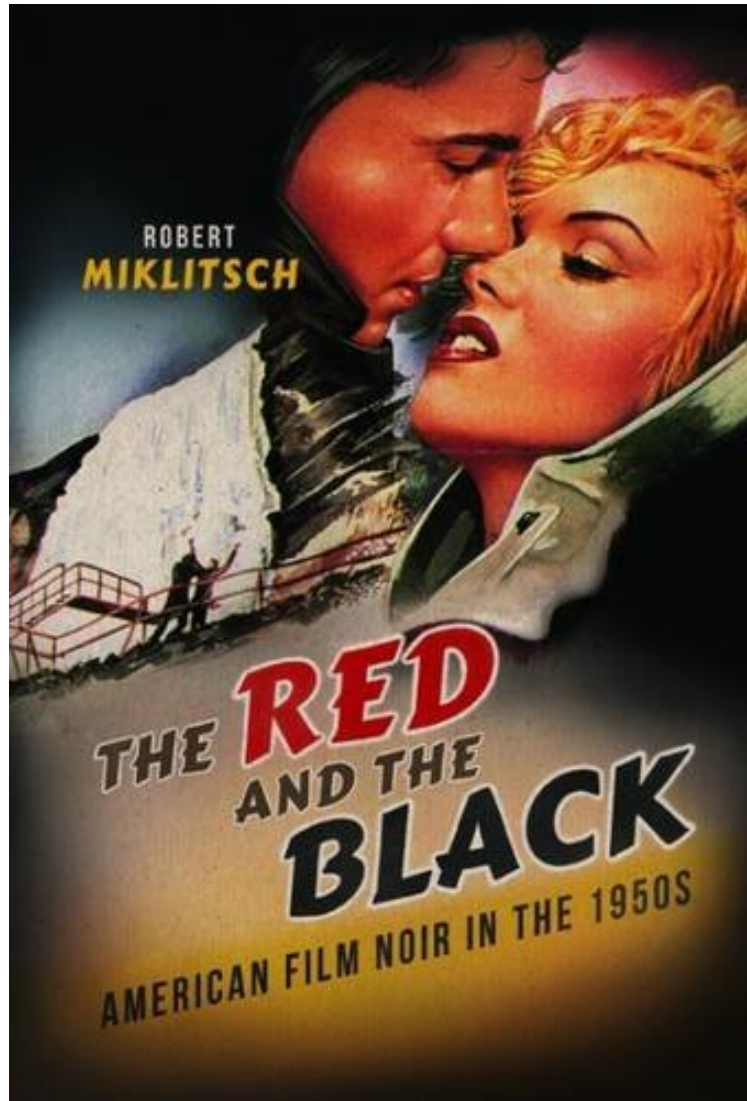


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The Red and the Black: American Film Noir in the 1950s

Robert Miklitsch

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Robert Miklitsch : The Red and the Black: American Film Noir in the 1950s before purchasing it in order to gage whether or not it would be worth my time, and all praised The Red and the Black: American Film Noir in the 1950s:

0 of 0 people found the following review helpful. Five StarsBy Daniel M. CahillEverything OK. Thanks.

Critical wisdom has it that we said a long goodbye to film noir in the 1950s. Robert Miklitsch begs to differ. Pursuing leads down the back streets and alleyways of cultural history, The Red and the Black proposes that the received rise-and-fall narrative about the genre radically undervalues the formal and thematic complexity of '50s noir and the

dynamic segue it effected between the spectacular expressionism of '40s noir and early, modernist neo-noir. Mixing scholarship with a fan's devotion to the crooked roads of critique, Miklitsch autopsies marquee films like D.O.A., Niagara, and Kiss Me Deadly plus a number of lesser-known classics. Throughout, he addresses the social and technological factors that dealt deuce after deuce to the genre--its celebrated style threatened by new media and technologies such as TV and 3-D, color and widescreen, its born losers replaced like zombies by All-American heroes, the nation rocked by the red menace and nightmares of nuclear annihilation. But against all odds, the author argues, inventive filmmakers continued to make formally daring and socially compelling pictures that remain surprisingly, startlingly alive. Cutting-edge and entertaining, *The Red and the Black* reconsiders a lost period in the history of American movies.

"Possesses the potential to alter the entire field. An unimpeachable reference book to be dipped into at need and taken in toto as a substantial, sustained, and original interpretation of its subject. Miklitsch is profoundly (and charmingly) collegial, but his scrupulous tone should not obscure the challenge to received wisdom his book poses."--Ann Douglas, author of *Terrible Honesty: Mongrel Manhattan in the 1920s*