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Max Alvarez
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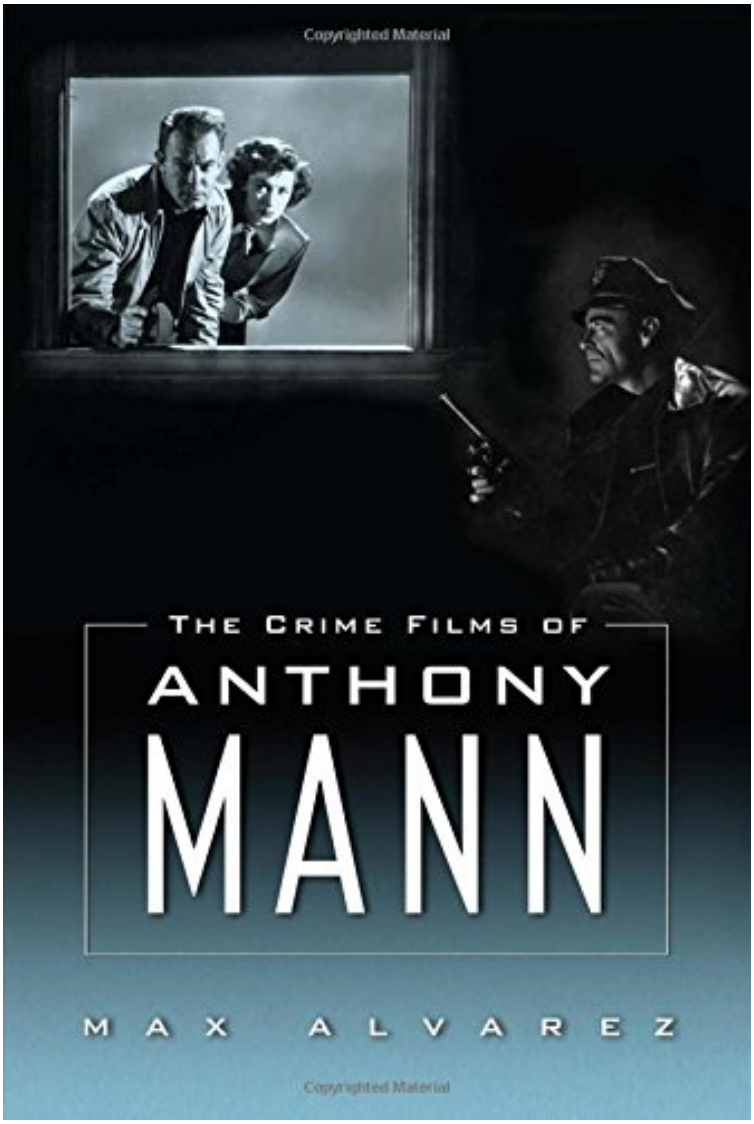

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Max Alvarez : The Crime Films of Anthony Mann before purchasing it in order to gage whether or not it would be worth my time, and all praised The Crime Films of Anthony Mann:

2 of 2 people found the following review helpful. A major contribution to film scholarshipBy Addison de WittMax Alvarez provides a solid contribution to the already remakarble corpus of Anthony Mann studies. His reasarch focused on the early life and debuts in theatre and television would justifity buying this book, as it brings a new light to an obscure and neglected phase of Mann's career. The noir "uvre" is discussed in depth with numerous script excepts, screen shots, etc. All in all a major work.0 of 0 people found the following review helpful. Excellent film book!By

RenaissanceExcellent film book about the filmmaker, Anthony Mann. Well researched and written with great insights about the man and his unique visual film style.4 of 4 people found the following review helpful. Great introcution to Anthony Mann and his lifeBy W. CREEDAnthony Mann is one of the greatly unappreciated directors of the fifties. His westerns with James Stewart not only revitalized Stewart's career but got Mann a place in the list of great western directors. Max Alvarez argues quite persuasively that some of his crime films deserve equal appreciation. His book is worth reading and getss my four star rating just for the opening chapters which are a short biography of Mann, who had quite an interesting childhood and upbringing. Alvarez then goes into great detail about Mann's early films. My main criticism of the book is Alvarez's repetitions of facts in the different sections on each film. Also, he goes quite a lot into the marketing (or lack of it) of each film, a little too much for me since it really doesn't further explain why Mann's early films have not received proper critical respect. But Alvarez does do a great job with his critical explanations of the films, showing the evolution of Mann's directorial vision.

