

# More Than Night Film Noir In Its Contexts

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## **Pulp Fiction to Film Noir** - William Hare 2014-01-10

During the Great Depression, pulp fiction writers created a new, distinctly American detective story, one that stressed the development of fascinating, often bizarre characters rather than the twists and turns of clever plots. This new crime fiction adapted brilliantly to the screen, birthing a cinematic genre that French cinema intellectuals following World War II christened "film noir." Set on dark streets late at night, in cheap hotels and bars, and populated by the dangerous people who frequented these locales, these films introduced a new antihero, a tough, brooding, rebellious loner, embodied by Humphrey Bogart as Sam Spade in *The Maltese Falcon* and Philip Marlowe in *The Big Sleep*. This volume provides a detailed exploration of film noir, tracing its evolution, the influence of such legendary writers as Dashiell Hammett and Raymond Chandler, and the films that propelled this dark genre to popularity in the mid-20th century.

## **Somewhere in the Night** - Nicholas Christopher 2010-05-11

Film noir is more than a cinematic genre. It is an essential aspect of American culture. Along with the cowboy of the Wild West, the denizen of the film noir city is at the very center of our mythological iconography. Described as the style of an anxious victor, film noir began during the post-war period, a strange time of hope and optimism mixed with fear and even paranoia. The shadow of this rich and powerful cinematic style can now be seen in virtually every artistic medium. The spectacular success of recent neo-film noirs is only the tip of an iceberg. In the dead-on, nocturnal jazz of Charlie Parker and Miles Davis, the chilled urban landscapes of Edward Hopper, and postwar literary fiction from Nelson Algren and William S. Burroughs to pulp masters like Horace McCoy, we find an unsettling recognition of the dark hollowness beneath the surface of the American Dream. Acclaimed novelist and poet Nicholas Christopher explores the cultural identity of film noir in a seamless, elegant, and enchanting work of literary prose. Examining virtually the entire catalogue of film noir, Christopher identifies the central motif as the urban labyrinth, a place infested with psychosis, anxiety, and existential dread in which the noir hero embarks on a dangerously illuminating quest. With acute sensitivity, he shows how technical devices such as lighting, voice over, and editing tempo are deployed to create the film noir world. *Somewhere in the Night* guides us through the architecture of this imaginary world, be it shot in New York or Los Angeles, relating its elements to the ancient cultural archetypes that prefigure it. Finally, Christopher builds an explanation of why film noir not only lives on but is currently enjoying a renaissance. *Somewhere in the Night* can be appreciated as a lucid introduction to a fundamental style of American culture, and also as a guide to film noir's heyday. Ultimately, though, as the work of a bold talent adeptly manipulating poetic cadence and metaphor, it is itself a superb aesthetic artifact.

## **Nightmare Alley** - Mark Osteen 2013-01-30

This provocative and wide-ranging study revises and refreshes our understanding of noir's characters, themes, and cultural significance.

## *Genre and Hollywood* - Steve Neale 2005-06-20

*Genre and Hollywood* provides a comprehensive introduction to the study of genre. In this important new book, Steve Neale discusses all the major concepts, theories and accounts of Hollywood and genre, as well as the key genres which theorists have written about, from horror to the Western. He also puts forward new arguments about the importance of genre in understanding Hollywood cinema. Neale takes issue with much genre criticism and genre theory, which has provided only a partial and misleading account of

Hollywood's output. He calls for broader and more flexible conceptions of genre and genres, for more attention to be paid to the discourses and practices of Hollywood itself, for the nature and range of Hollywood's films to be looked at in more detail, and for any assessment of the social and cultural significance of Hollywood's genres to take account of industrial factors. In detailed, revisionist accounts of two major genres - film noir and melodrama - Neale argues that genre remains an important and productive means of thinking about both New and old Hollywood, its history, its audiences and its films.

