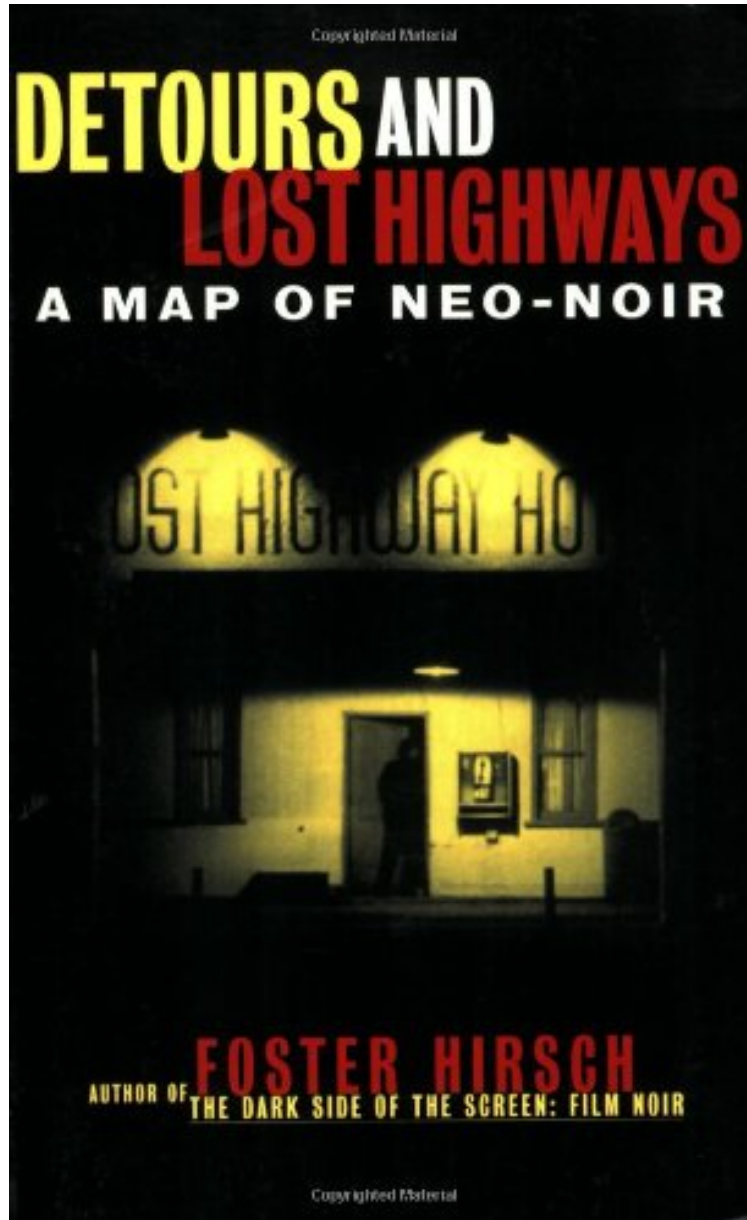


(Pdf free) Detours and Lost Highways: A Map of Neo-Noir

Detours and Lost Highways: A Map of Neo-Noir

Foster Hirsch

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Foster Hirsch : Detours and Lost Highways: A Map of Neo-Noir before purchasing it in order to gage whether or not it would be worth my time, and all praised Detours and Lost Highways: A Map of Neo-Noir:

2 of 2 people found the following review helpful. Good job linking the classics to the modern noirs
By John Stephen Walsh
Hirsch's book is a very enjoyable one focusing on the neo-noirs. He's especially good on POINT BLANK, perhaps the Citizen Kane of neo-noir (my words, don't blame him). While I wish Hirsch spent more time on the way David Lynch has used film noir elements in a completely new way,, since he uses a photo from LOST HIGHWAY on the cover, but he's always he touches on an assortment of neo-noir practitioners. He made me want to watch BODY HEAT again, and his take on BOUND is refreshing (the moviemakers stack the deck so you either side with the criminals or you're a bigot). I've been reading about noir for decades and often read a chapter and then pass on a book about the subject, but this I read cover to cover in a few days. If you're a noir fan but want a focus on the newer films that have been influenced by the classics, this is a fun read.
1 of 1 people found the following review helpful. but overall the summaries and analyses of neonoir movies are great. Makes me want to see lots of them ...
By Nancy S. Cunningham
For the true cinephile. The author sometimes goes off on a particular actor who may have less talent than the author thinks necessary, but overall the summaries and analyses of neonoir movies are great. Makes me want to see lots of them again, and a few I've never seen are on my hot list.
0 of 0 people found the following review helpful.
Five Stars
By Carol W. Morse
EXCELLENT COPY

"Detours and Lost Highways begins with the Orson Welles film, Touch of Evil (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 could no longer be made, or at least could no longer be made in the same way... It is my belief, Hirsch writes, that neo-noir does exist and that noir is entitled to full generic status. Over the past forty years, since noir's often-claimed expiration, it has flourished under various labels. Among the movies he discusses as evidence: Chinatown (1974), Body Heat (1981), John Woo's Hong Kong blood-ballets (e.g., The Killer, 1989) and the pulpy oeuvre of Quentin Tarantino." -Washington Post Book World