

Dark City The Lost World Of Film Noir

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Bad Boys - Karen Burroughs Hannsberry 2014-05-05

The film noir male is an infinitely watchable being, exhibiting a wide range of emotions, behaviors, and motivations. Some of the characters from the film noir era are extremely violent, such as Neville Brand's Chester in *D.O.A.* (1950), whose sole pleasure in life seems to come from inflicting pain on others. Other noirs feature flawed authority figures, such as Kirk Douglas's Jim McLeod in *Detective Story* (1951), controlled by a rigid moral code that costs him his marriage and ultimately his life. Others present ruthless crime bosses, hapless males whose lives are turned upside down because of their ceaseless longing for a woman, and even courageous men on the right side of the law. The private and public lives of more than ninety actors who starred in the films noirs of the 1940s and 1950s are presented here. Some of the actors, such as Humphrey Bogart, Kirk Douglas, Burt Lancaster, Edward G. Robinson, Robert Mitchum, Raymond Burr, Fred MacMurray, Jack Palance and Mickey Rooney, enjoyed great renown, while others, like Gene Lockhart, Moroni Olsen and Harold Vermilyea, were less familiar, particularly to modern audiences. An appendix focuses on the actors who were least known but frequently seen in minor roles.

I Am Not Ashamed - Barbara Payton 2008-02

The Brothers Mankiewicz - Sydney Ladensohn Stern 2019-10-02

Winner of the 2020 Peter C. Rollins Book Award Longlisted for the 2020 Moving Image Book Award by the Kraszna-Krausz Foundation Named a 2019 Richard Wall Memorial Award Finalist by the Theatre Library Association Herman J. (1897–1953) and Joseph L. Mankiewicz (1909–1993) wrote, produced, and directed over 150 pictures. With Orson Welles, Herman wrote the screenplay for *Citizen Kane* and shared the picture's only Academy Award. Joe earned the second pair of his four Oscars for writing and directing *All About Eve*, which also won Best Picture. Despite triumphs as diverse as *Monkey Business* and *Cleopatra*, and *Pride of the Yankees* and *Guys and Dolls*, the witty, intellectual brothers spent their Hollywood years deeply discontented and yearning for what they did not have—a career in New York theater. Herman, formerly an Algonquin Round Table habitu , New York Times and New Yorker theater critic, and playwright-collaborator with George S. Kaufman, never reconciled himself to screenwriting. He gambled away his prodigious earnings, was fired from all the major studios, and drank himself to death at fifty-five. While Herman drifted downward, Joe rose to become a critical and financial success as a writer, producer, and director, though his constant philandering with prominent stars like Joan Crawford, Judy Garland, and Gene Tierney distressed his emotionally fragile wife who eventually committed suicide. He wrecked his own health using uppers and downers in order to direct *Cleopatra* by

day and finish writing it at night, only to be very publicly fired by Darryl F. Zanuck, an experience from which Joe never fully recovered. For this award-winning dual portrait of the Mankiewicz brothers, Sydney Ladensohn Stern draws on interviews, letters, diaries, and other documents still in private hands to provide a uniquely intimate behind-the-scenes chronicle of the lives, loves, work, and relationship between these complex men.

Grindhouse - Eddie Muller 1996

Chronicles decades of low-budget films featuring sex and sensation originally screened in low-rent venues known as "grindhouses"

Film Noir - Alain Silver 2008-02

Beginning with a general overview of film noir and covering its most important themes chapter by chapter (lovers plan murder, corrupt police, doomed love, psychological noir, etc.), this copiously illustrated handbook provides instant and in-depth access to the film noir genre for amateurs and aficionados alike. Among the films covered are these "Top Ten": "Double Indemnity", "Kiss Me Deadly", "Gun Crazy", "Criss Cross", "Detour", "In A Lonely Place", "T-Men", "Out of the Past", "The Reckless Moment", and "Touch of Evil".