## Film Noir FAQ - David J. Hogan 2013-03-01

(FAQ). *Film Noir FAQ* celebrates and reappraises some 200 noir thrillers representing 20 years of Hollywood's Golden Age. Noir pulls us close to brutal cops and scheming dames, desperate heist men and hardboiled private eyes, and the unlucky innocent citizens that get in their way. These are exciting movies with tough guys in trench coats and hot tomatoes in form-fitting gowns. The moon is a streetlamp and the narrow streets are prowled by squad cars and long black limousines. Lives are often small but people's plans are big sometimes too big. Robbery, murder, gambling; the gun and the fist; the grift and the con game; the hard kiss and the brutal brush-off. *Film Noir FAQ* brings lively attention to story, mood, themes, and technical detail, plus behind-the-scenes stories of the production of individual films. Featuring numerous stills and posters many never before published in book form highlighting key moments of great noir movies. *Film Noir FAQ* serves up insights into many of the most popular and revered names in Hollywood history, including noir's greatest stars, supporting players, directors, writers, and cinematographers. Pour a Scotch, light up a smoke, and lean back with your private guide to film noir. [More Than Night](#) - James Naremore 2008

## **In a Lonely Street** - Frank Krutnik 2006-10-19

Taking issue with many orthodox views of Film Noir, Frank Krutnik argues for a reorientation of this compulsively engaging area of Hollywood cultural production. Krutnik recasts the films within a generic framework and draws on recent historical and theoretical research to examine both the diversity of film noir and its significance within American popular culture of the 1940s. He considers classical Hollywood cinema, debates on genre, and the history of the emergence of character in film noir, focusing on the hard-boiled' crime fiction of Dashiell Hammett, Raymond Chandler and James M. Cain as well as the popularisation of Freudian psychoanalysis; and the social and cultural upheavals of the 1940s. The core of this book however concerns the complex representation of masculinity in the noir tough' thriller, and where and how gender interlocks with questions of genre. Analysing in detail major thrillers like *The Maltese Falcon*, *Double Indemnity*, *Out of the Past* and *The Killers* , alongside lesser known but nonetheless crucial films as *Stranger on the Third Floor*, *Pitfall* and *Dead Reckoning* Krutnik has produced a provocative and highly readable study of one of Hollywood most perennially fascinating groups of films.

## **Something More Than Night** - Ian Tregillis 2013-12-03

Ian Tregillis's *Something More Than Night* is a Dashiell Hammett and Raymond Chandler inspired murder mystery set in Thomas Aquinas's vision of Heaven. It's a noir detective story starring fallen angels, the heavenly choir, nightclub stigmatics, a priest with a dirty secret, a femme fatale, and the Voice of God. Somebody has murdered the angel Gabriel. Worse, the Jericho Trumpet has gone missing, putting Heaven on the brink of a truly cosmic crisis. But the twisty plot that unfolds from the murder investigation leads to

something much bigger: a con job one billion years in the making. Because this is no mere murder. A small band of angels has decided to break out of heaven, but they need a human patsy to make their plan work. Much of the story is told from the point of view of Bayliss, a cynical fallen angel who has modeled himself on Philip Marlowe. The yarn he spins follows the progression of a Marlowe novel—the mysterious dame who needs his help, getting grilled by the bulls, finding a stiff, getting slipped a mickey. Angels and gunsels, dames with eyes like fire, and a grand maguffin, *Something More Than Night* is a murder mystery for the cosmos. A Kirkus Reviews Best Fiction Book of 2013 At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

**In Lonely Places** - Imogen Sara Smith 2014-01-10

Although film noir is traditionally associated with the mean streets of the Dark City, this volume explores the genre from a new angle, focusing on non-urban settings. Through detailed readings of more than 100 films set in suburbs, small towns, on the road, in the desert, borderlands and the vast, empty West, the author investigates the alienation expressed by film noir, pinpointing its motivation in the conflict between desires for escape, autonomy and freedom—and fears of loneliness, exile and dissolution. Through such films as *Out of the Past*, *They Live by Night* and *A Touch of Evil*, this critical study examines how film noir reflected radical changes in the physical and social landscapes of postwar America, defining the genre's contribution to the eternal debate between the values of individualism and community.

