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# America Noir Underground Writers And Filmmakers Of The Postwar Era

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The Cinematic Vision of Robert Aldrich  
Crime Novels: American Noir of the 1950s (LOA #95)  
John Dahl and Neo-Noir  
The Life of Fiction  
A History of American Popular Culture since 1830  
Crime Culture  
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Edith Wharton on Film  
The Killer Inside Me / The Talented Mr. Ripley / Pick-Up / Down There / The Real Cool Killers  
Shadow Imagery in Cold War American Culture  
War Noir  
Recovering Protest Fiction in the 1950s United States  
America Noir  
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Martin Scorsese: A Biography  
A Biography  
Film Noir  
Wharton, Hemingway, and the Advent of Modernism  
After Hitchcock  
The Noir Thriller  
Body and Soul  
Encyclopedia of Film Noir  
From "Little Caesar" to "Pulp Fiction"  
Film Culture and the Worlds of Samuel Fuller, Mickey Spillane, and Jim Thompson  
The Cambridge Companion to American Crime Fiction  
A Companion to Twentieth-Century United States Fiction  
With Amusement for All  
Influence, Imitation, and Intertextuality  
Hollywood's America  
A Companion to Film Noir  
The Encyclopedia of Twentieth-Century Fiction  
World War II and the Postwar Years in America: A Historical and Cultural Encyclopedia [2 volumes]  
A Historical and Cultural Encyclopedia  
American Gangster Cinema

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## BUCKLEY PATRICK

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### **The Cinematic Vision of Robert Aldrich** Smithsonian Institution

This wide-ranging text is one of the first to look in detail at some of the principal genres, cycles and trends in Hollywood's output during the last two decades. It includes analysis of such films as *Sense and Sensibility*, *Grifters*, *The Mask*, *When Harry Met Sally*, *Pocahontas*, *Titanic*, *Basic Instinct*, Coppola's *Dracula*, and *Malcolm X*.

### **Crime Novels: American Noir of the 1950s (LOA #95)** Springer

Analyzing complex social and political issues through their manifestations in popular culture, this book provides readers a strong foundational knowledge of the 1960s as a decade. 1969 went out in a way that could never have been imagined in 1960. While the president at the end of the decade had been vice president at the start, the intervening years permanently changed American culture. *Pop Goes the Decade: The Sixties* explores the cultural and social framework of the 1960s, addressing film, television, sports, technology, media/advertising, fashion, art, and more. Entries are presented in encyclopedic fashion, organized into categories such as controversies in pop culture, game changers, technology, and the decade's legacy. A timeline highlights significant cultural moments, while an introduction and a conclusion place those moments within the contexts of preceding and subsequent decades. Attention to the decade's most prominent influencers allows readers to understand the movements with which these figures are associated, and discussion of controversies and social change enables readers to gain a stronger understanding of evolving American social values. Provides readers with a detailed understanding of many aspects of the culture of the decade Explores people, events, and ideas whose impact is still felt after 50 years Covers personalities who helped to shape the decade Suggests areas of further exploration for students interested in popular culture

### **John Dahl and Neo-Noir** Kent State University Press

Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American, British, and European specialists in a variety of literary fields Written in an approachable and accessible style Covers both classic literary figures and contemporary novelists Provides extensive suggestions for further reading at the end of each essay

### **The Life of Fiction** Cambridge University Press

Much analysis of gangster movies has been based upon a study of the gangster as a malign figuration of the American Dream, originally set in the era of the Depression. This text extends previous analysis of the genre by examining the evolution of gangster movies from the 1930s to the contemporary period and by placing them in the context of cultural and cinematic issues such as masculinity, consumerism and technology. With a close examination of many films from *Scarface*

and *Public Enemy* to *Reservoir Dogs* and *Pulp Fiction*, this book provides a fascinating insight into a topical and popular subject.

