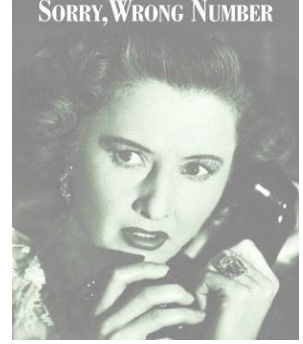




SORRY, WRONG NUMBER



More than Night

The Visual Culture of Noir

Course instructor: PD Dr. Stefan Brandt

Winter term 2008/09

Bibliography

- Abbott, Megan E. *The Street Was Mine: White Masculinity in Hardboiled Fiction and Film Noir*. New York: Palgrave Macmillan, 2002.
- Abrams, Jerold J. "From Sherlock Holmes to the Hard-Boiled Detectives in Film Noir." In: *The Philosophy of Film Noir*. Ed. by Mark T. Conard. Lexington: Univ. of Kentucky, 2006, 69-88.
- Adams, Jeffrey. "Orson Welles's *The Trial*: Film Noir and the Kafkaesque." *College Literature*. 29.3 (Summer 2002): 140-57.
- Allen, Richard. "Brushing Classical Hollywood Narrative against the Grain of History." *Camera Obscura* 18 (Sept. 1988): 137-145.
- Alloway, Lawrence. *Violent America: The Movies, 1946-1964*. New York, Museum of Modern Art; distributed by New York Graphic Society, Greenwich, Conn., 1971.
- Arthur, Paul. "Film Noir as Primal Scene." *Film Comment* 32.5 (Sept./Oct. 1996): 77-79.
- . "The Gun in the Briefcase: Or, the Inscription of Class in Film Noir." In: *The Hidden Foundation: Cinema and the Question of Class*. Ed. by David E. James and Rick Berg. Minneapolis: University of Minnesota Press, 1996. 90-113.
- . "Los Angeles as Scene of the Crime." *Film Comment* 32.4 (July/Aug. 1996): p. 20-26.
- . "Murder's Tongue: Identity, Death, and the City in Film Noir." In: *Violence and American Cinema*. Ed. by J. David Slocum. New York: Routledge, 2001. 153-75.
- Avila, E. "Popular Culture in the Age of White Flight: Film Noir, Disneyland, and the Cold War (Sub)Urban Imaginary." *Journal of Urban History* 31.1 (2004): 3-22.
- Ballinger, Alexander. *The Rough Guide to Film Noir* London & New York: Rough Guides, 2007.
- Barnfield, Graham. "Hollywood's Noir Detours: Unease in the Mental Megalopolis." *Architectural Design* 76.1 (Jan./Feb. 2006): 104-107.
- Basinger, Jeanine. *A Woman's View: How Hollywood Spoke to Women, 1930-1960*. New York: Knopf, 1993.
- Bassoff, Lawrence. *Crime Scenes: Movie Poster Art of the Film Noir: The Classic Period, 1941-1959*. Foreword by Robert Wise. Beverly Hills, CA: L. Bassoff Collection, 1997.
- Baxter, John. "Something More Than Night." *Film Journal* 2.4 (1975): 4-9.
- Belton, John. "Film Noir's Knights of the Road." *Bright Lights* 54 (Nov. 2006).
- Beverly, William. *On the Lam: Narratives of Flight in J. Edgar Hoover's America*. Jackson: University Press of Mississippi, 2003.
- Biesen, Sheri Chinen. "Bogart, Bacall, Howard Hawks and Wartime Film Noir at Warner Bros.: *To Have and Have Not* and *The Big Sleep*." *Popular Culture Review* 13.1 (Jan. 2002): 35-51.
- . *Blackout: World War II and the Origins of Film Noir*. Baltimore: Johns Hopkins University Press, 2005.
- Boozar, Jack "The Lethal Femme Fatale in the Noir Tradition." *Journal of Film and Video* 51.3-4 (Fall 1999): 20.

