
Film Noir The Encyclopedia

More Than Night

Film Noir Reader

Film Noir FAQ

The Film Encyclopedia

The Worldwide Film Noir Tradition

Out of the Shadows

An Encyclopedic Reference Guide to Film Noir

Film Noir

Film Noir Guide

Film Noir

The Movie Book of Film Noir

The Encyclopedia of Fantastic Film

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The Film Noir Bible

Film Noir The Encyclopedia

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KIRSTEN CHOI

More Than Night Rowman & Littlefield

"The Film Noir Bible is really an encyclopedia. Designed so you easily get into it. Yet, it also has depth. This truly massive book is crammed to the gills with extraordinary movies, endless characters, inspired quotes, and incendiary analysis. In one book, an entire era of films will come alive. I've tracked down all the highlights (like some rare, wild, nearly extinct beast, film noir has finally been captured). If it's exciting, it's here. Nothing lame, nothing sloppy, nothing weak. It must be noted that some 50 years after the fact, film noir still remains shrouded in mystery.

On the simplest level, many important films are unaccounted for (not to mention, numerous obscurities). In line with this, theories accounting for the phenomenon have been most unsatisfactory (thus some have dismissed the idea altogether). Yet, this hasn't stopped film noir from being acclaimed as the one true American 'art film' genre and as 'one of the most important cultural developments of the twentieth century'. However, noir hasn't been well-served in recent years by either the movies made in its name or the critical commentary on the subject. Now, The Film Noir Bible comes along to answer the question of whether film noir was a truly significant artistic movement or merely a bunch of mildly amusing relics which people still get a kick out of. The Film Noir Bible isn't about theory. It's about movies (I name names). I'll tell you what films are good, bad, underrated (I didn't

watch all these films not to have an opinion on them). Have the movies dated? Are they flawed but interesting? All here. Plus, the book overflows with detailed descriptions of the many characters who people film noir. You won't see this in other books. Tons of unique quotes as well. All in all, it's a no-nonsense guide to the 200 or so most significant film noirs of all time (and more). When I'm thru with these sonuvabitches, you'll know them better than your next-door neighbor (in fact, you won't even need to watch the film to get a great feel for it)."--Amazon website

Film Noir Reader Scarecrow Press

Presents an overview of the characters, themes, and motifs featured in film noir, including contemporary contributions to the genre.

Film Noir FAQ Overlook

(Limelight). This bountiful anthology combines all the key early writings on film noir with many newer essays, including some published here for the first time. The collection is assembled by the editors of the Third Edition of *Film Noir: An Encyclopedic Reference to the American Style*, now regarded as the standard work on the subject.

The Film Encyclopedia Scarecrow Press

Beginning with a general overview of film noir and covering its most important themes, this illustrated handbook provides instant and in-depth access to the film noir genre. Films covered include 'Double Indemnity', 'Kiss Me Deadly', 'Gun Crazy', 'Criss Cross' and 'Detour'.

The Worldwide Film Noir Tradition Running Press Adult

A reference guide for late-night film enthusiasts, this book provides details of over 300 American films of the genre. Each

entry includes the credits of cast and crew, storylines and a critical discussion of the film in the context of cinema history.

Out of the Shadows Goodknigh Books

In the wake of the remarkable success of *Film Noir Reader*, this new collection further explores a genre of limitless fascination -- and one that continues to inspire and galvanise the latest generation of film-makers. Again heavily illustrated, with close to 150 stills, *Film Noir Reader 2* is organised much like the earlier volume.

An Encyclopedic Reference Guide to Film Noir Createspace Independent Publishing Platform

This revised and expanded edition of Eddie Muller's *Dark City* is a film noir lover's bible, taking readers on a tour of the urban landscape of the grim and gritty genre in a definitive, highly illustrated volume. *Dark City* expands with new chapters and a fresh collection of restored photos that illustrate the mythic landscape of the imagination. It's a place where the men and women who created film noir often find themselves dangling from the same sinister heights as the silver-screen avatars to whom they gave life. Eddie Muller, host of Turner Classic Movies' *Noir Alley*, takes readers on a spellbinding trip through treacherous terrain: Hollywood in the post-World War II years, where art, politics, scandal, style -- and brilliant craftsmanship -- produced a new approach to moviemaking, and a new type of cultural mythology.

