

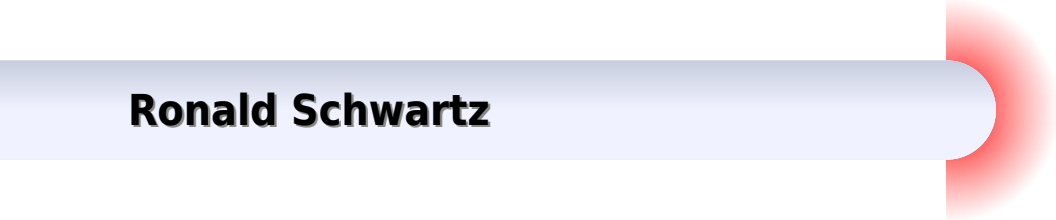
Noir, Now and Then

Film Noir Originals and Remakes
(1944–1999)

RONALD SCHWARTZ

Noir Now And Then Film Noir Originals And Remakes 1944 1999

Ronald Schwartz



Noir Now And Then Film Noir Originals And Remakes 1944 1999:

Noir, Now and Then Ronald Schwartz, 2001-06-30 This examination of the cinematic style of film noir originals and their neo noir remakes compares thirty five films beginning with Billy Wilder's classic *Double Indemnity* and concluding with Jim McBride's *Breathless*. In depth analysis of the films explain the qualities and characteristics of film noir while providing critical readings of both the originals and the remakes. The most significant films since 1944 are reviewed and reveal the ever changing values in American society. As this study reveals the noir style significantly impacted American film and neo noir remakes attest to its continued popularity in cinematic art. This work will appeal to film scholars and to fans of film noir. Filmographies and video information follow each chapter. Appendices briefly explain the roots of many noir films discussed in the text along with their subsequent remakes.

Film Noir Homer B. Pettey, 2014-11-11 Explores the development of film noir as a cultural and artistic phenomenon. This book traces the development of what we know as film noir from the proto noir elements of Feuillade's silent French crime series and German Expressionism to the genre's mid twentieth century popularization and influence on contemporary global media. By employing experimental lighting effects oblique camera angles distorted compositions and shifting points of view film noir's style both creates and comments upon a morally adumbrated world where the alienating effects of the uncanny the fetishistic and the surreal dominate. What drew original audiences to film noir is an immediate recognition of this modern social and psychological reality. Much of the appeal of film noir concerns its commentary on social anxieties its cynical view of political and capitalist corruption and its all too brutal depictions of American modernity. This book examines the changing often volatile shifts in representations of masculinity and femininity as well as the genre's complex relationship with Afro American culture observable through noir's musical and sonic experiments. Key features: Traces the history of film noir from its aesthetic antecedents through its mid century popularization to its influence on contemporary global media. Discusses the influence of literary and artistic sources on the development of film noir. Includes extensive bibliographies filmographies and recommended noir film viewing. Concludes with a reflective chapter by Alain Silver and James Ursini on their own influential studies and collections on film noir criticism.

Neo-Noir Ronald Schwartz, 2005-08-04 Film scholar Ronald Schwartz examines the most significant representatives of the Neo Noir style beginning with Alfred Hitchcock's *Psycho* and concluding with Michael Mann's *Collateral*. 2004 Schwartz provides in depth analyses of over 30 of the best Neo Noir films and ex

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

Kiss the Blood Off My Hands Robert Miklitsch, 2014-09-15 Consider the usual view of film noir endless rainy nights populated by down at the heel boxers writers and private eyes stumbling toward inescapable doom while stalked by crooked cops and cheating wives in a neon lit urban jungle But a new generation of writers is pushing aside the fog of cigarette smoke surrounding classic noir scholarship In *Kiss the Blood Off My Hands* On Classic Film Noir Robert Miklitsch curates a bold collection of essays that reassesses the genre's iconic style history and themes Contributors analyze the oft overlooked female detective and little examined aspects of filmmaking like love songs and radio aesthetics discuss the significance of the producer and women's pulp fiction and investigate topics as disparate as Disney noir and the Fifties heist film B movie back projection and blacklisted British directors At the same time the writers collective reconsideration shows the impact of race and gender history and sexuality technology and transnationality on the genre As bracing as a stiff drink *Kiss the Blood Off My Hands* writes the future of noir scholarship in lipstick and chalk lines for film fans and scholars alike Contributors Krin Gabbard Philippa Gates Julie Grossman Robert Miklitsch Robert Murphy Mark Osteen Vivian Sobchack Andrew Spicer J P Telotte and Neil Verma

