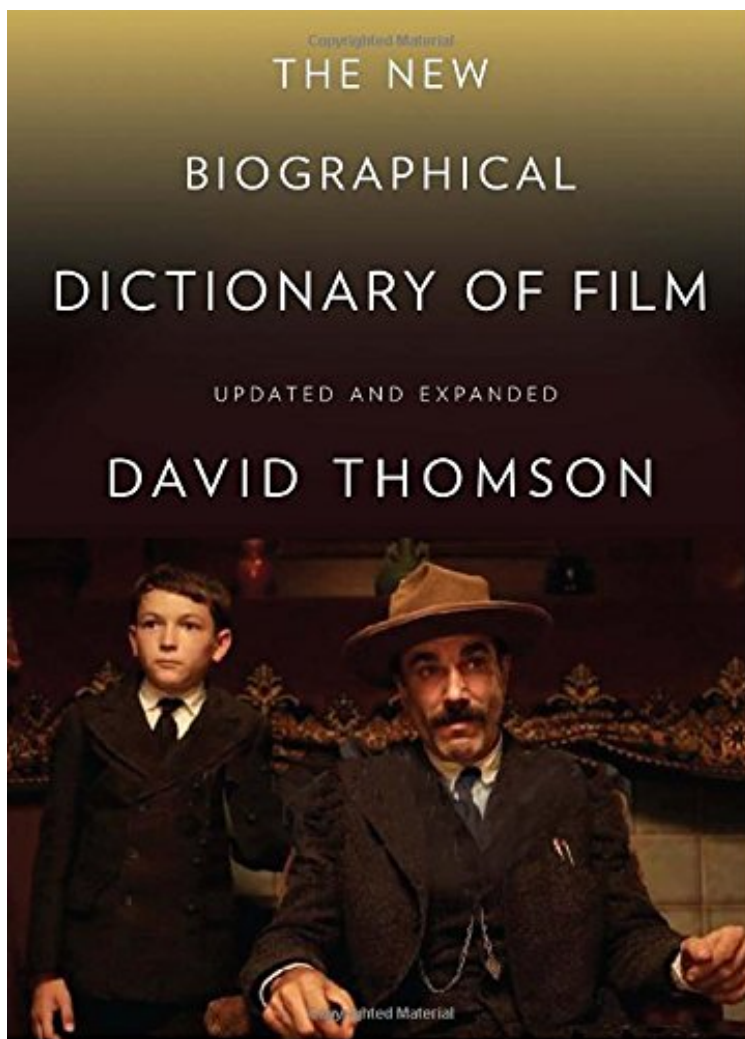


(Ebook free) The New Biographical Dictionary of Film: Fifth Edition, Completely Updated and Expanded

## The New Biographical Dictionary of Film: Fifth Edition, Completely Updated and Expanded

*David Thomson*

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**David Thomson : The New Biographical Dictionary of Film: Fifth Edition, Completely Updated and Expanded** before purchasing it in order to gage whether or not it would be worth my time, and all praised The New Biographical Dictionary of Film: Fifth Edition, Completely Updated and Expanded:

4 of 4 people found the following review helpful. A Sheer Delight By J. Hundley I love reference books. They are the best for nightstand and bathroom reading. A good, solid reference on a subject you are interested in a wise investment in time and money. This new edition of a long-time classic is, as the past editions have been, a sheer delight. Like the old potato chip commercial put it, you can't eat just one entry. You will find yourself staying up later than you

intended (or taking a lot longer to get ready for the day, etc.), but pfft. Who cares when a writer like Thomson is keeping you reading? He has not lost any of his edge, strong opinion, or ability to make you laugh out loud. If you agree with his take, you nod your head at his wit and incisive writing. If you disagree with him, all the better. It's still enlightening and more often than not, a hoot. Not just everybody is listed here, of course, but then, not just everybody deserves to be. Turn on the side lamp, adjust the pillow, and expect to be tired in the morning. 0 of 0 people found the following review helpful. lots of info for film lovers (older edition) By DPJ This is an earlier edition - not the latest one - but it still has lots of great information in it; it's just not totally up to date. 0 of 0 people found the following review helpful. Five Stars By Joe Williams Great, really enjoyed!

