

Game Changers

From 1945-1965, with the end of the war, the advent of television, location shooting, and a new realism, the job really did change for directors. Here are some of the most prominent filmmakers of the era dealing with those challenges on the set.

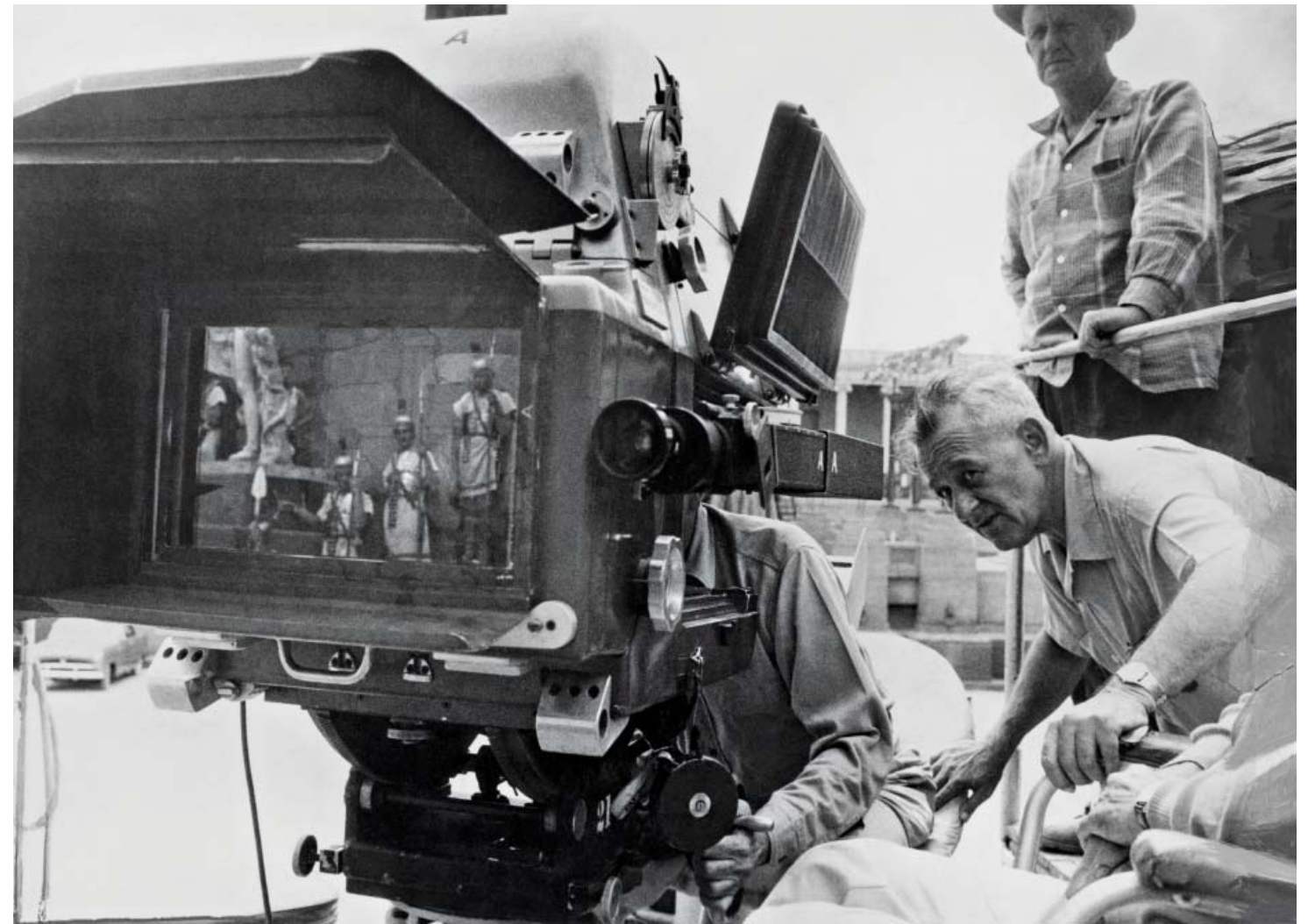


DRAMA QUEEN: (opposite) Billy Wilder, getting Gloria Swanson ready for her close-up as William Holden watches, turned a cynical, more modern eye on old-fashioned Hollywood glamour in *Sunset Blvd.* (1950). The opening shot of Holden's dead body was done by placing a mirror on the bottom of the pool. (above) The optimism of the postwar years climaxed in Robert Mulligan's *To Kill a Mockingbird* (1962) with Gregory Peck (right) and Mary Badham. The recreation of her hometown on a Universal back lot was declared "perfect" by author Harper Lee.





BIG COUNTRY: James Dean said George Stevens used an “around the clock” shooting style on *Giant* (1956) because he would film a scene from as many different angles as possible. Stevens chose not to shoot in the new CinemaScope format because he believed the height of his images was more important than the width.