### *A History of American Popular Culture since 1830* Scarecrow Press

An examination of the literary and cinematic representations of brainwashing during the Cold War era. CIA operative who was a tireless campaigner against communism. it took hold quickly and became a means to articulate fears of totalitarian tendencies in American life. David Seed traces the assimilation of the notion of brainwashing into science fiction, political commentary, and conspiracy narratives of the Cold War era. He demonstrates how these works grew out of a context of political and social events and how they express the anxieties of the time. *The Manchurian Candidate*. Seed provides new interpretations of writers such as Orwell and Burroughs within the history of psychological manipulation for political purposes, using declassified and other documents to contextualise the material. he explores the shifting view points of how brainwashing is represented, changing from an external threat to American values to an internal threat against individual American liberties by the U.S. government. will welcome this study.

### *Crime Culture* ABC-CLIO

For generations, fans and critics have characterized classic American radio drama as a "theater of the mind." This book unpacks that characterization by recasting the radio play as an aesthetic object within its unique historical context. In *Theater of the Mind*, Neil Verma applies an array of critical methods to more than six thousand recordings to produce a vivid new account of radio drama from the Depression to the Cold War. In this sweeping exploration of dramatic conventions, Verma investigates legendary dramas by the likes of Norman Corwin, Lucille Fletcher, and Wyllis Cooper on key programs ranging from *The Columbia Workshop*, *The Mercury Theater on the Air*, and *Cavalcade of America* to *Lights Out!*, *Suspense*, and *Dragnet* to reveal how these programs promoted and evolved a series of models of the imagination. With close readings of individual sound effects and charts of broad trends among formats, Verma not only gives us a new account of the most flourishing form of genre fiction in the mid-twentieth century but also presents a powerful case for the central place of the aesthetics of sound in the history of modern experience.

### *A Novel Marketplace* Bloomsbury Publishing

*Film Noir* is an overview of an often celebrated, but also contested, body of films. It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties. An extended Background Chapter situates film noir within its cultural context, describing its origin in German Expressionism, French Poetic Realism and in developments within American genres, the gangster/crime thriller, horror and the Gothic romance and its possible relationship to changes in American society. Five chapters are devoted to 'classic' film noir (1940-59): chapters explore its contexts of production and reception, its visual style, and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak, ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs, - Anthony Mann, Robert Siodmak and Fritz Lang Three chapters investigate 'neo-noir' and British film noir: chapters trace the complex

evolution of 'neo-noir' in American cinema, from the modernist critiques of *Night Moves* and *Taxi Driver*, to the postmodern hybridity of contemporary noir including *Seven*, *Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir, a significant and virtually unknown cinema, stretching from the thirties to Mike Hodges' *Croupier* Films discussed include both little known examples and seminal works such as *Double Indemnity*, *Scarlet Street*, *Kiss Me Deadly* and *Touch of Evil*. A final section provides a guide to further reading, an extensive bibliography and a list of over 500 films referred to in the text. Lucidly written, *Film Noir* is an accessible, informative and stimulating introduction that will have a broad appeal to undergraduates, cinéastes, film teachers and researchers.

*Film Noir* SIU Press

The conflation of the hard-boiled style and war experience has influenced many contemporary crime writers, particularly in the traumatic aftermath of the Vietnam War. Yet, earlier writers in the genre, such as Raymond Chandler, remain overlooked when it comes to examining how their war experience affected their writing. Sarah Trott corrects this oversight by examining Chandler alongside the World War I writers of the Lost Generation as well as highlighting a melding of very different styles in Chandler's work. Based on Chandler's experience in combat, Trott explains that the writer created detective Philip Marlowe not as the idealization of heroic individualism, as is commonly perceived, but instead as an authentic individual subjected to very real psychological frailties from trauma during the First World War. Inspecting Chandler's work and correspondence indicates that the characterization of the fictional Marlowe goes beyond the traditional chivalric readings and can instead be interpreted as a genuine representation of a traumatized veteran in American society. Substituting the horror of the trenches for the corruption of the city, Chandler formed a disillusioned protagonist in an uncaring America. Chandler did so with the sophistication necessary to straddle genre fiction and canonical literature. The sum of this work offers a new understanding of how Chandler uses his war trauma, how that experience established the traditional archetype of detective fiction, and how this reading of his fiction enables Chandler to transcend generic limitations and be recognized as a key twentieth-century literary figure.