Film Noir Santa Monica Press

Hollywood showed its dark side in the 1940s and 50s with a wave of highly stylized movies featuring sinister plots, shady characters, sexual tension, chaos and confusion. These films

have fascinated critics, students, moviegoers, and moviemakers ever since. Classics including *THE MALTESE FALCON*, *THE BIG SLEEP*, and *THE POSTMAN ALWAYS RINGS TWICE* are analysed, with iconic actors, such as Robert Mitchum and legendary directors including Alfred Hitchcock, Stanley Kubrick and Orson Welles profiled.

Film Noir Guide Routledge

Presents an overview of the characters, themes, and motifs featured in film noir, including contemporary contributions to the genre.

Film Noir Taschen

Film noir_literally 'black cinema'_is the label customarily given to a group of black and white American films, mostly crime thrillers, made between 1940 and 1959. Today there is considerable dispute about what are the shared features that classify a noir film, and therefore which films should be included in this category. These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents. *The Historical Dictionary of Film Noir* is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the representation of the city and gender, other

forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

The Movie Book of Film Noir University Press of Kentucky
 "Wow! What a book!" — Katharine Hepburn "Recommended for any reference collection in need of a world view of film." — Booklist "The best movie reference book, hands down." — Newsweek

The Encyclopedia of Fantastic Film Hal Leonard Corporation
 What is Film Noir? surveys the various theories of film noir, defines film noir, and explains how the genre relates to the style and the period in which noir was created. It also provides a very useful theory of genre and how it relates to film study.

Storytelling in the New Hollywood Univ of California Press
 An Encyclopedic Reference to the American Style This is a completely revised third edition of one of the great works on film noir.

Film Noir Hal Leonard Corporation

Film noir was a cycle in American cinema which first came into prominence during World War II, peaked in the 1950s, and began to taper off as a definable trend by 1960. Over the years, a group of films from the period emerged as noir standards, beginning with *Stranger on the Third Floor* in 1940. However, since film noir is too wide-ranging, it cannot be kept within the narrow limits of the official canon that has been established by film historians. Consequently, several neglected movies made during the classic noir period need to be re-evaluated as noir films. In *Out of the Shadows: Expanding the Canon of Classic Film Noir*, Gene Phillips provides an in-depth examination of several key noir films,

including acknowledged masterpieces like *Laura*, *The Maltese Falcon*, *Sunset Boulevard*, and *Touch of Evil*, as well as films not often associated with film noir like *Spellbound*, *A Double Life*, and *Anatomy of a Murder*. Phillips also examines overlooked or underappreciated films such as *Song of the Thin Man*, *The Glass Key*, *Ministry of Fear*, and *Act of Violence*. Also considered in this reevaluation are significant neo-noir films, among them *Chinatown*, *Hammett*, *L.A. Confidential*, and *The Talented Mr. Ripley*. In his analyses, Phillips draws upon a number of sources, including personal interviews with directors and others connected with their productions, screenplays, and evaluations of other commentators. *Out of the Shadows* explores not only the most celebrated noir films but offers new insight into underrated films that deserve reconsideration. Of interest to film historians and scholars, this volume will also appeal to anyone who wants a better understanding of the works that represent this unique cycle in American filmmaking.

Film Noir Overlook Press

The behind-the-scenes story of the quintessential film noir and cult classic, Billy Wilder's *Double Indemnity*—its true crime origins and crucial impact on film history—is told for the first time in this riveting narrative published for the film's 80th anniversary. From actual murder to magazine fiction to movie, the history of *Double Indemnity* is as complex as anything that hit the screen during film noir's classic period. A 1927 tabloid sensation "crime of the century" inspired journalist and would-be crime-fiction writer James M. Cain to pen a novella. Hollywood quickly bid on the film rights, but throughout the 1930s a strict code of censorship made certain that no studio could green-light a murder melodrama

