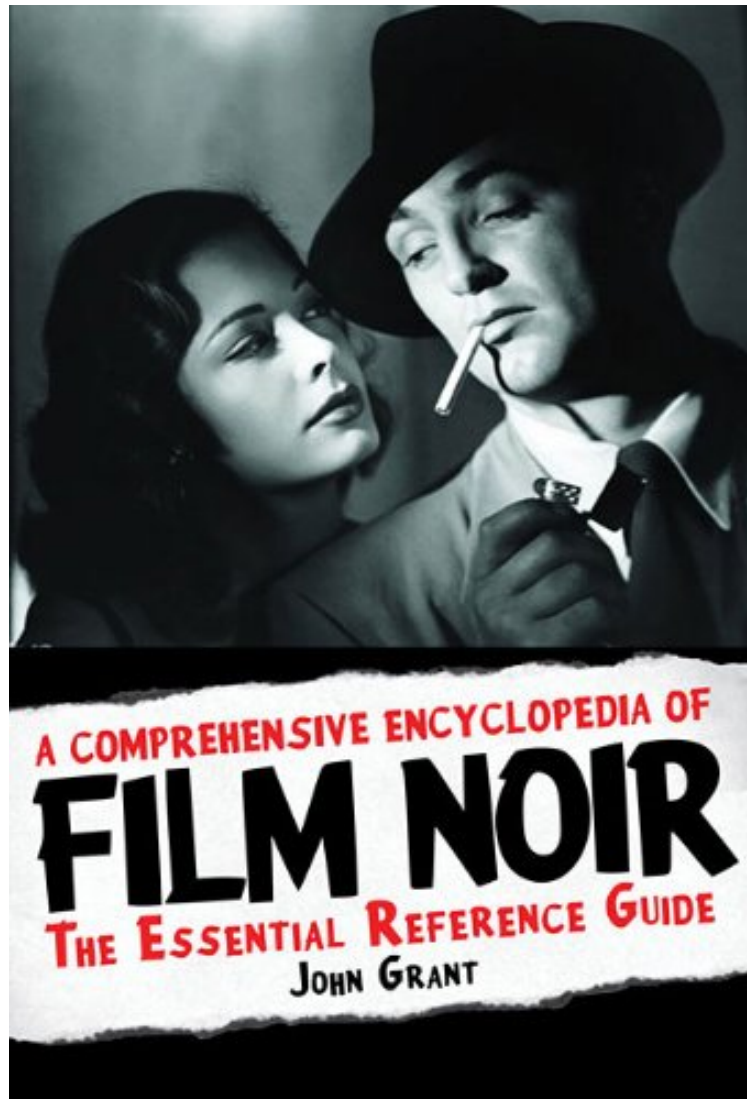


## A Comprehensive Encyclopedia of Film Noir: The Essential Reference Guide

*John Grant*

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A Comprehensive Encyclopedia of Film Noir Applause Books Series Hardcover  
Written by John Grant  
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 neo-noirs 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 | File size: 53.Mb

**John Grant : A Comprehensive Encyclopedia of Film Noir: The Essential Reference Guide** before purchasing it in order to gauge whether or not it would be worth my time, and all praised *A Comprehensive Encyclopedia of Film Noir: The Essential Reference Guide*:

4 of 4 people found the following review helpful. Pricey but worth it. I might quibble with some ...By Bill Cunningham  
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!  
3 of 4 people found the following review helpful. The item arrived in perfect condition within two days  
By Coffee Expert  
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!  
0 of 0 people found the following review helpful. Great book, very interesting  
By Anon  
An excellent compilation of film reviews and interesting trivia. Would have benefited greatly from multiple tables of content (by year of release, by country of release, etc.).

Featuring rumpiled 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 neo-noirs 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.

