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EILEEN KENNEDI

LIFE Film Noir Praeger

Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 1,3, Dresden Technical University (Institut Amerikanistik), course: American Noir, 8 entries in the bibliography, language: English, abstract: When the movie The Matrix commences, the audience has the impression to have stepped back into the late 1930s or 1940s.

With its very conventional beginning of a noir narrative, The Matrix, which was directed by the brothers Andy and Larry Wachowski in 1999, provides the viewer with all the characteristics of a typical film noir: the setting of this first sequence is shot at night; it is dark and gloomy. We see a group of police officers in uniforms storming a building in order to arrest one woman. Not until that very 'fugitive on the run' fights back and escapes by implementing some rather incredulous astonishing fighting, we realize that this movie is not going to be in the past but in

the future. The Matrix is often referred to as a futuristic, film noir, utopian science-fiction movie – a movie, which is innovative in its design and its special digital techniques. Containing plenty of characteristics of the classical film noir, which I am going to describe in the course of this seminar paper, the recipients witness in The Matrix a revival of the themes of the classical film noir. For that reason, it will be of interest in which way elements and motifs of film noir have changed to neo film noir, and to what extent we will find old and new noirish

features in *The Matrix*. Additionally, I am going to analyze the plot as well as the character development of the main protagonists, their relationship to each other and their meaning for the film's progress. Not only do I want to examine the film's plot points in terms of their significance for the movie's development, but also will I focus on *misé-en-scène* and the technical devices, which definitely set milestones in the history of film making.

The Philosophy of Film Noir University of Illinois Press

These morbid tales of criminality, fatal attraction, and social failure are now the subject of scholarly writing, international film festivals, and high-ticket Hollywood remakes.

The Dark Page Rowman & Littlefield

Andrew Dickos's *Street with No Name* traces the film noir genre back to its roots in German expressionist cinema and the French cinema of the interwar years. Dickos describes the development of the film noir in America from 1941 through the 1970s and examines how this development expresses a modern cinema. He argues that, in its most satisfying form, the film noir exists as a series of

conventions with an iconography and characters of distinctive significance. Featuring stylized lighting and urban settings, these films tell melodramatic narratives involving characters who commit crimes predicated on destructive passions, corruption, and a submission to human weakness and fate. Unlike other studies of the noir, *Street with No Name* follows its development in a loosely historical style that associates certain noir directors with those features in their films that helped define the scope of the genre. Dickos examines notable directors such as Orson Welles, Fritz Lang, Otto Preminger, and Robert Siodmak. He also charts the genre's influence on such celebrated postwar French filmmakers as Jean-Pierre Melville, Francois Truffaut, and Jean-Luc Godard. Addressing the aesthetic, cultural, political, and social concerns depicted in the genre, *Street with No Name* demonstrates how the film noir generates a highly expressive, raw, and violent mood as it exposes the ambiguities of modern postwar society.

The Dark Page Edinburgh University Press
American classic films noir, beginning with 1941's *The Maltese Falcon* and ending

with 1950's *Sunset Boulevard*, and the neo-noir films made from the 1970s onward, share certain thematic aspects, stylistic qualities, and cultural contexts. Their concern with politics, their depiction of con artists, and the way their characters are shaped by America's puritanical religious roots show that these films are examples of a unique American genre, even when the films' directors are German emigres with artistic roots in European Expressionism. The films' psychological depth is revealed stylistically through complex narratives, with select directors generating visual poetry as they deal with sex, violence and betrayal. Some films are based on popular novels inspired by true crime cases. A unique approach to film noir scholarship, this book discusses the genre's thematic aspects, cultural contexts and stylistic qualities. For those films based upon novels, in-depth analysis of the fiction is provided alongside the film version, resulting in a fuller, more thorough understanding of the genre.
Film Noir Scarecrow Press

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.

Somewhere in the Night Taylor & Francis

An Encyclopedic Reference to the American Style This is a completely revised third edition of one of the great works on film noir.

What Is Film Noir? University Press of Kentucky

"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

International Noir Edinburgh University Press

Classic film noir was Hollywood's 'dark cinema' of crime and corruption; a genre underpinned by a tone of existential cynicism which stripped bare the myth of the American Dream and offered a bleak, nightmarish vision of a fragmented society that rhymed with many of the social realities of forties and fifties America.

Mean Streets and Raging Bulls explores how, since its apparent demise in the late fifties, the noir genre has been revitalized during the post-studio era. The book is divided into two sections. In the first, the evolution of film noir is contextualized in relation to both American cinema's industrial transformation and the post-Depression history of the United States. In the second, the evolution of neo-noir and its relation to classic film noir is illustrated by detailed reference to representative texts including *Chinatown* (Roman Polanski, 1974), *Night Moves* (Arthur Penn,

1975), *Taxi Driver* (Martin Scorsese, 1976), *Blood Simple* (Joel and Ethan Coen, 1984), *After Hours* (Martin Scorsese, 1985), *Sea of Love* (Harold Becker, 1989), *Reservoir Dogs* (Quentin Tarantino, 1992), and *Romeo is Bleeding* (Peter Medak, 1994).

