

America Noir Underground Writers And Filmmakers Of The Postwar Era

As television transformed American culture in the 1950s, critics feared the influence of this newly pervasive mass medium on the nation's literature. While many studies have addressed the rhetorical response of artists and intellectuals to mid-twentieth-century mass culture, the relationship between the emergence of this culture and the production of novels has gone largely unexamined. In *A Novel Marketplace*, Evan Brier illuminates the complex ties between postwar mass culture and the making, marketing, and reception of American fiction. Between 1948, when television began its ascendancy, and 1959, when Random House became a publicly owned corporation, the way American novels were produced and distributed changed considerably. Analyzing a range of mid-century novels—including Paul Bowles's *The Sheltering Sky*, Ray Bradbury's *Fahrenheit 451*, Sloan Wilson's *The Man in the Gray Flannel Suit*, and Grace Metalious's *Peyton Place*—Brier reveals the specific strategies used to carve out cultural and economic space for the American novel just as it seemed most under threat. During this anxious historical moment, the book business underwent an improbable expansion, by capitalizing on an economic boom and a rising population of educated consumers and by forming institutional alliances with educators and cold warriors to promote reading as both a cultural and political good. *A Novel Marketplace* tells how the book trade and the novelists themselves successfully positioned their works as embattled holdouts against an oppressive mass culture, even as publishers formed partnerships with mass-culture institutions that foreshadowed the multimedia mergers to come in the 1960s. As a foil for and a partner to literary institutions, mass media corporations assisted in fostering the novel's development as both culture and commodity.

The image of the shadow in mid-twentieth-century America appeared across a variety of genres and media including poetry, pulp fiction, photography, and film. Drawing on an extensive framework that ranges from Cold War cultural histories to theorizations of psychoanalysis and the Gothic, Erik Mortenson argues that shadow imagery in 1950s and 1960s American culture not only reflected the anxiety and ambiguity of the times but also offered an imaginative space for artists to challenge the binary rhetoric associated with the Cold War. After contextualizing the postwar use of shadow imagery in the wake of the atomic bomb, *Ambiguous Borderlands* looks at shadows in print works, detailing the reemergence of the pulp fiction crime fighter the Shadow in the late-1950s writings of Sylvia Plath, Amiri Baraka, and Jack Kerouac. Using Freudian and Jungian conceptions of the unconscious, Mortenson then discusses Kerouac's and Allen Ginsberg's shared dream of a "shrouded stranger" and how it shaped their Beat aesthetic. Turning to the visual, Mortenson examines the dehumanizing effect of shadow imagery in the Cold War photography of Robert Frank, William Klein, and Ralph Eugene Meatyard. Mortenson concludes with an investigation of the use of chiaroscuro in 1950s film noir and the popular television series *The Twilight Zone*, further detailing how the complexities of Cold War society were mirrored across these media in the ubiquitous imagery of light and dark. From comics to movies, Beats to bombs, *Ambiguous Borderlands* provides a novel understanding of the Cold War cultural context through its analysis of the image of the shadow in midcentury media. Its interdisciplinary approach, ambitious subject matter, and diverse theoretical framing make it essential reading for anyone interested in American literary and popular culture during the fifties and sixties.

Explores the development of film noir as a cultural and artistic phenomenon. This book traces the development of what we know as film noir from the proto-noir elements of Feuillade's silent French crime series and German Expressionism to the genre's mid-twentieth century popularization and influence on contemporary global media. By employing experimental lighting effects, oblique camera angles, distorted compositions, and shifting points-of-view, film noir's style both creates and comments upon a morally adumbrated world, where the alienating effects of the uncanny, the fetishistic, and the surreal dominate. What drew original audiences to film noir is an immediate recognition of this modern social and psychological reality. Much of the appeal of film noir concerns its commentary on social anxieties, its cynical view of political and capitalist corruption, and its all-too-brutal depictions of American modernity. This book examines the changing, often volatile shifts in representations of masculinity and femininity, as well as the genre's complex relationship with Afro-American culture, observable through noir's musical and sonic experiments. Key features