TV Noir - Allen Glover 2019-09-24

The pioneering, incisive, lavishly illustrated survey of noir on television—the first of its kind Noir—as a style, movement, or sensibility—has its roots in hardboiled detective fiction by writers like Chandler and Hammett, and films adapted from their novels were among the first called "film noir" by French cine astes. But film isn't the only medium with a taste for a dark story. Hundreds of noir dramas have been produced for television, featuring detectives and femmes fatales, gangsters, and dark deeds, continuing week after week, with a new disruption of the social order. In *TV Noir*, television historian Allen Glover presents the first complete study of the subject. Deconstructing its key elements with astute analysis, from NBC's adaptation of Woolrich's *The Black Angel* to the anthology programs of the '40s and '50s, from the classic period of *Dragnet*, *M Squad*, and *77 Sunset Strip* to neo-noirs of the '60s and '70s including *The Fugitive*, *Kolchak*, and *Harry O.*, this is the essential volume on TV noir.

Alfred Hitchcock. the Complete Films - Paul Duncan 2019

Meet the inventor of modern horror. This complete guide to the Hitchcock canon is a movie buff's dream: from his 1925 debut *The Pleasure Garden* to 1976's swan song *Family Plot*, we trace the filmmaker's entire life and career. With a detailed entry for each of Hitchcock's 53 movies, this book combines insightful texts, updated photography, and an illustrated list of all the master's cameos.

The Art of Noir - Eddie Muller 2014-08-05

Collects more than 250 studio-commissioned poster art, lobby cards, and other

promotional materials from the noir era for such movies as *Out of the Past*, *Tough of Evil*, and *The Big Sleep*. 10,000 first printing.

Footsteps in the Fog - Jeff Kraft 2002

A celebration of the San Francisco films of Alfred Hitchcock, this book examines the master director's familiarity with Northern California and how it greatly influenced his decision to use the Bay Area location in several of his landmark motion pictures. More importantly, this book shows how San Francisco was often the source of inspiration for many of these same cinema classics. The masterpieces that are examined are *Shadow of a Doubt*, *Vertigo*, *The Birds*, *Suspicion*, *Psycho*, and *Family Plot*. Hitchcock fans are taken on a journey around the Bay Area, experiencing cinemagraphic intrigue and learning about Bay Area history, lore, and the timeless elegance of San Francisco and its picturesque surroundings. Hundreds of historical and contemporary photos are included, with an emphasis on those buildings and businesses that no longer exist.

AMORALMAN - Derek DelGaudio 2021-03-02

Truth and lies are two sides of the same coin. But who's flipping it? A thought-provoking and brilliantly entertaining work of nonfiction from one of the world's leading deceivers, the creator and star of the astonishing theater show and forthcoming film *In & Of Itself*. Derek DelGaudio believed he was a decent, honest man. But when irrefutable evidence to the contrary is found in an old journal, his memories are reawakened and Derek is forced to confront--and try to understand--his role in a significant act of deception from his past. Using his youthful notebook entries as a road map, Derek embarks on a soulful, often funny, sometimes dark journey, retracing the path that led him to a world populated by charlatans, card cheats, and con artists. As stories are peeled away and artifices are revealed, Derek examines the mystery behind his father's vanishing act, the secret he inherited from his mother, the obsession he developed with sleight-of-hand that shaped his future, and the affinity he felt for the professional swindlers who taught him how to deceive others. And once he finds himself working as a crooked dealer in a big-money Hollywood card game, Derek begins to question his own sense of morality, and discovers that even a master of deception can find himself trapped inside an illusion. **A M O R A L M A N** is a wildly engaging exploration of the fictions we live as truths. It is ultimately a book about the lies we tell ourselves and the realities we manufacture in others.

A Comprehensive Encyclopedia of Film Noir - John Grant 2013

Offers a reference guide to film noir, extending from relevant films from before the genre was established to contemporary neo-noirs and other types of film derived from the genre.

Film Noir Style - Kimberly Truhler 2021-01-12

Film Noir Style: The Killer 1940s looks at the fashions of the femmes fatales who were so good at being bad, and the suits and trench coats of definitive noir actors such as Humphrey Bogart and Alan Ladd. Film and fashion historian Kimberly Truhler explores twenty definitive film noir titles from 1941 to 1950 and traces the evolution of popular fashion in the decade of the '40s, the impact of World War II on home-front fashion, and the influence of the film noir genre on popular fashion then and now. Meet not only the fabulous women of noir, including Betty Grable, Veronica Lake, Gene Tierney, Lauren Bacall, Barbara Stanwyck, Ava Gardner, and many others, but also the costume designers that created and recreated these famous stars as killers--and worse--through the clothes they wore.