*Sweet Smell of Success* - James Naremore 2010-04-14

The highest artistic achievement of Hecht-Hill-Lancaster, an innovative production company that emerged in Hollywood at the end of the classic studio system, *Sweet Smell of Success* (1957) portended the collapse of Breen-Office censorship and was the first US entertainment film to depict McCarthy-style exploitation of the press. It also presented an unusually dark view of the culture of celebrity, presaging developments of an even darker kind in our own day. *Sweet Smell's* frightening portrayal of a newspaperman loosely based on Walter Winchell and its unflinching depiction of corruption and sleaze in the world of Broadway theatres and nightclubs have given it a legendary reputation; critics and film-makers continue to praise the whiplash dialogue of Clifford Odets and Ernest Lehman, the seductive location photography of James Wong Howe, the stylish direction of Alexander Mackendrick and the disturbing performances of Burt Lancaster and Tony Curtis as ruthless gossip columnist J. J. Hunsecker and his ambitious but doomed acolyte, Sidney Falco. James Naremore's masterly study of *Sweet Smell of Success* offers new information about the many revisions of the screenplay, the production company's negotiations with censors and the tense circumstances under which the film was shot and received by the public. Naremore places the film in its historical context, arguing that it functioned as the revenge of the Hollywood left against a repressive political and media environment that was beginning to change and momentarily lose its power. He also provides a detailed commentary on the finished product, analysing the important contributions of its several talented creators.

**More Than Night** - James Naremore 1998

"One of the very best film books in recent years. . . . There are any number of books on noir, but none as comprehensive, as rigorous, as far-reaching as Naremore's. . . . It will be the essential work for the field."-- Dana Polan, University of Southern California

Film Noir: A Very Short Introduction - James Naremore 2019-02-21

Film noir, one of the most intriguing yet difficult to define terms in cinema history, is usually associated with a series of darkly seductive Hollywood thrillers from the 1940s and 50s - shadowy, black-and-white pictures about private eyes, femme fatales, outlaw lovers, criminal heists, corrupt police, and doomed or endangered outsiders. But as this VSI demonstrates, film noir actually predates the 1940s and has never been confined to Hollywood. International in scope, its various manifestations have spread across generic categories, attracted the interest of the world's great directors, and continue to appear even today. In this Very Short Introduction James Naremore shows how the term film noir originated in French literary and film criticism, and how later uses of the term travelled abroad, changing its implications. In the process, he comments on classic examples of the films and explores important aspects of their history: their critical reception, their major literary sources, their methods of dealing with censorship and budgets, their social and cultural politics, their variety of styles, and their future in a world of digital media and video streaming.

**ABOUT THE SERIES:** The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Something More Than Night - Kim Newman 2021-11-02

With his signature wit, the award-winning author of *Anno Dracula*, Kim Newman, reimagines the lives of Raymond Chandler and Boris Karloff in this daring and horrifying tale. 'If more mysteries were written like this, I'd read more mysteries.' - Grady Hendrix, author of *The Final Girl Support Group* Hollywood, the late 1930s. Raymond Chandler writes detective stories for pulp magazines, and drinks more than he should. Boris Karloff plays monsters in the movies. Together, they investigate mysterious matters in a town run by human and inhuman monsters. Joh Devlin, an investigator for the DA's office who scores high on insubordination, enlists the pair to work a case that threatens to expose Hollywood's most horrific secrets. Together they will find out more than they should about the way this town works. And about each other. And, oh yes, monsters aren't just for the movies.

*Charles Burnett* - James Naremore 2017-10-10

In the first book devoted to Charles Burnett, a crucial figure in the history of American cinema often regarded as the most influential member of the L.A. Rebellion group of African American filmmakers, James Naremore provides a close critical study of all Burnett's major pictures for movies and television, including *Killer of Sheep*, *To Sleep with Anger*, *The Glass Shield*, *Nightjohn*, *The Wedding*, *Nat Turner: A Troublesome Property*, and *Warming by the Devil's Fire*. Having accessed new information and rarely seen material, Naremore shows that Burnett's career has developed against the odds and that his artistry, social criticism, humor, and commitment to what he calls "symbolic knowledge" have given his work enduring value for American culture.