Historical Dictionary of Crime Films Geoff Mayer, 2012-09-13 The crime film genre consists of detective films gangster films suspense thrillers film noir and caper films and is produced throughout the world Crime film was there at the birth of cinema and it has accompanied cinema over more than a century of history passing from silent films to talkies from black and white to color The genre includes such classics as *The Maltese Falcon* *The Godfather* *Gaslight* *The French Connection* and *Serpico* as well as more recent successes like *Seven* *Drive* and *L.A. Confidential* *The Historical Dictionary of Crime Films* covers the history of this genre through a chronology an introductory essay and an extensive bibliography The dictionary section has over 300 cross referenced entries on key films directors performers and studios This book is an excellent access point for students researchers and anyone wanting to know more about crime cinema

Film Noir Guide Michael F. Keaney, 2015-05-20 More than 700 films from the classic period of film

noir 1940 to 1959 are presented in this exhaustive reference book such films as *The Accused* *Among the Living* *The Asphalt Jungle* *Baby Face* *Nelson* *Bait* *The Beat Generation* *Crossfire* *Dark Passage* *I Walk Alone* *The Las Vegas Story* *The Naked City* *Strangers on a Train* *White Heat* and *The Window* For each film the following information is provided the title release date main performers screenwriter s director s type of noir thematic content a rating based on the five star system and a plot synopsis that does not reveal the ending

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

A Comprehensive Encyclopedia of Film Noir John Grant, 2023-09-21 Featuring rumples PIs shyster lawyers corrupt politicians double crossers femmes fatales and of course losers who find themselves down on their luck yet again film noir is a perennially popular cinematic genre This extensive encyclopedia describes movies from noir s earliest days and even before looking at some of noir s ancestors in US and European cinema as well as noir s more recent offshoots from neo-noirs to erotic thrillers Entries are arranged alphabetically covering movies from all over the world from every continent save Antarctica with briefer details provided for several hundred additional movies within those entries A copious appendix contains filmographies of prominent directors actors and writers With coverage of blockbusters and program fillers from *Going Straight* US 1916 to *Broken City* US 2013 via *Nora Inu* Japan 1949 *O Anthropos tou Trainou* Greece 1958 *El Less Wal Kilab* Egypt 1962 *Reportaje a la Muerte* Peru 1993 *Zift* Bulgaria 2008 and thousands more

A Comprehensive Encyclopedia of Film Noir is an engrossing and essential reference work that should be on the shelves of every cinephile

Film Noir and the Cinema of Paranoia Wheeler Winston Dixon, 2019-07-29 *Film Noir and the Cinema of Paranoia* is an overview of 20th and 21st century noir and fatalist film practice from 1945 onwards The book demonstrates the ways in which American cinema has inculcated a climate of fear in our daily lives as reinforced starting in the 1950s by television and later videocassettes the web and the Internet to create by the early 21st century a hypersurveillance atmosphere in which no one can avoid the barrage of images that continually assault our senses The book begins with the return of American soldiers from World War II liberated from war in the Pacific by the newly created atomic bomb which will come to rule American consciousness

through much of the 1950s and 1960s and then in a newer more small scale way become a fixture of terrorist hardware in the post paranoid ear of the 21st century Film Noir and the Cinema of Paranoia is constructed in six chapters each highlighting a particular raising of the cinematic stakes in the creation of a completely immersible universe of images Selling points Expands the definition of noir to include numerous lesser known works Deals with Red Scare films of the 1950s in the US Examines the dark side of the 1960s or films that questioned the emerging counterculture Explores such neo noir films as The Last Seduction 1993 Angel Heart 1987 The Grifters 1990 Red Rock West 1993 The Usual Suspects 1995 Mulholland Drive 2001 L A Confidential 1997 and Memento 2000 Details the noir aspects of the cybernetic age both in online and videogame uses