David Thomson's *New Biographical Dictionary of Film* topped *Sight and Sound* magazine's 2010 poll of international critics and writers as the best film book of all time. Now in its fifth edition, updated, and with more than 130 new entries from Judd Apatow to Lena Horn, the classic, beloved film book is better than ever. For thirty-five years, David Thomson's *Biographical Dictionary of Film* has been fiendishly seductive (Greil Marcus, *Rolling Stone*), the finest reference book ever written about movies (Graham Fuller, *Interview*), and not only an indispensable book about cinema, but one of the most absurdly ambitious literary achievements of our time (Geoff Dyer, *The Guardian*). For this edition, Thomson has brought up to date and in some cases recast the biographies, and has added new ones (Clive Owen, Scarlett Johansson, Jake Gyllenhaal, and Marion Cotillard, for example). The book now includes almost 1,500 entries, some of them just a pungent paragraph, some of them several thousand words long, every one a gem. Here is a great, rare book that encompasses the chaos of art, entertainment, money, vulgarity, and nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film buff must own, from the man David Hare called the most stimulating and thoughtful film critic now writing.

From *Publishers Weekly* When this book was first published in 1975, it ignited arguments among many film buffs who disagreed with London-born critic Thomson's strongly opinionated summations. This latest upgrade which includes 300 new entries promises to do the same. Thomson retitled it, he says, "because so much is fresh and different." Now that the reference includes talents who've shot to fame during the past decade or so, including Renee Zellweger ("great range") and Ben Affleck ("boring, complacent and criminally lucky to have got away with everything so far"), it is truly massive, running the gamut from Abbott and Costello, who achieve the "lyrical, hysterical and mythic," to *Ghost World*'s Terry Zwigoff, "a rare, individual voice". A critical minimalist, Thomson often nails the essence of a personality or career in less than a dozen words, such as Johnny Weissmuller: "No subsequent Tarzan ever matched him the loincloth was retired." He deftly distills entire movies down to single sentences, with Internet-like linkages. Since his Haley Joel Osment profile sneaks in a critique of Spielberg's *A.I.* ("Osment was uncannily good as the robot/puppet coming to life, but ultimately betrayed by the inability of his director to keep control of the very ambitious material"), the hypnotized reader feels compelled to seek his lengthier comments on Spielberg: "*Schindler's List* is the most moving film I have ever seen." After the publication of a 1994 edition, the *Internet Movie Database* became one of the book's major competitors, linking nearly a half million performers with over 260,000 titles, but one still turns to Thomson for witty writing and potent, razor-sharp insights. With an immense passion for pictures, he plunges past the *IMDb* into the very soul of film. Agent, Laura Morris. (Oct. 11) Forecast: Older readers will want to replace their earlier edition with this one, while an author tour, radio giveaways and advertising in the *New York Times Book and Film Comment* will attract a new generation. Copyright 2002 Reed Business Information, Inc. From *Library Journal* First published in 1975 and updated in 1981 and 1994, this dictionary returns with 300 new entries, mostly on emerging actors and directors from the last decade (e.g., Luc Besson and Reese Witherspoon), bringing the total to 1300. Film scholar Thomson (*Showman: The Life of David O. Selznick*) offers extensive but not comprehensive coverage, with entries ranging from a couple of paragraphs to several pages. He seems to write about whoever interests him, leaving some unexplained gaps. For example, he profiles Jeff Bridges but not father Lloyd or brother Beau and includes a fine tribute to the late critic Pauline Kael but ignores Roger Ebert. The book contains a lengthy appreciation of TV talk show master Johnny Carson that probably doesn't belong here. Like other serious film writers his age, Thomson admits that he no longer finds movie-going the "transforming experience" it once was, adding "I think I have learned that I love books more than films." This probably shapes some of his outspoken opinions. For example, writing about Tommy Lee Jones's recent career, he says, "He became coarse or was it depressed? and you felt he had lost faith in the business as his checks grew bigger." Halliwell's *Who's Who in the Movies* covers far more figures, in less detail than Thomson, though Thomson seems to value opinions as much as facts. Some readers may resent Thomson's dismissal of Paul Newman or John Ford's "appallingly hollow" *Grapes of Wrath* and *How Green Was My Valley* ("a monstrous slurry of tears and coal dust"). Halliwell's remains the first choice for a ready reference in film biography collections. If budget permits, large public libraries and college film collections should consider Thomson's book as a browsing title owing to its trenchant, sometimes witty, prose and its up-to-date coverage. Stephen Rees, Levittown Regional Lib., PA Copyright 2002 Reed Business Information, Inc. "America has given the world Emily Dickinson, "Moby-Dick," jazz, Faulkner, Hollywood, rock 'n' roll, and this