*Edith Wharton on Film* Bloomsbury Publishing

What are the consequences when law's stories and images migrate from the courtroom to the court of public opinion and from movie, television and computer screens back to electronic monitors inside the courtroom itself? What happens when lawyers and public relations experts market notorious legal cases and controversial policy issues as if they were just another commodity? What is the appropriate relationship between law and digital culture in virtual worlds on the Internet? In addressing these cutting edge issues, the essays in this volume shed new light on the current status and future fate of law, truth and justice in our time.

*The Killer Inside Me / The Talented Mr. Ripley / Pick-Up / Down There / The Real Cool Killers* Univ. Press of Mississippi

Film noir reflects the fatalistic themes and visual style of hard-boiled novelists and many émigré filmmakers in 1940s and 1950s America, emphasizing crime, alienation, and moral ambiguity. In *The Philosophy of TV Noir*, Steven M. Sanders and Aeon J. Skoble argue that the legacy of film noir classics such as *The Maltese Falcon*, *Kiss Me Deadly*, and *The Big Sleep* is also found in episodic

television from the mid-1950s to the present. In this first-of-its-kind collection, contributors from philosophy, film studies, and literature raise fundamental questions about the human predicament, giving this unique volume its moral resonance and demonstrating why television noir deserves our attention. The introduction traces the development of TV noir and provides an overview and evaluation of the book's thirteen essays, each of which discusses an exemplary TV noir series. Realism, relativism, and integrity are discussed in essays on *Dragnet*, *Naked City*, *The Fugitive*, and *Secret Agent*. Existentialist themes of authenticity, nihilism, and the search for life's meaning are addressed in essays on *Miami Vice*, *The Sopranos*, *Carnivale*, and *24*. The methods of crime scene investigation in *The X-Files* and *CSI* are examined, followed by an exploration of autonomy, selfhood, and interpretation in *The Prisoner*, *Twin Peaks*, *The X-Files*, and *Millennium*. With this focus on the philosophical dimensions of crime, espionage, and science fiction series, *The Philosophy of TV Noir* draws out the full implications of film noir and establishes TV noir as an art form in its own right.

John Wiley & Sons

In *John Dahl and Neo-Noir: Examining Auteurism and Genre*, Paul Monaco provides a focused inquiry into the first three feature films that director John Dahl made for theatrical release: *Kill Me Again* (1989), *Red Rock West* (1993), and *The Last Seduction* (1994). The importance of these three films, and Monaco's investigation of them, is how they illuminate a modern director's creative process in relation to the emerging genre of neo-noir.

*Shadow Imagery in Cold War American Culture* University of Chicago Press

Film noir, its directors, actors, histories, and themes, are presented for the student, scholar, and film fan.

*War Noir* Springer

Critically acclaimed crime novels of the 1950s include *Pick-Up*, *The Killer Inside Me*, *Down There*, *The Real Cool Killers*, and *The Talented Mr. Ripley*, in this second in a two-volume set.

*Recovering Protest Fiction in the 1950s United States* ABC-CLIO

Leonard Cassuto's cultural history of the hard-boiled crime genre recovers the fascinating link between tough guys and sensitive women

*America Noir* Rutgers University Press

*Body and Soul* concentrates on the creative and cultural dilemmas both personal and political that affect the individuals in Aldrich's films.

