

# FILM NOIR

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Écrits sur le Film Noir : Numéro Hors Série de Marginalia 3

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## ÉCRITS SUR LE FILM NOIR

Cette bibliographie des écrits sur le film noir est divisée en trois parties. La première recense les études générales, les ouvrages de référence, les analyses thématiques sur le film noir en général et dans ses rapports avec la littérature policière. Nous avons omis les thèses académiques, doctorats et mémoires (fort nombreux) ni les numéros spéciaux de périodiques courants.

La deuxième partie recense les études sur quelques films noirs spécifiques célèbres parmi lesquels *Casablanca* dont le statut de film noir est ouvert à discussion. Exception faite d'une étude globale, nous n'avons pas non plus recensé d'études sur les séries télévisées.

La troisième partie est consacrée à une sélection de titres consacrées à certains réalisateurs.

Le film noir est un objet culturel aux frontières et aux définitions mouvantes. Étant donné le nombre de théories et d'opinions divergentes sur ce qu'est ou n'est pas un film noir, nous avons opéré des choix, délimité des frontières. Par exemple, nous avons inclus certains titres consacrés au films de gangsters. Certains de ces choix sont certainement

discutables mais nous espérons que dans cette modeste recherche, qui se veut une *bibliographie de base* vous trouverez les ouvrages essentiels sur le sujet.

## I. ÉTUDES GÉNÉRALES

ABBOTT, Megan Elizabeth, **The Street Was Mine : White Masculinity and Urban Space in Hard-Boiled Fiction and Film Noir**, thèse de doctorat, New York, University, 2000, 304 pages. Publié par New York, Palgrave Macmillan, 2003, 256 pages. [Romans et adaptations filmiques des oeuvres de James M. Cain, Raymond Chandler, Chester Himes]

AGOSTINELLI, Alessandro, **Una filosofia del cinema americano : individualismo e noir**, Pisa, ETS, (Scritture de la visione, 6), 2004, 190 pages.

ALLOWAY, Lawrence, **Violent America : The Movies, 1946-1964**, New York, Museum of Modern Arts, 1971, 95 pages.

BALAGUÉ, Carlos, **Los mejores películas de cine negro**, Madrid, JC, 2004, 302 pages.

BALLINGER, Alexander & Danny GRAYDON, **The Rough Guide to Film Noir**, London, Rough Guides, (Rough Guides Reference), 2007, 302 pages.

BARTON PALMER, R. (ed.), **Hollywood's Dark Cinema : The American Film Noir**, New York, 1994, xi, 206 pages.

BARTON PALMER, R. (ed.), **Perspectives on Film Noir**, New York, G.K. Hall & London, Prentice-Hall, (Perspectives on Film), 1996. 198 pages.

BASILE, Marta, **La Vocce narrante nel cinema noir americano degli anni Quaranta**, Pavia, Università degli studi, 1991.

BASSOFF, Lawrence, **Crime Scene : Movie Poster Art of the Film Noir : The Classic Period 1941-1959**, Beverly Hills (CA), L. Bassoff Collection, 1997, 159 pages.. Foreword by Robert Wise.

BELLUSCIO, Marta, **Las Fatales Bang ! Bang !: una mirada de mujer al mundo femenino del género negro**, Valencia, La Mascara, 1996, 287 pages

BENET, Vicente J., **El tiempo de la narracion clasica : los films de gangsters de Warner Bros (1930-1932)**, Valencia, Filmoteca de la Generalitat, (Textos, 9), 1992, 238 pages.

BERNDTS, Ton (dir.), **Film noir**, Nitjmegen, SUN, 1984, 253 pages. [Recueil d'études]

BERTAMINI, Germana, **Il colori del cinema : il noir**, Trento, Giunta della Provincia autonomia di Trento, 2002, 94 pages.

BIESEN, Sheri Chinen, **World War II and the Origins of Film Noir**, Baltimore (MD), Johns Hopkins University Press, 2005, 264 pages.

Contents

Chapter 1. Introduction

Chapter 2. Precursors: Elements of Noir Come Together

Chapter 3. Hollywood in the Aftermath of Pearl Harbor : The Lights Go Out in Hollywood Adapting to WartimeDark for the Duration

Chapter 4. Censorship, Hard-Boiled Fiction and Hollywood's 'Red Meat' Crime Cycle

Censorship and Double Indemnity: Adapting James M. Cain During the War

Adapting Chandler: RKO's Murder, My Sweet Censorship, 'Red Meat' and The Postman

Always Rings Twice

Chapter 5. Rosie the Riveter Goes to Hollywood Joan Harrison, Robert Siodmak and Phantom

Lady

Catherine Turney, Jerry Wald and Mildred Pierce

Virginia Van Upp and Gilda

Chapter 6. Hyphenates and Hard-Boiled Crime:

Sexual Violence Proliferates

From Madison Avenue to Poverty Row:

Preminger's Laura and Ulmer's Detour

Fritz Lang's Woman in the Window and Scarlet Street

Bogart, Hawks, To Have and Have Not and The Big Sleep

'My, my, my. Such a Lot of Guns around Town and so Few Brains'

Chapter 7. Black Film, Red Meat

Wartime Crime Trend: From Weapons to

Women--Beating the Enemy

Violence Bred by War: The Blue Dahlia and The Stranger

If You Wanna Send a Message, Call Western

Union: Changes and Decline in the Postwar Years

Wartime Noir's Enduring Legacy

BORDE, Raymond & Etienne CHAUMETON, **Panorama du film noir américain : 1941-1953**, Paris, Éditions de Minuit, 1955, 304 pages. Introduction par Marcel Duhamel.

Biblio., p. 197-201. Filmo, p. 201-203. Générique des films cités, p. 211-260. Réédition : Paris, Éditions d'aujourd'hui, (Les Introuvables), 1975. Biblio., p. 197-203, and Paris, Flammarion, (Champs Contre-Champs, 508), 1988.

BOULD, Mark, **Film noir : from Berlin to Sin City**, London, Wallflower Press, (Short Cuts, 27), 2005, 144 pages.

Film Noir: From Fritz Lang to Fight Club explores the murky world of a genre responsible for many of film's most enduring images. Mark Bould discusses problems of definition and the often ambiguous nature of film noir and looks at modern films that could be called neo-noir. Iconic and enduring, film noir attracted great stars (Bogart, Bacall, Mitchum, Lancaster), many of the best directors of the era (Wilder, Lang, Preminger, Hawks, Siodmak, Welles) and this book is an indispensable guide to this popular genre.

BOUZEREAU, Laurent, **Ultraviolent Movies : from Sam Peckinpah to Quentin Tarantino**, New York, Citadel Press, 1996, 224 pages..

BOYD, David & Barton PALMER R. (eds.), **After Hitchcock : Influence, Imitation and Intertextuality**, Austin (TX), University of Texas Press, 2006, 316 pages.

Introduction

David Boyd and R. Barton Palmer

**I: Psycho Recycled**

1. For Ever Hitchcock: Psycho and Its Remakes

Constantine Verevis

2. Hitchcockian Silence: Psycho and Jonathan Demme's The Silence of the Lambs : Lesley Brill

**II: The Return of the Repressed**

3. Shadows of Shadow of a Doubt : Adam Knee

4. Psycho or Psychic? Hitchcock, Dead Again, and the Paranormal : Ina Rae Hark

**III: The Politics of Intertextuality**

5. The Hitchcock Romance and the '70s Paranoid Thriller : R. Barton Palmer

6. Exposing the Lies of Hitchcock's Truth : Walter Metz

**IV: Found in Translation**

7. Red Blood on White Bread: Hitchcock, Chabrol, and French Cinema : Richard Neupert

8. "You're Tellin' Me You Didn't See": Hitchcock's Rear Window and Antonioni's Blow-Up : Frank P. Tomasulo

9. Melo-Thriller: Hitchcock, Genre, and Nationalism in Pedro Almod var's Women on the Verge of a Nervous Breakdown : Ernesto R. Acevedo-Mu oz

10. "Knowing Too Much" about Hitchcock: The

Genesis of the Italian Giallo : Philippe Met

**V: Theoretically Hitchcockian**

11. Death at Work: Hitchcock's Violence and Spectator Identification : Robert Sklar

12. Hitchcock and the Classical Paradigm : John Belton

**VI: Modus Operandi**

13. How to Steal from Hitchcock : Thomas M. Leitch

BRION, Patrick, **le Film noir**, Paris, Nathan, (Nathan Image), 1991, 361 pages.

