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Nota di contenuto	Front matter -- Contents -- Illustrations -- Preface to the 2008 edition -- Acknowledgments -- Introduction: This Is Where I Came In -- 1. The History of an Idea -- 2. Modernism and Blood Melodrama: Three Case Studies -- 3. From Dark Films to Black Lists: Censorship and Politics -- 4. Low Is High: Budgets and Critical Discrimination -- 5. Old Is New: Styles of Noir -- 6. The Other Side of the Street -- 7. The Noir Mediascape -- 8. Noir in the Twenty-first Century -- Notes -- Bibliography -- General Index -- Film and Broadcast Index
Sommario/riassunto	"Film noir" evokes memories of stylish, cynical, black-and-white movies from the 1940's and '50's-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.

