Contents

List of Illustrations viii
Notes on Contributors x
Acknowledgments xviii
Foreword xix
James Naremore

Introduction: The Problem of Film Noir 1
Andrew Spicer

Part I Conceptualizing Film Noir 15

1 The Strange Case of Film Noir 17
   Robert Porfirio

2 Genre, Hybridity, Heterogeneity: or, the Noir-SF-Vampire-Zombie-Splatter-Romance-Comedy-Action-Thriller Problem 33
   Mark Bould

3 A Wet Emptiness: The Phenomenology of Film Noir 50
   Henrik Gustafsson

4 Cinephilia and Film Noir 67
   Corey K. Creekmur

Part II Hidden, Hybrid, and Transmedia Histories and Influences 77

5 Precursors to Film Noir 79
   Wheeler Winston Dixon

6 Crisscrossed? Film Noir and the Politics of Mobility and Exchange 94
   Alastair Phillips
Contents

7 Film Noir and Horror
Peter Hutchings

8 Borderings: The Film Noir Semi-Documentary
R. Barton Palmer

9 Crime Fiction and Film Noir
William Marling

10 Film Noir, American Painting and Photography:
Questions of Influence
Tom Ryall

Part III Social, Industrial, and Commercial Contexts

11 The Politics of Film Noir
Brian Neve

12 The Black Typewriter: Who Wrote Film Noir?
David Wilt

13 Film Noir and Studio Production Practices
Geoff Mayer

14 Film Noir and Post-Studio Production Practices
John Berra

15 Selling Noir: Stars, Gender, and Genre in Film Noir
Posters and Publicity
Mary Beth Haralovich

Part IV The Fabric of Film Noir: Style and Performance

16 Out of the Shadows: Noir Lighting and Hollywood
Cinematography
Patrick Keating

17 The Ambience of Film Noir: Soundscapes, Design, and Mood
Helen Hanson

18 In a Lonely Tone: Music in Film Noir
David Butler

19 Acting and Performance in Film Noir
Donna Peberdy

Part V Identities and Film Noir

20 Film Noir and Subjectivity
Christophe Gelly
### Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Women in Film Noir</td>
<td>353</td>
</tr>
<tr>
<td></td>
<td><em>Yvonne Tasker</em></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>“The Corpse on Reprieve”: Film Noir’s Cautionary</td>
<td>369</td>
</tr>
<tr>
<td></td>
<td>Tales of “Tough Guy” Masculinity</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Gaylyn Studlar</em></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Ethnicity and Race in American Film Noir</td>
<td>387</td>
</tr>
<tr>
<td></td>
<td><em>Dan Flory</em></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>The Climb and the Chase: Film Noir and the Urban Scene –</td>
<td>405</td>
</tr>
<tr>
<td></td>
<td>Representations of the City in Three Classic Noirs</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Murray Pomerance</em></td>
<td></td>
</tr>
<tr>
<td>Part VI</td>
<td>Noir in Other Forms</td>
<td>421</td>
</tr>
<tr>
<td>25</td>
<td>Radio Noir in the USA</td>
<td>423</td>
</tr>
<tr>
<td></td>
<td><em>Jesse Schlotterbeck</em></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Television Noir</td>
<td>440</td>
</tr>
<tr>
<td></td>
<td><em>Steven Sanders</em></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>“It Rhymes with Lust”: The Twisted History of Noir Comics</td>
<td>458</td>
</tr>
<tr>
<td></td>
<td><em>James Lyons</em></td>
<td></td>
</tr>
<tr>
<td>Part VII</td>
<td>New Geographies of Film Noir</td>
<td>477</td>
</tr>
<tr>
<td>28</td>
<td>Film Noir in Asia: Historicizing South Korean Crime Thrillers</td>
<td>479</td>
</tr>
<tr>
<td></td>
<td><em>Nikki J.Y. Lee and Julian Stringer</em></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Bombay Noir</td>
<td>496</td>
</tr>
<tr>
<td></td>
<td><em>Lalitha Gopalan</em></td>
<td></td>
</tr>
</tbody>
</table>

**Index** 512