Le « film noir » est partie intégrante de l'Age d'or des grands studios hollywoodiens et ses chefs-d'œuvre, du Grand Sommeil à L'inconnu du Nord-Express, jalonnent l'histoire du cinéma américain. Empruntant au film de gangsters, au drame psychologique, ou film de détective, à l'intrigue criminelle, ou film victorien, le « film noir » a donné aux plus grands - Alfred Hitchcock, Orson Welles, Fritz Lang, Howard Hawks, Stanley Kubrick, Nicholas Ray... - l'occasion de réaliser des œuvres exceptionnelles. Le drame policier y côtoie la critique sociale et jamais le cinéma hollywoodien n'a été plus proche de la réalité, américaine que lorsqu'il décrit les gangsters de Quand la ville dort, l'admirable film de John Huston, ou les adolescents traqués des Amants de la nuit de Nicholas Ray. Les enquêtes de Sam Spade et de Phil Marlowe, les héros de Hammett et de Chandler, les vénéneuses créatures féminines de James M. Cain et l'atmosphère crépusculaire, chère au « film noir » constituent un univers fascinant...

BRION, Patrick, **Mémoire du cinéma : les films noirs**, Genève, Liber, 1995, 119 pages..

BRION, Patrick, **Le Film noir : l'âge d'or du film criminel américain, d'Alfred Hitchcock à Nicholas Ray**, Paris, La Martinière, 2004, 451 pages.

BRION, Patrick, **L'Héritage du film noir**, Paris, Éditions de la Martinière, (Cinéma), 2008, 357 pages.

Alors que le western et la comédie musicale ont presque totalement disparu de la production hollywoodienne, le film noir témoigne au contraire d'une exceptionnelle vitalité. Bénéficiant tout aussi bien du talent des grands réalisateurs d'hier (Alfred Hitchcock, Otto Preminger, John Huston) que de la richesse des cinéastes de la nouvelle génération des années soixante (Arthur Penn, Sam Peckinpah, Martin Scorsese), le film noir a profité de la permissivité du cinéma hollywoodien contemporain. Il a ainsi abordé avec une

nouvelle franchise les thèmes liés à la sexualité ou à la violence. Basic instinct, Seven et Mystic River en témoignent. Les auteurs américains les plus ambitieux d'aujourd'hui, de Clint Eastwood aux frères Coen, de Sean Penn à Quentin Tarantino, révèlent les zones d'ombre de la société américaine tout en créant de troublants portraits de femmes, interprétées par Kim Basinger, Sharon Stone ou Nicole Kidman...

BUSS, Robin, **French Film Noir**, London, Marion Boyar Publishers, 1996, 224 pages.. Réédition : **French Film Noir : Film Writings**, 2001, 224 pages.

A comprehensive survey of French crime movies from the gritty political allegories following the Nazi occupation to the slick post-modernist fantasies of today. The author shows how such directors as Melville, Godard and Truffaut have created a cinematic that is satisfying as fiction while preserving a plausible reality based on French daily life.

BUTLER, David George, **Artistry in Noir : The Use and Representation of Jazz in Film Noir**, Manchester, Manchester University Press, 2000, 217 pages

BUTLER, David George, **Jazz Noir : Listening to Music from Phantom Lady to The Last Seduction**, Westport (Conn.), Praeger, 2002, 256 pages. [Sur la musique du film noir. Probablement l'édition américaine de l'ouvrage britannique précédent.]

Jazz has been associated with crime and immorality since early forms of the music were heard in the brothels of New Orleans and the gangster-owned clubs of the 1920s. This association encouraged the use of jazz in film noir, a genre preoccupied with tales of anxiety and urban decay, which flourished in American cinema during the postwar period. Yet, although the extent and nature of this "collaboration" has often been alluded to, it has rarely been examined in detail. Making significant use of archival sources and documentation, Jazz Noir seeks to correct this oversight, placing the films discussed in their proper historical context and utilizing an interdisciplinary approach that gives equal weight to the films--including such notables as Phantom Lady, I Want to Live!, and Taxi Driver--and to the indelible music that accompanied them.

CABALLERO, Rufo, **Un hombre solo y una calle oscura : los roles de género en el cine negro**, La Havane, Ediciones Unions,

2005, 166 pages.

CALDIRON, Orio (ed.), **Nero noir**, Udine, Centro espressioni cinematografiche, 1992, 93 pages..

CAMERON, Ian (ed.), **The Movie Book of Film Noir**, New York, Continuum Books, 1993 & London, Studio Vista, 1994, 256 pages.

CAMON, Alessandro, **Il killer dentro di noi : crimine e violenza cinema americano**, Verona, Bertani, 1990, 189 pages. Préface de Morando Morandini.

CARGNELLI, Christian & Michael OMASTA (dirs.): **Schatten Exil : Europäische Emigranten im Film noir**, Wien, PVS Verlag, 1997, 333 pages.

CATTRYSSE, Patrick, **Pour une théorie de l'adaptation filmique : le film noir américain**, Berne, New York & Francfort sur Main, Peter Lang, (Regards sur l'image, série 2, transformations), 1992, 268 pages..

CAULIEZ, Armand Jean, **Le Film criminel et le film policier**, Paris, Éditions du Cerf, (Septième Art), 1956, 120 pages.

CHOPRA-GANT, Mike, **Hollywood Genres and Post-War America : Masculinity, Family and Nation in Popular Movies and Film Noir**, New & London, I. B. Tauris, 2006, x, 219 pages.

CHRISTOPHER, Nicholas, **Somewhere in The Night : Film Noir and the American City**, New York, Henry Holt, (An Owl Book), 1998. Réédition : Emeryville (CA), Shoemaker & Hoard, 2006, xxxi, 290 pages.

CLARENS, Carlos, **Crime Movies (An Illustrated History)**, New York, Norton, 1980, 351 pages. [Le film de gangster de D. W. Griffin à **The Godfather** et au-delà.]

CLARK, Al, **Raymond Chandler in Hollywood**, Los Angeles, Silman-James Press, 1996, 228 pages. Ed. or. : New York, Proteus, 1982.

COCHRAN, David, **America Noir : Underground Writers and Filmmakers of the Postwar Area**, Washington, The Smithsonian Institute Press, xiii, 2000, 280 pages.

COMA, Javier & Jose Maria LATORRE (dirs.), **Luces y sombras del cine negro**, Barcelona, Fabregat, 1981, 223 pages.

COMA, Javier, **Diccionario del cine negro**, Barcelona, Edicions 62 (Seleccions de la cua de palla, 100), 1990, 311 pages.

COMAS, Angel, **De Hitchcock a Tarantino : enciclopedia del « Neo-Noir » norteamericano**, Madrid, T & B, 2005, 319 pages.

COMPART, Martin (dir.), **Dark Zone : ein Noir-Reader**, Erkrath, Srange, 2004, 381 pages.

