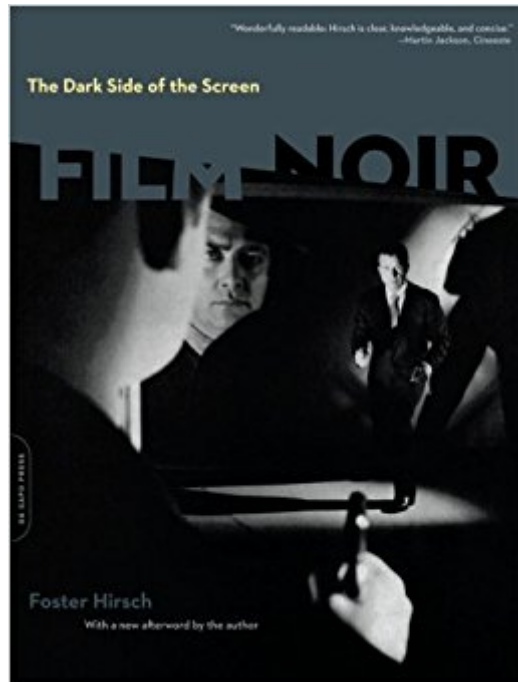




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The Dark Side Of The Screen: Film Noir



Synopsis

A revised and updated edition of the definitive study of film noir—the most original genre of American cinema—with a new afterword by the author. Since *The Dark Side of the Screen* first appeared over two decades ago, it has served as the essential take on what has become one of today's most pervasive screen influences and enduringly popular genres. Covering over one hundred outstanding films and offering more than two hundred carefully chosen stills, it is by far the most thorough and entertaining study available of noir themes, visual motifs, character types, actors, and directors. This landmark work covers noir in full, from the iconic performances of Burt Lancaster, Joan Crawford, and Humphrey Bogart to the camera angles, lighting effects, and story lines that characterize the work of directors Fritz Lang, Billy Wilder, and Orson Welles. With a new afterword about the lasting legacy of noir as well as recently rediscovered films deserving of their own screenings alongside the classics, *The Dark Side of the Screen* reestablishes itself as both an unsurpassed resource and a captivating must-read for any fan of noir. —

Book Information

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Customer Reviews

Martin Jackson, *Cineaste* —“Wonderfully readable: Hirsch is clear, knowledgeable, and concise. [The Dark Side of the Screen] is a visual as well as literary pleasure.” Philip French, *The Observer* (London) —“There has been no extended work as good as Foster Hirsch’s *The Dark Side of the Screen*, a well-written, imaginatively illustrated book that sees the brief, true heyday as between Wilder’s *Double Indemnity* (1944) and his *Sunset Boulevard* (1950), but looks at the prelude and the aftermath, and sets the genre in its larger social

and cultural context. —Skyscraper, Spring 2009—“An important examination of what film noir is —The 264-page treatise is not a review source; rather, Hirsch’s academic work delves deeply with a scholarly but not dry approach. —

Foster Hirsch, a professor of Film at Brooklyn College, is the author of sixteen books on film and theater, including *Detours* and *Lost Highways: A Map of Neo-Noir*; *Love, Sex, Death, and the Meaning of Life: The Films of Woody Allen*; and *Otto Preminger: The Man Who Would Be King*. He lives in New York.

The low grade is for the digital format, not the book. The book is pretty good. Only a couple of minor flaws. When Hirsch discusses the book *Mildred Pierce*, he assigns it the plot of the movie, which is quite different (there’s no murder in the book). When he discusses what kind of director is best fit for noir, he says directors with a generous view of human nature and a painterly view of cinema are a bad match, but he forgets to mention Robert Wise as a serious exception to that rule. Overall his look at the qualities that signify noir, his look at the literary background, and his look at specific components of film production are superb. The digital version is a mess. The first sentence is incoherent. Italics are screwed up throughout. There is no differentiation between font size for text and photo caps, so the flow of a chapter keeps being interrupted. And some photo caps are missing the photos that are supposed to accompany them. Skip the digital (I’m probably going to return mine for a refund).

This is a well researched and well written on a subject of great interest to me - film noir. Mr. Hirsch explains the background of noir, lighting, camera angles, femme fatales, plots and subplots - and all done clearly and well. If you are a convinced student of film noir or you’ve just been introduced to the genre, I recommend this book highly.

Love this book, one of the best ones on Film Noir

Illuminating book on Film Noir. I’m learning a lot in my class. I also recommend *The Dark Side of the Screen: Film Noir* by Foster Hirsch, which may be a little more readable. Be sure to see the late film noir movie from 1966, *Seconds*, with Rock Hudson, free on YouTube. Another good movie on YouTube is *The Hitch-Hiker*, from 1953 - riveting.

Wonderful book, definitely the 'go to book' on film noir.

The author presents an encyclopedic analysis of the evolution of the genre. This is not a how to that defines what is or is not a noir or how shoot a noir, it's an authoritative collection of a genre through a specific time period that shows the reader what to watch to understand the tapestry of noir better.

A superb and in-depth study, one that is highly informative yet reads like anything but a dry textbook. I recommend that any new fan of film noir delve into this book first before reading others. After this one, see Nicholas Christopher's 'Night and the City.'

My sons loved this book

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