- Traces the history of film noir from its aesthetic antecedents through its mid-century popularization to its influence on contemporary global media
- Discusses the influence of literary and artistic sources on the development of film noir
- Includes extensive bibliographies, filmographies and recommended noir film viewing
- Concludes with a reflective chapter by Alain Silver and James Ursini on their own influential studies and collections on film noir criticism

Satan in America tells the story of America's complicated relationship with the devil. "New light" evangelists of the eighteenth century, enslaved African Americans, demagogic politicians, and modern American film-makers have used the devil to damn their enemies, explain the nature of evil and injustice, mount social crusades, construct a national identity, and express anxiety about matters as diverse as the threat of war to the dangers of deviant sexuality. The idea of the monstrous and the bizarre providing cultural metaphors that interact with historical change is not new. Poole takes a new tack by examining this idea in conjunction with the concerns of American religious history. The book shows that both the range and the scope of American religiousness made theological evil an especially potent symbol. Satan appears repeatedly on the political, religious, and cultural landscape of the United States, a shadow self to the sunny image of American progress and idealism.

More than 150 articles provide a revealing look at one of the most tempestuous decades in recent American history, describing the everyday activities of Americans as they dealt first with war, and then a difficult transition to peace and prosperity.

- Approximately 175 A–Z entries on everyday life and popular culture in the United States, 1940–1950
- An extensive timeline of events during the covered decade
- Numerous photographs that highlight article content
- Charts listing pertinent statistics and/or related information
- Selected readings accompanying each article
- An extensive bibliography of print, aural, and electronic resources and a guide to related topics

An examination of the literary and cinematic representations of brainwashing during the Cold War era. CIA operative who was a tireless campaigner against communism. it took hold quickly and became a means to articulate fears of totalitarian tendencies in American life. David Seed traces the assimilation of the notion of brainwashing into science fiction, political commentary, and conspiracy narratives of the Cold War era. He demonstrates how these works grew out of a context of political and social events and how they express the anxieties of the time. *The Manchurian Candidate*. Seed provides new interpretations of writers such as Orwell and Burroughs within the history of psychological manipulation for political purposes, using declassified and other documents to contextualise the material. he explores the shifting view points of how brainwashing is represented, changing from an external threat to American values to an internal threat against individual American liberties by the U.S. government. will welcome this study.

Much analysis of gangster movies has been based upon a study of the gangster as a malign figuration of the American Dream, originally set in the era of the Depression. This text extends previous analysis of the genre by examining the evolution of gangster movies from the 1930s to the contemporary period and by placing them in the context of cultural and cinematic issues such as masculinity, consumerism and technology. With a close examination of many films from *Scarface* and *Public Enemy* to *Reservoir Dogs* and *Pulp Fiction*, this book provides a fascinating insight into a topical and popular subject.

An examination of fiction from repressed voices in a misunderstood decade of American history

Fully revised, updated, and extended, the fifth edition of *Hollywood's America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history. This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online. Entries range from the first experiments with motion pictures all the way to the present day. Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film.