- Borde, Raymond, and Étienne Chaumeton. *A Panorama of American Film Noir, 1941-1953*. [*Panorama du Film Noir Américain, 1941-1953*]. San Francisco: City Lights Books, 2002 [1955].
- Bould, Mark. *Film noir: from Berlin to Sin City*. London & New York: Wallflower, 2005.
- Bregent-Heald, Dominique. "Dark Limbo: Film Noir and the North American Borders." *Journal of American Culture* 29.2 (June 2006): 125(14).
- Britton, Wesley A. "McCarthy, Television, and Film Noir." In: *Beyond Bond: Spies in Fiction and Film*. Westport, Conn.: Praeger, 2005.
- Broe, Dennis. "Class, Crime, and Film Noir: Labor, the Fugitive Outsider, and the Anti-Authoritarian Tradition." *Social Justice* 30.1 (Spring 2003): 22-41.
- Bronfen, Elisabeth. "Femme Fatale: Negotiations of Tragic Desire." *New Literary History: A Journal of Theory and Interpretation*. 35.1 (Winter 2004): 103-16.
- Buhle, Paul. "Politics and Mythology of Film Art: The Noir Era." In: *Radical Hollywood: The Untold Story behind America's Favorite Movies*. Ed. by Paul Buhle and Dave Wagner. New York: New Press, 2002.
- Buss, Robin. *French Film Noir*. London; New York; M. Boyars, 1994.
- Butler, David. *Jazz noir: Listening to Music from 'Phantom Lady' to 'The Last Seduction'*. Westport, Conn.: Praeger, 2002.
- Cameron, Ian, ed. *The Book of Film Noir*. New York; Continuum, 1993.
- Cargnelli, Christian & Michael Omasta, eds. *Schatten. Exil. Europäische Emigranten im Film Noir*. Wien: PVS, 1997.
- Castille, Philip Dubuisson. "Red Scare and Film Noir: The Hollywood Adaptation of Robert Penn Warren's *All the King's Men*." *The Southern Quarterly: A Journal of the Arts in the South* 33.2-3 (Winter/Spring 1995/96).
- Chopra-Gant, Mike. *Hollywood Genres and Postwar America: Masculinity, Family and Nation in Popular Movies and Film Noir*. London; New York: I.B. Tauris Publ., 2006.
- Christopher, Nicholas. *Somewhere in the Night: Film Noir and the American City*. New York: Free Press, 1997.
- Cochran, David. *America Noir: Underground Writers and Filmmakers of the Postwar Era*. Washington [D.C.]: Smithsonian Institution Press, 2000.
- Conard, Mark T., ed. *The Philosophy of Film Noir*. Foreword by Robert Porfirio. Lexington: University Press of Kentucky, 2006.
- Chang, Chris. "The Dark Page: Books That Inspired American Film Noir (1940-1949)." *Film Comment* 44.1 (Jan./Feb. 2008): 79.
- Conley, Tom. "Stages of Film Noir." *Theatre Journal* 39.3 (Oct. 1987): 347-363.
- . "Decoding Film Noir: *The Killers*, *High Sierra*, and *White Heat*." In: *Film Hieroglyphs: Ruptures in Classical Cinema*. Minneapolis: University of Minnesota Press, 1991.
- . "Noir in the Red and the Nineties in the Black." In: *Film Genre 2000: New Critical Essays*. Ed. by Wheeler Winston Dixon. Albany: State University of New York Press, 2000. 193-210.
- Copjec, Joan, ed. *Shades of Noir: A Reader*. London; New York: Verso, 1993.
- Corber, Robert J. *Homosexuality in Cold War America: Resistance and the Crisis of Masculinity*. Durham: Duke University Press, 1997.
- Covey, William. "Girl Power: Female-Centered Neo-Noir." In: *Film Noir Reader 2*. Ed. by Alain Silver & James Ursini. 310-327.
- Crowther, Bruce. *Film Noir: Reflections in a Dark Mirror*. New York: Continuum, 1989.
- Damico, James. "Film Noir: A Modest Proposal." *Film Noir Reader*. Ed. by Alain Silver and James Ursini. New York: Limelight Editions, 1996, 95-106.
- Dargis, Manohla. Dargis, Manohla. "N for Noir." *Sight and Sound* 7.7 (July 1997): 28-31.
- Davidson, Michael. "Phantom Limbs: Film Noir and the Disabled Body." *GLQ: A Journal of Lesbian and Gay Studies* 9.1-2 (2003): 57-77.