Film Noir - William Luhr 2012-03-05

Film Noir offers new perspectives on this highly popular and influential film genre, providing a useful overview of its historical evolution and the many critical debates over its stylistic elements. Brings together a range of perspectives on a topic that has been much discussed but remains notoriously ill-defined Traces the historical development of the genre, usefully exploring the relations between the films of the 1940s and 1950s that established the "noir" universe and the more recent films in which it has been frequently revived Employs a clear and intelligent writing style that makes this the perfect introduction to the genre Offers a thorough and engaging analysis of this popular area of film studies for students and scholars Presents an in-depth analysis of six key films, each exemplifying important trends of film noir: *Murder, My Sweet*; *Out of the Past*; *Kiss Me Deadly*; *The Long Goodbye*; *Chinatown*; and *Seven*

**The Philosophy of Film Noir** - Mark T. Conard 2007-08-17

From *The Maltese Falcon* (1941) to *Touch of Evil* (1958), the classic film noir is easily recognizable for its unusual lighting, sinister plots, and feeling of paranoia. For critics and fans alike, these films defined an era. *The Philosophy of Film Noir* explores philosophical themes and ideas inherent in classic noir and neo-noir films, establishing connections to diverse thinkers ranging from Camus to the Frankfurt School. The authors, each focusing on a different aspect of the genre, explore the philosophical underpinnings of classic films such as *The Big Sleep* (1946), *Out of the Past* (1947), and *Pulp Fiction* (1994). They show how existentialism and nihilism dominate the genre as they explore profound themes in a vital area of popular culture.

*Street with No Name* - Andrew Dickos 2002-06-07

Traces the genre of film noir back to German and French roots. Describes the development of the genre in the United States and examines its expression in modern cinema.

*Film Noir* - Andrew Spicer 2018-10-08

Film Noir is an overview of an often celebrated, but also contested, body of films. It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties. An extended Background Chapter situates film noir within its cultural context, describing its origin in German Expressionism, French Poetic Realism and in developments within American genres, the gangster/crime thriller, horror and the Gothic romance and its possible relationship

to changes in American society. Five chapters are devoted to 'classic' film noir (1940-59): chapters explore its contexts of production and reception, its visual style, and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak, ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs, - Anthony Mann, Robert Siodmak and Fritz Lang Three chapters investigate 'neo-noir' and British film noir: chapters trace the complex evolution of 'neo-noir' in American cinema, from the modernist critiques of *Night Moves* and *Taxi Driver*, to the postmodern hybridity of contemporary noir including *Seven*, *Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir, a significant and virtually unknown cinema, stretching from the thirties to Mike Hodges' *Croupier* Films discussed include both little known examples and seminal works such as *Double Indemnity*, *Scarlet Street*, *Kiss Me Deadly* and *Touch of Evil*. A final section provides a guide to further reading, an extensive bibliography and a list of over 500 films referred to in the text. Lucidly written, *Film Noir* is an accessible, informative and stimulating introduction that will have a broad appeal to undergraduates, cinéastes, film teachers and researchers.

*More than Night* - James Naremore 2008-01-14

"Film noir" evokes memories of stylish, cynical, black-and-white movies from the 1940s and '50s—melodramas about private eyes, femmes fatales, criminal gangs, and lovers on the run. James Naremore's prize-winning book discusses these pictures, but also shows that the central term is more complex and paradoxical than we realize. It treats noir as a term in criticism, as an expression of artistic modernism, as a symptom of Hollywood censorship and politics, as a market strategy, as an evolving style, and as an idea that circulates through all the media. This new and expanded edition of *More Than Night* contains an additional chapter on film noir in the twenty-first century.

*A Panorama of American Film Noir (1941-1953)* - Raymond Borde 2002

Beginning with the first film noir, *The Maltese Falcon*, and continuing through the postwar "glory days," which included such films as *Gilda*, *The Big Sleep*, *Dark Passage*, and *The Lady from Shanghai*, Borde and Chaumeton examine the dark sides of American society, film, and literature that made film noir possible, even necessary. *A Panorama of American Film Noir* includes a film noir chronology, a voluminous filmography, a comprehensive index, and a selection of black-and-white production stills.