Body and Soul concentrates on the creative and cultural dilemmas both personal and political that affect the individuals in *Aldrich's* films. Martin Scorsese's current position in the international film community is unrivaled, and his name has become synonymous with the highest standards of filmmaking excellence. He is widely considered America's best living film director, and his *Taxi Driver* and *Raging Bull* appear frequently on worldwide surveys of the best films of all time. Here, in the first biographical account of this artist's life, Vincent LoBrutto traces Scorsese's Italian-American heritage, his strict Catholic upbringing, the continuing role of religion in his life and art, his obsessive love of cinema history, and the powerful impact that the streets of New York City had on his personal life and his professional career. Meanwhile, the filmmaker's humble, soft-spoken public persona tells only part of the story, and LoBrutto will delve into the other side of a complex and often tortured personality. Scorsese's intense passion, his private relationships, his stormy marriages, and his battles with drugs and depression are all chronicled here, and, in many cases, for the first time. In addition, the book includes an interview with the director, as well as filmographies cataloging his work as a director, producer, actor, and presenter. As his Best Director award at the 2007 Oscars clearly demonstrated, Scorsese has become something like Hollywood royalty in recent years, finally enjoying the insider status and favor that eluded him for most of his career. But these recent developments aside, Scorsese is also notable as a distinctly American type of artist, one whose work-created in a medium largely controlled by commercialism and marketing-has always been unmistakably his own, and who thus remains a touchstone of artistic integrity in American cinema. In *Martin Scorsese: A Biography*, readers can examine not only the work of one of the form's genuine artists, but also the forces that have propelled the man behind it.

This text identifies a handful of plot elements that consistently recur within film noir and analyses in depth the memorable pictures that, while being vivid prototypes of certain cinematic themes, bend and break their moulds to find new ways to enthrall and frighten us.

Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American, British, and European specialists in a variety of literary fields. Written in an approachable and accessible style. Covers both classic literary figures and contemporary novelists. Provides extensive suggestions for further reading at the end of each essay.

Edith Wharton (1862–1937), who lived nearly half of her life during the cinema age when she published many of her well-known works, acknowledged that she disliked the movies, characterizing them as an enemy of the imagination. Yet her fiction often referenced film and popular Hollywood culture, and she even sold the rights to several of her novels to Hollywood studios. *Edith Wharton on Film* explores these seeming contradictions and examines the relationships among Wharton's writings, the popular culture in which she published them, and the subsequent film adaptations of her work (three from the 1930s and four from the 1990s). Author Parley Ann Boswell examines the texts in which Wharton referenced film and Hollywood culture and evaluates the extant films adapted from Wharton's fiction. The volume introduces Wharton's use of cinema culture in her fiction through the 1917 novella *Summer*, written during the nation's first wave of feminism, in which the heroine Charity Royall is moviegoer and new American woman, consumer and consumable. Boswell considers the source of this conformity and entrapment, especially for women. She discloses how Wharton struggled to write popular stories and then how she revealed her antipathy toward popular movie culture in two late novels. Boswell describes Wharton's financial dependence on the American movie industry, which fueled her antagonism toward Hollywood culture, her well-documented disdain for popular culture, and her struggles to publish in women's magazines. This first full-length study that examines the film adaptations of Wharton's fiction covers seven films adapted from Wharton's works between 1930 and 2000 and the fifty-year gap in Wharton film adaptations. The study also analyzes *Sophy Viner* in *The Reef* as pre-Hollywood ingénue, characters in *Twilight Sleep* and *The Children* and the real Hollywood figures who might have inspired them, and *The Sheik* and racial stereotypes. Boswell traces the complicated relationship of fiction and narrative film, the adaptations and cinematic metaphors of Wharton's work in the 1990s, and Wharton's persona as an outsider. Wharton's fiction on film corresponds in striking ways to American noir cinema, says Boswell, because contemporary filmmakers recognize and celebrate the subversive qualities of Wharton's work. *Edith Wharton on Film*, which includes eleven illustrations, enhances Wharton's stature as a major American author and provides persuasive evidence that her fiction should be read as American noir literature.

