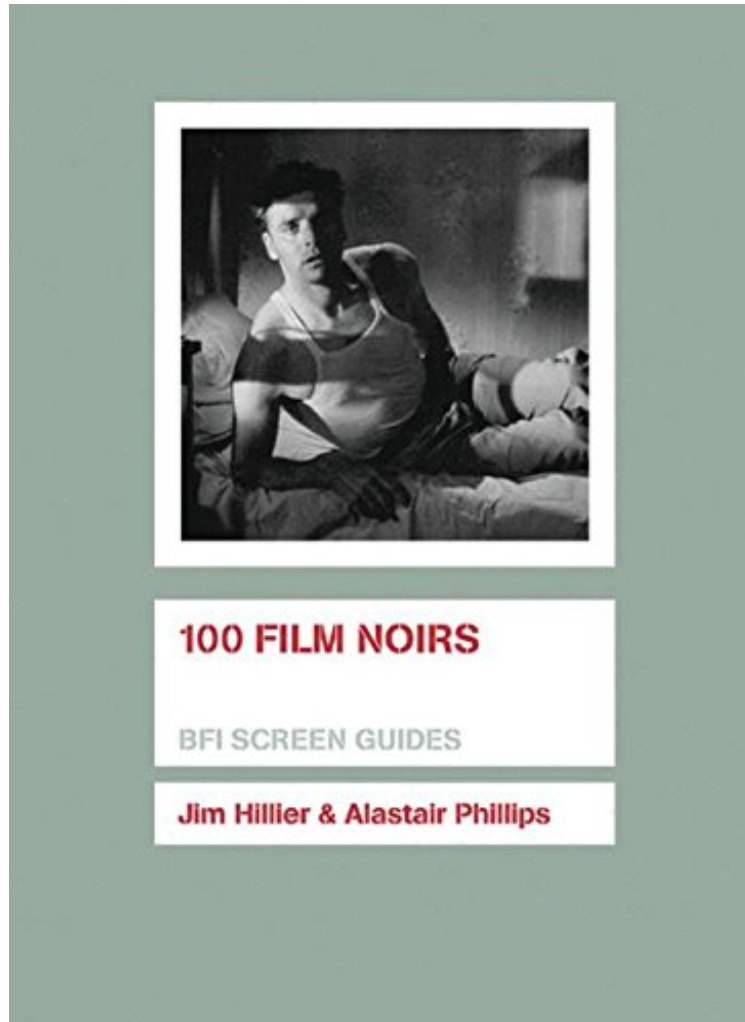


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Jim Hillier

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Jim Hillier : 100 Film Noirs (Screen Guides) before purchasing it in order to gage whether or not it would be worth my time, and all praised 100 Film Noirs (Screen Guides):

9 of 9 people found the following review helpful. Out of the ShadowsBy Laura Boyes100 Film Noirs is one of the peerless British Film Institute Screen Guides. The authors' unusual selection of films spotlight entries from the 1940s-50s film noir period, including classics like Double Indemnity, Laura, and The Maltese Falcon, but also significant post-modern noirs, like Chinatown, Mulholland Drive and Taxi Driver. Especially welcome are international films, like C.I.D (India) Brighton Rock (England) and Quai des Orfevres (France). The choices include off beat entries that led me to fill out my Netflix queue with oddballs like Born to Kill, I Wake Up Screaming and Where the Sidewalk Ends. A quibble (and a significant one) is the overuse of confusing academic jargon in the film descriptions. The book's quirky but satisfying film listings would have benefited from a little more straight-shooting prose.0 of 0 people

found the following review helpful. A GOOD INVESTMENT FOR NOIR FANS By Bill Cunningham In a guide like this, there's always going to be some disagreement between reader and authors, but for every omission that I would have included, I have found a lost jewel for my collection. Some readers might disagree with number of foreign films included (it is a British Film Institute guide) but I have seen several of the French and Japanese entries and would agree with their inclusion. An excellent guide and handbook for finding films that you have never seen or heard of. Just don't expect their 100 to be your 100 (and they do have an alternate list of 100 more films). A good investment for noir fans.