SWORD AND SANDALS: William Wyler shot *Ben-Hur* (1959) in Rome’s Cinecittà Studios for nine months. The sets for the climactic chariot race were the largest ever built at that time. Wyler had previous experience with *Ben-Hur*, having served as an assistant director on the original silent version in 1925.



JUNGLE PARTY: John Huston shot much of *The African Queen* (1951) in Uganda and the Congo, a difficult process with bulky Technicolor cameras. Huston, relaxing with Humphrey Bogart and Katharine Hepburn, built a camp for the cast and crew that included a bar, restaurant, and several one-room bungalows.



MARKED DECK: John Frankenheimer’s *The Manchurian Candidate* (1962) reflected the Cold War paranoia of the era. Frank Sinatra (right) preferred to do as few takes as possible and Frankenheimer always liked the freshness of a first take, so nearly all of the key scenes featuring Sinatra are first tries.

PHOTOS: (TOP) WARNER BROS./EVERETT; (BOTTOM LEFT) EVERETT; (BOTTOM RIGHT) MGM



UNION DUES: Elia Kazan brought a new, realistic acting style to American movies such as *On the Waterfront* (1954) with Marlon Brando, filmed in 36 days on locations in Hoboken, N.J. Kazan insisted on final cut and said he made the film in exactly the way he had hoped for since the beginning of his career.

PHOTOS: (TOP) WARNER BROS./EVERETT; (BOTTOM LEFT) BFI; (BOTTOM RIGHT) PHOTOFEEST



A BUMPY NIGHT: Joseph L. Mankiewicz won his second DGA Award as well as directing and writing Oscars for the backstage drama *All About Eve* (1950). Bette Davis’ hoarse voice in the film was due to fighting with her soon to be ex-husband. Mankiewicz liked the husky quality and decided not to change it.



BEACHED: *To Catch a Thief* (1955), starring Grace Kelly on the French Riviera, was sexually charged for its time, but the film eluded the Production Code with double-entendre dialogue and Alfred Hitchcock's breezy direction.