In the words of Richard Maltby . . . "Maximum Movies--Pulp Fictions describes two improbably imbricated worlds and the piece of cultural history their intersections provoked." One of these worlds comprises a clutch of noisy, garish pulp movies--*Kiss Me Deadly*, *Shock Corridor*, *Fixed Bayonets!*, *I Walked with a Zombie*, *The Lineup*, *Terror in a Texas Town*, *Ride Lonesome*--pumped out for the grind houses at the end of the urban exhibition chain by the studios' B-divisions and fly-by-night independents. The other is occupied by critics, intellectuals, cinephiles, and filmmakers such as Jean-Luc Godard, Manny Farber, and Lawrence Alloway, who championed the cause of these movies and incited the cultural guardians of the day by attacking a rigorously policed canon of tasteful, rarified, and ossified art objects. Against the legitimate, and in defense of the illegitimate, in an insolent and unruly manner, they agitated for the recognition of lurid sensational crime stories, war pictures, fast-paced Westerns, thrillers, and gangster melodramas were claimed as examples of the true, the real, and the authentic in contemporary culture--the foundation upon which modern film studies sits.

What is literary noir? How do British and American noir thrillers relate to their historical contexts? In considering such questions, this study ranges over hundreds of novels, analysing the politics and poetics of noir from the hard-boiled fiction of Hammett, Chandler and Cain to the exciting diversity of nineties thrillers, with sections on the tough investigators, gangsters and victims of the Depression years: the first-person killers, femmes fatales and black protagonists of mid-century; the game-players, voyeurs and consumers of contemporary thrillers and future noir.

Leonard Cassuto's cultural history of the hard-boiled crime genre recovers the fascinating link between tough guys and sensitive women

By broadening the focus beyond classic English detective fiction, the American 'hard-boiled' crime novel and the gangster movie, *Crime Culture* breathes new life into staple themes of crime fiction and cinema. Leading international scholars from the fields of literary and cultural studies analyze a range of literature and film, from neglected examples of film noir and 'true crime', crime fiction by female African American writers, to reality TV, recent films such as *Elephant*, *Collateral* and *The Departed*, and

contemporary fiction by J. G. Ballard, Kazuo Ishiguro, and Margaret Atwood. They offer groundbreaking interpretations of new elements such as the mythology of the hitman, technology and the image, and the cultural impact of 'senseless' murders and reveal why crime is a powerful way of making sense of the broader concerns shaping modern culture and society.

The conflation of the hard-boiled style and war experience has influenced many contemporary crime writers, particularly in the traumatic aftermath of the Vietnam War. Yet, earlier writers in the genre, such as Raymond Chandler, remain overlooked when it comes to examining how their war experience affected their writing. Sarah Trott corrects this oversight by examining Chandler alongside the World War I writers of the Lost Generation as well as highlighting a melding of very different styles in Chandler's work. Based on Chandler's experience in combat, Trott explains that the writer created detective Philip Marlowe not as the idealization of heroic individualism, as is commonly perceived, but instead as an authentic individual subjected to very real psychological frailties from trauma during the First World War. Inspecting Chandler's work and correspondence indicates that the characterization of the fictional Marlowe goes beyond the traditional chivalric readings and can instead be interpreted as a genuine representation of a traumatized veteran in American society. Substituting the horror of the trenches for the corruption of the city, Chandler formed a disillusioned protagonist in an uncaring America. Chandler did so with the sophistication necessary to straddle genre fiction and canonical literature. The sum of this work offers a new understanding of how Chandler uses his war trauma, how that experience established the traditional archetype of detective fiction, and how this reading of his fiction enables Chandler to transcend generic limitations and be recognized as a key twentieth-century literary figure.

The Cold War was unique in the way films, books, television shows, colleges and universities, and practices of everyday life were enlisted to create American political consensus. This coercion fostered a seemingly hegemonic, nationally unified perspective devoted to spreading a capitalist, socially conservative notion of freedom throughout the world to fight Communism. In *Turncoats, Traitors, and Fellow Travelers: Culture and Politics of the Early Cold War*, Arthur Redding traces the historical contours of this manufactured consent by considering the ways in which authors, playwrights, and directors participated in, responded to, and resisted the construction of Cold War discourses. The book argues that a fugitive resistance to the status quo emerged as writers and activists variously fled into exile, went underground, or grudgingly accommodated themselves to the new spirit of the times. To this end, Redding examines work by a wide swath of creators, including essayists (W. E. B. Du Bois and F. O. Matthiessen), novelists (Ralph Ellison, Patricia Highsmith, Jane Bowles, and Paul Bowles), playwrights (Arthur Miller), poets (Sylvia Plath), and filmmakers (Elia Kazan and John Ford). The book explores how writers and artists created works that went against mainstream notions of liberty and offered alternatives to the false dichotomy between capitalist freedom and totalitarian tyranny. These complex responses and the era they reflect had and continue to have profound effects on American and international cultural and intellectual life, as can be seen in the connections Redding makes between past and present.