Nightmare Alley McFarland

According to many critics, the era of "Film Noir" ended with the 1958 release of Orson Welles' classic *Touch of Evil*. The style was not dead, but rather had been transformed, and two years later, Alfred Hitchcock ushered in a new era of "Noir" films with the release of his 1960 masterpiece, *Psycho*. Film scholar Ronald Schwartz examines the most significant representatives of this cinematic style, beginning with Hitchcock's shocker and concluding with Michael Mann's *Collateral* (2004). Schwartz provides in-depth analyses of over thirty of the best "Neo-Noir" films and explains the qualities and characteristics of the "new noir" style. He also explains how it differs from "Film Noir" of the forties and fifties. As this study reveals, the new style significantly impacted American film after 1960. In this chronological guide, Schwartz examines such landmark films as *The Manchurian*

Candidate (1962), Point Blank (1967), The French Connection (1971), Chinatown (1974), Taxi Driver (1976), Body Heat (1981), Blood Simple (1984), Fatal Attraction (1987), The Grifters (1990), Reservoir Dogs (1992), The Usual Suspects (1995), L.A. Confidential (1997), Memento (2000), and Mystic River (2003). The book also includes an alphabetical filmography, listing over 650 films that in plot, style, or subject matter reflect the diversity of the genre. This reference work will be a valuable resource for film scholars and fans alike who wish to further explore the ever-evolving aspects of "Neo-Noir" cinema.

Hollywood's Dark Cinema University Press of Florida

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 Matrix as a Neo Noir - An Analysis of The Matrix with Special Focus on Style and Motifs of Film Noir* - Scarecrow Press

Film noir, which flourished in 1940s and 50s, reflected the struggles and sentiments of postwar America. Dennis Broe contends that the genre, with its emphasis on dark subject matter, paralleled the class conflict in labor and union movements that dominated the period. By following the evolution of film noir during the years following World War II, Broe illustrates how the noir figure represents labor as a whole. In the 1940s, both radicalized union members and protagonists of noir films were hunted and pursued by the law. Later, as labor unions

achieve broad acceptance and respectability, the central noir figure shifts from fugitive criminal to law-abiding cop. Expanding his investigation into the Cold War and post-9/11 America, Broe extends his analysis of the ways film noir is intimately connected to labor history. A brilliant, interdisciplinary examination, this is a work that will appeal to a broad spectrum of readers.

Dark Cinema Hal Leonard Corporation

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 hypersurveillant 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.

American Neo-noir City Lights Books

What is film noir? With its archetypal femme fatale and private eye, its darkly-lit scenes and even darker narratives, the answer can seem obvious enough. But as Ian Brookes shows in this new study, the answer is a lot more complex than that.

This book is designed to tackle those complexities in a critical introduction that takes into account the problems of straightforward definition and classification. Students will benefit from an accessible introductory text that is not just an account of what film noir is, but also an interrogation of the ways in which the term came to be applied to a disparate group of American films of the 1940s and 1950s.

Film Noir Reader GRIN Verlag

Following World War II, film noir became the dominant cinematic expression of Cold War angst, influencing new trends in European and Asian filmmaking.

International Noir examines film noir's influence on the cinematic traditions of Britain, France, Scandinavia, Japan, Hong Kong, Korea, and India. This book suggests that the film noir style continues to appeal on such a global scale because no other cinematic form has merged style and genre to effect a vision of the disturbing consequences of modernity. *International noir* has, however, adapted and adopted noir themes and aesthetic elements so that national cinemas can boast an independent and indigenous expression of

the genre. Ranging from Japanese silent films and women's films to French, Hong Kong, and Nordic New Waves, this book also calls into question critical assessments of noir in international cinemas. In short, it challenges prevailing film scholarship to renegotiate the concept of noir. Ending with an examination of Hollywood's neo-noir recontextualization of the genre, and post-noir's reinvigorating critique of this aesthetic, *International Noir* offers Film Studies scholars an in-depth commentary on this influential global cinematic art form, further offering extensive bibliography and filmographies for recommended reading and viewing.

L.A. Noir University Press of Kentucky

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.

Out of the Shadows Hal Leonard Corporation

Film noir is usually associated with a series of darkly seductive Hollywood thrillers from the 1940s and 1950s--shadowy, black-and-white pictures about private eyes, femme fatales, outlaw lovers, criminal heists, corrupt police, and doomed or endangered outsiders. But *Film Noir: A Very Short Introduction* demonstrates that the genre has much earlier origins and is more international in scope. The key themes and styles of film noir are discussed along with some of the most iconic film noirs, exploring important aspects of their history and ongoing influence: their critical reception, major literary sources, methods of dealing with censorship and budgets, social and cultural politics, variety of styles, and future in a world of digital media and video streaming.

Historical Dictionary of Film Noir

Edinburgh University Press

An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo-noir that explore issues ranging from conceptualization to cross-media influences Features chapters exploring the wider 'noir mediascape' of television, graphic novels and radio Reflects the historical and geographical reach of film noir, from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

Refiguring American Film Genres

Praeger

Critical wisdom has it that we said a long goodbye to film noir in the 1950s. Robert Miklitsch begs to differ. Pursuing leads down the back streets and alleyways of cultural history, *The Red and the Black* proposes that the received rise-and-fall narrative about the genre radically undervalues the formal and thematic

complexity of '50s noir and the dynamic segue it effected between the spectacular expressionism of '40s noir and early, modernist neo-noir. Mixing scholarship with a fan's devotion to the crooked roads of critique, Miklitsch autopsies marquee films like *D.O.A.*, *Niagara*, and *Kiss Me Deadly* plus a number of lesser-known classics. Throughout, he addresses the social and technological factors that dealt deuce after deuce to the genre--its celebrated style threatened by new media and technologies such as TV and 3-D, color and widescreen, its born losers replaced like zombies by All-American heroes, the nation rocked by the red menace and nightmares of nuclear annihilation. But against all odds, the author argues, inventive filmmakers continued to make formally daring and socially compelling pictures that remain surprisingly, startlingly alive. Cutting-edge and entertaining, *The Red and the Black* reconsiders a lost period in the history of American movies.

Neo-noir Bloomsbury Publishing USA

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 and the Cinema of Paranoia
Santa Monica Press

This first book published on film noir established the genre--a classic, at last in translation.