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

Historical Dictionary of Film Noir Andrew Spicer, 2010-03-19 Film noir literally black cinema is the label customarily given to a group of black and white

American films mostly crime thrillers made between 1940 and 1959 Today there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo noir It consists of a chronology an introductory essay a bibliography a filmography and over 400 cross referenced dictionary entries on every aspect of film noir and neo noir including key films personnel actors cinematographers composers directors producers set designers and writers themes issues influences visual style cycles of films e g amnesiac noirs the representation of the city and gender other forms comics graphic novels television and videogames and noir s presence in world cinema It is an essential reference work for all those interested in this important cultural phenomenon Houses of Noir Ronald Schwartz,2013-11-05 Film noir is a particularly American stylistic phenomenon although named by French film critics that permeated nearly every major minor and independent Hollywood studio production from 1940 through the early 1960s The author examines the best noir film from each studio and includes each studio s history a meticulous plot outline and information on the careers of each studio s star roster He also comments on producers directors screenwriters camera men composers art and set directors and presents stills that represent the noir style The book also has a discussion of independent productions and the second best film noirs of major and minor studios **The Erotic Thriller in Contemporary Cinema** Linda Ruth Williams,2005 This bold and original book examines in detail a relatively new genre of film the erotic thriller Linda Ruth Williams traces the genre s exploitation of pornography and noir discusses mainstream stars including Michael Douglas and Sharon Stone as well as genre branded direct to video stars charts the work of key producers and directors and considers home videos as a distinct form of viewing pleasure She maps the history of the genre analyzing hundreds of movies from blockbusters such as Basic Instinct Fatal Attraction and In the Cut to straight to video film titles such as Carnal Crimes Sins of Desire and Night Eyes Williams s witty and illuminating readings tell the story of this sensational genre and contribute to the analysis of mainstream screen sex and its censorship at the beginning of the 21st century She shows that as the erotic thriller plays out the sexual fantasies of contemporary America it also provides a vehicle for marketing those fantasies globally **Neo-noir** Douglas Keesey,2010-12-01 Directors discussed include the Coen Brothers David Lynch Michael Mann Christopher Nolan Steven Soderbergh and Quentin Tarantino A world weary detective a seductive femme fatale a mysterious murder these elements of classic film noir live again in more recent hardboiled detective films from Chinatown to Sin City But the themes and styles of noir have also spilled over into contemporary films about gangsters cops and serial killers such as Reservoir Dogs The Departed and Se7en New hybrid genres have been created including psycho noirs such as Memento techno noirs such as The Matrix and superhero noirs like The Dark Knight

Beginning by showing how neo noirs have drawn upon contemporary social and historical events as well as the latest technological advances in filmmaking this book then discusses the landmark neo noirs the cult auteur figures of neo noir international films and the remakes that put a new spin on past noirs The main credits and a plot summary are given for each movies including Fargo Get Carter L A Confidential Mulholland Drive Oldboy and Pulp Fiction followed by an in depth analysis containing original insights into the film s meaning Also included are fascinating facts behind the scenes anecdotes and lively quotes from the cast and crew

Discourses That Matter Maria José Canelo, 2013-10-03 How can English and American Studies be instrumental to conceptualizing the deep instability we are presently facing How can they address the coordinates of this instability such as war terrorism the current economic and financial crisis and the consequent myriad forms of deprivation and fear How can they tackle the strategies of de humanization invisibility and the naturalization of inequality and injustice entailed in contemporary discourses This anthology grew out of an awareness of the need to debate the role of English and American Studies both in the present context and in relation to the so called demise of the Humanities Drawing on Judith Butler s rethinking of materiality as the effect of power in her study *Bodies That Matter* 1993 we locate this collection of essays at the crossroads of discourse and power while we expect the work collected here to highlight the ability of discourses to materialize in or as truth and as such to support or decry particular constituencies Discourses therefore matter to us as products and vehicles of power relations that can be subject to the analytical and interpretative tools of English and American Studies Our idea was to challenge especially young scholars to position their research concerning the ability of their fields to be discourses that matter in the case in point to be critical practices that make an active intervention in current debates By focusing on matters such as language as witness to the world representations of gender race and ethnicity performative discourses exceptionalism and power and interculturality these essays pursue the chance to deepen enlarge and question both literary and cultural phenomena their established critical readings and the strategies deployed in representations Finally English and American Studies in the present collection demonstrate their affiliation to the Humanities by exploring the numerous possibilities offered by their discourses their ability to foster critical thought allowing us to think for and outside ourselves their capacity to test argue and question and their profound imaginative potential