An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo-noir that explore issues ranging from conceptualization to cross-media influences Features chapters exploring the wider 'noir mediascape' of television, graphic novels and radio Reflects the historical and geographical reach of film noir, from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

Twentieth-Century Crime Fiction aims to enhance understanding of one of the most popular forms of genre fiction by examining a wide variety of the detective and crime fiction produced in Britain and America during the twentieth century. It will be of interest to anyone who enjoys reading crime fiction but is specifically designed with the needs of students in mind. It introduces different theoretical approaches to crime fiction (e.g., formalist, historicist, psychoanalytic, postcolonial, feminist) and will be a useful supplement to a range of crime fiction courses, whether they focus on historical contexts, ideological shifts, the emergence of sub-genres, or the application of critical theories. Forty-seven widely available stories and novels are chosen for detailed discussion. In seeking to illuminate the relationship between different phases of generic development Lee Horsley employs an overlapping historical framework, with sections doubling back chronologically in order to explore the extent to which successive transformations have their roots within the earlier phases of crime writing, as well as responding in complex ways to the preoccupations and anxieties of their own eras. The first part of the study considers the nature and evolution of the main sub-genres of crime fiction: the classic and hard-boiled strands of detective fiction, the non-investigative crime novel (centred on transgressors or victims), and the 'mixed' form of the police procedural. The second half of the study examines the ways in which writers have used crime fiction as a vehicle for socio-political critique. These chapters consider the evolution of committed, oppositional strategies, tracing the development of politicized detective and crime fiction, from Depression-era protests against economic injustice to more recent decades which have seen writers launching protests against ecological crimes, rampant consumerism, Reaganomics, racism, and sexism.

Film noir reflects the fatalistic themes and visual style of hard-boiled novelists and many émigré filmmakers in 1940s and 1950s America, emphasizing crime, alienation, and moral ambiguity. In *The Philosophy of TV Noir*, Steven M. Sanders and Aeon J. Skoble argue that the legacy of film noir classics such as *The Maltese Falcon*, *Kiss Me Deadly*, and *The Big Sleep* is also found in episodic television from the mid-1950s to the present. In this first-of-its-kind collection, contributors from philosophy, film studies, and literature raise fundamental questions about the human predicament, giving this unique volume its moral resonance and demonstrating why television noir deserves our attention. The introduction traces the development of TV noir and provides an overview and evaluation of the book's thirteen essays, each of which discusses an exemplary TV noir series. Realism, relativism, and integrity are discussed in essays on *Dragnet*, *Naked City*, *The Fugitive*, and *Secret Agent*. Existentialist themes of authenticity, nihilism, and the search for life's meaning are addressed in essays on *Miami Vice*, *The Sopranos*, *Carnivale*, and *24*. The methods of crime scene investigation in *The X-Files* and *CSI* are examined, followed by an exploration of autonomy, selfhood, and interpretation in *The Prisoner*, *Twin Peaks*, *The X-Files*, and *Millennium*. With this focus on the philosophical dimensions of crime, espionage, and science fiction series, *The Philosophy of TV Noir* draws out the full implications of film noir and establishes TV noir as an art form in its own right.

Film noir, its directors, actors, histories, and themes, are presented for the student, scholar, and film fan.