book." --Michael Robbins, Chicago Tribune "The best book on the movies ever written in English." The New Republic Thomson proves anew that he is irreplaceable . . . His monologue has blossomed into an unlikely, searching dialogue about what to value in the movieshow to love whats come before without nostalgia, and how to find the courage to demand more from the stuff being made right now . . . Deservedly treasured . . . One of the most probing accounts ever written of a human beings engagement with the movies. Sarah Kerr, The New York Times Book Delicious. One of the best and most useful books written about the movies. Edward Guthmann, San Francisco Chronicle The Dictionary is not only an indispensable book about cinema, but one of the most absurdly ambitious literary achievements of our time. Geoff Dyer, Sight Sound A marvel . . . Eccentric, audacious, sparkling . . . Probably the greatest living film critic and historian, Thomson writes the most fun and enthralling prose about the movies since Pauline Kael. Benjamin Schwarz, The Atlantic From Abbott and Costello to Crumbs Terry Zwigoff, David Thomson expertly caters the banquet of film history in the latest edition of this classic. One critics poll called it the best movie book ever; it also has some of the finest, orneriest writing in the English language. Time Truly, maddeningly, gloriously subjective . . . Buy this book for a friend, and bask in the pleasure of knowing that you have incalculably enriched his life. Buy it for yourself, and book some quality time with one of the finest writers the story of film has ever had. Saul Austerlitz, San Francisco Chronicle [A] mad and magnificent opus . . . Thomson is a great rhapsodist of how film acts on his, and therefore our, imagination. . . . Close viewing, and the insights that spring from rapt attention, are what Thomsons criticism is all about. Despite its seemingly straitlaced A-to-Z format, the Dictionary is oddball and Borgesian, finding imaginative ecstasy in its encyclopedic tendency. The book crackles with epigram while often reaching for meanings that endow familiar subjects with a new reality. . . . Its an essential, loony, irresistible book, and scarcely a week passes when I dont submerge myself for an hour or two in its labyrinthine marvels. Richard Rayner, Los Angeles Times Essential . . . Razor-sharp reviews are often commentaries on both the filmmaker and the audience. . . . Were always aware that were engaging with a passionate educated human being. Isnt that more interesting and rewarding than marketing-driven Netflix summaries? Great critics are cinemas most inspiring enthusiasts. Four stars. Jeffrey Overstreet, Books Culture Witty, expansive, convincing, honest, more than a little mischievous and, so often, absolutely on the money. Thomsons voice is one of the most distinctive and enjoyable in film criticism. It leaps from the pages of this spruced up classic like flames from a bonfire. . . . Almost every page contains at least one unexpected nugget of information that you would struggle to come across by any other means. . . . However, the real value of this book lies not in facts, but in opinions. Thomsons views are so shrewd, so exquisitely stated that, more often than not, they feel like thoughts you already held but were never quite sure how to put into words. . . . In a world awash with amateur pundits, the value of a genuine expert who knows his own mind has never been higher. . . . Dip into any entry and you will find irrefutable proof that his gaze remains as sharp as ever. For as long as there are films worth writing about, Thomsons opinions will remain worth reading. Benjamin Secher, The Telegraph The newest edition of David Thomsons New Biographical Dictionary of Film is 1,076 pages long. It weighs a ton. And yet, its almost impossible to put down. The New York Observer Invaluable and occasionally maddening. Steven Rea, The Kansas City Star Skip the movie; read David Thomson instead. Addictive . . . his landmark work. Youll see how erudite, generous, cheeky, elegant and fascinating Thomsons writing is. Take any entry and its impossible not to want to read to the finish. Kyle Smith, New York Post From the Trade Paperback edition.