From Booklist  
Film noir continues to be a popular genre in cinema. Nevertheless, its definition and time frame remain questionable. In his introduction, author Grant applies a broad definition, using operational criteria such as character archetypes, settings, and plots. He also notes the importance of including pre-noir inspirations and neo-noir films, thus extending the time frame. The volume is an alphabetical, annotated listing of 3,500 film-noir and related-movie entries. American films make up the bulk of the entries, but representative films from other continents, mainly Europe, are included. Entries range in length from two paragraphs to a half page and include the following information: title and translated title, as appropriate; release date; country of origin; film length; black and white or color; studio; director; producer; screenwriters; story developer; cinematographer; cast; and plot summary. Some entries include editorial remarks, such as film inspirations or legacy. Related movies are also listed (such as sequels or remakes). Appendixes include an alphabetical list of directors, major actors, and major authors whose books formed the basis of filmsearch list noting birth and death years and the persons associated films. There is also a five-page selective bibliography. There is no index. Six sections of photographs feature stills of film-noir images (mainly black and white): *Classic Noir* (e.g., *Double Indemnity*, *Gilda*); *A Gallery of Directors* (including Clouzot, Hitchcock, Ishii); *A World of Film Noir* (non-U.S. films, such as *Breathless* and *Il Bandito*); *The Faces of Noir* (e.g., Isabelle Adjani, Raymond Burr, Ida Lupino, Edward G. Robinson); and *The New Noir* (e.g., *Blade Runner*, *Fargo*, *Klute*). The strength of this book is its extensive list of film noir in its broadest sense. Its critical nature is limited, and the introduction lacks analysis. Other reference works, such as *Scarecrows Historical Dictionary of Film Noir* (2010) and *Sink Press Worldwide Film Noir Tradition* (2013), are more selective, with deeper treatment; but for the price point, this volume provides a useful resource list and beginning image collection. --Lesley Farmer  
Grant, a ridiculously prolific writer and critic, serves up pithy capsule overviews of, yes, more than 3,500 films, from the certified noir classics (*Double Indemnity*, *The Maltese Falcon*, *Out of the Past*) to lesser-known pulps, neo-noirs and foreign titles. The hard-boiled P.I., the femme fatale, the ominous shadows angling menacingly across back-alley walls, the corruption, the lust, the losers . . . all here, with generous spreads of black-and-white and color art, too. --Philadelphia Inquirer  
Though your typical movie fan is going to have a good feel for what makes a flick film noir, the definition can be slippery if you try to pin it down. It has a definite feel, but is at the same time imprecise in its boundaries. In his encyclopedia of the genre, author Grant solves this problem by simply stating, "you know what it is when you see it." It's a blast to read this book. Though it's easy to skim for particular periods and countries, I found it most rewarding to read in big chunks. Combing through in this way led to some great discoveries. I've now got a viewing list that will keep me busy for a long time. A helpful appendix in the back also groups films by actor, author and director. Reading the

introduction is vital to understanding the language and concepts of noir used throughout the encyclopedia. Grant does an excellent job concisely describing important elements like fate, the dangerous femme, double crosses and the quicksand effect. He also explains god gaming, when a "protagonist believes a false version of reality," which is in essence the key to the unease that characterizes noir. I can back up that subtitle, this is an essential reference for any fan of noir or crime movies. --Classic Movies blog"John Grant's A Comprehensive Encyclopedia of Film Noir will please newcomers and obsessives with the attention to detail and gorgeous photographs." --Campus CircleAbout the AuthorJOHN GRANT, A Scot by birth but a long-term resident of New Jersey, is the author of some sixty books. His nonfiction has included The Encyclopedia of Walt Disney's Animated Characters, Masters of Animation, three pocket books on cinema (Animated Movies, Sci-Fi Movies, and Noir Movies), The Encyclopedia of Fantasy (with John Clute), and a series of books on the misuse and misunderstanding of science, begun with Discarded Science and continued most recently with Denying Science; for his writings on popular science he was described by author Gregory Frost as "the living heir to Martin Gardner." His fiction has included novels like The World, The Far-enough Window,, The Dragons of Manhattan, The City in These Pages, and The Lonely Hunter, as well as numerous short stories, some of which have been collected as Take No Prisoners. For his nonfiction work he has received the Hugo Award (twice), the World Fantasy Award, and various other international awards and nominations. His editorial work, in particular his time running the celebrated fantasy art book imprint Paper Tiger, has brought him a Chesley Award and a World Fantasy Award nomination. For more of John Grant on noir and related movies, follow:  
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