For generations, fans and critics have characterized classic American radio drama as a "theater of the mind." This book unpacks that characterization by recasting the radio play as an aesthetic object within its unique historical context. In

Theater of the Mind, Neil Verma applies an array of critical methods to more than six thousand recordings to produce a vivid new account of radio drama from the Depression to the Cold War. In this sweeping exploration of dramatic conventions, Verma investigates legendary dramas by the likes of Norman Corwin, Lucille Fletcher, and Wyllis Cooper on key programs ranging from The Columbia Workshop, The Mercury Theater on the Air, and Cavalcade of America to Lights Out!, Suspense, and Dragnet to reveal how these programs promoted and evolved a series of models of the imagination. With close readings of individual sound effects and charts of broad trends among formats, Verma not only gives us a new account of the most flourishing form of genre fiction in the mid-twentieth century but also presents a powerful case for the central place of the aesthetics of sound in the history of modern experience.

Film Noir is an overview of an often celebrated, but also contested, body of films. It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties. An extended Background Chapter situates film noir within its cultural context, describing its origin in German Expressionism, French Poetic Realism and in developments within American genres, the gangster/crime thriller, horror and the Gothic romance and its possible relationship to changes in American society. Five chapters are devoted to 'classic' film noir (1940-59): chapters explore its contexts of production and reception, its visual style, and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak, ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs, - Anthony Mann, Robert Siodmak and Fritz Lang Three chapters investigate 'neo-noir' and British film noir: chapters trace the complex evolution of 'neo-noir' in American cinema, from the modernist critiques of Night Moves and Taxi Driver, to the postmodern hybridity of contemporary noir including Seven, Pulp Fiction and Memento the final chapter surveys the development of British film noir, a significant and virtually unknown cinema, stretching from the thirties to Mike Hodges' Croupier Films discussed include both little known examples and seminal works such as Double Indemnity, Scarlet Street, Kiss Me Deadly and Touch of Evil. A final section provides a guide to further reading, an extensive bibliography and a list of over 500 films referred to in the text. Lucidly written, Film Noir is an accessible, informative and stimulating introduction that will have a broad appeal to undergraduates, cinéastes, film teachers and researchers.

Analyzing complex social and political issues through their manifestations in popular culture, this book provides readers a strong foundational knowledge of the 1960s as a decade. 1969 went out in a way that could never have been imagined in 1960. While the president at the end of the decade had been vice president at the start, the intervening years permanently changed American culture. Pop Goes the Decade: The Sixties explores the cultural and social framework of the 1960s, addressing film, television, sports, technology, media/advertising, fashion, art, and more. Entries are presented in encyclopedic fashion, organized into categories such as controversies in pop culture, game changers, technology, and the decade's legacy. A timeline highlights significant cultural moments, while an introduction and a conclusion place those moments within the contexts of preceding and subsequent decades. Attention to the decade's most prominent influencers allows readers to understand the movements with which these figures are associated, and discussion of controversies and social change enables readers to gain a stronger understanding of evolving American social values. Provides readers with a detailed understanding of many aspects of the culture of the decade Explores people, events, and ideas whose impact is still felt after 50 years Covers personalities who helped to shape the decade Suggests areas of further exploration for students interested in popular culture

The Historical Dictionary of Crime Films covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema.

Examines the range of American crime fiction from execution sermons of the Colonial era to television programmes like The Sopranos.

Details each of Bradbury's writings from initial draft through various editions, providing sample pages showing Bradbury's drafts and revisions and side-by-side sections of novels and short stories that compare the way Bradbury's work appeared in different published sources.