Film Noir Guide - Michael F. Keane 2015-05-20

More than 700 films from the classic period of film noir (1940 to 1959) are

presented in this exhaustive reference book--such films as *The Accused*, *Among the Living*, *The Asphalt Jungle*, *Baby Face Nelson*, *Bait*, *The Beat Generation*, *Crossfire*, *Dark Passage*, *I Walk Alone*, *The Las Vegas Story*, *The Naked City*, *Strangers on a Train*, *White Heat*, and *The Window*. For each film, the following information is provided: the title, release date, main performers, screenwriter(s), director(s), type of noir, thematic content, a rating based on the five-star system, and a plot synopsis that does not reveal the ending.

Film Noir - Alain Silver 2017

A new anthology from Silver and Ursini, longtime expert commentators of the noir movement. This book focuses on the visual style of the classic period through essays that consider individual films, directors, stylistic elements, or subgroups of movies in the film noir style. There are updated versions of key articles and original essays from other experts in the field.

Dark City - Eddie Muller 2021-07-20

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.

Dan Duryea - Mike Peros 2016-10-11

Dan Duryea (1907-1968) made a vivid impression on moviegoers with his first major screen appearance as the conniving Leo Hubbard in 1941's classic melodrama *The Little Foxes*. His subsequent film and television career would span from 1941 until his death. Duryea remains best known for the nasty, scheming villains he portrayed in such noir masterpieces as *Scarlet Street*, *Criss Cross*, and *The Woman in the Window*. In each of these, he wielded a blend of menace, sleaze, confidence, and surface charm. This winning combination led him to stardom and garnered him the adoration of female fans, even though Duryea's onscreen brutality so often targeted female characters. Yet this biography's close examination of Duryea's oeuvre finds him excelling in various roles in many genres--war films, westerns, crime dramas, and even the occasional comedy. *Dan Duryea: Heel with a Heart* is a full-scale, comprehensive biography that examines the tension between Duryea's villainous screen image and his Samaritan personal life. At home, he proved to be one of Hollywood's most honorable and decent men. Duryea remained married to the former Helen Bryan from 1931 until her death in 1967. A dedicated family man, he and Helen took an active role in raising their children and in the community. In his career, Duryea knew villainous roles were what the public wanted--there would be a public backlash if fans read an article depicting what a decent guy he was. Frustrated that he couldn't completely shake his screen image and public persona, he wrestled with this restriction throughout his career. Producers and the public did not care to follow any new directions he hoped to pursue. This book, written with Duryea's surviving son Richard's cooperation, fully explores the life and legacy of a Hollywood icon ready for rediscovery.

The Philosophy of Film Noir - Mark T. Conard 2006-01-01

Explores philosophical themes and ideas inherent in classic noir and neo-noir

films, establishing connections to diverse thinkers ranging from Camus to the Frankfurt School. The authors, each focusing on a different aspect of the genre, explores the philosophical underpinnings of classic films.

Elio Petri - Roberto Curti 2021-07-06

Elio Petri (1929-1982) was one of the most commercially successful and critically revered Italian directors ever. A cultured intellectual and a politically committed filmmaker, Petri made award-winning movies that touched controversial social, religious, and political themes, such as the Mafia in *We Still Kill the Old Way* (1967), police brutality in *Investigation of a Citizen Above Suspicion* (1970), and workers' struggles in *Lulu the Tool* (1971). His work also explored genre in a thought-provoking and refreshing manner with a taste for irony and the grotesque: among his best works are the science fiction satire *The 10th Victim* (1965), the ghost story *A Quiet Place in the Country* (1968), and the grotesque giallo *Todo modo* (1976). This book examines Elio Petri's life and career, and places his work within the social and political context of postwar Italian culture, politics, and cinema. It includes a detailed production history and critical analysis of each of his films, plenty of never-before-seen bits of information recovered from the Italian ministerial archives, and an in-depth discussion of the director's unfiled projects.

Death On The Cheap - Arthur Lyons 2000-11-02

Complemented by dozens of black-and-white movie stills, this entertaining study of low-budget film noir and its influence on the history of cinema presents an informative filmography of neglected B films, including *Bad Blonde*, *Bury Me Dead*, *Short Cut to Hell*, *They Made Me a Killer*, *Wicked as They Come*, *Date with Death*, and others. Original. 15,000 first printing.

