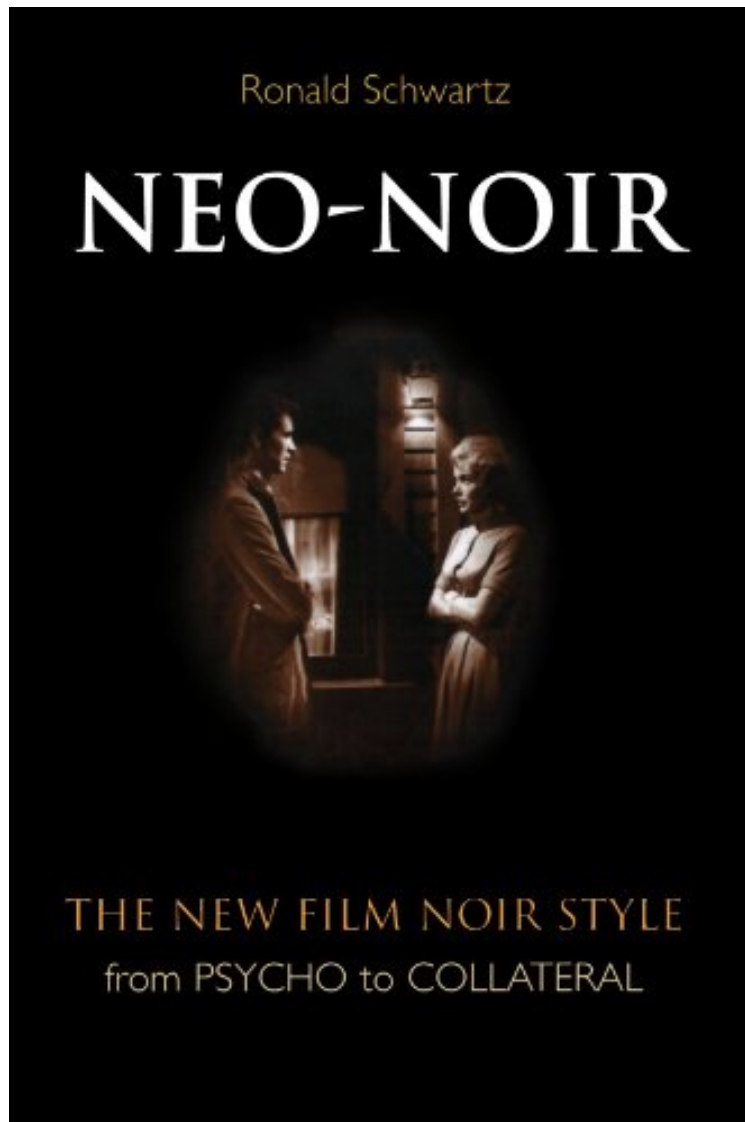


(Free) Neo-Noir: The New Film Noir Style from Psycho to Collateral

Neo-Noir: The New Film Noir Style from Psycho to Collateral

Ronald Schwartz

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found the following review helpful. AUTHOR REPLIES TO ONLY REVIEW POSTEDBy Dr. Ronald SchwartzSchwartz' NEO-NOIR is truly a scholarly work...the single review now posted on is inaccurate, immature, insensitive and vulgar. There is an excellent introduction, plus 30+ reviews explaining how each film fits into the neo-noir category...plus an annotated filmography with ratings and plot outlines for the reader...plus a Bibliography, Video DVD sources and an Appendix containing notes on the first Neo-Noir conference ever held with Paul Schrader and Donald Westlake in Manhattan. Like David Thompson who was reviled by a reader for his book on Nicole Kidman, I too feel NEO-NOIR critics should give a chance for something new on the literary marketplace. There is an excellent review of my book by a critic who really has read my work on film noir...if you go to the following url, you will also find a link to .com [...]Thank you for the update. 6 July 2007Ronald Schwartz

According to many critics, the era of "Film Noir" ended with the 1958 release of Orson Welles' classic *Touch of Evil*. The style was not dead, but rather had been transformed, and two years later, Alfred Hitchcock ushered in a new era of "Noir" films with the release of his 1960 masterpiece, *Psycho*. Film scholar Ronald Schwartz examines the most significant representatives of this cinematic style, beginning with Hitchcock's shocker and concluding with Michael Mann's *Collateral* (2004). Schwartz provides in-depth analyses of over thirty of the best "Neo-Noir" films and explains the qualities and characteristics of the "new noir" style. He also explains how it differs from "Film Noir" of the forties and fifties. As this study reveals, the new style significantly impacted American film after 1960. In this chronological guide, Schwartz examines such landmark films as *The Manchurian Candidate* (1962), *Point Blank* (1967), *The French Connection* (1971), *Chinatown* (1974), *Taxi Driver* (1976), *Body Heat* (1981), *Blood Simple* (1984), *Fatal Attraction* (1987), *The Grifters* (1990), *Reservoir Dogs* (1992), *The Usual Suspects* (1995), *L.A. Confidential* (1997), *Memento* (2000), and *Mystic River* (2003). The book also includes an alphabetical filmography, listing over 650 films that in plot, style, or subject matter reflect the diversity of the genre. This reference work will be a valuable resource for film scholars and fans alike who wish to further explore the ever-evolving aspects of "Neo-Noir" cinema.

...the depth and breadth of Neo-Noir makes it required reading for anyone longing to be a serious fan of films made in the modern noir style. (Green Man)Schwartz (emeritus, City U. of New York) introduces this study with an overview of the qualities and characteristics of neo-noir, a cinematic style that emerged in the early 1960s as a direct outgrowth of film noir. He then provides in-depth analyses of more than thirty films exemplifying the best of this style, including *The Manchurian Candidate* (1962), *Taxi Driver* (1976), and *Memento* (2000). The volume also features an A-Z rated filmography listing more than 650 films reflecting the diversity of the genre in plot, style, and subject matter. (Reference and Research Book News)About the AuthorRonald Schwartz is a retired professor of Romance languages and film (City University of New York). He is the author of several books including *Nomads, Exiles, Emigres: The Rebirth of Latin American Narrative, 1960-1980* (Scarecrow, 1980), *Spanish Film Directors: 21 Profiles* (Scarecrow, 1986), *Latin American Films, 1932-1994* (2005) and *Great Spanish Films Since 1950* (2008).