*Dark City* - Eddie Muller 2021-07-20

This revised and expanded edition of Eddie Muller's *Dark City* is a film noir lover's bible, taking readers on a tour of the urban landscape of the grim and gritty genre in a definitive, highly illustrated volume. *Dark City* expands with new chapters and a fresh collection of restored photos that illustrate the mythic landscape of the imagination. It's a place where the men and women who created film noir often find themselves dangling from the same sinister heights as the silver-screen avatars to whom they gave life. Eddie Muller, host of Turner Classic Movies' *Noir Alley*, takes readers on a spellbinding trip through treacherous terrain: Hollywood in the post-World War II years, where art, politics, scandal, style -- and brilliant craftsmanship -- produced a new approach to moviemaking, and a new type of cultural mythology.

*Gun Crazy* - Jim Kitses 2019-07-25

Joseph H. Lewis's *'Gun Crazy'* is the story of two young lovers who embark on a crime spree. For this book, Kitses researched widely into the film production's history and explored its connection to the crime film tradition and to the dark underside of American society.

*Rethinking the Femme Fatale in Film Noir* - J. Grossman 2009-10-21

In the context of nineteenth-century Victorinoir and close readings of original-cycle film noir, Julie Grossman argues that the presence of the "femme fatale" figure, as she is understood in film criticism and popular culture, is drastically over-emphasized and has helped to sustain cultural obsessions with "bad" women.

**Some Versions of Cary Grant** - James Naremore 2022

"This book analyses Cary Grant's performances in a gallery of his best films, arguing that he not only had exceptional skill but also greater range than is usually recognized. Organized in terms of five "versions" of Grant, it emphasizes his work as a screwball farceur, a "dark" figure in suspense films, a romantic leading man, a domestic male, and a Cockney character. This is a close study of an actor who worked with such

different directors as Howard Hawks, Alfred Hitchcock, and Leo McCarey, and it provides a model for the appreciation of screen acting in general"--

*British Film Noir Guide* - Michael F. Keaney 2015-05-20

This work presents 369 British films produced between 1937 and 1964 that embody many of the same filmic qualities as those "black films" made in the United States during the classic film noir era. This reference work makes a case for the inclusion of the British films in the film noir canon, which is still considered by some to be an exclusively American inventory. In the book's main section, the following information is presented for each film: a quote from the film; the title and release date; a rating based on the five-star system; the production company, director, cinematographer, screenwriter, and main performers; and a plot synopsis with author commentary. Appendices categorize films by rating, release date, director and cinematographer and also provide a noir and non-noir breakdown of the 47 films presented on the *Edgar Wallace Mystery Theatre*, a 1960s British television series that was also shown in the United States.

**Somewhere in the Night** - Nicholas Christopher 1998-03-15

In elegant and engaging prose, Nicholas Christopher explains how elements like the play of light and shadow, the backdrop of the city's mysterious maze, and the hero's haunting voice-over come together to produce the mood we love in film classics like *Double Indemnity*, *Out of the Past*, and *Chinatown*, as well as neo-noirs like *Blade Runner* and *The Usual Suspects*. His insightful analysis of more than 300 films reveals the many cultural archetypes and artistic influences that come into play, focusing on the modern psyche and all of the psychosis, anxiety, and existential dread that lurk just below our society's bright, pop-culture surface. But *Somewhere in the Night* does more than describe and explain the importance of a truly American art form, it pays homage to it as only a poet could. Christopher is, quite simply, the first author who has imbued a book on film noir with the style, humor, depth, and intelligence that has filled the genre and drawn to it countless fans for more than four decades.

