



Spring 4-1-2004

Review. Bad Boys: The Actors of Film Noir

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Recommended Citation

Imhof, R. (2004). Review. Bad Boys: The Actors of Film Noir. *Reference and User Services Quarterly*, 43(3), 261.
<https://scholarlycommons.pacific.edu/libraries-articles/60>

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census.gov. It should be noted that SF1 data searchable in American FactFinder and presented in this volume include only thirty-nine American Indian/Alaska Native groups. Census officials have indicated that place-level information was collected on all tribes.

Section 2, "Comparative Ranking Tables," contains comparative ancestry data (numbers and percentages) for 217 ethnicities, arranged alphabetically by group. These data are not retrievable in American FactFinder. The first table shows the 150 top places, sorted by number where, for example, Armenians live. The second indicates the top 150 places sorted by percent for all communities, thus putting tiny Ridgely, Missouri, with a 14 percent Armenian population—ten individuals—in second place. The third table shows the same information for the top 150 communities of ten thousand or more. The volume ends with a place index. The CD-ROM, which is free upon request to purchasers of the print volume, contains section-one data for all 33,150 communities in the U.S., and section-two rankings for the top six hundred communities for each ancestry. The PDF files are easy to use.

From a preservation perspective, the 3,045 pages are very thin and will tear easily when patrons attempt to photocopy them. Fortunately, the CD-ROM is available for printing. Perhaps the 2010 Census edition of *Ancestry in America* will be published in two separate, more manageable volumes.

There is nothing comparable to *Ancestry in America. County and City Data Book: 2000* (U.S. Census Bureau 2001) has only eight basic race/Hispanic origin statistics for cities with populations greater than 25,000 and for places and minor civil divisions larger than 2,500.

While the price is steep, and much of the data are obtainable from American FactFinder, the compilation and synthesis of disparate data files from SF1 and SF3, along with the comparative rankings, make this a value-added, easy-to-use publication. Recommended for academic, public,

and special libraries.—*J. Christina Smith, Anthropology/Sociology Bibliographer, Boston University*

Bad Boys: The Actors of Film Noir. By Karen Burroughs Hannsberry. Jefferson, N.C.: McFarland, 2003. 790p. alkaline \$75 (ISBN 0-7864-1484-7).

Hannsberry, author of *Femme Noir: Bad Girls of Film* (McFarland, 1998), gives the male celebrities of the genre equal time in this collection. While Alain Silver's seminal *Film Noir: An Encyclopedia Reference to the American Style* (Overlook, 1993) is still the major reference source in this area, *Bad Boys* can be considered unique in that there is no other source that exclusively focuses on the male stars of the film noir genre. Covering the public and private lives of more than ninety actors who starred in American noir films of the 1940s and 1950s, all the usual suspects are here, including Humphrey Bogart, Edward G. Robinson, James Cagney, and Robert Mitchum, while lesser-known actors who provided staple noir supporting characters are included in an appendix. A second appendix titled "Last Words from the Bad Boys" includes a sampling of the snappy, hard-boiled dialogue that is characteristic of noir films. Most of the entries range from eight to ten pages and are accompanied by a photograph of the subject. Each entry concludes with a bibliographical source list and a filmography. Because of the scope of the work, biographies for actors such as Vincent Price and Kirk Douglas, whose primary film careers were outside of the noir genre, focus primarily on their noir achievements and the filmography lists only those works. A bibliography and general index completes the book. A separate index to all the films mentioned would have been a welcome addition.

The work would have benefited from a more careful editing job. For example, Whit Bissell's entry indicates his death on March 5, 1996, at the age of "1986" and Lloyd Nolan's costar in *Hannah and Her Sisters* was Maureen O'Sullivan, not Maureen O'Hara. This may be quibbling, but since this work is

competing with free Web sources for film biographical information (like the Internet Movie Database, <http://imdb.com>), it is all the more important that information in a print-reference source such as this be scrupulously accurate. As it is, *Bad Boys* is probably better suited for public libraries than for academic collections.—*Robin Imhof, Reference Librarian, University of the Pacific, Stockton, California*

The Bootleg Guide. By Garry Freeman. Lanham, Md.: Scarecrow, 2003. 728p. alkaline \$89.95 (ISBN 0-8108-4582-2).

Back in the day of vinyl records, small shops sold pirated copies of live shows and stolen studio tapes. Fans bought these unauthorized releases never really knowing what the quality and contents consisted of until they got home. Gary Freeman's guide and annotated bibliography to the bootleg record industry of the 1960s and 1970s covers these recordings originally released on vinyl or tape. Items later converted to CD are noted as such.

Bands covered include major artists from Bruce Springsteen to Frank Zappa to 10cc. Each entry includes the original title as released, date, venue, tracks, quality rating of the recording, and comments. Although the thoroughness of the bibliography and annotations is impressive, some of the item listings include scant details, perhaps due to their scarcity.

In deciding whether to purchase this title, one should keep in mind the rarity of guides such as this. Also consider the need for, and usefulness of, such a guide (what will you do after you find out Deep Purple played "Paint It Black" on Nov. 12, 1970, on a bootleg called "Alive Tribute to Wally?") Go get it on eBay where a surprising number of these items are offered for sale.) However, music fans will want to use the book for hours on end, and it will certainly be checked out if added to the circulating collection. A reference location will ensure that the book is available to all users. *Bootleg* serves the dedicated fan of the golden age of music piracy as both a wish list and coffee-table reader. The