- Davis, Blair. "Horror Meets Noir: The Evolution of Cinematic Style, 1931-1958." In: *Horror Film: Creating and Marketing Fear*. Ed. by Steffen Hantke. Jackson: University Press of Mississippi, 2004.
- Denby, David, ed. *Awake in the Dark: An Anthology of American Film Criticism, 1915 to the Present*. 1st ed. New York: Vintage Books, 1977.
- Desser, David. "The Wartime Films of John Huston: Film Noir and the Emergence of the Therapeutic." In: *Reflections in a Male Eye: John Huston and the American Experience*. Ed. by Gaylyn Studlar and David Desser. Washington: Smithsonian Institution Press, 1993.
- Dick, B. F. "Columbia's Dark Ladies and the Femmes-Fatales of Film Noir." *Literature-Film Quarterly* 23.3 (1995): 155-162.
- Dickos, Andrew. *Street with No Name: A History of the Classic American Film Noir*. Lexington: University Press of Kentucky, 2002.
- Dimendberg, Edward. *Film Noir and the Spaces of Modernity*. Cambridge, Mass.: Harvard University Press, 2004.
- Dixon, Wheeler Winston. "The Endless Embrace of Hell: Hopelessness and Betrayal in Film Noir." In: *Cinema and modernity*. Ed. by Murray Pomerance. New Brunswick, N.J.: Rutgers University Press, 2006.
- Dorfman, Richard. "Conspiracy City." *Journal of Popular Film and Television* 7.4 (1980): 434-56.
- Duncan, Paul. *Film Noir Pocket Essentials*, 2000.
- Durgnat, Raymond. "Paint It Black: The Family Tree of Film Noir." *Cinema* 6/7 (1970): 49-56 [republished in A. Silver & J. Ursini, eds., *Film Noir Reader*, 2006, 37-52].
- Dussere, Erik. "Out of the Past, into the Supermarket: Consuming Film Noir." *Film Quarterly* 60.1 (Fall 2006): 16-27.
- Dyer, Richard. "Homosexuality and Film Noir — Victim: Hegemonic project." In: *The Matter of Images: Essays on Representation* 2nd ed. London: Routledge, 2002.
- Ehrlich, Matthew C. "News in a Noir World." In: *Journalism in the Movies* Urbana: University of Illinois Press, 2004.
- Ewing, Dale E., Jr. "Film Noir; Style and Content." *Journal of Popular Film and Television* 16.2 (Summer 1988): 60-69.
- Flory, Dan. "Black on White: Film Noir and the Epistemology of Race in Recent African American Cinema." *Journal of Social Philosophy* 31.1 (2000): 82-116.
- . "The Edges of Noir." *American Quarterly* 56.2 (June 2004): 471-480.
- . *Philosophy, Black Film, Film Noir*. University Park, Pa.: Pennsylvania State University Press, 2008.
- Fluck, Winfried. "Crime, Guilt, and Subjectivity in Film Noir." *Amerikastudien/American Studies* 46.3 (2001): 379-408.
- Garrett, Greg. "Let There Be Light and Huston's Film Noir." *Proteus: A Journal of Ideas* 7.2 (Fall 1990): 30-33.
- Gehrig, Wes D. *Handbook of American Film Genres*. New York: Greenwood, 1988.
- Gifford, Barry. *Out of the Past: Adventures in Film Noir*. Jackson, Miss.: University Press of Mississippi, 2001.
- Giovacchini, Saverio. *Hollywood Modernism: Film and Politics in the Age of the New Deal*. Philadelphia: Temple UP, 2001.
- Grant, Barry Keith. *Film Genre: From Iconography to Ideology*. London: Wallflower, 2006.
- Grossman, J. "Film Noir's 'Femme Fatales' - Hard-Boiled Women: Moving Beyond Gender Fantasies." *Quarterly Review of Film and Video* 24.1 (2007): 19-30.
- Hales, Barbara. "Projecting Trauma: The Femme Fatale in Weimar and Hollywood Film Noir." *Women in German Yearbook: Feminist Studies in German Literature & Culture* 23 (2007): 224-243.

