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debunks a lot of critical reverence pointing out that these may have points, but are also designed to be very entertaining.

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Dark City is a 1998 neo-noir science fiction film directed by Alex Proyas and starring Rufus Sewell, Kiefer Sutherland, Jennifer Connelly, Richard O'Brien, and William Hurt. The screenplay was written by Proyas, Lem Dobbs, and David S. Goyer. Sewell plays John Murdoch, an amnesiac man who finds himself suspected of murder. Murdoch attempts to discover his true identity and clear his name while on the run from the police and a mysterious group known only as the "Strangers."

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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

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

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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.

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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.

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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

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recreated these famous stars as killers—and worse—through the clothes they wore.

During the Great Depression, pulp fiction writers created a new, distinctly American detective story, one that stressed the development of fascinating, often bizarre characters rather than the twists and turns of clever plots. This new crime fiction adapted brilliantly to the screen, birthing a cinematic genre that French cinema intellectuals following World War II christened “film noir.” Set on dark streets late at night, in cheap hotels and bars, and populated by the dangerous people who frequented these locales, these films introduced a new antihero, a tough, brooding, rebellious loner, embodied by Humphrey Bogart as Sam Spade in *The Maltese Falcon* and Philip Marlowe in *The Big Sleep*. This volume provides

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a detailed exploration of film noir, tracing its evolution, the influence of such legendary writers as Dashiell Hammett and Raymond Chandler, and the films that propelled this dark genre to popularity in the mid-20th century.

EDetours and Lost HighwaysE begins with the Orson Welles film ETouch of EvilE (1958) which featured Welles both behind and in front of the camera. That movie is often cited as the end of the line noir's rococo tombstone...the film after which noir cou

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.

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