examples of the bourgeois fortress invaded.
- Comment: In other words, the central characters in both movies discover that their peaceful, ordered world has become a terrifying nightmare: they have entered the noir world!



- *Experiment in Terror* provides a clear-cut moral distinction between villain and victim that was rare in classic noir and virtually eradicated in the nouveau period. The stalker is the embodiment of abstract menace...In this entertaining bare-bones noir, there is no transference of guilt, no resemblance whatsoever between (the central protagonist and the noir villain).

- The experiment in terror begins right away, transforming (the central character's) bright, familiar world. (Once this happens) everyday places and things acquire a noir-like sheen. Menacing shadows appear on walls and ceilings...





- Directed by Blake Edwards and strikingly photographed by Philip Lathrop, this elemental, **skeletal post-noir, stripped of psychological resonance or ambiguity,** is, in essence, an **homage to the iconography of the then recently “deceased” classic noir style.**

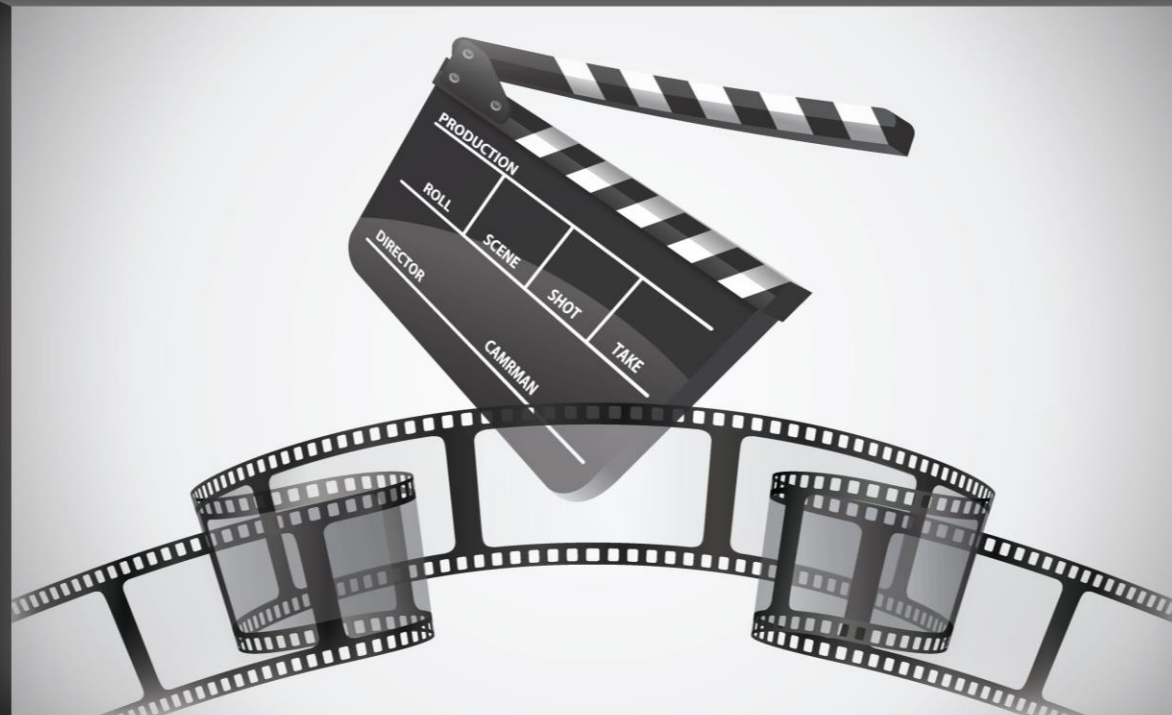
Dan Ireland, critic:

- “No sub-plots here. This was **a steely, little “grab you by the throat” thriller** bathed in mood, atmosphere and with style and one of Blake Edwards’ best films.”

BEFORE THE MOVIE



AFTER THE MOVIE



- *Experiment in Terror* provides a **clear-cut moral distinction between villain and victim** that was rare in classic noir and virtually eradicated in the nouveau period. **The stalker is the embodiment of abstract menace**...In this entertaining bare-bones noir, there is **no transference of guilt**, no resemblance whatsoever between (the central protagonist and the noir villain).

And now, as we wrap
this up and start down
those dark alleys of
life...

- A FILM
NOIR
JOKE!





**PUT A SOCK IN
IT!**

What is the difference between a good friend and a great friend?

- A good friend will help you move...



• **BUT A
GREAT
FRIEND WILL
HELP YOU
MOVE A
BODY!**



**HOWEVER, A
REALLY GREAT
FRIEND...**

WILL BRING HIS OWN SHOVEL!