CONARD, Mark (ed.), **The Philosophy of Film Noir**, Lexington (KY), University Press of Kentucky, (Philosophy and popular Culture), 2005, 280 pages. Préface de Robert Porfirio. Nietzsche and the meaning and definition of noir / Mark T. Conard -- A darker shade: realism in neo-noir / Jason Holt -- Moral clarity and practical reason in film noir / Aeon J. Skoble -- Cherchez la femme fatale: the mother of film noir / Read Mercer Schuchardt - - From Sherlock Holmes to the hard-boiled detective in film noir / Jerold J. Abrams -- Film noir and the meaning of life / Steven M. Sanders -- The horizon of disenchantment: film noir, Camus, and the vicissitudes of descent / Alan Woolfolk -- Symbolism, meaning, and nihilism in Quentin Tarantino's Pulp fiction / Mark T. Conard -- Film noir and the Frankfurt School: America as wasteland in Edgar Ulmer's Detour / Paul A. Cantor -- Knowledge, morality, and tragedy in The killers and Out of the past / Ian Jarvie -- Moral man in the dark city: film noir, the postwar religious revival, and The accused / R. Barton Palmer -- On reason and passion in The Maltese falcon / Deborah Knight -- Ride the pink horse: money, mischance, murder, and the monads of film noir / Alain Silver.

CONARD, Mark T. (ed.), **The Philosophy of Neo-Noir**, Lexington (KY), University Press of Lexington, (Philosophy and Popular Culture), 2006, 248 pages.

Contents : Acknowledgments : Introduction

**Part 1: Subjectivity, Knowledge, and Human Nature in Neo-Noir**

Space, Time, and Subjectivity in Neo-Noir Cinema : Jerold J. Abrams Blade Runner and Sartre: The Boundaries of Humanity : Judith Barad

John Locke, Personal Identity, and Memento : Basil Smith

Problems of Memory and Identity in Neo-Noir's

Existentialist Antihero : Andrew Spicer  
**Part 2: Justice, Guilt, and Redemption: Morality in Neo-Noir**

The Murder of Moral Idealism: Kant and the Death of Ian Campbell in *The Onion Field*: Douglas L. Berger

Justice and Moral Corruption in *A Simple Plan* : Aeon J. Skoble

Saint Sydney: Atonement and Moral Inversion in *Hard Eight*: Donald R. D'Aries and Foster Hirsch

*Reservoir Dogs*: Redemption in a Postmodern World : Mark T. Conard

**Part 3: Elements of Neo-Noir**

The Dark Sublimity of *Chinatown* : Richard Gilmore

The Human Comedy Perpetuates Itself: Nihilism and Comedy in Coen Neo-Noir : Thomas S. Hibbs

The New Sincerity of Neo-Noir: The Example of *The Man Who Wasn't There* : R. Barton Palmer

Anything Is Possible Here: Capitalism, Neo-Noir, and *Chinatown* : Jeanne Schuler and Patrick Murray

*Sunshine Noir*: Postmodernism and Miami Vice : Steven M. Sanders.

CONRAD, Charles P., **The Dark Legacy : Roots of Film Noir in the Novels of Dashiell Hammett, Raymond Chandler, and James M. Cain**, Missoula (Mont.), C. P. Conrad, 1982, 73 pages.

COPJEC, Joan, **Shades of Noir : A Reader**, London, Verso Books, 1993, xiii, 300 pages. .

CROWTHER, Bruce, **Film Noir : Reflections in a Dark Mirror**, New York, Continuum, (A Frederick Ungar Book), 1989, 192 pages. . Biblio., p. 183-184.

DÉCHARNÉ, Max, **Harboiled Hollywood : The Origins of the Great Crime Films**, London, No Exit Press, 2003, 240 pages.

Thirteen chapters focus on classic individual crime films, ranging from *Little Caesar* to *L.A. Confidential*. Each chapter analyzes the ways movies translated the news (Chicago gangsters, the Mafia, serial killers) into hardboiled dramas and gives fascinating details about filming and the struggles over censorship. With reprints of lurid pulp-novel covers and movie posters and a bibliography including books, articles, and the commentary from *Get Carter* and *L.A. Confidential*.

[Parmi les films étudiés : *Kiss me Deadly*, *Bonnie & Clyde*, *Get Carter*, *Little Cesar*, *Goodfellas* ]

DICKOS, Andrew, **Street with no Name : A History of the Classic American Film Noir**, Lexington, University Press of Kentucky, 2002, 2002, 312 pages.

What do Alexander the Great and film noir have in common? Both subjects invariably spur the writing of first-class books. While not as comprehensive as Alain Silver and Elizabeth Ward's *Film Noir: An Encyclopedic Reference to the American Style*, Dickos's work skillfully plumbs this "dark cinema," a style (genre to some, crime subgenre to others) that is recognized in such recent productions as *The Usual Suspects* (1995) and *Memento* (2001) but whose heyday resides between *The Maltese Falcon* (1941) and *Touch of Evil* (1958). Dickos (*Intrepid Laughter: Preston Sturges and the Movies*) does not neglect noir's roots in post-World War I German silent cinema and 1930s French sound films. He targets directors (from ,migr,s Fritz Lang and Otto Preminger to American-born Nicholas Ray and Don Siegel), settings (especially the city), protagonists (pursued and pursuer), plot devices (amnesia, flashbacks), and specific films (*Body and Soul*, *The Big Heat*, *Kiss Me Deadly*, and many more). The movie stills have been carefully chosen; a useful bibliography and credits for selected films are furnished as well.

DIMENDBERG, Edward, **Film Noir and the Spaces of Modernity**, Cambridge, Harvard University Press, 2004, 336 pages.

Exploring classic examples of film noir such as *The Asphalt Jungle*, *Double Indemnity*, *Kiss Me Deadly*, and *The Naked City* alongside many lesser-known works, Dimendberg masterfully interweaves film history and urban history while perceptively analyzing works by Raymond Chandler, Edward Hopper, Siegfried Kracauer, and Henri Lefebvre. A bold intervention in cultural studies and a major contribution to film history, *Film Noir and the Spaces of Modernity* will provoke debate by cinema scholars, urban historians, and students of modern culture--and will captivate admirers of a vital period in American cinema.

DIXON, Wheeler, **Film noir and the Cinema of Paranoïa**, Edinburgh, Edinburgh University Press, 2009, 192 pages.

Wheeler Winston Dixon engages readers in an overview of noir and fatalist film from the mid-twentieth century to the present, ending with a discussion of television, the Internet, and dominant commercial cinema. Beginning with the 1940s classics, *Film Noir and the Cinema of Paranoia* moves to the "Red Scare" and other ominous expressions of the 1950s. The dark

cinema of the 1960s reflected the tensions of a society facing a new and, to some, menacing era of social expression.

DODIUK, Véronique & Blandine SERRE-ETIENNE (dirs.), **Le film noir américain : repères et sources documentaires**, Paris, BIFI, Bibliothèque du film, 2005, 199 pages. Introduction de Marc Vernet.

DOSSIER : **Précurseurs européens du film noir**, dans *Iris* (Revue de théorie de l'image et du son), Paris, no 21, 1996, 160 pages.

DUNCAN, Paul, **Film Noir : Films of Trust and Betrayal**, Harpenden (UK), Pocket Essentials, 2006, 160 pages.

FABBRI, Marina & Elisa RESEGOTTI (dirs.), **Il colori del nero : cinema letteratura noir**, Milano, Ubulibri, 1989, 318 pages.

FAISON, Stephen E., **Existentialism, Film Noir, and Hard-Boiled Fiction**, Amherst (NY), Cambria Press, 2008, 220 pages.

FLORY, Dan, **Philosophy, Black Film, Film Noir**, University Park (PA), Pennsylvania State University Press, 2008, 408 pages.

FORBES, Tess, David SHARP & Fiona WALLER, **Modern Noir**, London, British Film Institute, 1999, 28 pages.

FREZZA, Andrea, **Hollywood in giallo e nero**, Roma, Biblioteca del vascello, (Serie grigia, misterio e avventura), 1994, 138 pages.

GALLIO, Nicolo, **Il noir nel cinema americano**, Alssandria, Falsopiano, (Falso-piano Light), 2008, 200 pages.

GANDINI, Leonardo, **Il film noir americano**, Torino, Lindau, (Strumenti), 2008, 144 pages.