A Light in the Dark - David Thomson 2020-08-20

In little more than a century of cinema - *Birth of a Nation* was one hundred years old in 2015 - our sense of what a film director is, or should be, has shifted in fascinating ways. A director was once a functionary; then an important but not decisive part of an industrial process; then accepted as the person who was and should be in charge, because he was an artist and a hero. But the world has changed. In a nutshell, the change takes the form of a question: Who directed *The Sopranos* or *Homeland*? Hardly anyone knows, because we don't tend to read TV credits and the director has returned to a more subservient and anonymous role. Directors now try to be efficient, the deliverers of profitable films, and are often involved as producers, like Steven Spielberg. David Thomson's brilliant *A Light in the Dark* personalises each chapter through an individual: Jean Renoir, Howard Hawks, Jean-Luc Godard, Alfred Hitchcock, Luis Bunuel, Orson Welles, Fritz Lang, Jane Campion, Stephen Frears and Quentin Tarantino. Through these characters (and other directors not mentioned here), David Thomson relates an imaginative new history of a medium that has changed the world.

Coeurs Noirs - David John Koenig 2020-09-04

COEURS NOIRS is a collection of FILM NOIR newsprint ads from the 1940's & 1950's. Over 400 films are presented here, pulled from newspapers from all over the United States and Canada. This book is for lovers of classic motion pictures, art, graphic design and most importantly the celluloid style known as FILM NOIR! Beautiful cover art by artist John Harbourne.

Somewhere in the Night - Nicholas Christopher 2010-05-11

Film noir is more than a cinematic genre. It is an essential aspect of American culture. Along with the cowboy of the Wild West, the denizen of the film noir city is at the very center of our mythological iconography. Described as the style of

an anxious victor, film noir began during the post-war period, a strange time of hope and optimism mixed with fear and even paranoia. The shadow of this rich and powerful cinematic style can now be seen in virtually every artistic medium. The spectacular success of recent neo-film noirs is only the tip of an iceberg. In the dead-on, nocturnal jazz of Charlie Parker and Miles Davis, the chilled urban landscapes of Edward Hopper, and postwar literary fiction from Nelson Algren and William S. Burroughs to pulp masters like Horace McCoy, we find an unsettling recognition of the dark hollowness beneath the surface of the American Dream. Acclaimed novelist and poet Nicholas Christopher explores the cultural identity of film noir in a seamless, elegant, and enchanting work of literary prose. Examining virtually the entire catalogue of film noir, Christopher identifies the central motif as the urban labyrinth, a place infested with psychosis, anxiety, and existential dread in which the noir hero embarks on a dangerously illuminating quest. With acute sensitivity, he shows how technical devices such as lighting, voice over, and editing tempo are deployed to create the film noir world.

Somewhere in the Night guides us through the architecture of this imaginary world, be it shot in New York or Los Angeles, relating its elements to the ancient cultural archetypes that prefigure it. Finally, Christopher builds an explanation of why film noir not only lives on but is currently enjoying a renaissance. *Somewhere in the Night* can be appreciated as a lucid introduction to a fundamental style of American culture, and also as a guide to film noir's heyday. Ultimately, though, as the work of a bold talent adeptly manipulating poetic cadence and metaphor, it is itself a superb aesthetic artifact.

The Dark Side of the Screen - Foster Hirsch 2008-11-25

Foster Hirsch's *Dark Side of the Screen* is by far the most thorough and entertaining study of the themes, visual motifs, character types, actors, directors, and films in this genre ever published. From Billy Wilder, Douglas Sirk, Robert Aldrich, and Howard Hawks to Martin Scorsese, Roman Polanski, and Paul Schrader, the noir themes of dread, paranoia, steamy sex, double-crossing women, and menacing cityscapes have held a fascination. The features that make Burt Lancaster, Joan Crawford, Robert Mitchum, and Humphrey Bogart into noir heroes and heroines are carefully detailed here, as well as those camera angles, lighting effects, and story lines that characterize Fritz Lang, Samuel Fuller, and Orson Welles as noir directors. For the current rediscovery of film noir, this comprehensive history with its list of credits to 112 outstanding films and its many illustrations will be a valuable reference and a source of inspiration for further research.

