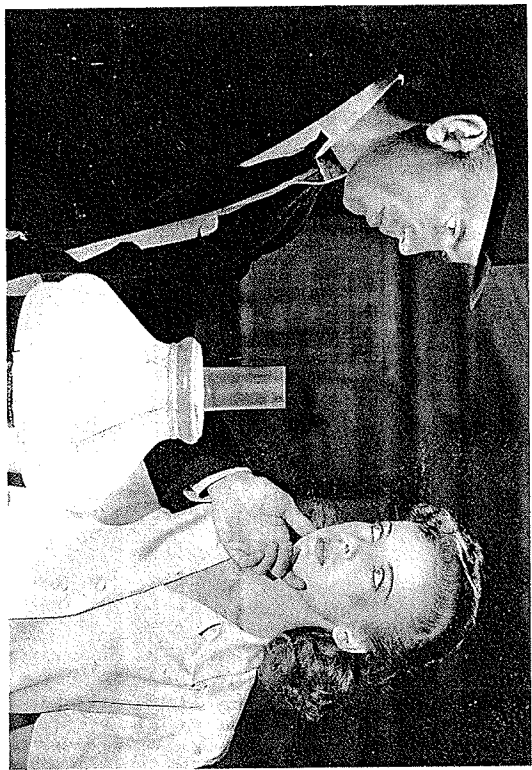
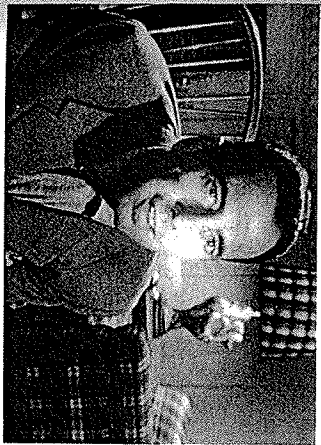


The Big Heat: Above left, high-key lighting to convey normalcy, the everyday, Glenn Ford's bourgeois wife. Above right, low-key lighting of a dame who inhabits the "other world." Shadow areas hint at the hidden, the unknown, the sinister. Below, Bogart finally realizes it is Lupino he loves in *High Sierra*. The low-placed key light creates a stark lighting in which interior feelings of the characters are finally exposed and laid bare.

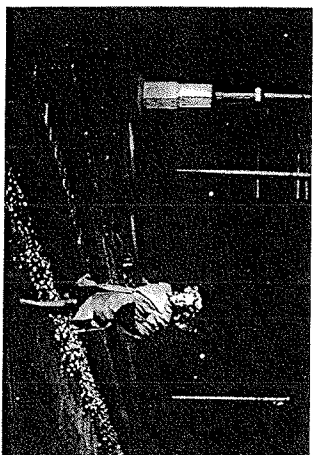


Below left, hard direct lighting on an unmade-up face creates an unpretty close-up of a bitter and cynical Cathy O'Donnell at the beginning of *They Live by Night*. Below right, the same actress in softer light shot through a heavy diffusion filter over the camera lens. The sense of intimacy is further conveyed through use of choker close-up.

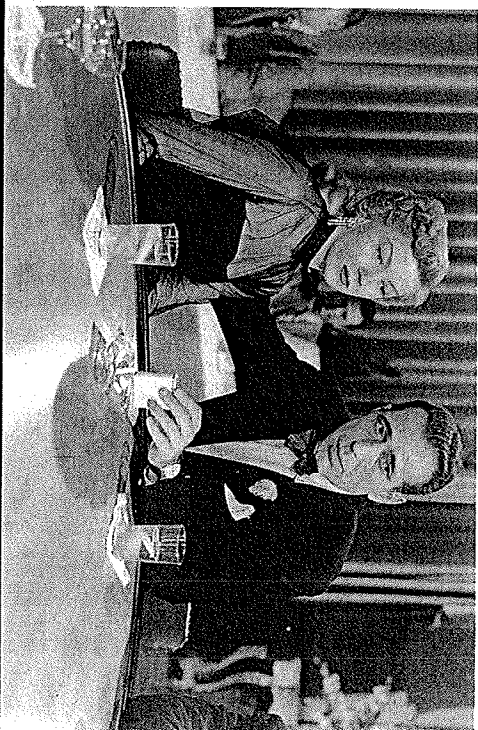


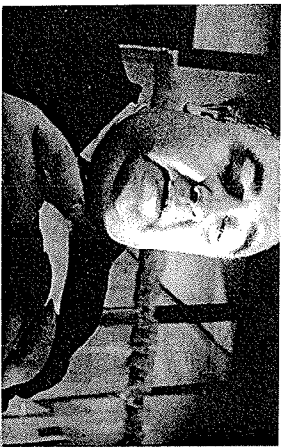
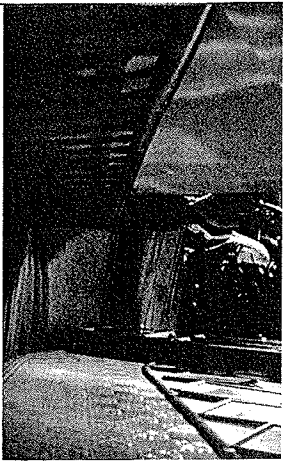
Right, Barbara Stanwyck under the rich, black sky of a night-for-night shot in *Double Indemnity*. Each illuminated area in the shot required that an artificial light source be brought in.

Below, one of the very few traditionally balanced two-shots of these two characters in all of *In a Lonely Place*: Bogart and Grahame experience a rare moment of safety and security. This shot cuts to this upsetting two-shot at right as the policeman who has been trailing the couple walks into the bar. Two characters each in tight close-up convey intimacy being invaded.



