

1. Record Nr.	UNINA9910777551203321
Autore	Dickos Andrew <1952->
Titolo	Street with no name [[electronic resource] ] : a history of the classic American film noir // Andrew Dickos
Pubbl/distr/stampa	Lexington, : University Press of Kentucky, c2002
ISBN	0-8131-3749-7 1-283-32748-1 9786613327482 0-8131-7033-8
Descrizione fisica	1 online resource (324 p.)
Disciplina	791.43/655
Soggetti	Film noir - United States - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [283]-289) and index.
Nota di contenuto	Machine generated contents note: 1. THE NOIR IN AMERICA 60 -- The Noir City 62 -- Archetypes-Protagonists 65 -- Abraham Polonsky 70 -- Jules Dassin 75 -- Nicholas Ray 82 -- Orson Welles 88 -- 2. THE HARD-BOILED FICTION INFLUENCE 96 -- Cornell Woolrich 99 -- The Private Detective 103 -- Humphrey Bogart, Spade, Marlowe, -- and the Film Noir 109 -- The Gangster Figure and the Noir 112 -- John Huston 115 -- Violence in the Noir 121 -- Samuel Fuller 125 -- Robert Aldrich 130 -- Don Siegel 137 -- Sexuality in the Noir 142 -- Families in the Noir 146 -- Joseph H. Lewis 151 -- 3. WOMEN AS SEEN IN THE FILM NOIR 156 -- Otto Preminger 164 -- 4. NOIR PRODUCTION 172 -- Noir Iconography 173 -- The Use of Voice-Over Narration 177 -- The Flashback Device 179 -- Amnesia as a Storytelling Device 182 -- The B Noir Production 184 -- Documentary Realism in the Noir 187 -- Critical and Popular Reception of the Film Noir 191 -- HUAC and the Blacklist 194 -- Fight Pictures 197 -- Capers Films 200 -- Crime Syndicate Exposés 202 -- The Kefauver Crime Hearings 203 -- Anthony Mann 206 -- Phil Karlson 213 -- 5. THE NOIR INFLUENCE ON THE FRENCH NEW WAVE 222 -- Jean-Pierre Melville 228.
Sommario/riassunto	A Choice Outstanding Academic Title Flourishing in the United States during the 1940's and 50's, the bleak, violent genre of filmmaking

known as film noir reflected the attitudes of writers and auteur directors influenced by the events of the turbulent mid-twentieth century. Films such as Force of Evil, Night and the City, Double Indemnity, Laura, The Big Heat, The Killers, Kiss Me Deadly and, more recently, Chinatown and The Grifters are indelibly American. Yet the sources of this genre were found in Germany and France and imported to Hollywood by emigr? filmmakers, who developed them

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