The Lost World of DeMille - John Kobal 2019-10-25

Longlisted for the 2020 Moving Image Book Award by the Kraszna-Krausz Foundation As only an accomplished author, consummate collector, and savvy insider can, John Kobal tells the story of the man who invented Hollywood, Cecil Blount DeMille (1881-1959). Kobal narrates the story of DeMille's life and follows the director's career from his first film, *The Squaw Man*, in 1914, through the seventy films he directed culminating with *The Ten Commandments* in 1956 before his death in 1959. Even that first film received an enthusiastic response from the public, and that popular enthusiasm would follow DeMille throughout his career. DeMille got his start by observing a film being shot—once standing for hours on a box looking through a window, watching every move made by the director, players, and cameraman. From that humble beginning, he soon mastered the craft of directing and created one of show business's greatest careers. Autocrat and artist, DeMille immersed himself totally in each picture he directed and demanded complete fealty

from his casts and crews. DeMille was said to know more about what the American public wanted than anyone else in Hollywood. He pushed the boundaries of censorship, and audiences responded by forming long lines at the box office. From the American West to ancient Egypt, he created such magical films as *The Crusades* and *The Greatest Show on Earth* that brought vividly to life fantasies perfectly suited to post-World War I and mid-century America. Kobal describes DeMille's impact on Hollywood as a director and showman. He argues that this master filmmaker stands for something largely lost in American filmmaking, a sort of naïve, generous, big-thinking self-confidence—a belief that all things are possible. John Kobal wrote over thirty books on film and photography. His final manuscript, *The Lost World of DeMille*, was completed shortly before his death in 1991. It is published at last by University Press of Mississippi.

Dark City - Eddie Muller 1998-05-15

Examines the movies and artists of film noir, describing the social climate and artistic skills that contributed to the genre

Dark City - Eddie Muller 2021-07-20

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 - Alain Silver 2017

Beginning with a general overview of film noir and covering its most important themes chapter-by-chapter (lovers planning murder, corrupt police and doomed love), this illustrated handbook provides instant and in-depth access to the genre for amateurs and aficionados alike.

Alfred Hitchcock - Paul Duncan 2011-10-19

Who was Hitchcock? A fat man who played practical jokes on people? A control freak who humiliated others to make himself look better? A little boy afraid of the dark? One of the greatest storytellers of the century? He was all of these and more - twenty years after his death, he is still a household name; most people in the Western world have seen his film, and he popularised the action movie format we see every week on the cinema screen.

In Lonely Places - Imogen Sara Smith 2014-01-10

Although film noir is traditionally associated with the mean streets of the *Dark City*, this volume explores the genre from a new angle, focusing on non-urban settings. Through detailed readings of more than 100 films set in suburbs, small towns, on the road, in the desert, borderlands and the vast, empty West, the author investigates the alienation expressed by film noir, pinpointing its motivation in the conflict between desires for escape, autonomy and freedom—and fears of loneliness, exile and dissolution. Through such films as *Out of the Past*, *They Live by Night* and *A Touch of Evil*, this critical study examines how film noir reflected radical changes in the physical and social landscapes of postwar America, defining the genre's contribution to the eternal debate between the values of individualism and community.

Film Noir Photography - Neil Freeman 2019-09-06

The classic look of film noir portraits was iconic to the 1930s and 1940s - the use of light, shadows and styling created a timeless look that is as popular today as ever. This practical book explains how to take photos and use lights to create powerful portraits typical of this time. With over 100 photographs, it covers the equipment needed; explores the types of images that are classed as film noir; shares tips and tricks to improve your images; guides you through the lighting set-ups in detail; recreates some classic film noir images and ideas, and finally, explains how to shoot film noir images inside and outside on location. It will be of great interest to photographers particularly with film interest; 1930s and 1940s enthusiasts; Hollywood interest and movie goers. Neil Freeman is a professional photographer, tutor and writes for various photography magazines and it is beautifully illustrated with 114 colour photographs.

Street with No Name - Andrew Dickos 2002-06-07

Traces the genre of film noir back to German and French roots. Describes the development of the genre in the United States and examines its expression in modern cinema.