**Hard-boiled Sentimentality** University Press of Kentucky

*Wharton, Hemingway, and the Advent of Modernism* is the first book to examine the connections linking two major American writers of the twentieth century, Edith Wharton and Ernest Hemingway. In twelve critical essays, accompanied by a foreword from Wharton scholar Laura Rattray and a critical introduction by volume editor Lisa Tyler, contributors reveal the writers' overlapping contexts, interests, and aesthetic techniques. Thematic sections highlight modernist trends found in each author's works. To begin, Peter Hays and Ellen Andrews Knodt argue for reading Wharton as a modernist writer, noting how her works feature characteristics that critics customarily credit to a younger generation of writers, including Hemingway. Since Wharton and Hemingway each volunteered for humanitarian medical service in World War I, then drew upon their experiences in subsequent literary works, Jennifer Haytock and Milena Radeva-Costello analyze their powerful

perspectives on the cataclysmic conflict traditionally viewed as marking the advent of modernism in literature. In turn, Cecilia Macheski and Sirpa Salenius consider the authors' passionate representations of Italy, informed by personal sojourns there, in which they observed its beautiful landscapes and culture, its liberating contrast with the United States, and its period of fascist politics. Linda Wagner-Martin, Lisa Tyler, and Anna Green focus on the complicated gender politics embedded in the works of Wharton and Hemingway, as evidenced in their ideas about female agency, sexual liberation, architecture, and modes of transportation. In the collection's final section, Dustin Faulstick, Caroline Chamberlin Hellman, and Parley Ann Boswell address suggestive intertextualities between the two authors with respect to the biblical book of Ecclesiastes, their serialized publications in Scribner's Magazine, and their affinities with the literary and cinematic tradition of noir. Together, the essays in this engaging collection prove that comparative studies of Wharton and Hemingway open new avenues for understanding the pivotal aesthetic and cultural movements central to the development of American literary modernism.

**The Devil We Know** University Press of Kentucky

An examination of fiction from repressed voices in a misunderstood decade of American history  
*Understanding History Through Film* ABC-CLIO

The Historical Dictionary of Crime Films covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema.

[Raymond Chandler and the Hard-Boiled Detective as Veteran in American Fiction](#) America  
NoirUnderground Writers and Filmmakers of the Postwar Era

Twentieth-Century Crime Fiction aims to enhance understanding of one of the most popular forms of

genre fiction by examining a wide variety of the detective and crime fiction produced in Britain and America during the twentieth century. It will be of interest to anyone who enjoys reading crime fiction but is specifically designed with the needs of students in mind. It introduces different theoretical approaches to crime fiction (e.g., formalist, historicist, psychoanalytic, postcolonial, feminist) and will be a useful supplement to a range of crime fiction courses, whether they focus on historical contexts, ideological shifts, the emergence of sub-genres, or the application of critical theories. Forty-seven widely available stories and novels are chosen for detailed discussion. In seeking to illuminate the relationship between different phases of generic development Lee Horsley employs an overlapping historical framework, with sections doubling back chronologically in order to explore the extent to which successive transformations have their roots within the earlier phases of crime writing, as well as responding in complex ways to the preoccupations and anxieties of their own eras. The first part of the study considers the nature and evolution of the main sub-genres of crime fiction: the classic and hard-boiled strands of detective fiction, the non-investigative crime novel (centred on transgressors or victims), and the 'mixed' form of the police procedural. The second half of the study examines the ways in which writers have used crime fiction as a vehicle for socio-political critique. These chapters consider the evolution of committed, oppositional strategies, tracing the development of politicized detective and crime fiction, from Depression-era protests against economic injustice to more recent decades which have seen writers launching protests against ecological crimes, rampant consumerism, Reaganomics, racism, and sexism.

*Martin Scorsese: A Biography* University of Texas Press

This text identifies a handful of plot elements that consistently recur within film noir and analyses in depth the memorable pictures that, while being vivid prototypes of certain cinematic themes, bend and break their moulds to find new ways to enthrall and frighten us.

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