

Film Noir

READER 3

INTERVIEWS
WITH FILMMAKERS
OF THE CLASSIC
NOIR PERIOD



EDITED BY
ROBERT PORTMAN ALLAN SILVER JAMES WISDOM

Film Noir Reader

Alain Silver, James Ursini



Film Noir Reader:

Film Noir Reader Alain Silver, James Ursini, 1996 *Limelight* This bountiful anthology combines all the key early writings on film noir with many newer essays including some published here for the first time The collection is assembled by the editors of the Third Edition of *Film Noir An Encyclopedic Reference to the American Style* now regarded as the standard work on the subject

Film Noir Reader 4 Alain Silver, James Ursini, 2004-11 This text identifies a handful of plot elements that consistently recur within film noir and analyses in depth the memorable pictures that while being vivid prototypes of certain cinematic themes bend and break their moulds to find new ways to enthrall and frighten us

Film Noir Reader Alain Silver, James Ursini, 1996

Film Noir Compendium Alain Silver, 2024-01-11 In this essential study of film noir editors Alain Silver and James Ursini select the most significant and influential articles on the movement from their highly respected *Film Noir Reader* series and assemble them into a single convenient heavily illustrated volume Still included of course are many rare early articles and such seminal essays as Borde and Chaumeton's *Towards a Definition of Film Noir* from *Panorama du Film Noir Americain* Paul Schrader's *Notes on Film Noir and Paint It Black the Family Tree of the Film Noir* by Raymond Durgnat With newer studies such as *Lounge Time* by Vivian Sobchack *Manufacturing Heroines in Classic Noir Films* by Sheri Chinen Biesen and *Voices from the Deep Film Noir as Psychodrama* J P Telotte this collection of over 30 articles probes this most influential American film movement from varying angles formalist feminist structuralist sociological and stylistic narrative thematic historical and even from the point of view of a pure aficionado There is something in this volume for every student or devotee of film noir Plus like the readers that have proven an invaluable tool for academics planning a syllabus it can serve as the most complete core text for any of the myriad of film noir courses taught throughout the world

Film Noir Alain Silver,

Film Noir Reader 2 Alain Silver, James Ursini, 1999 In the wake of the remarkable success of *Film Noir Reader* this new collection further explores a genre of limitless fascination and one that continues to inspire and galvanise the latest generation of film makers Again heavily illustrated with close to 150 stills *Film Noir Reader 2* is organised much like the earlier volume

Film Noir Reader 2 1st Limelight Ed. July 1999 ,

Film Noir Reader 3 Robert Porfirio, Alain Silver, James Ursini, 2001 *Limelight* Departing from the approach of its *Film Noir Reader* predecessors this third volume in the series assembles a collection of interviews with film noir directors and a cinematographer few of whom are alive today Interviewees include Billy Wilder *Double Indemnity* and *Sunset Boulevard* Otto Preminger *Laura* Joseph Lewis *Gun Crazy* and *The Big Combo* Curtis Bernhardt *Possessed* and *A Stolen Life* Edward Dmytryk *Murder My Sweet* and *Crossfire* and Fritz Lang *Scarlet Street* and *The Woman in the Window*

Film Noir Light and Shadow Alain Silver, 2023-12-12 Despite a glut of black and white filters the digital revolution in videography has all but abandoned the art science beauty and power of cinematic lighting that literally illuminated the Golden Age of motion pictures *Film Noir Light and Shadow* explores an era before CGI a time when every photon mattered and the lighting of a set served a grander

purpose than simply rendering its subjects visible Edited by Alain Silver and James Ursini the duo behind numerous critically acclaimed studies of other aspects of noir this anthology presents a series of essays that examine the visual style of the filmmakers of cinema s classic period Some focus on individual pictures or directors others discuss elements of style or sub groups of movies within the movement All are sharply focused on what makes the noir phenomenon unique in American and global cinematic history Aside from highlighting the innovative work of its editors and their late colleague Robert Porfirio Film Noir Light and Shadow also shares its light with a bevy of contributors who have written and edited their own books on the subject a list of luminaries that includes Sheri Chinen Biesen Shannon Clute and Richard Edwards Julie Grossman Delphine Letort Robert Miklitsch R Barton Palmer Homer Pettey Marlisa Santos Imogen Sara Smith and Tony Williams As befits the topic this volume is lavishly illustrated with 500 images that capture the richness and breadth of the classic period s imagery making it an ideal companion for students of the genre film historians sprocket fiends and the retrospectively inclined

Film Noir Reader Alain Silver,2001

Film Genre Reader IV Barry Keith Grant,2012-12-01 From reviews of the third edition Film Genre Reader III lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 Film Genre Reader has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film s most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood

Film Noir James Ursini,Alain Silver,2021-10-15 Explore the dark and brooding elegance of Film Noir with this essential handbook to the genre exploring key noir themes and their most representative movies Copiously illustrated with film stills as well as original posters the book also lists TASCHEN s top 50 noir classics A must for amateurs and aficionados alike

The Gangster Film Reader Alain Silver,James Ursini,2007-02 In the 1930s the gangster film in the United States coincided with a very real and very sensational gangsterism at large in American society Little Caesar 1931 The Public Enemy 1931 and Scarface 1932 borrowed liberally from the newspapers and books of the era With the release of just these three motion pictures in barely more than a year s time Hollywood quintessentially defined the genre The characters the situations and the icons from fast cars and tommy guns to fancy fedoras and fancier molls established the audience expectations associated with the gangster film that remain in force to this day As with their Film Noir Reader series using both reprints of seminal articles and new pieces editors Silver and Ursini have assembled a group of essays that

presents an exhaustive overview of this still vital genre Reprints of work by such well known film historians as Robin Wood Andrew Sarris Carlos Clarens Paul Schrader and Stuart Kaminsky explore the evolution of the gangster film through the 1970s and *The Godfather* Parts 2 and 3 comprise two dozen newer articles most of them written expressly for this volume by Ursini and Silver These case studies and thematic analyses from *White Heat* to the remake of *Scarface* to *The Sopranos* complete the anthology

The Horror Film Reader Alain Silver,James Ursini,2000 These essays offer a broad overview of the horror film genre from the silent screen to *Scream 3* demonstrating how it remains defiantly frighteningly alive Film Noir Alain Silver,James Ursini,2004 Beginning with a general overview of film noir and covering its most important themes this illustrated handbook provides instant and in depth access to the film noir genre Films covered include *Double Indemnity* *Kiss Me Deadly* *Gun Crazy* *Criss Cross* and *Detour*

Crime Films Thomas Leitch,2002-08-15 This book surveys the entire range of crime films including important subgenres such as the gangster film the private eye film film noir as well as the victim film the erotic thriller and the crime comedy Focusing on ten films that span the range of the twentieth century Thomas Leitch traces the transformation of the three leading figures that are common to all crime films the criminal the victim and the avenger Analyzing how each of the subgenres establishes oppositions among its ritual antagonists he shows how the distinctions among them become blurred throughout the course of the century This blurring Leitch maintains reflects and fosters a deep social ambivalence towards crime and criminals while the criminal victim and avenger characters effectively map the shifting relations between subgenres such as the erotic thriller and the police film within the larger genre of crime film that informs them all

Roots of Film Noir Kevin Grant,2022-12-07 Individual reviews of 90 films created and released before 1941 are included here in the first title by title reference guide to the forerunners of film noir Silent Hitchcock thrillers and German expressionist masterpieces French poetic realist dramas and forgotten Hollywood B movies pseudo Freudian gangster films and costume melodramas are among the works covered The collection spans subgenres and cultures of filmmaking aiming to demonstrate that the roots of noir were sown far and wide long before the lasting and mysterious genre flowered in America during the war years

A History of American Crime Fiction Chris Raczkowski,2017-10-26 A History of American Crime Fiction places crime fiction within a context of aesthetic practices and experiments intellectual concerns and historical debates generally reserved for canonical literary history Toward that end the book is divided into sections that reflect the periods that commonly organize American literary history with chapters highlighting crime fiction s reciprocal relationships with early American literature romanticism realism modernism and postmodernism It surveys everything from 17th century execution sermons the detective fiction of Harriet Spofford and T S Eliot s *The Waste Land* to the films of David Lynch HBO s *The Sopranos* and the podcast *Serial* while engaging a wide variety of critical methods As a result this book expands crime fiction s significance beyond the boundaries of popular genres and explores the symbiosis between crime fiction and canonical literature that sustains and energizes both

The Bible in

Motion Rhonda Burnette-Bletsch, 2016-09-12 This two part volume contains a comprehensive collection of original studies by well known scholars focusing on the Bible's wide ranging reception in world cinema. It is organized into sections examining the rich cinematic afterlives of selected characters from the Hebrew Bible and New Testament considering issues of biblical reception across a wide array of film genres ranging from noir to anime featuring directors from Lee Chang-dong to the Coen brothers whose body of work reveals an enduring fascination with biblical texts and motifs and offering topical essays on cinema's treatment of selected biblical themes e.g. lament apocalyptic particular interpretive lenses e.g. feminist interpretation queer theory and windows into biblical reception in a variety of world cinemas e.g. Indian Israeli and Third Cinema. This handbook is intended for scholars of the Bible religion and film as well as for a wider general audience. *The Cinema Book* Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies. Sections address Hollywood and other World cinema histories key genres in both fiction and non-fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film.

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