- Hankoff, Peter. "Film Noir, Life Noir." *Film Comment* 12.4 (July/Aug. 1976): 35.
- Hannsberry, Karen Burroughs. *Femme Noir: Bad Girls of Film*. Jefferson, N.C.: McFarland, 1998.
- Hanson, Helen. *Hollywood Heroines: Women in Film noir and the Female Gothic Film*. London & New York: I.B. Tauris: In the United States and Canada distributed by Palgrave Macmillan, 2007.
- Hare, William. *Early Film Noir: Greed, Lust and Murder Hollywood Style*. Foreword by Ken Annakin. Jefferson, N.C.: McFarland, 2003.
- Hare, William. *L.A. Noir: Nine Dark Visions of the City of Angels*. Jefferson, N.C.: McFarland, 2004.
- Harris, Oliver. "Film Noir Fascination: Outside History, but Historically So." *Cinema Journal* 43.1 (2003): 3-24.
- Harvey, Sylvia. "Woman's Place: The Absent Family of Film Noir." In: *Movies and Mass Culture*. Ed. and with an introduction by John Belton. New Brunswick, NJ: Rutgers University Press, 1996. 171-182.
- Henry, Clayton R., Jr. "Crime Films and Social Criticism." *Films in Review* 2.5 (1951): 31-34.
- Hibbs, Thomas S. *Arts of Darkness: American Noir and the Quest for Redemption*. Dallas, Tex.: Spence Publishing, 2008.
- Higashi, Sumiko. "The American Origins of Film Noir: Realism in Urban Art and *The Naked City*." In: *Looking Past the Screen: Case Studies in American Film History and Method*. Ed. by Jon Lewis and Eric Smoodin. Durham: Duke University Press, 2007.
- Hillis, Ken. "Film Noir and the American Dream: The Dark Side of Enlightenment." *Velvet Light Trap* 55 (Spring 2005): 3-18.
- Hirsch, Foster. *The Dark Side of the Screen: Film Noir*. New York, N.Y.: Da Capo Press, 1983.
- Hockley, Luke. "Film Noir: Archetypes or Stereotypes?" In: *Jung & Film: Post-Jungian Takes on the Moving Image*. Ed. by Christopher Hauke and Ian Alister. Hove, East Sussex; New York: Brunner-Routledge, 2001.
- Holt, Jason. "A Darker Shade: Realism in Neo-Noir." *The Philosophy of Film Noir*. Ed. by Mark T. Conard. Lexington: Univ. of Kentucky, 2006, 23-40.
- House, Rebecca R. "Night of the Soul: American Film Noir." *Studies in Popular Culture* 9.1 (1986): 61-83.
- Irwin, John T. *Unless the Threat of Death Is Behind Them: Hard-Boiled Fiction and Film Noir*. Baltimore: Johns Hopkins University Press, 2006.
- Jensen, Paul. "The Return of Dr. Caligari: Paranoia in Hollywood." *Film Comment* 7.4 (1971): 36-45.
- Jensen, Paul. "The Writer: Raymond Chandler and the World You Live In." *Film Comment* 10.6 (Nov./Dec. 1974): 18.
- Johnson, Kevin. *The Dark Page: Books that Inspired American Film Noir, (1940-1949)*. New Castle, DE: Oak Knoll Press, 2007.
- Kaplan, E. Ann, ed. *Women in Film Noir*. Rev. ed. London: BFI Publishing, 1998.
- Karimi, Amir Massoud. *Toward a Definition of the American Film Noir (1941-1949)*. New York: Arno Press, 1976 [1971].
- Kaufmann, Kai. *Das Geschlechterverhältnis im amerikanischen Film Noir*. Alfeld: Coppi-Verlag, 1997.
- Kearns, Cimberli. "The Homme Fatal: Living and Dying for Style." *Cinefocus* 3 (1995): 26-33.
- Kemp, Philip. "From the Nightmare Factory: HUAC and the Politics of Noir." *Sight and Sound* 55 (Autumn 1986): 266-270.