GIFFORD, Barry, **Pendez-moi haut et court, et autres chroniques sur le film noir**, Paris, Rivages/Cahiers du cinéma, (Rivages/Cinéma), 1998, 191 pages. Version française de **The Devil Thumbs a Ride, and Other Unforgettable Films**, New York, Grove Press, 1988, 163 pages.

GIFFORD, Barry, **Out of the Past : Adventures in Film Noir**, Jackson, University of Mississippi Press, 2001, 190 pages.

GOMAS DE MATTO, A. C., **O outro lado da noite : filme noir**, Rio de Janeiro, Rocco,

2001, 255 pages.

GOSETTI, Giorgio (coord.), **Noir in Festival 1993**, Roma, Editrice Il Castoro, 1993, 118 pages.

GRANT, John, **Noir Movies : Facts, Figures & Fun**, London, Facts, Figures & Fun, 2006, 96 pages.

GROB, Norbert (dir.), **Filmgenres : Film noir**, Stuttgart, Reclam, (Universal-Bibliothek), 2008, 408 pages.

GRIEVESON, Lee, Esther SONNET & Peter STANFIELD, **Mob Culture : Hidden Histories of the American Gangster Film**, Piscataway (NJ), Rutgers University Press, 2004, 320 pages.

GUÉRIF, François, **Le Film noir américain**, Bordeaux, Éditions H. Veyrier, 1979, 286 pages.. Biblio., p. 282-283. Réédition : Paris, Artefact, 1986 & Denoël, 2000.

GUÉRIF, François, **Panthéon noir**, Paris, Séguier, 1996, (Carré ciné), 64 pages. [Série d'entrevues avec des réalisateurs français : François Truffaut, Claude Chabrol, Claude Miller, Jean-Jacques Beineix, Alain Corneau and Benoit Cohen.] Rééd. en 2004.

GUERRI, Alberto, **Il film noir : storie americane**, Roma, Gremese, (Gli album), 1998, 191 pages.

HANNSBERRY, Karen B., **Femme Noir : Bad Girls of Film**, Jefferson (N.C.), McFarland, 1998, 643 pages.

HANNSBERRY, Karen B., **Bad Boys : The Actors Of Film Noir**, Jefferson (NC), McFarland, 2003, 797 pages.

HANSON, Helen, **Hollywood Heroines : Women in Film Noir and the Female Gothic Heroine in Film**, London, I. B. Tauris, 2008, 256 pages.

At the margins of film noir : genre, range and female representation -- Reviewing the female gothic heroine : agency, identification and feminist film criticism -- Narrative journeys of the female gothic heroine -- Men in the woman's film : the gothic male, representation and female discourse -- Professional investigators and femmes fatales in neo-noir -- Reworking the woman's film : the neo-gothic heroine in contemporary cinema -- The currency of Hollywood heroines.



HARDY, Phil, **Gangsters : The Aurum Film Encyclopedia**, London, Aurum Press, 1998, 512 pages.

HARE, William, **Early Film Noir: Greed, Lust and Murder Hollywood Style**, Jefferson, McFarland, 2003, 208 pages. Préface de Ken Annakin.

Chandler and the other writers and directors, including James M. Cain, Dashiell Hammett, Jane Greer, Ken Annakin, Rouben Mamoulian and Mike Mazurki, who were primarily responsible for the creation of the film noir genre and its common plots and themes are the main focus of this work. It correlates the rise of film noir with the new appetites of the American public after World War II and explains how it was developed by smaller studios and filmmakers as a result of the emphasis on quality within a deliberately restricted element of cities at night. The author also discusses how RKO capitalized on films such as *Murder, My Sweet* and *Out of the Past*—two of film noir's most famous titles—and film noir's connection to British noir and the great international triumph of Sir Carol Reed in *The Third Man*.

HARE, William, **L. A. Noir (Nine Dark Visions of the City of Angels)**, Jefferson (N.C.), McFarland, 2003. Rééd. 2008, 247 pages.

This detailed discussion of nine films explores such topics as why certain settings are appropriate for film noir, why L.A. has been a favorite of authors such as Raymond Chandler, and relevant political developments in the area. The films are also examined in terms of story content as well as how they developed in the project stage. Utilizing a number of quotes from interviews, the work examines actors, directors, and others involved with the films, touching on their careers and details of their time in L.A. The major films covered are *The Big Sleep*, *Criss Cross*, *D.O.A.*, *In A Lonely Place*, *The Blue Gardenia*, *Kiss Me Deadly*, *The Killing*, *Chinatown*, and *L.A. Confidential*.

HART, Christopher, **Crime noir : die Kunst der Charakterzeichnung**, Ingling, Ed. Michael Fischer, 2007, 144 pages.

HAUT, Woody, **Heartbreak and Vine : The Fate of Hard-Boiled Writers in Hollywood**, London, Serpent's Tail, 2002, vii, 312 pages. Ed. or. : 1980.

*Hardboiled in Hollywood* tells the story of the tangled relations between the great crime novelists, from Dashiell Hammett to Elmore Leonard, and the Hollywood machine. Haut begins by showing the huge debt Hollywood owed to writers like Hammett, Chandler and James M. Cain, as the film versions of novels like *The Maltese Falcon*, *The Big Sleep* and *Double Indemnity* came to define film noir. Almost every significant American crime novelist since has served their time in Hollywood, some, like W.R. Burnett or Donald Westlake, with great success, more often, as with the likes of Jim Thompson and David Goodis, with great disillusion. Haut weaves in anecdote and analysis along with original interviews to provide an invaluable companion for moviegoers and crime fiction fans alike.

HEINZELMEIER, Adolf, **Kino der Nacht : Hollywoods Schwarze Serie**, Hamburg, Rasch und Röhring, 1985, 181 pages.

HENK, Hoeks, **Semiotische verhaalanalyse : film noir**, Nijmegen, SUN, (Versus), 1986, 152 pages.

HEREDEROS, Carlos F. & Antonio SANTA-MARINA (eds.), **El cine negro : maduracion y crisis de la escritura clasica**, Barcelona, Paidos Iberica, (Paidos studio, 115), 1996, 298 pages.

HIBBS, Thomas S., **Arts of Darkness : American Noir and the Quest for Redemption**, Dallas (TX), Spence Publications, 2007, 336 pages. [Film noir et théologie]

HILLIER, Jim & Alastair PHILLIPS, **100 Film Noirs**, London, British Film Institute, 2009, 272 pages.

HIRSCH, Foster, **The Dark Side of the Screen : Film Noir**, San Diego, A. S. Barnes, 1981. Réédition : New York, Da Capo Press, 1983. Biblio., p. 211-212. Filmographie, p. 213-220. Nouvelle édition : Da Capo, 2001, et 2008, 264 pages.

HIRSCH, Foster, **Detours and Lost Highways : A Map of the Neo-Noir**, New

York, Limelight Éditions, 1999, 398 pages.  
 Noir 'lives', but like any genre that endures, it has had to continually reinvent itself. While its defining subjects -- violence, sex, greed, loss of innocence -- remain as do its dominant character types -- the femme fatale, her vulnerable male victim and the private eye burdened with his own code of honour -- these ingredients have been blended in strikingly new ways. Charting these ways is what Foster Hirsch accomplishes so brilliantly in this enlightening and entertaining book. He demonstrates how neo-noir has reflected changes in contemporary life from film technology to social values.

HORSLEY, Lee, **The Noir Thriller**, New York, Palgrave Macmillan, 2001, xi, 305 pages.

HUET, Romain, **Le Crime organisé à la ville et à l'écran**, Neuilly-sur-Seine, Éditions Atlande, (Clefs Concours), 2002, 256 pages.  
 [Étude de *Scarface*, 1932, *Angels with Dirty Faces*, 1938, *Force of Evil*, 1948, *The Asphalt Jungle*, 1950]

HUGHES, Lloyd, **The Rough Guide to Gangsters Movies**, London, Rough Guides, 2005, 322 pages.