ReFocus: The Films of Lawrence Kasdan Brett Davies, 2024-03-05

Acknowledgements Introduction Part I e I m making this up as I go e Lawrence Kasdan and *Raiders of the Lost Ark* Chapter 1 Smith and Jones Discourse Analysis of the *Raiders of the Lost Ark* Story Conference Chapter 2 Visual Language in the *Raiders of the Lost Ark* Screenplay Part II Kasdan the Director Developing Style s Chapter 3 Body Heat Heightened Style in the Neo Noir Chapter 4 Classical Structure in the e Perfect Ensemble of *The Big Chill* Part III Voice of the Largest Generation Chapter 5 Altruism and Otherness in *The Big Chill* *The Accidental Tourist* and *Grand Canyon* Chapter 6 Cowboys Aliens and Sixtiesomethings Age and Nostalgia in Kasdan s Later Films Part IV Influences Without and Within Chapter 7 From Noir to

Kurosawa Allusion and Homage in Lawrence Kasdan's FilmsChapter 8 Kasdan's Collaborations Creation and PerformancePart V A Long Time in a Galaxy Far Far AwayChapter 9 From Star Wars to Saga Lawrence Kasdan and The Empire Strikes BackChapter 10 Revenge of the Monomyth Reclaiming the Hero's Journey in Return of the JediChapter 11 A New Hope in The Force AwakensChapter 12 A Changed Man Solo and BeyondChapter 13 An Interview with Lawrence KasdanLawrence Kasdan Writing and Directing CreditsFilmographyBibliography

The Female Investigator in Literature, Film, and Popular Culture Lisa M. Dresner, 2014-12-24 In this book the author examines how women detectives are portrayed in film in literature and on TV Chapters examine the portrayal of female investigators in each of these four genres the Gothic novel the lesbian detective novel television and film

Fear, Cultural Anxiety, and Transformation Scott A. Lukas, John Marmysz, 2010-01-01 The contributors to this volume explore the themes of fear cultural anxiety and transformation as expressed in remade horror science fiction and fantasy films While opening on a note that emphasizes the compulsion of filmmakers to revisit issues concerning fear and anxiety this collection ends with a suggestion that repeated confrontation with these issues allows the opportunity for creative and positive transformation

Narrating American Gender and Ethnic Identities Aleksandra M. Różalska, Grażyna Zygałło, 2013-07-16 Narrating American Gender and Ethnic Identities investigates two major issues within contemporary American Studies cultural representations of various minorities ethnic religious sexual and of women in intersectional contexts of race class and sexuality The first part of the volume Gender and Sexuality in Film and Literature analyzes different film genres and literary accounts in reference to those aspects of gender and sexuality that are related to identity Various cultural texts are discussed from perspectives deriving from feminist gender and LGBT studies intersectionality theories as well as film studies The second part American Experiences of Ethnic Diversity dwells upon ethnic and racial problems of American multicultural society and complex interrelationships between the dominant and the marginalized the center and the periphery It also focuses on the issue of one's un fitting into the dominant culture mainstream politics and canon The book is mostly addressed to scholars and students of American Studies but will also be noteworthy to anybody interested in the United States literature and the media Selected chapters of this volume can be used as a point of departure for discussions both scholarly and student on contemporary challenges to the idea of multiculturalism the complex role of various intersections e g race ethnicity gender age sexuality religion class dis ability etc in shaping minority subjectivities as well as feminist responses to and reading of dominant women's literary and filmic representations

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