**The Philosophy of Film Noir** - Mark T. Conard 2005-01-27

An essay collection examining the philosophical elements of select films in noir cinema, as well as the genre's legacy in film and culture. A drifter with no name and no past, driven purely by desire, is convinced by a beautiful woman to murder her husband. A hard-drinking detective down on his luck becomes involved with a gang of criminals in pursuit of a priceless artifact. The stories are at once romantic, pessimistic, filled with anxiety and a sense of alienation, and they define the essence of film noir. Noir emerged as a prominent American film genre in the early 1940s, distinguishable by its use of unusual lighting, sinister plots, mysterious characters, and dark themes. From *The Maltese Falcon* (1941) to *Touch of Evil* (1958), films from this classic period reflect an atmosphere of corruption and social decay that attracted such accomplished directors as John Huston, Alfred Hitchcock, Billy Wilder, and Orson Welles. *The Philosophy of Film Noir* is the first volume to focus exclusively on the philosophical underpinnings of these iconic films. Drawing on the work of diverse thinkers, from the French existentialist Albert Camus to the Frankfurt school theorists Max Horkheimer and Theodor Adorno, the volume connects film noir to the philosophical questions of a modern, often nihilistic, world. Opening with an examination of what constitutes noir cinema, the book interprets the philosophical elements consistently present in the films—themes such as moral ambiguity, reason versus passion, and pessimism. The contributors to the volume also argue that the essence and elements of noir have fundamentally influenced movies outside of the traditional noir period. Neo-noir films such as *Pulp Fiction* (1994), *Fight Club* (1999), and *Memento* (2000) have reintroduced the genre to a contemporary audience. As they assess the concepts present in individual films, the contributors also illuminate and explore the philosophical themes that surface in popular culture. A close examination of one of the most significant artistic movements of the twentieth century, *The Philosophy of Film Noir* reinvigorates an intellectual discussion at the intersection of popular culture and philosophy. Praise for *The Philosophy of Film Noir* "The essays work both as solid primers into philosophy, stretching from Aristotle to Schopenhauer, and as lucid excursions into the genre's dark, mean streets. . . . A fascinating, readable, and provocative book. . . . Highly recommended." —Choice "Dense and intriguing, the book suggests noir is best perceived as a slightly warped mirror held up to contemporary society." —Publishers Weekly

*Blackout* - Sheri Chinen Biesen 2005-11-11

Sheri Chinen Biesen challenges conventional thinking on the origins of film noir and finds the genre's roots in the political, social and historical conditions of Hollywood during the Second World War.

**Detours and Lost Highways** - Foster Hirsch 2004-08-01

EDetours and Lost HighwaysE begins with the Orson Welles film ETouch of EvilE (1958) which featured Welles both behind and in front of the camera. That movie is often cited as the end of the line noir's rococo tombstone...the film after which noir cou

*More Than Night* - James Naremore 2008-01-14

Discusses film noir, treating noir as a term in criticism, as an expression of artistic modernism, and as an idea that circulates through all the media.

**LIFE Film Noir** - The Editors of LIFE 2016-08-19

By incorporating and transforming foreign influences, film noir became a uniquely American art form. Though it was overlooked at first, this powerful genre would give Humphrey Bogart and Robert Mitchum career-defining roles, fuel Joan Crawford's middle-age comeback, and set the stage for the work of Martin Scorsese and Quentin Tarantino. Noir illuminated the dark side of the American dream, but despite its characteristic bleakness, these films are somehow always fun. Film Noir: 75 Years of the Greatest Crime Films revisits 20 of the genre's best, from the first noir The Maltese Falcon to L.A. Confidential. We commence by delving into "Classic Noir," films released between 1941 and 1958 with their angular chiaroscuro and Teutonic angst combined with the influence of pup and hard-boiled crime fiction. Stunning photography walks us through Shadow of a Doubt, Double Indemnity, Laura, Mildred Pierce, Out of the Past, The Third Man, In a Lonely Place, Niagara, The Night of the Hunter, Touch of Evil and more. Next in our "Neo Noir" section, you will see the transformation of noir from 1967 onward with films like Bonnie and Clyde, Dirty Harry, Chinatown, Taxi Driver, Body Heat, Blood Simple, Blue Velvet, Pulp Fiction and more. Articles about how the genre was born, tabloids and film noir, offscreen noir, and what factors lead film back to black punctuate these spreads. Enter the cinematic world of "doom, fate, fear, and betrayal," as beloved film critic Roger Ebert said, with Film Noir: 75 Years of the Greatest Crime Films.