HURTADO ALVAREZ, José Antonio, **Cine negro, cine de genero : subversion desde una mirada en sombra**, Valencia, Nau llibres, 1986, 138 pages.

IRWIN, John T., « **Unless the Threat of Death is Behind Him** » : **Hard-Boiled Fiction and Film Noir**, Baltimore, Johns Hopkins University Press, 2006, 304 pages.  
 [Étude des adaptations de romans de Raymond Chandler, Dashiell Hammett, James Cain, W.R. Burnett et Cornell Woolrich alias William Irish.

KALAT, David, **The Strange Case of Dr. Mabuse : A Study of the Twelve Films and Five Novels**, Jefferson (NC), McFarland, 2005, 305 pages.

KAPLAN, Ann E., (dir.), **Women in Film Noir**, London, BFI Publishing, 1998, ix, 238 pages.

KARIMI, Amir M., **Toward a Definition of the American Film Noir (1941-1949)**, New York, Arno Press, (Dissertation on Film Series), 1976, 255 pages. Ed. or. : 1971.

KARPF, Stephen L., **The Gangster Film : Emergence, Variation and Decay of a Genre 1930-1940**, New York, Arno Press,

(Dissertation on Film Series), 1973, 304 pages.

KAUFMANN, Kai, **Das Geschlechterverhältnis im amerikanischen Film noir**, Alfeld/Leine, Coppi-Verlag, (Aufsätze zu Film und Fernsehen, Bd. 45), 1997, 310 pages.

KEANEY, Michael F., **Film Noir Guide; 743 Films Of The Classic Era, 1940-1959**, Jefferson (NC), McFarland, 2003, 551 pages.  
 Over 700 films from the classic period of film noir (1940 to 1959) are presented in this exhaustive reference book—such films as *The Accused*, *Among the Living*, *The Asphalt Jungle*, *Baby Face Nelson*, *Bait*, *The Beat Generation*, *Crossfire*, *Dark Passage*, *I Walk Alone*, *The Las Vegas Story*, *The Naked City*, *Strangers on a Train*, *White Heat*, and *The Window*. For each film, the following information is provided: the title, release date, main performers, screenwriter(s), director(s), type of noir, thematic content, a rating based on the five-star system, and a plot synopsis that does not reveal the ending.

KEANEY, Michael F., **British Film Noir Guide**, Jefferson (NC), McFarland, 2008, 269 pages.  
 This work presents 369 British films produced between 1937 and 1964 that embody many of the same filmic qualities as those "black films" made in the United States during the classic film noir era. This reference work makes a case for the inclusion of the British films in the film noir canon, which is still considered by some to be an exclusively American inventory. In the book's main section, the following information is presented for each film: a quote from the film; the title and release date; a rating based on the five-star system; the production company, director, cinematographer, screenwriter, and main performers; and a plot synopsis with author commentary. Appendices categorize films by rating, release date, director and cinematographer and also provide a noir and non-noir breakdown of the 47 films presented on the *Edgar Wallace Mystery Theatre*, a 1960s British television series that was also shown in the United States.

KISZELY, Philip, **Hollywood Through Private Eyes : The Screen Adaptations of the Hard-Boiled Private Detective Novel**, New York, et al., Peter Lang, 2006, 283 pages.  
 Contents: From the Bowery Detective to Mike Hammer - Hammett in Hollywood - Zanuckism - Making Sense of Chandler - Subjective Viewpoints - The End Justifying the Means - A Solution to the Hollywood Problem.

KRUTNIK, Frank, **In a Lonely Street : Film Noir, Genre, Masculinity**, London & New York, Routledge, 1991, 268 pages.

LAGAYETTE, Pierre, et al., **Le Crime organisé à la ville et à l'écran : États-Unis, 1929-1951**, Paris, Ellipses, (CAPES/Agrégation), 2001, 236 pages.[Étude de *Scarface* 1932, *Angels with Dirty Faces*, 1938, *Force of Evil*, 1948, *The Asphalt Jungle*, 1950]

LANGMAN, Larry & Daniel FINN, **A Guide to American Crime Films of the Forties and the Fifties**, Westport (Conn.), Greenwood Press, (Bibliographies and Indexes in Performing Arts, no 19), 1995, 408 pages..

LEMONNIER, Marc, **Sur la piste de Fantômas**, Paris, Gaumont/ Hors collection, 2005, 127 pages. [Dans les coulisses des films]

LESUISSE, Anne-Françoise, **Du film noir au « noir » : traces figurales dans le cinéma classique hollywoodien**, Bruxelles, De Boeck Université, (Arts & Cinéma), 2002, 229 pages

LLORENS, Antonio, **El cine negro español**, Valladolid, Semana de Cine, 1988, 63 pages.

LOACKER, Armin (dir.), **Austrian Noir : Essays zur österreichisch-amerikanischen Koproduktion Abenteuer in Wien/Stolen Identity**, Wien, Filmarchiv Austria, 2005, 183 pages.

LUCCI, Gabrielle, **Le Film noir**, Vanves, Hazan, (Guide des arts), 2007, 351 pages.  
La veine noire cinématographique démarre conventionnellement avec Le Faucon maltais (J. Huston, 1941) pour s'arrêter avec La Soif du mal (O. Welles, 1958). Elle a entre-temps essaimé, contaminant d'autres genres et gagnant la planète entière, pour donner naissance au " post-noir " ( 1960-1970), puis au néo-noir (à partir des années 1980). Si le genre est indissociable de ses sujets, il est aussi une forme, nourrie par la psychanalyse. Mode narratif, flash-back, voix off, plans, lumière, contribuent à sa définition. Cet ouvrage aborde dans un premier temps le film noir à travers des mots clefs (" Les écrivains du noir ", " Couples en fuite "...), puis ses différents acteurs et créateurs, avant de présenter dix chefs-d'œuvre avec des photogrammes. Enfin, il décrit 70 films. La documentation est complétée par une chronologie, les listes des oscars, des festivals, des sites internet, ainsi qu'une bibliographie et un index.

LUENGOS, Javier, **Rojo sobre negro : neo-realismo americano (1930-1960)**, Oviedo, Fundacion de la Cultura, Ayuntamiento de Oviedo, 1997, 572 pages.

LYONS, Arthur, **Death on The Cheap : The Lost B Movies of Film Noir**, Cambridge (MA), Da Capo Press, 2000, 256 pages. Foreword by Gerald Petievich.

The past 20 years or so appear to have seen more books on film noir than any other movie genre. When people speak or write about film noir, they invariably invoke *Laura*, *Double Indemnity*, *The Maltese Falcon*, *The Postman Always Rings Twice*, *The Third Man*, and a handful of other iconic examples of the popular genre. These are A movies, however, made with substantial budgets by the major studios and featuring the headline actors and actresses of the time. The B films, with a few notable exceptions, have largely been ignored. Arthur Lyons, who really knows his stuff, figured that the world didn't need to read again about Dashiell Hammett and James M. Cain, or Humphrey Bogart and Elizabeth Scott. Instead, he devotes his intelligent pen to helping us rediscover the B films, the second features that helped keep movie theaters full in the 1940s and 1950s. Made for budgets that frequently fell short of \$100,000, with cheap sets and costumes, these plot-driven movies had little in the way of special effects and nothing in the way of superstar actors and actresses. Republic was famous for its low-budget films and serials, as was Monogram, but even the major studios had B units.

LUHR, William, **Raymond Chandler and Film**, New York, F. Ungar Pub. Co., 1982, 208 pages.

LUHR, William, **Film Noir**, Malden (MA), Blackwell Publishers, 2008, 256 pages.

MANNING, Kitti, **Met het oog op de femme fatale een verkenning op het terrein van de film noir**, Hilversum, Nederlands Filminstituut, 1987.