12 of 13 people found the following review helpful. A Bright and Fresh Approach to Film Noir By J. Michael Innes This recent guide provides an excellent introduction to film noir. It is readable and accessible, while presenting a fresh analysis of the material. One hundred films are selected that fit the criteria of the genre of film noir. The selection goes beyond the canon, of American film roughly between 1940 and 1958. There is included film from countries other than the United States, for example the UK, Brighton Rock (1947) and Spain, Death of a Cyclist (1955) and the book considers film well outside the aforementioned time boundaries, for example, Chinatown (USA) (1974), Get Carter (UK) (1971) and Collateral (USA) (2004). But the major examples are included, including films by the masters of the genre, Wilder, Lang, Siodmak, Ulmer, Preminger and Huston among many others. A very convincing case is made for the inclusion of the later and foreign material, a case that makes the reader appreciate the genre and think seriously about the themes and the methodology of film noirs. The films are described in sufficient detail for the reader to understand the plot, the studio background, the director and the major actors and fit the particular example into the genre. The selection and the understanding of the films is clearly influenced by the work of James Naremore More than Night: Film Noir in Its Contexts. If your own favorite example of a noir is not included in the list, the authors provide a second list of 100 films that can be considered and it is up to the reader to get hold of these and compare them. Most of this material is now readily available on DVD. This guide compares well with other recent analyses, for example Andrew Spicer's Film Noir and Ballinger and Graydon's The Rough Guide to Film Noir. A worthwhile exposition and a very handy and accessible guide.

Film noir's popularity with cinema audiences, enthusiasts and scholars has remained unabated since post-war French critics began discerning a new trend in American film with the release of such stylish and atmospheric crime features as Double Indemnity and Murder, My Sweet. Many of Hollywood's greatest directors such as Fritz Lang and Robert Siodmak are now closely associated with film noir's psychologically acute observations of the darker contours of the American urban landscape. Thanks to evocative cinematography, sharp writing and powerful performances, these films have had an enduring influence on international visual culture.

100 Film Noirs provides an authoritative overview of film noir past and present by examining its core films and themes and providing an accessible introduction to critical debates. The book goes beyond the classical canon to examine the ways in which noir continues to have a diverse influence on American cinema. It demonstrates the way that noir has intervened in other more established Hollywood genres and also considers numerous lesser-known examples of the field. Importantly, 100 Film Noirs has a strong international dimension and provides new and revealing insights into film noirs from France, Germany, Japan, India, Mexico and beyond.

'100 Film Noirs offers many insights into the history and visual grammar of the genre and provides the perfect excuse to revisit some classics and discover some forgotten masterpieces.' - PD Smith, The Guardian

'100 Film Noirs has a strong international dimension and provides new and revealing insights into film noirs from France, Germany, Japan, India, Mexico and beyond' - Sight and Sound

Both a treasure trove of facts and a taster for those keen to find out more about the seamier side of life...'

PinkPaper.com 'This new volume in the successful "BFI Screen Guides" series provides an entertaining and authoritative guide to the genre through an examination of 100 key films. "Film Noir" is a popular and widely-studied genre. The authors are both high-profile film scholars. It includes classic films such as "Double Indemnity" alongside more recent movies including "Sin City." Richly illustrated with images from the films are discussed. It also includes examples from Europe, Japan, India and Mexico, together with an editorial overview of the genre and its key debates.'

- Tangled Web

'As has already been indicated, this is an authoritative work, as one might expect with the imprint of the British Film Institute. It is extremely readable in style and is recommended for students of film studies in school, college, or university, as well as for public libraries where it would be eagerly read by lovers of film noir.'

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From the Back Cover

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