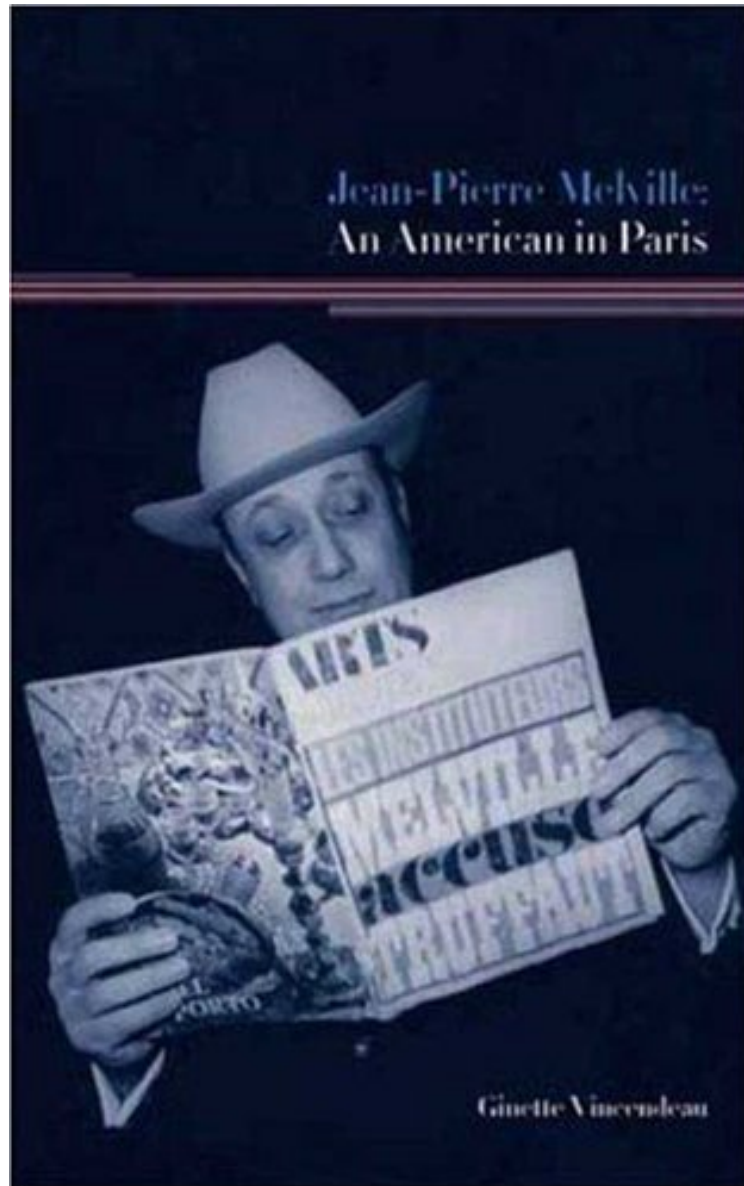


(Ebook pdf) Jean-Pierre Melville: An American in Paris

## Jean-Pierre Melville: An American in Paris

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**NA NA : Jean-Pierre Melville: An American in Paris** before purchasing it in order to gage whether or not it would be worth my time, and all praised Jean-Pierre Melville: An American in Paris:

0 of 0 people found the following review helpful. Ginette Vincendeau on French CinemaBy Dr Ren CodoniAspects of French Cinema (2 vols)Stars and stardom in French cinema (Continuum 2000) andJean-Pierre Melville: An American in Paris (bfi 2003)The author is a French film academic in England, her work - of which here two samples - on

Nouvelle Vague and wider themes. She is very knowledgeable, and her writing comes along equally competently in French and in English. Miss Vincendeau's book on Melville (1917-73), the major of the two, is also published by Macmillan in the United States; she also does features in the Melville editions on dvd, Her work on Melville is considered a pivotal contribution, dealing with Melville as a great talent in film making, and in connecting the time before with that of the Nouvelle Vague in French Cinema. Melville became well known for his tragic, minimalist film noir crime dramas, such as *Le Doulos* (1962), *Le Samouraï* (1967) and *Le Cercle rouge* (1969), starring major actors such as Alain Delon (probably the definitive Melvillian actor), Jean-Paul Belmondo and Lino Ventura. Influenced by American cinema, especially gangster films of the 1930s and '40s, Melville used accessories such as weapons, clothes (the indispensable unisex trench coat), and fedora hats, to shape a characteristic look in his movies. (Wikipedia) On stars and stardom in France, we now at least have an intelligently reasoned list: Max Lindner, Jean Gabin, Brigitte Bardot, Jeanne Moreau, Louis de Funs, Jean-Pierre Belmondo, Alain Delon, Catherine Deneuve, Gerard Philipe and Juliette Binoche. As in her Melville study, Miss Vincendeau uses the analytical style typical of French critics, which makes such studies so much superior to the more (often endlessly) narrative detail of the English and primarily American film press. 7 of 7 people found the following review helpful. Le joy to read By sea TLA long time Melville fan, I was thrilled to find a study on his work printed in my native English. In the United States many of Melville's films are simply unavailable with English subtitles in either VHS or DVD. I really appreciated being able to access details of these unseen master works through this book. The organization of his work into genres was well thought out. Enjoyable are the tidbits of backstory before, during and after production of each film. Like any passionate artist much of who the man was can be found expressed in his work. This book lovingly invites the reader to seek out and experience these wonderful films. I also found helpful references to other French films I hadn't discovered. I hope and pray Criterion releases more of Melville's work on DVD 0 of 0 people found the following review helpful. Five Stars By Michael D Jedlowski Always wanted this book. Thanks.

Ginette Vincendeau discusses the artistic value of his films in their proper context and comments on Jean-Pierre Melville's love of American culture and his controversial critical and political standing in this English language study.

From the Back Cover One of the most brilliant filmmakers in post-war France and world cinema, Jean-Pierre Melville now enjoys renewed popularity. His "*Bob le flambeur*" (with its street-wise Montmartre and Pigalle settings, its cool jazz score and its good-humoured tale of gangster clans) not only inspired the New Wave but has attained unassailable cult status. Other iconic gangster films such as "*Le Doulos*", "*Le Samouraï*" and "*Le Cercle rouge*" are now hailed as masterpieces by latter-day legends John Woo and Quentin Tarantino. Meanwhile, with "*Le Silence de la mer*" and "*L'Armée des ombres*", Melville also contributed two of the greatest films about the Resistance during World War II. This major study of Jean-Pierre Melville discusses the artistic value of the films in their context and the director's love of American culture from which he derived his name, his sartorial style of Stetson hat and dark glasses, and his ambition to rework the Hollywood gangster film in French settings. The author looks at Melville's controversial critical and political standing, his extraordinary focus on masculinity and male stars such as Alain Delon, Jean-Paul Belmondo and Lino Ventura and his trademark "pared-down" mise-en-scene. This critical account by a leading writer on French cinema, Ginette Vincendeau, reveals the director to be not only a fashionable cult director but one of the few true masters of the cinema. About the Author Ginette Vincendeau is Professor of Film Studies at the University of Warwick. She is the author or editor of numerous publications including *The Encyclopedia of European Cinema*, *Stars and Stardom in French Cinema*, *Pepe le Moko* and (with Alastair Phillips), the forthcoming *Journeys of Desire: European Actors in Hollywood*.