This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ng?g? Wa Thiong'o) and their key works Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avante garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile)

Alfred Hitchcock is arguably the most famous director to have ever made a film. Almost single-handedly he turned the suspense thriller into one of the most popular film genres of all time, while his Psycho updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies. Yet while much scholarly and popular attention has focused on the director's oeuvre, until now there has been no extensive study of how Alfred Hitchcock's films and methods have affected and transformed the history of the film medium. In this book, thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock's legacy as they trace his

shaping influence on particular films, filmmakers, genres, and even on film criticism. Some essays concentrate on films that imitate Hitchcock in diverse ways, including the movies of Brian de Palma and thrillers such as *True Lies*, *The Silence of the Lambs*, and *Dead Again*. Other essays look at genres that have been influenced by Hitchcock's work, including the 1970s paranoid thriller, the Italian giallo film, and the post-*Psycho* horror film. The remaining essays investigate developments within film culture and academic film study, including the enthusiasm of French New Wave filmmakers for Hitchcock's work, his influence on the filmic representation of violence in the post-studio Hollywood era, and the ways in which his films have become central texts for film theorists.

America Noir Underground Writers and Filmmakers of the Postwar Era Smithsonian Institution

Popular culture is a central part of everyday life to many Americans. Personalities such as Elvis Presley, Oprah Winfrey, and Michael Jordan are more recognizable to many people than are most elected officials. With *Amusement for All* is the first comprehensive history of two centuries of mass entertainment in the United States, covering everything from the penny press to *Playboy*, the NBA to NASCAR, big band to hip hop, and other topics including film, comics, television, sports, dance, and music. Paying careful attention to matters of race, gender, class, technology, economics, and politics, LeRoy Ashby emphasizes the complex ways in which popular culture simultaneously reflects and transforms American culture, revealing that the world of entertainment constantly evolves as it tries to meet the demands of a diverse audience. Trends in popular entertainment often reveal the tensions between competing ideologies, appetites, and values in American society. For example, in the late nineteenth century, Americans embraced "self-made men" such as John D. Rockefeller and Andrew Carnegie: the celebrities of the day were circus tycoons P.T. Barnum and James A. Bailey, Wild West star "Buffalo Bill" Cody, professional baseball organizer Albert Spalding, and prizefighter John L. Sullivan. At the same time, however, several female performers challenged traditional notions of weak, frail Victorian women. Adah Isaacs Menken astonished crowds by wearing tights that made her appear nude while performing dangerous stunts on horseback, and the shows of the voluptuous burlesque group *British Blondes* often centered on provocative images of female sexual power and dominance. Ashby describes how history and politics frequently influence mainstream entertainment. When Native Americans, blacks, and other non-whites appeared in the nineteenth-century circuses and Wild West shows, it was often to perpetuate demeaning racial stereotypes—crowds jeered Sitting Bull at Cody's shows. By the early twentieth century, however, black minstrel acts reveled in racial tensions, reinforcing stereotypes while at the same time satirizing them and mocking racist attitudes before a predominantly white audience. Decades later, Red Foxx and Richard Pryor's profane comedy routines changed American entertainment. The raw ethnic material of Pryor's short-lived television show led to a series of African-American sitcoms in the 1980s that presented common American experiences—from family life to college life—with black casts. Mainstream entertainment has often co-opted and sanitized fringe amusements in an ongoing process of redefining the cultural center and its boundaries. Social control and respectability vied with the bold, erotic, sensational, and surprising, as entrepreneurs sought to manipulate the vagaries of the market, control shifting public appetites, and capitalize on campaigns to protect public morals. Rock 'n Roll was one such fringe culture; in the 1950s, Elvis blurred gender norms with his androgynous style and challenged conventions of public decency with his sexually-charged performances. By the end of the 1960s, Bob Dylan introduced the social consciousness of folk music into the rock scene, and The Beatles embraced hippie counter-culture. Don McLean's 1971 anthem "American Pie" served as an epitaph for rock's political core, which had been replaced by the spectacle of hard rock acts such as Kiss and Alice Cooper. While Rock 'n Roll did not lose its ability to shock, in less than three decades it became part of the established order that it had originally sought to challenge. *Amusement for All* provides the context to what Americans have done for fun since 1830, showing the reciprocal nature of the relationships between social, political, economic, and cultural forces and the way in which the entertainment world has reflected, refracted, or reinforced the values those forces represent in America.