**The Magic World of Orson Welles** - James Naremore 2015-07-30

Prodigy. Iconoclast. Genius. Exile. Orson Welles remains one of the most discussed figures in cinematic history. In the centenary year of Welles's birth, James Naremore presents a revised third edition of this incomparable study, including a new section on the unfinished film The Other Side of the Wind . Naremore analyzes the political and psychological implications of the films, Welles's idiosyncratic style, and the biographical details--both playful and vexing--that impacted each work. Itself a historic film study, The Magic World of Orson Welles unlocks the soaring art and quixotic methods of a master.

**Shades of Noir** - Joan Copjec 1993

For this was the summer when, after the hiatus of the Second World War, French critics were again given the opportunity to view films from Hollywood. The films they saw, including The Maltese Falcon, Double Indemnity, Laura, Murder, My Sweet, and The Woman in the Window, prompted the naming and theorization of a new phenomenon: film noir. Much of what has been written about the genre since has remained within the orbit of this preliminary assessment. While sympathetic towards the early French critics, this collection of original essays attempts to move beyond their first fascinated look. Beginning with an autonomy of that look--of the 'poujadist' climate that nourished it and the imminent collapse of the Hollywood studio system that gave it its mournful inflection--Shades of Noir re-explores and calls into question the object first constructed by it. The impetus for this shift in perspective comes from the films themselves, viewed in the light of contemporary social and political concerns, and from new theoretical insights. Several contributions analyze the re-emergence of noir in recent years, most notably in the hybrid forms produced in the 1980s by the merging of noir with science fiction and horror, for example Blade Runner and Angel Heart, and in films by black directors such as Deep Cover, Straight out of Brooklyn, A Rage in Harlem and One False Move. Other essays focus on the open urban territory in which the noir hero hides out; the office spaces in Chandler, and the palpable sense of waiting that fills empty warehouses, corridors and hotel rooms. Finally, Shades of Noir pays renewed attention to the lethal relation between the sexes; to the femme fatale and the other women in noir. As the role of women expands, the femme fatale remains deadly, but her deadliness takes on new meanings. Contributors: Janet Bergstrom, Joan Copjec,

Elizabeth Cowie, Manthia Diawara, Frederic Jameson, Dean MacCannel, Fred Pfeil, David Reid and Jayne L. Walker, Marc Vernet, Slavoj Zizek.

*A Comprehensive Encyclopedia of Film Noir* - John Grant 2013

Offers a reference guide to film noir, extending from relevant films from before the genre was established to contemporary neo-noirs and other types of film derived from the genre.

**On Kubrick** - James Naremore 2019-07-25

On Kubrick provides an illuminating critical account of the films of Stanley Kubrick, from his earliest feature, Fear and Desire (1953), to the posthumously-produced A.I. Artificial Intelligence (Steven Spielberg, 2001). The book offers provocative analysis of each of Kubrick's films, together with new information about their production histories and cultural contexts. Its ultimate aim is to provide a concise yet thorough discussion that will be useful as both an academic text and a trade publication. James Naremore argues that in several respects Kubrick was one of the cinema's last modernists: his taste and sensibility were shaped by the artistic culture of New York in the 1950s; he became a celebrated auteur who forged a distinctive style; he used art-cinema conventions in commercial productions; he challenged censorship regulations; and throughout his career he was preoccupied with one of the central themes of modernist art - the conflict between rationality and its ever-present shadow, the unconscious. War and science are key concerns in Kubrick's oeuvre, and his work has a hyper-masculine quality. Yet no director has more relentlessly emphasized the absurdity of combat, as in Paths of Glory (1957) and Full Metal Jacket (1987), the failure of scientific reasoning, as in 2001 (1968), and the fascistic impulses in masculine sexuality, as in Dr Strangelove (1964) and Eyes Wide Shut (1999). The book also argues that while Kubrick was a voracious intellectual and a life-long autodidact, the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Often described as 'cool' or 'cold,' Kubrick is best understood as a skillful practitioner of what might be called the aesthetics of the grotesque; he employs extreme forms of caricature and black comedy to create disgusting, frightening yet also laughable images of the human body, creating a sense of unease that leaves viewers unsure of how to react.