- Kennedy, Barbara. "Post-Feminist Futures in Film Noir." In: *The Body's Perilous Pleasures: Dangerous Desires and Contemporary Culture*. Ed. by Michelle Aaron. Edinburgh: Edinburgh University Press, 1999.
- Klein, Norman M. *The History of Forgetting: Los Angeles and the Erasure of Memory*. London & New York: Verso, 1997.
- . "Staging Murders: The Social Imaginary, Film, and the City." *Wide Angle* 20.3 (1998).
- Kroeber, Karl. "Magnifying Criminality: *Fargo*, Film Noir, and A Perfect World." In: *Make Believe in Film and Fiction: Visual vs. Verbal Storytelling*. New York: Palgrave Macmillan, 2006.
- Krutnik, Frank. *In a Lonely Street: Film Noir, Genre, Masculinity*. London & New York: Routledge, 1991.
- . "Something More than Night: Tales of the Noir City." In: *The Cinematic City*. Ed. by David B. Clarke. London & New York: Routledge, 1997. Lenz, Kimberly. "Put the Blame on Gilda: Dyke-Noir Versus Film-Noir." *Theatre Studies* 40 (1995): 17-26.
- Langman, Larry, and Daniel Finn. *A Guide to American Crime Films of the Forties and Fifties*. Westport, Conn.: Greenwood Press, 1995.
- Lee, Raymond, and B.C. Van Hecke. *Gangsters and Hoodlums; The Underworld in the Cinema*. With a foreword by Edward G. Robinson. South Brunswick: A. S. Barnes, 1971.
- Leibman, Nina C. "The Family Spree of Film Noir." *Journal of Popular Film and Television* 16.4 (Winter 1989): 168-184.
- Leland, John. "Would a Hipster Hit a Lady? Pulp Fiction, Film Noir and Gangsta Rap." In: *Hip, the History*. New York: Ecco, 2004.
- Lent, Tina Olsin. "The Dark Side Of The Dream: The Image Of Los Angeles In Film Noir." *Southern California Quarterly* 69.4 (1987): 329-348.
- Levy, Emanuel. "The Resurrection of Noir." In: *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press, 1999.
- Lott, Eric. "The Whiteness of Film Noir." *American Literary History* 9.3 (Fall 1997): 542-566.
- Lott, M. Ray. "Film Noir, Feminism and Private Heat." In: *Police on Screen: Hollywood Cops, Detectives, Marshals and Rangers*. Jefferson, N.C.: McFarland & Co., 2006.
- Loza, Susana. "Orientalism and Film Noir: (Un)Mapping Textual Territories and (En)Countering the Narratives." *The Southern Quarterly* 39.4 (2001): 161-74.
- Luhr, William. *Raymond Chandler and Film*. 2nd ed. Tallahassee: Florida State University Press; Gainesville, FL; University Presses of Florida, 1991.
- Lyons, Arthur. *Death on the Cheap: The Lost B Movies of Film Noir*. New York: Da Capo Press, 2000.
- Maden, David. "James M. Cain and the Movies of the Thirties and Forties." *Film Heritage* 2.4 (1972): 9-25.
- Maltby, Richard. "Film Noir: The Politics of the Maladjusted Text." *Journal of American Studies* 18.1 (Apr. 1984): 49-71.
- Mangravite, A. "Republic Noir." *Film Comment* 30 (Jan./Feb. 1994): 78-79.
- Manon, H. S. "X-Ray Visions: Radiography, 'Chiaroscuro,' and the Fantasy of Un suspicion in 'Film Noir'." *Film Criticism* 32.2 (Winter 2007/2008): 2-27.
- Marling, William. "On the Relation Between American Roman Noir and Film Noir." *Literature-Film Quarterly* 21.3 (July 1993): 178-183.
- Martin, Nina K. "The Subject of Passion, the Object of Murder: Soft-core's Refashioning of the Gothic and Film Noir Genres." In: *Sexy Thrills: Undressing the Erotic Thriller*. Urbana: University of Illinois Press, 2007.
- Martin, Richard. *Mean Streets and Raging Bulls: The Legacy of Film Noir in Contemporary American Cinema*. Lanham, Md.: Scarecrow Press, 1997.

