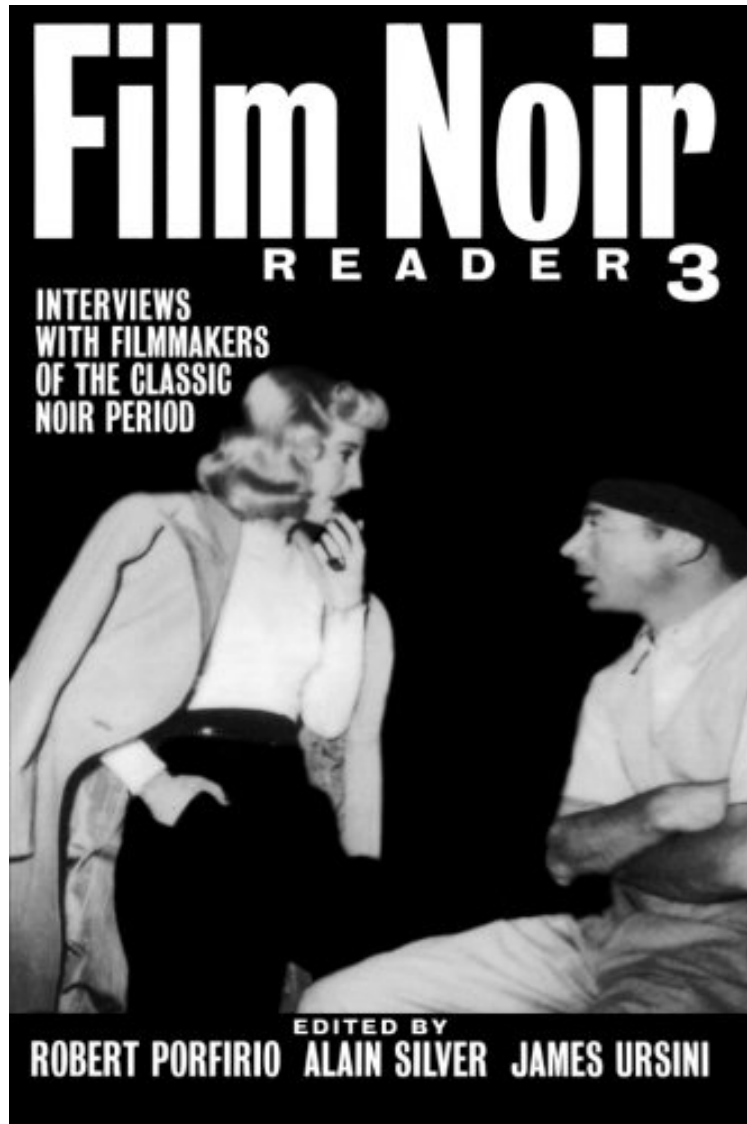


(Ebook free) Film Noir Reader 3: Interviews with Filmmakers of the Classic Noir Period (Bk.3)

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Alain Silver, James Ursini, Robert Porfirio
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#1568384 in Books Alain Silver 2004-08-01 2004-08-01 Original language: English PDF # 1 9.00 x .60 x 6.00l, .78 #File Name: 0879109610244 pages Film Noir Reader 3 Interviews with Filmmakers of the Classic Noir Period | File size: 32.Mb

Alain Silver, James Ursini, Robert Porfirio : Film Noir Reader 3: Interviews with Filmmakers of the Classic Noir Period (Bk.3) before purchasing it in order to gage whether or not it would be worth my time, and all praised Film Noir Reader 3: Interviews with Filmmakers of the Classic Noir Period (Bk.3):

0 of 0 people found the following review helpful. FascinatingBy Roger PlummerI loved the variety of interviews and

the special insights they provided. The list of films provided me with many titles I did not already have. 0 of 0 people found the following review helpful. THE ELVES OF FILM NOIR By jimi EXCELLENT ANTHOLOGY OF INTERVIEWS WITH FILM NOIR'S HALL OF FAME OF DIRECTORS, WRITERS, ACTORS, AND CAMERA MEN. A MUST FOR THE NOIR LIBRARY. 8 of 8 people found the following review helpful. Enjoyable, Informative Interviews w/ Classic Noir Filmmakers By mirasreviews This third book in the "Film Noir Reader" series contains 18 interviews with filmmakers of the classic film noir period. Most of the interviews were conducted 1975-1977 by Robert Porfirio for his doctoral dissertation while he was an assistant professor at California State University at Fullerton. Alain Silver and James Ursini also contribute interviews, conducted at various dates. In his Introduction, Mr. Porfirio explains his view of classic film noir as a movement in 4 phases, created primarily out of German Expressionism and the American hard-boiled literary tradition. There is a biographical description and a list of "films in the noir style" at the conclusion of each interview. Part I contains 8 interviews with directors, who talk about their films' intent, themes, style and how they came to be made. The Hollywood Blacklist is another common topic of conversation. Some directors (as well as some other contributors) doubt the existence of a "film noir style", while others are amenable to the concept. The directors interviewed are: Andre de Toth, Edward Dmytryk, Samuel Fuller, Fritz Lang, Joseph H. Lewis, Otto Preminger, Billy Wilder, and Robert Wise. Part II, "Interviews with Other Filmmakers", contains 7 interviews with cinematographers James Wong Howe and John F. Seitz, actresses Lizabeth Scott and Claire Trevor, screenwriter Daniel Mainwaring, composer Miklos Rozsa, and producer Dore Schary. This must have been before Ms. Scott became reclusive. It's nice to read her perceptive comments. Part III includes short "Commentaries" by 3 directors, which were taken from written and spoken interviews but are not in interview format. The directors are: Curtis Bernhardt, Budd Boetticher, and Daniel Fuchs. It's interesting to compare the perceptions of the people who made classic film noir to those of critics and theorists decades after the fact. I think the interviews tend to support my view that film noir came about due to a confluence of various technological, economic, and legal factors. But the fun is in judging for yourself. "Film Noir Reader 3" is an enjoyable and informative reference for film noir fans and scholars.

(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).