The Cambridge Companion to Film Music - Mervyn Cooke 2016-12-08

A stimulating and unusually wide-ranging collection of essays overviewing ways in which music functions in film soundtracks.

Into the Dark - Mark A. Vieira 2016-05-24

The cinematic art of film noir—the dark, fascinating American movie genre that started 75 years ago, was rediscovered in the '70s, and has a worldwide cult following today—is showcased in *Into the Dark*. You know film noir when you see it: the shadowed setting; the world-weary detective; the damsel in distress; and the twist of fate. *Into the Dark* captures this alluring genre with a cavalcade of compelling photographs and a guide to its best films. Author Mark A. Vieira takes readers on a year-by-year tour of the film factories that made these movies, profiling the artists who worked on them, and explaining how they accomplished their moody lighting effects. *Into the Dark* also tells the story of film noir with quotes from the filmmakers and vintage reviews, taking readers to the exciting nights when *Murder My Sweet*, *Out of the Past*, and *The Big Heat* were sprung on an unsuspecting public.

A Panorama of American Film Noir (1941-1953) - Raymond Borde 2002

Beginning with the first film noir, *The Maltese Falcon*, and continuing through the postwar "glory days," which included such films as *Gilda*, *The Big Sleep*, *Dark Passage*, and *The Lady from Shanghai*, Borde and Chaumeton examine the dark sides of American society, film, and literature that made film noir possible, even necessary. *A Panorama of American Film Noir* includes a film noir chronology, a voluminous filmography, a comprehensive index, and a selection of black-and-white production stills.

Film Noir Prototypes - Alain Silver 2018

(Applause Books). Film noir is one of the most enduring and popular genres in cinema. But it did not spring up spontaneously, fully formed. Rather, its origins can be traced to sources as varied as Victorian literature, German Expressionism, and American art and photography. In this comprehensive collection of essays that's packed with illustrations and artwork, a team of eminent scholars and film writers present thorough analyses of the influence of prototypes on the classic period of film noir. Some essays focus on particularly influential genres, such as the rogue cop film and "gothic" thrillers; while others discuss the choices of individual filmmakers, including John Ford and Alfred Hitchcock, in their most

well-loved films. The editors and all of the featured contributors Sheri Chinen Biesen, Todd Erickson, Richard Edwards, Julie Grossman, Robert Miklitsch, Homer Pettey, Robert Porfirio, Tom Ryall, Marlisa Santos, Jesse Schlotterbeck, and Tony Williams are noted scholars in the field of film noir, most of whom have written book-length studies of their own. From the gangster and horror genres to social realism and Hitchcock's spy films of the 1930s, *Film Noir Prototypes* offers compelling accounts of the genre's influences. As befits the topic, over 300 illustrations keyed to the text capture the richness and breadth of the classic period's imagery.

Sins of the City - Jim Heimann 1999-05-01

New in town, huh? Look around, kidpalm trees, movie stars, glittering promises of fame and fortune....Now look closer, and you'll see the real action in the City of Angels: goons and thugs, backroom dice clubs, motel room cheesecake shots, crusading cops, and a few unlucky saps who didn't make it out alive. *Sins of the City* is a daring photographic compendium of vintage vice in Los Angeles from the '20s to the '50s, the true-life pictures of a milieu immortalized in the hard-bitten novels of Raymond Chandler, Walter Mosley, and James Ellroy, and such films as *Criss Cross*, *Double Indemnity*, *Chinatown*, and *LA Confidential*. Pore over 200 shots of the people, places, and events that only tabloids such as *Hush-Hush*, *Confidential*, and *Whisper* dared publish. Witness the LAPD bust a floating casino, see a dapper Bugsy Siegel "before" (living) and "after" (deeply deceased), and marvel at the criminal excess of marijuana-stuffed suitcases. Author Jim Heimann has scoured archives and newspaper morgues for prime examples of Southland's inglorious past, presenting a compelling history of its notorious corruption. Sure, it's a tough city, but thankfully someone was there to record it all.

Dark City Dames - Eddie Muller 2002-07-01

The author of *Dark City: The Lost World of Film Noir* introduces readers to the genre's sizzling femme fatales, from Jane Greer and Claire Trevor to Ann Savage and Evelyn Keyes. Reprint.