- Maxfield, James F. *The Fatal Woman: Sources of Male Anxiety in American Film Noir, 1941-1991*. Madison: Fairleigh Dickinson University Press; London: Associated University Presses, 1996.
- May, Lary. "'Outside the Groove of History': Film Noir and the Birth of a Counterculture." In: *The Big Tomorrow: Hollywood and the Politics of the American Way*. Chicago: University of Chicago Press, 2000.
- Mayer, Geoff. *Encyclopedia of Film Noir*. Westport, Conn.: Greenwood Press, 2007.
- McDonnell, Brian. "Film Noir and the City." *Encyclopedia of Film Noir*. Ed. by Geoff Mayer and Brian McDonnell. Westport, Conn.: Greenwood Press, 2007, 47-61.
- Meehan, Paul. *Tech-Noir: The Fusion of Science Fiction and Film Noir*. Jefferson, N.C.: McFarland, 2008.
- Menegaldo, Gilles. "Flashbacks in Film Noir." In: *Crime Fictions: Subverted Codes and New Structures*. Ed. by Francois Gallix and Vanessa Guignery. Paris: Presses de l'universite Paris-Sorbonne, 2004.
- Mennel, Barbara. *Cities and Cinema*. New York: Routledge, 2008.
- Miller, Frank. *Sin City. The Hard Goodbye*. Milwaukee: Dark Horse Books, 2005.
- Mills, Michael. "High Heels on Wet Pavement: Film Noir and the Femme Fatale". 20. Aug 2008 <http://www.moderntimes.com/palace/film_noir/index.html>
- Monk, Philip. *Double-cross: the Hollywood Films of Douglas Gordon*. Toronto: Power Plant, 2003.
- Muller, Eddie. *The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir*. Woodstock: Overlook Press, 2002.
- . *Dark City Dames: The Wicked Women of Film Noir*. 1st ed. New York: Regan Books, 2001.
- . *Dark City: The Lost World of Film Noir*. 1st St. Martin's ed. New York: St. Martin's Griffin, 1998.
- Munby, Jonathan. "The Un-American Film Art: Robert Siodmak, Fritz Lang, and the Significance of Film Noir's German Connection." In: *Public Enemies, Public Heroes: Screening the Gangster from 'Little Caesar' to 'Touch of Evil'*. Chicago: University of Chicago Press, 1999.
- Murphet, J. "Film Noir and the Racial Unconscious." *Screen* 39.1 (Spring 1998): 22-35.
- Naremore, James. "American Film Noir: The History of an Idea." *Film Quarterly* 49.2 (Winter 1995): 12-28.
- . *More Than Night: Film Noir in its Contexts*. Updated and expanded ed. Berkeley: University of California Press, 2008.
- . "Hitchcock at the Margins of Noir." In: *Alfred Hitchcock: Centenary Essays*. Ed. by Richard Allen and S. Ishii-Gonzales. London: British Film Institute, 1999. 263-277.
- Ness, R. R. "A Lotta Night Music: The Sound of Film Noir." *Cinema Journal* 47.2 (Winter 2008): 52-73.
- Neve, Brian. "Film Noir and Society." In: *Film and Politics in America: A Social Tradition*. London & New York: Routledge, 1992.
- Oliver, Kelly. *Noir Anxiety*. Minneapolis: University of Minnesota Press, 2003.
- Orr, Christopher. "Genre Theory in the Context of the Noir and Post-noir Film." *Film Criticism* 22.1 (Fall 1997): 21-38.
- . "Inside Out: Hitchcock, Film Noir and David Lynch." In: *Hitchcock and Twentieth-Century Cinema*. London & New York: Wallflower, 2005.
- Osteen, Mark. "The Big Secret: Film Noir and Nuclear Fear." *Journal of Popular Film and Television* 22.2 (Summer 1994): 79-90.
- Osteen, Mark. "Noir's Cars: Automobility and Amoral Space in American Film Noir." *Journal of Popular Film & Television* 35.4 (Winter 2008): 183-192.