Black & White & Noir - Paula Rabinowitz 2002-06-20

Black & White & Noir explores America's pulp modernism through penetrating readings of the noir sensibility lurking in an eclectic array of media: Office of War Information photography, women's experimental films, and African-American novels, among others. It traces the dark edges of cultural detritus blowing across the postwar landscape, finding in pulp a political theory that helps explain America's fascination with lurid spectacles of crime. We are accustomed to thinking of noir as a film form popularized in movies like The Maltese Falcon, The Big Sleep, and, more recently, Quentin Tarantino's Pulp Fiction. But it is also, Paula Rabinowitz argues, an avenue of social and political expression. This book offers an unparalleled historical and theoretical overview of the noir shadows cast when the media's glare is focused on the unseen and the unseemly in our culture. Through far-ranging discussions of the Starr Report, movies such as Double Indemnity and The Big Heat, and figures as various as Barbara Stanwyck, Kenneth Fearing, and Richard Wright, Rabinowitz finds in film noir the representation of modern America's attempt to submerge and mask its violent history of racial and class antagonisms. Black & White & Noir also explores the theory and practice of stilettos, the ways in which girls in the 1950s viewed film noir as a secret language about their mothers' pasts, the extraordinary tone-setting photographs of Esther Bubley, and the smutty aspect of social workers' case studies, among other unexpected twists and provocative turns.

Film Noir and the Spaces of Modernity - Edward Dimendberg 2004-06-15

Film noir remains one of the most enduring legacies of 1940s and '50s Hollywood. Populated by double-crossing, unsavory characters, this pioneering film style explored a shadow side of American life during a period of tremendous prosperity and optimism. Edward Dimendberg compellingly demonstrates how film noir is preoccupied with modernity--particularly the urban landscape. The originality of Dimendberg's approach lies in his examining these films in tandem with historical developments in architecture, city planning, and modern communications systems. He confirms that noir is not simply a reflection of modernity but a virtual continuation of the spaces of the metropolis. He convincingly shows that Hollywood's dark thrillers of the postwar decades were determined by the same forces that shaped the city itself. Exploring classic examples of film noir such as The Asphalt Jungle, Double Indemnity, Kiss Me

Deadly, and The Naked City alongside many lesser-known works, Dimendberg masterfully interweaves film history and urban history while perceptively analyzing works by Raymond Chandler, Edward Hopper, Siegfried Kracauer, and Henri Lefebvre. A bold intervention in cultural studies and a major contribution to film history, *Film Noir and the Spaces of Modernity* will provoke debate by cinema scholars, urban historians, and students of modern culture--and will captivate admirers of a vital period in American cinema.

**Voices in the Dark** - J. P. Telotte 1989

The American film noir, the popular genre that focused on urban crime and corruption in the 1940s and 1950s, exhibits the greatest amount of narrative experimentation in the modern American cinema. Spurred by postwar disillusionment, cold war anxieties, and changing social circumstances, these films revealed the dark side of American life and, in doing so, created unique narrative structures in order to speak of that darkness. J.P. Telotte's in-depth discussion of classic films noir--including *The Lady from Shanghai*, *The*

*Lady in the Lake*, *Dark Passage*, *Double Indemnity*, *Kiss Me Deadly*, and *Murder, My Sweet*--draws on the work of Michel Foucault to examine four dominant noir narrative strategies.

**Women in Film Noir** - E. Ann Kaplan 2019-07-25

The first edition of 'Women in Film Noir' (1978) assembled a group of scholars and critics committed to understanding the cinema in terms of gender, sexuality, politics, psychoanalysis and semiotics. This edition is expanded to include further essays which reflect the renewed interest in Film Noir. Exploring 'neo-noir', postmodernism and other contemporary trends, new essays offer readings of, among others, 'Bound' and 'Basic Instinct', broadening the scope of the book to include questions of race and homosexuality.

**The Films of Vincente Minnelli** - James Naremore 1993-05-28

This 1993 book examines the career of Vincente Minnelli, MGM's leading director of musicals, melodramas, and comedies in the 1940s and 1950s.