MARTIN ESCRIBA, Alex, **Manuscrito criminal : reflexiones sobre novela y cine negro**, Salamanca, Libreria Cervantas, 2006, 285 pages.

MARTIN, Richard, **Mean Streets and Raging Bulls : The Legacy of Film Noir in American Contemporary Crime**, Lanham (MD), Scarecrow Press, 1997, ix, 199 pages.

MARTINEZ EUNSA, Raul Rojo, **Cine negro. De El halcon maltes al Hombre que nunca estuvo alli**, Madrid, Ediciones Universidad de Navarra, 2005, 229 pages.

MASON, Fran, **American Gangster Cinema : From Little Caesar to Pulp Fiction**, New York, Palgrave/Macmillan, 2002, 208 pages.

MAXFIELD, James F., **The Fatal Women : Sources of Anxiety in American Film Noir, 1941-1991**, Madison ; Teaneck, Fairleigh Dickinson University Press & London, Associated Universities Presses, 1996, 194 pages.

McARTHUR, Colin, **Underworld USA**, Londres, Secker & Warburg/The British Film Institute, 1972, 176 pages.

[Fritz Lang, John Huston, Jules Dassin, Robert Siodmak, Elia Kazan, Nicholas Ray, Samuel Fuller, Don Siegel & Jean-Pierre Melville.]

McCARTHY, John, **Bullets over Hollywood : The American Gangster Picture from the Silents to The Sopranos**, Cambridge (MA), Da Capo Press, 2004, viii, 325 pages.

McDONNELL, Brian & Geoff MAYER, **Encyclopedia of Film Noir**, Westport (Conn.), Greenwood Press, 2007, 496 pages.

MEDINA DE LA VINA, Elena, **Cine negro y policiaco espanol de los anos cincuenta**, Barcelona, Laertes, (Kaplan, 17), 2000, 319 pages.

MEEHAN, Paul, **Tech-Noir : The Fusion of Science Fiction and Film Noir**, Jefferson (NC), McFarland, 2008, 272 pages.

This critical study traces the common origins of film noir and science fiction films, identifying the many instances in which the two have merged to form a distinctive subgenre known as Tech-Noir. From the German Expressionist cinema of the late 1920s to the present-day cyberpunk movement, the book examines more than 100 films in which the common noir elements of crime, mystery, surrealism, and human perversity intersect with the high technology of science fiction. The author also details the hybrid subgenre's considerable influences on contemporary music, fashion, and culture.

MEJNER, Yvonne, **Film Noir and New Wave : Is it Just by Chance that Belmondo Pays Tribute to Bogart in Paris Street in 1959 ?**, Hamburg, Elbufer-Verlag, 2001, 145 pages.

Analyse l'impact du film noir américain sur la nouvelle vague française.

MENEGALDO, Gilles, et al (dirs.), **Le Crime organisé à la ville et à l'écran (1929-1951)**, Paris, Ellipses, (CAPES/Agrégation), 2002, 219 pages.

Collectif rédigé par des spécialistes, et présentant une monographie sur les quatre films du programme, tout comme une étude thématique de tous les sujets importants abordés dans ces quatre films. [Étude de *Scarface*, 1932, *Angels with Dirty Faces*, 1938, *Force of Evil*, 1948, *The Asphalt Jungle*, 1950]

MESPLÈDE, Claude et François GUÉRIF, **Polars et films noirs**, Boulogne, Timée Éditions, 9Les 50 plus belles histoires : arts et culture), 2006, 141 pages.

Longtemps mis à la marge de la littérature "classique", le roman noir touche aujourd'hui un public de plus en plus large. Détectives impassibles ou désabusés et gangsters intouchables ont envahi l'écran comme les rayons des librairies. D'origine anglo-saxonne, le genre se décline désormais dans toutes les langues et dans tous les pays. C'est à un véritable voyage dans l'univers sombre et mystérieux des polars que nous invitent François Guérif et Claude Mesplède. Au détour d'une ruelle déserte, vous croiserez Al Capone, furieux de devenir héros de fiction, les détectives d'Ahan Pinkerton, mystérieusement armés de mitraillette Thomson, Philip Marlowe, luttant sans relâche contre un monde corrompu. Tout en célébrant l'incroyable talent d'Edgar A. Poe, Raymond Chandler, Claude Chabrol ou Michel Audiard.

MENA, José Luis, **Las 100 mejores películas policiacas y de gangsters de la historia del cine**, Madrid, Cacitel, 1996, 222 pages.

MEYER, David N., **A Girl and a Gun : The Complete Guide to Film Noir on Video**, New York, Avon Books, 1998, xv, 303 pages.

MULLER, Eddie, **Dark City Dames : The Wicked Women of Film Noir**, New York, Harpercollins, (Regan Books), 2001, 192 pages.

MULLER, Eddie, **The Art Of Noir : Posters and Graphics from the Classic Film Noir Period**, Woodstock, Overlook Press, 2002, 272 pages. Ed. française : **L'Art du film noir : les affiches de l'âge d'or du film policier**, Paris, Calmann-Lévy, 2003, 272 pages.



MULLER, Eddie, **Dark City : le monde perdu du film policier**, Clairac, Éditions, 2007, 319 pages. Préface de François Guérif. Ed. or. **Dark City : The Lost World of Film Noir**, New York, St. Martin's Griffin, 1997, 208 pages.

MUNBY, Jonathan, **Public Enemies, Public Heroes : Screening the Gangster from Little Caesar to Touch of Evil**, Chicago, University of Chicago Press, 1999, 232 pages.

MURAIRE, André et al, **Le Crime organisé à la ville et à l'écran (1929-1951)**, Paris, Armand Colin, (Agrégation), 2001, 220 pages. [Étude de *Scarface*, 1932, *Angels with Dirty Faces*, 1938, *Force of Evil*, 1948, *The Asphalt Jungle*, 1950]

NAREMORE, James, **More than Night : Film Noir and its Contexts**, Berkeley, University of California Press, 1998. [De la période 1940-1950 à nos jours.] Rééd., 2008, 342 pages. "Film noir" evokes memories of stylish, cynical, black-and-white movies from the 1940s and '50s--melodramas about private eyes, femmes fatales, criminal gangs, and lovers on the run. James Naremore's prize-winning book discusses these pictures, but also shows that the central term is more complex and

paradoxical than we realize. It treats noir as a term in criticism, as an expression of artistic modernism, as a symptom of Hollywood censorship and politics, as a market strategy, as an evolving style, and as an idea that circulates through all the media. This new and expanded edition of *More Than Night* contains an additional chapter on film noir in the twenty-first century.

NIELAND, Justus & Jennifer FAY, **Film Noir**, New York & London, Routledge, (Routledge Film Guide Books), à paraître en 2009.

NOCHIMSON, Martha, **Dying to Belong : Gangster Movies in Hollywood and Hong Kong**, Malden (MA), Wiley-Balckwell, 2007, 320 pages.

OLIVER, Kelly & Benigno TRIGO, **Noir Anxiety**, Minneapolis, University of Minnesota Press, 2002, 352 pages. [Approche féministe du film noir.]

OTTOSON, Robert, **A Reference Guide to the American Film Noir : 1940-1958**, Metuchen (N.J.), Scarecrow Press, 1981, v, 285 pages. .

PALACIOS, Jesus & Antonio WEINRICHTER (DIRS.), **Serie Negra se escribe con B**, Madrid, T & B, 2005, 382 pages.

PALACIOS, Jesus (dir.), **Serie negra can sabor europeo**, Madrid, T & B, 2006, 431 pages. [Le film noir européen]

PAPPAS, Charles, **It's a Bitter World : The Smartest, Toughest, Nastiest Quotes from Film Noir**, Cincinnati (OH), Writer's Digest Books, 2005, 230 pages.

PARISH, James Robert & Michael R. PITTS, **The Great Gangster Pictures**, Metuchen (N.J.), The Scarecrow Press, vol. 1, 431 pages, 1976, vol. 2, 1987, 398 pages.