- Ottoson, Robert. *A Reference Guide to the American Film Noir, 1940-1958*. Metuchen, N.J.: Scarecrow Press, 1981.
- Palmer, R. Barton. *Hollywood's Dark Cinema: The American Film Noir*. New York: Twayne Publishers, 1994.
- , ed. *Perspectives on Film Noir*. New York: G.K. Hall; London: Prentice Hall International, 1996.
- Palmer, Bryan D. "Night in the Capitalist Cold War City: Noir and the Cultural Politics of Darkness." *Left History* 5.2 (1997): 57-76.
- Pendo, Stephen. *Raymond Chandler on Screen: His Novels into Film*. Metuchen, N.J.: Scarecrow Press, 1976.
- Pettengell, Michael. "The Expanding Darkness: Naturalistic Motifs in Hard-Boiled Detective Fiction and the Film Noir." *Clues: A Journal of Detection* 12.1 (Spring-Summer 1991): 43-55.
- Phillips, Gene D. *Creatures of Darkness: Raymond Chandler, Detective Fiction, and Film Noir*. Lexington: University Press of Kentucky, 2000.
- Place, J. A. and Peterson, L. "Some Visual Motifs of Film Noir." *Film Comment* 10.1 (1974): 30-32.
- Place, Janey. "Women in Film Noir." In: *Popular Fiction: Technology, Ideology, Production, Reading*. Ed. by Tony Bennett. London; New York: Routledge, 1990.
- Poague, Leland. "Of Flashbacks and Femmes Fatales." *Hitchcock Annual* (1999-2000): 131-155.
- Polan, Dana. "Film Noir." *Journal of Film and Video* (Spring 1985): 75-83.
- Porfirio, Robert G. "No Way Out: Existential Motifs in the Film Noir." *Sight and Sound* 45.4 (Autumn 1976): 212-217.
- Pratt, Ray. "The Dark Vision of Film Noir." In: *Projecting Paranoia: Conspiratorial Visions in American Film*. Lawrence: University Press of Kansas, 2001.
- Rabinowitz, Paula. *Black & White & Noir: America's Pulp Modernism*. New York: Columbia University Press, 2002.
- . "Domestic Labor: Film Noir, Proletarian Literature, and Black Women's Fiction." *MFS: Modern Fiction Studies* 47.1 (Spring 2001): 229-54.
- . "What Film Noir Can Teach Us about 'Welfare as We Know It'." *Social Text* 18.1 (2000): 135-141.
- Recchia, Edward. "Film Noir and the Western." *The Centennial Review* 40.3 (Fall 1996): 601-614.
- Reichel, Sabine. *Bad Girls: Hollywoods böse Beauties*. München: Wilhelm Heyne Verlag, 1996.
- Reichert, Tom and Charlene Melcher. "Film Noir, Feminism, and the Femme Fatale: The Hyper-Sexed Reality of *Basic Instinct*." In: *Mediated Women: Representations in Popular Culture*. Ed. by Marian Meyers. Cresskill, N.J.: Hampton Press, 1999.
- Renov, Michael. "Topos Noir: The Spatialization and Recuperation of Disorder." *Afterimage* 15 (Oct. 1987): 12-16.
- Renzi, Thomas C. *Cornell Woolrich: From Pulp Noir to Film Noir*. Jefferson, N.C.: McFarland & Co., 2006.
- Rich, Nathaniel. *San Francisco Noir: The City in Film Noir from 1940 to the Present*. New York: Little Bookroom, 2005.
- Richardson, Carl. *Autopsy: An Element of Realism in Film Noir*. Metuchen, N.J.: Scarecrow Press, 1992.
- Rosow, Eugene. *Born to Lose: The Gangster Film in America*. New York: Oxford University Press, 1978.
- Rosenberg, Norman. "Law Noir." In: *Legal Reelism: Movies as Legal Texts*. Ed. by John Denvir. Urbana: University of Illinois Press, 1996. 280-302.

- Rosenberg, Norman. "The 'Popular First Amendment' and Classical Hollywood, 1930-1960: Film Noir and 'Speech Theory for the Millions'." In: *Freeing the First Amendment: Critical Perspectives on Freedom of Expression*. Ed. by David S. Allen and Robert Jensen. New York: New York University Press, 1995.
- Röwekamp, Burkhard. *Vom Film Noir zur Méthode Noir. Die Evolution filmischer Schwarzmaleri*. Marburg: Schüren, 2003.
- Sanders, Steven M. "Film Noir and the Meaning of Life." *The Philosophy of Film Noir*. Ed. by Mark T. Conard. Lexington: Univ. of Kentucky, 2006, 91-105.
- Sarris, Andrew. "The Film Noir." In: *'You ain't heard nothin' yet': The American Talking Film, History & Memory, 1927-1949*. Andrew Sarris. New York: Oxford University Press, 1998.
- Schickel, Richard. "Rerunning Film Noir." *The Wilson Quarterly* 31.3 (Summer 2007): 36-43.
- Schiff, Stephen. "Film noir." *American Film* 8 (May 1983): 21-23.
- Schrader, Paul. "Notes on Film Noir." In: *Film Noir Reader*. Ed. by Alain Silver and James Ursini. New York: Limelight Editions, 1996, 53-64.
- Schwartz, Ronald. *Neo-noir: The New Film Noir Style from 'Psycho' to 'Collateral'*. Ronald Schwartz. Lanham, Md.: Scarecrow Press, 2005.
- . *Noir, Now and Then: Film Noir Originals and Remakes (1944-1999)*. Westport, CT: Greenwood Press, 2001.
- Scruggs, Charles. "'The Power of Blackness': Film Noir and Its Critics." *American Literary History* 16.4 (Winter 2004): 675-687.
- Sellmann, Michael. *Hollywoods moderner Film Noir: Tendenzen, Motive, Ästhetik*. Würzburg: Königshausen & Neumann, 2001.
- Selby, Spencer. *Dark City: The Film Noir*. Jefferson, N.C.: McFarland, 1984.
- Shadoian, Jack. *Dreams and Dead Ends: The American Gangster/Crime Film*. Cambridge, Mass.: MIT Press, 1977.
- Silver, Alain. *L.A. Noir: The City as Character*. Santa Monica, CA: Santa Monica Press, 2005.
- . *The Noir Style*. Woodstock, N.Y.: Overlook Press, 1999.
- Silver, Alain, and James Ursini, eds. *Film Noir Reader*. New York: Limelight Editions, 1996.
- , eds. *Film Noir Reader 2*. 1st Limelight ed. New York: Limelight Editions, 1999.
- , eds. *Film Noir Reader*. New York: Limelight Editions, 2006.
- Sobchack, Vivian. "Lounge Time: Postwar Crises and the Chronotope of Film Noir." In: *Refiguring American Film Genres: History and Theory*. Ed. by Nick Browne. Berkeley: University of California Press, 1998. 129-170.
- Spicer, Andrew. *Film Noir*. New York: Longman/Pearson Education, 2002.
- Smith, Murray. "Film Noir, the Female Gothic and Deception." *Wide Angle* 10.1 (1988): 62-75.
- Stephens, Michael L. *Film Noir: A Comprehensive, Illustrated Reference to Movies, Terms, and Persons*. Jefferson, N.C.: McFarland, 1995.
- Stephens, Michael L. *Gangster Films: A Comprehensive, Illustrated Reference to People, Films, and Terms*. Jefferson, N.C.: McFarland, 1996.
- Tasker, Yvonne. "'New Hollywood', New Film Noir, and the Femme Fatale." In: *Working Girls: Gender and Sexuality in Popular Cinema*. London; New York: Routledge, 1998.
- Telotte, J.P. "Film Noir at Columbia: Fashion and Innovation." In: *Columbia Pictures: Portrait of a Studio*. Ed. by Bernard F. Dick. Lexington, KY: University Press of Kentucky, 1992.
- . "A Consuming Passion: Food and Film Noir." *The Georgia Review* 39.2 (Summer 1985): 397-410.