Left, a strange high-light under Bogart's eyes injects a sinister, demented quality into his mock description of his part in the murder in *In a Lonely Place*.





Above, *Night and the City*: left, bold, architectural lines carried in sharp focus over the large depth of field of a wide-angle lens minimize Richard Widmark's compositional importance. Right, as the night-club owner makes the decision to "get Harry," this low, wide-angle close-up distorts his already grotesquely fat face. Strong cross-light from the right throws unusual shadows on the left side of his face, carrying connotations of the sinister and evil.



Left, Dana Andrews framed behind a cabinet in *Laura*. The powerful foreground objects seem at once constricting and symbolic of a precarious situation which threatens at any moment to shatter to the floor.

Below, extreme framing devices: left, differences in lighting and screen size, and action played on different planes in depth separate a man and woman in *Night and the City*. Right: lonely characters isolated by framing devices in a composition of constricting vertical and horizontal lines manage to bridge the distance between them with a dramatic diagonal of exchanged glances from *In a Lonely Place*.

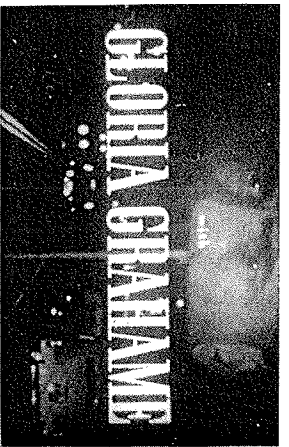


Above, a low-angle shot expresses the menace of Grahame's lesbian masseuse in *In a Lonely Place*.

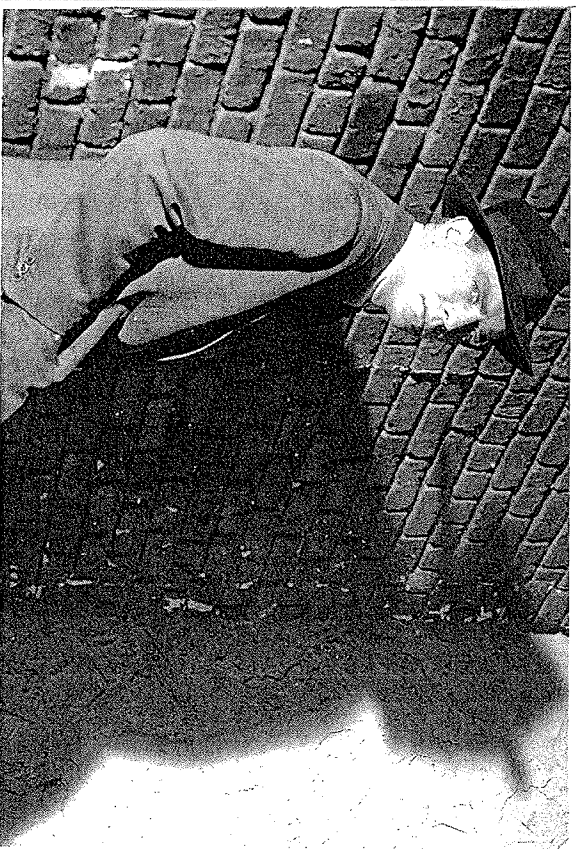
Top right and right, a short track-in to close two-shot expresses the fear and claustrophobia felt by Grahame in *In a Lonely Place*.

The *Big Heat*: right, Ford and Gloria Grahame are linked in space by the shadow area on the wall, which creates a bridge between their looks. Below, kick-lighting of the first shot of Lee Marvin immediately establishes him as a heavy threatening to erupt into violence. The restriction of depth of field and the turning of his head towards the camera give his figure power and control of the frame

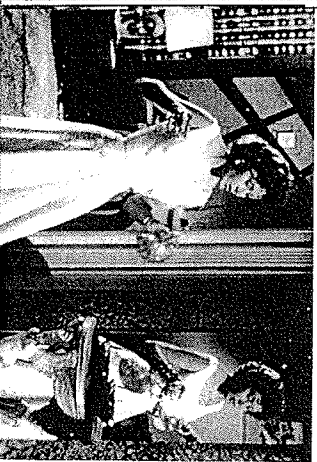




Above left, a choker (extreme) close-up emphasizes the grotesque face of Howard da Silva in his last scene in *They Live by Night*. Right, an extreme close-up of Bogart's eyes, framed by the isolating darkness of night and the city in the credits of *In a Lonely Place*. Below, Edmond O'Brien's shadow in *The Killers* suggests an alter ego, a darker self who cohabits that frame's space. This and the frame enlargement at bottom page left are actually "two-shots" of only one character.



Below left, the many mirror reflections of Gloria Grahame in *The Big Heat* suggest her "other side" which during the course of the film is revealed. Right, isolated by labyrinth staircases in an extreme high-angle long shot from *Kiss Me Deadly*.



Above, an ominous portrait, emphasized by its dominant compositional function in making a balanced two-shot, stares out over the proceedings of *Woman in the Window*. The constant mirror reflections of Joan Bennett and the other characters subtly hint at their alter egos, revealed at the end of the film when the protagonist wakes up to discover it was all a dream. Below, two policemen form a dark, vertical mass not counterbalanced by the smaller, lighter horizontal figure of the punk hoodlum upon whom they are about to administer the third degree in *On Dangerous Ground*. The cops' downward looks, the position of their bodies, and the line of the bed frame create a heavy top-left to bottom-right diagonal in a precarious and unbalanced composition.