PAVES, Gonzalo M., **El cine negro de la RKO : en el corazon de las tinieblas**, Madrid, T & B, 2003, 478 pages.

PHILLIPS, Gene, **Creatures of Darkness : Raymond Chandler, Detective Fiction and Film Noir**, Lexington, The University of Lexington Press, 2000, 352 pages. Phillips proves his encyclopedic knowledge of noir as he analyzes, among many others, the three film versions of *Farewell, My Lovely* and the two film versions of *The Big Sleep* through extensive comparisons to Chandler's novels.

Chandler despised Hollywood yet needed Tinseltown's lucre as a source of income, and Phillips is at his best as he describes how Chandler's screenplays, including *Double Indemnity* (directed by Billy Wilder) and *Strangers on a Train* (directed by Alfred Hitchcock), implicated him in torturous collaborations with the Hollywood elite. Such behind-the-scenes moments-for example, the different receptions Chandler found at MGM and Paramount, the drama of Humphrey Bogart and Lauren Bacall, Robert Montgomery's innovative camera technique in *Lady in the Lake*-are welcome and informative.

POLITIS, Tom, **French Film Noir**, Sydney, W.E.A. Film Study Group, 1978, 62 pages.

PRÜFER, Jan-Christoph, **Hardboiled Hollywood : Traces of American Heroism and Cultural Change in the Portrayals of the Detective Hero in *The Maltese Falcon* and *The Big Sleep***, Saarbrücken, VDM Verlag Dr. Mueller, 2007, 100 pages.

RABINOWITZ, Paula, **Black & White & Noir : American's Pulp Modernisme**, New York, Columbia University Press, 2002, 288 pages.

REICHEL, Sabine, **Bad Girls : Hollywood's Böse Beauties**, München, Heyne Verlag, (Heyne Bücher, Filmbibliothek, 231), 1996.

RENZI, Thomas C., **Cornell Woolrich : from Pulp Noir to Film Noir**, Jefferson (NC), McFrand, 2006, viii, 371 pages.

This book offers a detailed analysis of many of Woolrich's novels and short stories; examines films adapted from these works; and shows how Woolrich's techniques and themes influenced the noir genre. Twenty-two stories and 30 films compose the bulk of the study, though many other additions of films noirs are also considered because of their relevance to Woolrich's plots, themes, and characters.

RICH, Nathaniel, **San Francisco Noir : The City in Film Noir from 1940 to the Present**, New York, Little Bookroom, 2005, 180 pages.

All cities have their secrets, but none are so dark as San Francisco's, the city that Ambrose Bierce famously described as "a point upon a map of fog." With its reputation as a shadowy land of easy vice and hard virtue, San Francisco provided the ideal setting for many of the greatest films noirs, from classics like *The Maltese Falcon* and *Dark Passage* to obscure treasures like *Woman on the Run* and *D.O.A.*, and neo-noirs like *Point Blank* and *The*

*Conversation*. Readers visit the Mission Dolores cemetery where James Stewart spied Kim Novak visiting Carlotta's grave in *Vertigo*; the Steinhart Aquarium, where Orson Welles and Rita Hayworth rendezvous in *The Lady from Shanghai*; and Kezar Stadium, where Clint Eastwood captures the serial killer, Scorpio, in a blaze of ghastly white light in *Dirty Harry*. In this guide to the great films noirs and the locations where they were shot, the mythic noir city meets San Francisco's own dark past.

RICHARDSON, Carl, **Autopsy : An Element of Realism in Film Noir**, Metuchen (N.J.), Scarecrow Press, 1992, ix, 247 pages  
Richardson deals chiefly with three films noirs: *The Maltese Falcon* (1941), *The Naked City* (1948), and *Touch of Evil* (1958).

ROBSON, Eddie, **Film Noir**, London, Virgin, 2005, 298 pages.

RÖWEKAMP, Burkhard, **Vom Film Noir zur méthode noire : die Evoluzion filmischer Schwartzmalerei**, Marburg, Schüren Presseverlag, 2003, 238 pages. [Thèse, Marburg, 2003]

ROSOW, Eugene, **Borne to Lose : The Gangster Film in America**, New York, Oxford University Press, 1978, 422 pages.

SANCHEZ BARBA, Francesc, **Brumas del franquismo : el auge del cine negro espanol (1950-1965)**, Barcelona, Publicacions i edicions Universitat de Barcelona, (Film historia, 7), 2007, 583 pages.

SANCHEZ NORIEGA, José Luis, **Obras maestras del cine negro**, Bilbao, Mensajero, (Cineresena), 1998, 292 pages.

SANDERS, Steven M. & Aeon J. SKOBLE (eds.), **The Philosophy of TV Noir**, Lexington (KY), University Press of Kentucky, 2008, viii, 272 pages.

SANTAMARINA, Antonio, **El cine negro en 100 películas**, Madrid, Alianza Editorial, (El Libre de bolsillo. Cine y comunicacion, 7003), 1999, 436 pages.

SCHOR, Gabriel R. (dir.), **Notizen zum Film Noir : gefolgt von einem Gespräch mit Paul Schrader**, Berlin, Merve, 2008, 100 pages.

SCHWARTZ, Ronald, **Noir, Now and Then : Film Noir Originals and Remakes**, Westport

(Conn.), Greenwood Press, 2001, 232 pages.  
[35 films noirs et leurs « remakes » neo-noirs]

SCHWARTZ, Ronald, **Neo-Noir : The New Film Noir Style from *Psycho* to *Collateral***, Lanham (MD), Scarecrow Press, 2005, 160 pages.

According to many critics, the era of "Film Noir" ended with the 1958 release of Orson Welles' classic *Touch of Evil*. The style was not dead, but rather had been transformed, and two years later, Alfred Hitchcock ushered in a new era of "Noir" films with the release of his 1960 masterpiece, *Psycho*. Film scholar Ronald Schwartz examines the most significant representatives of this cinematic style, beginning with Hitchcock's shocker and concluding with Michael Mann's *Collateral* (2004). Schwartz provides in-depth analyses of over thirty of the best "Neo-Noir" films and explains the qualities and characteristics of the "new noir" style. He also explains how it differs from "Film Noir" of the forties and fifties. As this study reveals, the new style significantly impacted American film after 1960. In this chronological guide, Schwartz examines such landmark films as *The Manchurian Candidate* (1962), *Point Blank* (1967), *The French Connection* (1971), *Chinatown* (1974), *Taxi Driver* (1976), *Body Heat* (1981), *Blood Simple* (1984), *Fatal Attraction* (1987), *The Grifters* (1990), *Reservoir Dogs* (1992), *The Usual Suspects* (1995), *L.A. Confidential* (1997), *Memento* (2000), and *Mystic River* (2003).

SELBY, Spencer, **Dark City : The Film Noir**, Jefferson (N.C.), McFarland, 1984, viii, 255 pages.

The most complete reference to the dark 40s and 50s stylistic dramas (twice the coverage of competition). The first section has a lengthy analytical essay as well as detailed plot descriptions and credits for 25 classics—such as *The Maltese Falcon*, *Laura*, and *Detective Story*. The second section is an annotated filmography including major credits and short descriptions of nearly 500 films.

SELLMANN, Michael, **Hollywoods moderner Film noir : Tendenzen, Motive, Ästhetik**, Würzburg, Königshausen & Neumann, 2001, 339 pages.

