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Titolo	Kiss the blood off my hands : on classic film noir // edited by Robert Miklitsch
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Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Independence unpunished: the female detective in classic film noir / Philippa Gates -- Women and film noir: Pulp fiction and the woman's picture / Julie Grossman -- The vanishing love song in film noir / Krin Gabbard -- Radio, film noir, and the aesthetics of auditory spectacle / Neil Verma -- Disney noir: "just drawn that way" / J. P. Telotte -- Detour: driving in a back projection, or forestalled by film noir / Vivian Sobchack -- Producing noir: Wald, Scott, Hellinger / Andrew Spicer -- Refuge England: blacklisted American directors and '50s British noir / Robert Murphy -- A little larceny: labor, leisure, and loyalty in the '50s noir heist film / Mark Osteen -- Periodizing classic noir: from Stranger on the third floor to the "thrillers of tomorrow" / Robert Miklitsch.
Sommario/riassunto	Consider the usual view of film noir: endless rainy nights populated by down-at-the-heel boxers, writers, and private eyes stumbling toward inescapable doom while stalked by crooked cops and cheating wives in a neon-lit urban jungle. But a new generation of writers is pushing aside the fog of cigarette smoke surrounding classic noir scholarship. In 'Kiss the Blood Off My Hands', Robert Miklitsch curates a bold collection of essays that reassesses the genre's iconic style, history, and themes.