Forbidden Hollywood: The Pre-Code Era (1930-1934) - Mark A. Vieira 2019-04-02

Filled with rare images and untold stories from filmmakers, exhibitors, and moviegoers, *Forbidden Hollywood* is the ultimate guide to a gloriously entertaining era when a lax code of censorship let sin rule the movies. *Forbidden Hollywood* is a history of "pre-Code" like none other: you will eavesdrop on production conferences, read nervous telegrams from executives to censors, and hear Americans argue about "immoral" movies. You will see decisions artfully wrought, so as to fool some of the people long enough to get films into theaters. You will read what theater managers thought of such craftiness, and hear from fans as they applauded creativity or condemned crassness. You will see how these films caused a grass-roots movement to gain control of Hollywood-and why they were "forbidden" for fifty years. The book spotlights the twenty-two films that led to the strict new Code of 1934, including *Red-Headed Woman*, *Call Her Savage*, and *She Done Him Wrong*. You'll see Paul Muni shoot a path to power in the original *Scarface*; Barbara

Stanwyck climb the corporate ladder on her own terms in *Baby Face*; and misfits seek revenge in *Freaks*. More than 200 newly restored (and some never-before-published) photographs illustrate pivotal moments in the careers of Clara Bow, Joan Crawford, Norma Shearer, and Greta Garbo; and the pre-Code stardom of Claudette Colbert, Cary Grant, Marlene Dietrich, James Cagney, and Mae West. This is the definitive portrait of an unforgettable era in filmmaking.

Film Noir - Paul Duncan 2014-05-01

Into the shadows: Noir in the spotlight Enter a world populated by private eyes, gangsters, psychopaths, and femmes fatales, where deception, lust, and betrayal run rampant... If your heart rate just increased a bit, you'll covet this book—the first film-by-film photography book on film noir and neo-noir. Beginning with silent, German, and French films that were early influences on the genre, through to seminal works such as *Double Indemnity*, *The Postman Always Rings Twice*, and *Vertigo*, you'll make your way to the present day via *Chinatown*, *Pulp Fiction*, *Heat*, *Memento*, and the recent cult favorite *Drive*. Entries include posters, tons of rare stills, cast/crew details, quotes from the films and from critics, and analyses of the films. Film director, film noir scholar, and Taxi Driverscreenwriter Paul Schrader provides the introduction to this feast of noir worship. Populated by the genre's most revered directors like Hitchcock, Wilder, Welles, Polanski, Mann, and Scorsese, the book also pays homage to its iconic faces such as those of Mitchum, Bogart, Hayworth, Bergman, Grant, Bacall, Crawford, Nicholson, Pacino, and so many more.

LIFE Film Noir - The Editors of LIFE 2016-08-19

By incorporating and transforming foreign influences, film noir became a uniquely American art form. Though it was overlooked at first, this powerful genre would give Humphrey Bogart and Robert Mitchum career-defining roles, fuel Joan Crawford's middle-age comeback, and set the stage for the work of Martin Scorsese and Quentin Tarantino. Noir illuminated the dark side of the American dream, but despite its characteristic bleakness, these films are somehow always fun. *Film Noir: 75 Years of the Greatest Crime Films* revisits 20 of the genre's best, from the first noir *The Maltese Falcon* to *L.A. Confidential*. We commence by delving into "Classic Noir," films released between 1941 and 1958 with their angular chiaroscuro and Teutonic angst combined with the influence of pup and hard-boiled crime fiction. Stunning photography walks us through *Shadow of a Doubt*, *Double Indemnity*, *Laura*, *Mildred Pierce*, *Out of the Past*, *The Third Man*, *In a Lonely Place*, *Niagara*, *The Night of the Hunter*, *Touch of Evil* and more. Next in our "Neo Noir" section, you will see the transformation of noir from 1967 onward with films like *Bonnie and Clyde*, *Dirty Harry*, *Chinatown*, *Taxi Driver*, *Body Heat*, *Blood Simple*, *Blue Velvet*, *Pulp Fiction* and more. Articles about how the genre was born, tabloids and film noir, offscreen noir, and what factors lead film back to black punctuate these spreads. Enter the cinematic world of "doom, fate, fear, and betrayal," as beloved film critic Roger Ebert said, with *Film Noir: 75 Years of the Greatest Crime Films*.