Anthony Mann (19061967) is renowned for his outstanding 1950s westerns starring James Stewart (Winchester 73, The Naked Spur, The Man from Laramie). But there is more to Manns cinematic universe than those tough Wild West action dramas featuring conflicted and secretive heroes. This brilliant Hollywood craftsman also directed fourteen electrifying crime thrillers between 1942 and 1951, among them such towering achievements in film noir as T-Men, Raw Deal, and Side Street. Mann was as much at home filming dark urban alleys in black-and-white as he was the prairies and mountains in Technicolor, and his protagonists were no less conflicted and secretive than his 1950s cowboys.In these Mann crime thrillers we find powerful stories of sexual obsession (The Great Flamarion), the transforming images of women in wartime and postwar America (Strangers in the Night, Strange Impersonation), exploitation of Mexican immigrants (Border Incident), studies of the criminal mind (He Walked by Night), and Civil War bigotry (The Tall Target). Manns forceful camera captured such memorable and diverse stars as Erich von Stroheim, Farley Granger, Dennis OKeefe, Claire Trevor, Richard Basehart, Ricardo Montalbn, Ruby Dee, and Raymond Burr.The Crime Films of Anthony Mann features analysis of rare documents, screenplays, story treatments, and studio memoranda and reveals detailed behind-the-scenes information on preproduction and production on the Mann thrillers. Author Max Alvarez uses rare and newly available sources to explore the creation of these noir masterworks. Along the way, the book exposes secrets and solves mysteries surrounding the mercurial director and his remarkable career, which also included Broadway and early live television.

This study is more than welcome, given the emphasis always placed on the directors Westerns, and shows just how inspired and scrupulous a director Mann often was prior to making Winchester 73, The Man from Laramie and Man of the West. The author provides essential contextual and background material on the often independent small studios that produced the films in question: the careful and systematic use of archival material enables him to determine with a considerable degree of accuracy and conviction the nature of the contributions to each film by the director and his collaborators, in particular director of photography John Alton. The articulation of the textual and the extra-textual makes The Crime Films of Anthony Mann a most valuable work for teachers and students alike, as well as for the informed general reader.Reynold Humphries, former professor of film studies at the University of Lille, FranceAmong devoted cinephiles, Anthony Manns Westerns have been enshrined near the top achievements in that beloved genre, especially the handful he made with James Stewart, but little has been written about the excellent series of crime pictures he directed before those. That oversight has now been corrected with this meticulously researched and lovingly detailed new book by Max Alvarez, a triumph of film scholarship, most readable, reliable in its opinions, and touching in its devotion to the subject at hand.Peter BogdanovichFrom the Inside FlapA survey and rediscovery of the many noir films directed by a master of the westernAbout the AuthorMax Alvarez is a film historian and public speaker on world cinema. He has developed presentation partnerships with such organizations as the Smithsonian Institution and is the former film programmer for National Museum of Women in the Arts in Washington, D.C. His essay on Thornton Wilders Shadow of a Doubt screenplay appears in the book Thornton Wilder: New Perspectives from Northwestern University Press. He has also written for Film History: An International Journal and Chicago Tribune. The National Gallery of Art in Washington, D.C. and Pacific Film Archive in Berkeley have both showcased Alvarezs groundbreaking scholarship on Anthony Mann as part of their public programs focusing on the directors work. Find him at www.maxjalvarez.com.