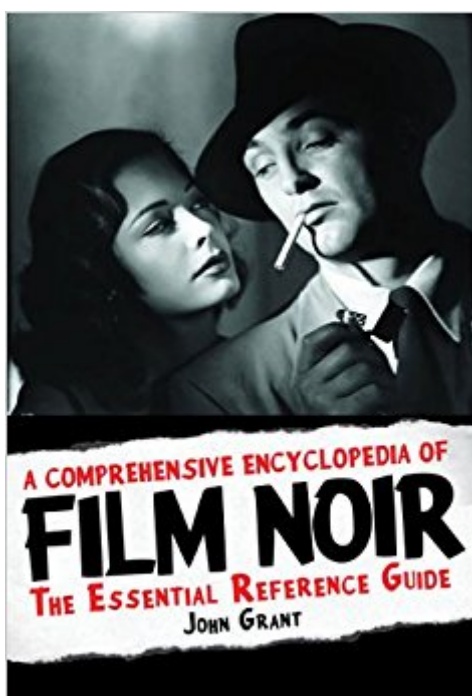


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A Comprehensive Encyclopedia Of Film Noir: The Essential Reference Guide



Synopsis

Featuring rumpled PIs, shyster lawyers, corrupt politicians, double-crossers, femmes fatales, and, of course, losers who find themselves down on their luck yet again, film noir is a perennially popular cinematic genre. This extensive encyclopedia describes movies from noir's earliest days and even before, looking at some of noir's ancestors in US and European cinema as well as noir's more recent offshoots, from neonoirs to erotic thrillers. Entries are arranged alphabetically, covering movies from all over the world from every continent save Antarctica with briefer details provided for several hundred additional movies within those entries. A copious appendix contains filmographies of prominent directors, actors, and writers. With coverage of blockbusters and program fillers from *Going Straight* (US 1916) to *Broken City* (US 2013) via *Nora Inu* (Japan 1949), *O Anthropos tou Trainou* (Greece 1958), *El Less Wal Kilab* (Egypt 1962), *Reportaje a la Muerte* (Peru 1993), *Zift* (Bulgaria 2008), and thousands more, *A Comprehensive Encyclopedia of Film Noir* is an engrossing and essential reference work that should be on the shelves of every cinephile.

Book Information

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Customer Reviews

When I opened this book to the *LEAVE HER TO HEAVEN* entry, John Grant and I agreed---it was the first color film noir ever made in 1945. I had a hard time convincing director Paul Schrader of this point several years ago at a film conference at the French Institute in NYC, but he admitted it *WAS* a noir even though it was made in color. As the author of 3 books on film noir myself, I can tell all customers that John Grant's book is wonderful, an A to Z of film noir minor and major classics including many foreign film noir. I just wish there was an Index by country of the 3000+ films he

reviewed. Other than that, his capsule reviews are usually on target about each film under scrutiny and there are various stills not seen before of directors. foreign noir, the faces of noir, classic noir and neo-noir among other stills in galleries of portraits. I discovered this book on W.82nd St. at a Barnes & Noble there in Manhattan and should have waited for 's price but couldn't help myself. , don't hold this against me for the book is very worthwhile and not a "bluff" as that poor German fellow has criticized it. His comment should be removed from this page. Best, Dr. Ronald Schwartz, Prof. Emeritus, City University and Columbia U.

This is both an excellent survey of the field of film noir and a lovely coffee-table book (or bathroom book) - the kind you dip into whenever you have a few spare minutes and end up realizing that not only has far more than a few spare minutes passed but you've also just placed another online DVD order. The author is an experienced reviewer and encyclopedist, and he writes both with comprehensive academic authority and a passion for the subject that comes through in even the potentially driest of entries. The introduction provides an entertaining and informative discussion of what we actually mean by the term "film noir", managing to provide several ways to draw the boundaries while simultaneously acknowledging that such boundaries are both fluid and fuzzy. In his selection of films to include, Grant attempts to satisfy both ends of this spectrum of genre definitions, covering not only the core genre films but also their predecessors and those that have followed, and for me that's far more interesting than anything more narrowly focused would have been. As the author points out, no list of films, books, etc, is ever going to satisfy everyone - those better informed than me may well argue about films included and overlooked - but with something like 3500 films covered it would be a very mean reader indeed who would grumble too loudly. Put any pedantic discussion of which films qualify aside and what we have is a book staggering in its scope, full of insight and informed commentary, and all written with Grant's characteristic charm and wit. Highly recommended.

Pricey but worth it. I might quibble with some of the additions as "noir" but as comprehensive a guide as I've seen with descriptions of movies, critical analysis and cast listing. If you're hardcore noir, this is the book to save your money for!

One of the best coffee table books on noir out there. Personally I would have liked some better indexing, because I am just interested in Noirs pre-1965 and this has modern neo-noirs mixed in as well. So you have to look through everything and systematically go through the book if you are a

noir completist like myself, so a list in the back of noirs by year would have been nice.

Bought this book by John Grant at the same time I purchased The Film Noir Encyclopedia by Alain Silver. I do not understand why John Grant's book is getting some more favorable reviews. The Grant book does little more than cite the credits of many films, some of which I would not have included as film noirs, but there is little to no analysis of each film. The Alain Silver book on the other hand is great if you first watch the film, then read the insightful short analyses of each film by one of the many excellent editors of this encyclopedia. So if you just want to read an alphabetical list with the credits, I guess this would be your choice. If you want interesting insights into the films, you will not find it here. Buy Silver's Film Noir Encyclopedia instead--there is really no comparison!

Purchased this "film noir" encyclopedia new from via Prime. The item arrived in perfect condition within two days! As for the book itself, it is a rather extensive and exhaustive reference guide to all things "film noir". It does not contain a lot of photographs (mostly black and white), more fine print, but at almost 800 pages - this book covers just about anything and everything you could ask for related to noir + it could hold open a door in a stiff breeze too!

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