- . “Fatal Capers: Strategy and Enigma in Film Noir.” *Journal of Popular Film and Television* 23.4 (Winter 1996): 163-170.
- . “Film Noir and the Dangers of Discourse.” *Quarterly Review of Film Studies* 9.2 (Spring 1984): 101.
- . “Outside the System: The Documentary Voice of ‘Film Noir’.” *New Orleans Review* 14.2 (Summer 1987): 55.
- . “Self-Portrait: Painting and the Film Noir.” *Smithsonian Studies in American Art*, 3.1 (Winter 1989): 2-17.
- . “Tangled Networks and Wrong Numbers.” *Film Criticism* 10.3 (Spring 1986): 36-48.
- . “The Woman in the Door: Framing Presence in Film Noir.” In: *In the Eye of the Beholder: Critical Perspectives in Popular Film and Television*. Ed. by Gary R. Edgerton, et al. Bowling Green, OH: Bowling Green State University Popular Press, 1997.
- . *Voices in the Dark: The Narrative Patterns of Film Noir*. Urbana: University of Illinois Press, 1989.
- Thompson, Kirsten Moana. *Crime Films: Investigating the Scene*. New York: Wallflower, 2007.
- Thompson, Peggy. *Hard-Boiled: Great Lines from Classic Noir Films*. San Francisco: Chronicle Books, 1995.
- Tuska, John. *Dark Cinema: American Film Noir in Cultural Perspective*. Westport, Conn.: Greenwood Press, 1984.
- Vernet, Marc. “The Filmic Transaction: On the Openings of Film Noirs.” *The Velvet Light Trap* 20 (Summer 1983): 2-9.
- Wager, Jans B. *Dames in the Driver's Seat: Rereading Film Noir*. 1999. Austin: University of Texas Press, 2005.
- Wager, Jans B. “Jazz and Cocktails: Reassessing the White and Black Mix in Film Noir.” *Literature-Film Quarterly* 35.3 (July 2007): 222-230.
- Whalen, Tom. “Film Noir: Killer Style.” *Literature-Film Quarterly* 23.1 (Jan. 1995): 2-5.
- Younger, Richard. “Song in Contemporary Film Noir.” *Films in Review* 45.7-8 (July-August 1994): 48-50.
- Zizek, Slavoj. “‘The Thing That Thinks’: The Kantian Background of the Noir Subject.” In: *Shades of Noir: A Reader*. Ed. by Joan Copjec. London; New York: Verso, 1993. 199-226.