SERVER, Lee & Ed GORMAN & Martin H. GREENBERG (eds.), **The Big Book of Noir**, New York, Carroll & Graf, 1998, ix, 386 pages. Editors Gorman, Server, and Greenberg have brought together a fine galaxy of contributors (among them, William F. Nolan, James Sallis,

Mike Ripley, Bill Pronzini, Gary Lovisi, Max Allan Collins, and many more) to cover the waterfront in all areas of *noir* artistry. Even Stephen King weighs in with a tribute to Jim Thompson, wonderfully titled "Warning! Warning! Hitchhikers May Be Escaped Lunatics!" (Thompson fans will get the joke.) Charles Willeford, Chester Himes, Patricia Highsmith, Dashiell Hammett, Mickey Spillane, Orson Welles, John D. MacDonald, Leigh Brackett, Billy Wilder, Fritz Lang, Alfred Hitchcock, Peter Gunn, Joe Friday, Lew Archer, and Lawrence Sanders—they're all here, and more, of course. It's 386 pages deep in *noir* references, lore, and opinions.

SHADOIAN, Jack, **Dreams and Dead Ends : The American Gangster/Crime Film**, Cambridge (MA), The MIT Press, 1979, 366 pages.

SHARP, Reggie, **Film Noir**, London, Paragon Press, (Paragon Summaries), 2000, 64 pages.

SILVER, Alain & Elizabeth WARD (eds.), **Film Noir (A Encyclopedic Reference Guide to Film Noir)**, Woodstock (N.Y.), Overlook Press, 1979, 393 pages. Maintes fois réédité.

SILVER, Alain & James URSINI (eds.), **Film Noir Reader**, New York, Limelight Éditions, 1993, 342 pages.

SILVER, Alain & James URSINI (eds.), **Film Noir Reader 2**, New York, Limelight Éditions, 1999, 348 pages.

SILVER, Alain, PORFIRIO, Robert & James URSINI (eds.), **Film Noir Reader 3**, New York, Limelight Éditions, 2001, 244 pages.

Departing from the approach of its Film Noir Reader predecessors, this third volume in the series assembles a collection of interviews with film noir directors and a cinematographer, few of whom are alive today. Interviewees include Billy Wilder (Double Indemnity and Sunset Boulevard), Otto Preminger (Laura), Joseph Lewis (Gun Crazy and The Big Combo), Curtis Bernhardt (Possessed and A Stolen Life), Edward Dmytryk (Murder, My Sweet and Crossfire), and Fritz Lang (Scarlet Street and The Woman in the Window).

SILVER, Alain & James URSINI (eds.), **Film Noir Reader 4 : The Crucial Films and Themes**, New York, Limelight Éditions, 2004, 328 pages.

SILVER, Alain & James URSINI, **L. A. Noir : The City as Character**, Santa Monica (CA), Santa Monica Press, 2005, 176 pages.

SILVER, Alain & James URSINI, **Les mille yeux du film noir**, Cologne, Könemann, 2000, 248 pages. . Éd. or. : **The Noir Style** (Additional material by Robert Porfirio & Linda Brookover), Woodstock (N.Y.), Overlook Press, 1999, 256 pages.

SILVER, Alain & James URSINI (dirs.), **The Gangster Film Reader**, New York, Limelight edition, 2006, 368 pages.

SIMSOLO, Noël, **Le Film noir : vrais et faux cauchemars**, Paris, Cahiers du Cinéma, (Cahiers du cinéma), 2005, 445 pages.

Le cœur du livre est un voyage dans LE CYCLE NOIR américain qui vit son apothéose entre 1944 et 1959 mettant en scène des personnages de gangsters et de policiers à la dérive, pétris de contradictions, aux prises avec un mal être existentiel, des beautés vénéneuses et synonymes de danger. Alfred Hitchcock, Fritz Lang, Raoul Walsh, Orson Welles, Samuel Fuller, John Huston en sont, entre autres, les maîtres. Le grand sommeil en 1956 de Howard Hawks, Quand la ville dort en 1950 de John Huston, La Dame de Shanghai, 1948, d'Orson Welles, Règlement de compte, 1953, de Fritz Lang, Laura, 1944, d'Otto Preminger, En marge de l'enquête, 1947, de John Cromwell, Gilda, 1946, de Charles Vidor, Mark Dixon Détective, 1950, d'Otto Preminger, Les Passagers de la nuit, 1947, de Delmer Daves en sont les chefs-d'œuvre. Humphrey Bogart, Robert Montgomery, James Cagney, Dana Andrews, Edward G. Robinson en sont les héros. Lauren Bacall, Marlene Dietrich, Ida Lupino, Grace Kelly, Gene Tierney, Lana Turner, Rita Hayworth, les icônes.

SIPIÈRE, Dominique, **Le Crime organisé à l'écran**, Nantes, Éditions du temps, 2002, 187 pages. [*Scarface*, 1932, *Angels with Dirty Faces*, 1938, *Force of Evil*, 1948, *The Asphalt Jungle*, 1950]

SMITH, Jim, **Gangster Films**, London, Virgin Books, (Virgin Film Series), 2004, 304 pages.

SPICER, Andrew, **Film Noir**, Harlow (U.K.), Longman, 2002, x, 250 pages.

SPICER, Andrew (ed.), **European Film Noir**, Manchester, Manchester University Press, 2007, xiii, 279 pages.  
Introduction - Andrew Spicer\_2. French Film

Noir - Ginette Vincendeau\_3. French Neo-Noir to Hyper-Noir- Phil Powrie\_4. British Film Noir - Robert Murphy\_5. British Neo-Noir - Andrew Spicer\_6. German Cinema and Film Noir - Tim Bergfelder\_7. German Neo-Noir - Paul Cooke\_8. Spanish Film Noir - Rob Stone\_9. Spanish Neo-Noir- Ann Davies\_10. Italian Film Noir - Mary P. Wood\_Index

STEINBAUER-GRÖTSCH, Barbara, **Die lange Nacht der Schatten : Film noir und Filmexil**, Berlin, Bertz, (Deep Focus, 1), 1997. Biblio., p. 241-250. Reprint : 2005, 255 pages.

STEPHENS, Michael L., **Film Noir : A Comprehensive, Illustrated Reference to Movies, Terms, and Persons**, Jefferson (N.C.), McFarland, 1995, 463 pages..

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Contents

Acknowledgments

Introduction. Dames and Driving

Section One: Contents and Contexts

Chapter One. Manning the Posts: Classic Noir, Postclassic Noir, and Postmodernism

Chapter Two. Sexing the Paradigm: Women and Men in Noir

Chapter Three. Racing the Paradigm: The Whiteness of Film Noir

Section Two: Prototypes in Classic Noir

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Chapter Nine. Fight Club (1999): Retro-Noir Masquerades as Neo-Noir

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Hollywood's lowliest studios. Ulmer's film follows, in flashback, the journey of Al Roberts (Tom Neal), a pianist hitching from New York to California to join his girlfriend Sue (Claudia Drake), a singer gone to seek her fortune in Hollywood. In classic noir style, *Detour* features mysterious deaths, changes of identity, an unforgettable *femme fatale* called Vera (Ann Savage), and, in Roberts, a wretched, masochistic antihero.

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## MINI-DOSSIER CASABLANCA



**Casablanca, un film noir ? Un film d'espionnage, à coup sûr, voire film de guerre, ainsi qu'une histoire d'amour. Mais film noir ? Pour certains critiques cela semble aller de soi, mais d'autres, comme Silver & Ward ne l'incluent même pas dans leur encyclopédie. Un exemple, parmi d'autres, de la difficulté de cerner exactement le sujet. Nous avons décidé de l'inclure vu les liens étroits entretenus avec le genre : acteurs fétiches, époque, esthétique du noir, ambiance, etc... Ces monographies portent uniquement sur le film. Pour Michael Curtiz et ses autres films, voir la section suivante.**

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## CHOIX D'ÉTUDES SUR QUELQUES RÉALISATEURS

Voici une sélection de titres consacrées à des réalisateurs de films noirs. A ma connaissance, aucun de ces cinéastes n'est un « spécialiste » du genre qui n'aurait tourné que ça. Certains ont aussi réalisé des westerns, des films de guerre, des comédies, etc. Nous avons donc tenté de cibler les plus connus, ceux qui sont le plus associés au film noir ou néo-noir.

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