based on real events. Then in 1943 veteran scriptwriter and newly minted director Billy Wilder wanted the story for his third movie. With tentative approval from the studio he hired hardboiled novelist Raymond Chandler to co-write a script that would be acceptable to industry censors. Director Wilder then cajoled a star cast into coming aboard: the incomparable Barbara Stanwyck in her unforgettable turn as the ultimate femme fatale; alongside Fred MacMurray, going against type as her accomplice; and Edward G. Robinson as a dogged claims investigator. Wilder kept Chandler on for the entire shoot, and other key collaborators were cinematographer John Seitz, costume designer Edith Head, and composer Miklós Rózsa. With all these talented contributors, the final film became one of the earliest studio noirs to gain critical and commercial success, including being nominated for seven Oscars. It powerfully influenced the burgeoning noir movement, spawned many imitators, and affected the later careers of all its cast and crew. *Double Indemnity's* impact on filmmakers and audiences is still felt eight decades since its release. Authors Alain Silver and James Ursini tell the complete, never-before-told history of writing, making, and marketing of *Double Indemnity* in their latest and most provocative work on film noir: *From the Moment They Met It Was Murder*.

Encyclopedia of Film Noir Random House Value Pub

Thirty-five years in the making, and destined to be the last word in fanta-film references! This incredible 1,017-page resource provides vital credits on over 9,000 films (1896-1999) of horror, fantasy, mystery, science fiction, heavy melodrama, and film noir. Comprehensive cast lists include: directors, writers, cinematographers, and composers. Also includes plot synopses,

critiques, re-title/translation information, running times, photographs, and several cross-referenced indexes (by artist, year, song, etc.). Paperback.

Film Noir Light and Shadow Univ of California Press

The Routledge Encyclopedia of Films comprises 200 essays by leading film scholars analysing the most important, influential, innovative and interesting films of all time. Arranged alphabetically, each entry explores why each film is significant for those who study film and explores the social, historical and political contexts in which the film was produced. Ranging from Hollywood classics to international bestsellers to lesser-known representations of national cinema, this collection is deliberately broad in scope crossing decades, boundaries and genres. The encyclopedia thus provides an introduction to the historical range and scope of cinema produced throughout the world.

Street with No Name Harvard University Press

Explores twenty definitive film noir titles from 1941 to 1950 and traces the evolution of popular fashion in the decade of the 1940s, the impact of World War II on home-front fashion, and the influence of the film noir genre on popular fashion.

Film Noir Running Press Adult

Film noir remains one of the most enduring legacies of 1940s and '50s Hollywood. Populated by double-crossing, unsavory characters, this pioneering film style explored a shadow side of American life during a period of tremendous prosperity and optimism. Edward Dimendberg compellingly demonstrates how film noir is preoccupied with modernity—particularly the urban

landscape. The originality of Dimendberg's approach lies in his examining these films in tandem with historical developments in architecture, city planning, and modern communications systems. He confirms that noir is not simply a reflection of modernity but a virtual continuation of the spaces of the metropolis. He convincingly shows that Hollywood's dark thrillers of the postwar decades were determined by the same forces that shaped the city itself. Exploring classic examples of film noir such as *The Asphalt Jungle*, *Double Indemnity*, *Kiss Me Deadly*, and *The Naked City* alongside many lesser-known works, Dimendberg masterfully interweaves film history and urban history while perceptively analyzing works by Raymond Chandler, Edward Hopper, Siegfried Kracauer, and Henri Lefebvre. A bold intervention in cultural studies and a major contribution to film history, *Film Noir and the Spaces of Modernity* will provoke debate by cinema scholars, urban historians, and students of modern culture—and will captivate admirers of a vital period in American cinema.

Film Noir Harper Collins

Film historians and critical commentators, Alain Silver and James Ursini, authors of *THE NOIR STYLE* and editors of *FILM NOIR THE ENCYCLOPEDIA* and the *FILM NOIR READER* series, turn their attention to the myriad of other books and key articles about the classic period from the "discovery" of the cycle by French critics in the aftermath of World War II to the on-going attempts to distill the essence of the noir movement. With 100 illustrations and an extensive Bibliography.