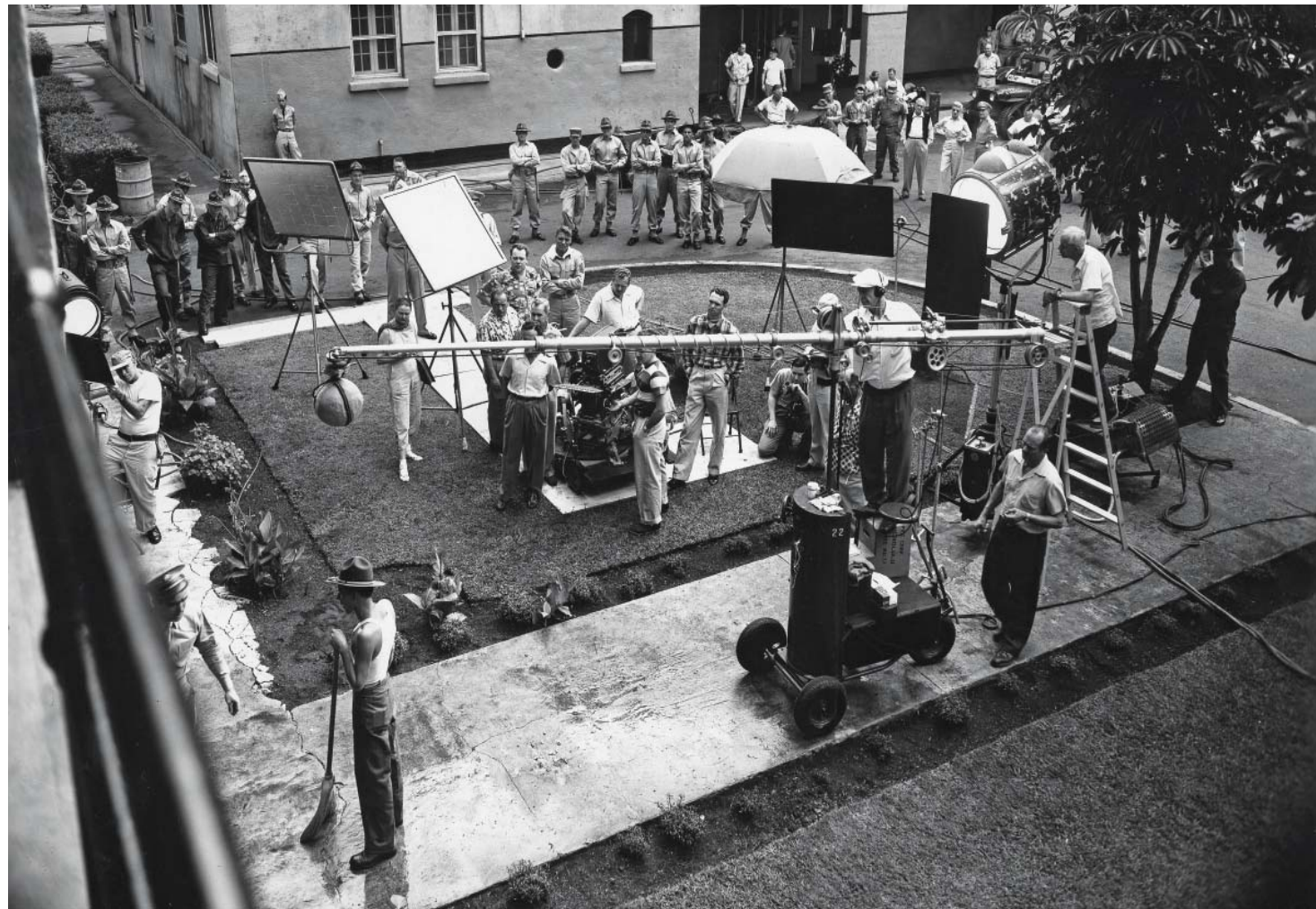


DRIVING FORCE: Ida Lupino (behind the camera) broke new ground not only as the lone female director working in Hollywood in the '50s but in her choice of controversial subject matter. *Outrage* (1950), with Mala Powers and Tod Andrews, was just the second post-Production Code film to deal with the issue of rape.



WARMING UP: Like most artistic films of the time (and all Tennessee Williams adaptations), *Cat on a Hot Tin Roof* (1958) was scheduled to be shot in black and white until Richard Brooks insisted on shooting in color to showcase the eyes of his stars, Elizabeth Taylor and Paul Newman.

PHOTOS: (OPPOSITE) AMPAS; (TOP) EVERETT; (BOTTOM) WARNER BROS./EVERETT



BOOT CAMP: Fred Zinnemann insisted on filming *From Here to Eternity* (1953), co-starring Frank Sinatra (bottom), in black and white. He believed color would make it look trivial. He also declined to use popular new widescreen formats. It was Zinnemann's last-minute inspiration to stage the famous love scene in the waves.



STREETWISE: Jules Dassin's (right) *The Naked City* (1948) pioneered the use of real locations in New York and a documentary style of shooting. He filmed people on the street using a camera hidden in the back of a moving van. Occasionally, he set up a fake newsstand with a hidden camera inside to secretly film a scene.



MAN-TO-MAN: Nicholas Ray's *Rebel Without a Cause* (1955) anticipated the rise of teenagers as a cultural force and the subject of movies. Ray held rehearsals with James Dean in his bungalow living room and designed the character's home to look like that because the actor felt comfortable there.



FORBIDDEN LOVE: A veiled critique of 1950s conformity, Douglas Sirk's *All That Heaven Allows* (1955), with Jane Wyman and Rock Hudson, and his other melodramas were dismissed because of their big emotions and florid style—elements that were later copied by other directors and celebrated by critics.

PHOTOS: (TOP) BEI; (BOTTOM LEFT) WARNER BROS./PHOTOFEST; (BOTTOM RIGHT) AMPAS



NIGHT MOVES: Edward Dmytryk (seated center) shot *Crossfire* (1947), a postwar crime story about anti-Semitism, with Robert Young, Gloria Grahame, and Robert Mitchum, in 20 days using noir-style lighting to keep things fast and cheap. It was the first B film to receive an Oscar nomination for best picture.

PHOTOS: (TOP) EVERETT; (BOTTOM LEFT) WARNER BROS./AMPAS; (BOTTOM RIGHT) MGM



BRONX BOY: With *Marty* (1955), Delbert Mann became one of the first directors to remake a TV show as a feature. Originally broadcast in 1953, the TV show was recast for film with Ernest Borgnine at the suggestion of Robert Aldrich. Mann won a DGA Award and was the first to win an Oscar for his debut feature.



CONTINENTAL: Vincente Minnelli directs a tracking shot for *Gigi* (1958), the last great musical made by the Arthur Freed unit at MGM. Most of the film was shot on location in Paris. The problem of shooting the mirrored walls of Maxim's restaurant was resolved by putting suction cups on the photoflood lights.



GUILTY: Otto Preminger argues his case with George C. Scott in the courtroom drama *Anatomy of a Murder* (1959), one of the first mainstream films to address rape in graphic terms. As such, it signaled the beginning of the end for the Hays Code. The jazz score by Duke Ellington was another sign of its modernity.

PHOTOS: (OPPOSITE) EVERETT; (TOP) WARNER BROS./AMPAS; (BOTTOM) PHOTOFEST



BURIED ALIVE: era. It was one of the most acclaimed films in the burgeoning sci-fi genre of the '50s.