What are the consequences when law's stories and images migrate from the courtroom to the court of public opinion and from movie, television and computer screens back to electronic monitors inside the courtroom itself? What happens when lawyers and public relations experts market notorious legal cases and controversial policy issues as if they were just another commodity? What is the appropriate relationship between law and digital culture in virtual worlds on the Internet? In addressing these cutting edge issues, the essays in this volume shed new light on the current status and future fate of law, truth and justice in our time.

Starting with the premise that it is possible to say something significantly new about the 1960s and the New Left, the contributors to this volume trace the social roots, the various paths, and the legacies of the movement that set out to change America. As members of a younger generation of scholars, none of them (apart from Paul Buhle) has first-hand knowledge of the era. Their perspective as non-participants enables them to offer fresh interpretations of the regional and ideological differences that have been obscured in the standard histories and memoirs of the period. Reflecting the diversity of goals, the clashes of opinions, and the tumult of the time, these essays will engage seasoned scholars as well as students of the '60s.

In *America Noir* David Cochran details how ten writers and filmmakers challenged the social pieties prevalent during the Cold War, such as the superiority of the American democracy, the benevolence of free enterprise, and the sanctity of the suburban family. Rod Serling's *The Twilight Zone* featured victims of vast, faceless, bureaucratic powers. Jim Thompson's noir thrillers, such as *The Grifters*, portrayed the ravages of capitalism on those at the bottom of the social ladder. Patricia Highsmith, in *The Talented Mr. Ripley*, placed an amoral con man in an international setting, implicitly questioning America's fitness as leader of the free world. Charles Willeford's pulp novels, such as *Wild Wives* and *Woman Chaser*, depicted the family as a hotbed of violence and chaos. These artists pioneered a detached, ironic sensibility that radically juxtaposed cultural references and blurred the distinctions between "high" and "low" art. Their

refusal to surrender to the pressures for political conformity and their unflinching portrayal of the underside of American life paved the way for the emergence of a 1960s counterculture that forever changed the way America views itself. *Wharton, Hemingway, and the Advent of Modernism* is the first book to examine the connections linking two major American writers of the twentieth century, Edith Wharton and Ernest Hemingway. In twelve critical essays, accompanied by a foreword from Wharton scholar Laura Rattray and a critical introduction by volume editor Lisa Tyler, contributors reveal the writers' overlapping contexts, interests, and aesthetic techniques. Thematic sections highlight modernist trends found in each author's works. To begin, Peter Hays and Ellen Andrews Knodt argue for reading Wharton as a modernist writer, noting how her works feature characteristics that critics customarily credit to a younger generation of writers, including Hemingway. Since Wharton and Hemingway each volunteered for humanitarian medical service in World War I, then drew upon their experiences in subsequent literary works, Jennifer Haytock and Milena Radeva-Costello analyze their powerful perspectives on the cataclysmic conflict traditionally viewed as marking the advent of modernism in literature. In turn, Cecilia Macheski and Sirpa Salenius consider the authors' passionate representations of Italy, informed by personal sojourns there, in which they observed its beautiful landscapes and culture, its liberating contrast with the United States, and its period of fascist politics. Linda Wagner-Martin, Lisa Tyler, and Anna Green focus on the complicated gender politics embedded in the works of Wharton and Hemingway, as evidenced in their ideas about female agency, sexual liberation, architecture, and modes of transportation. In the collection's final section, Dustin Faulstick, Caroline Chamberlin Hellman, and Parley Ann Boswell address suggestive intertextualities between the two authors with respect to the biblical book of Ecclesiastes, their serialized publications in Scribner's Magazine, and their affinities with the literary and cinematic tradition of noir. Together, the essays in this engaging collection prove that comparative studies of Wharton and Hemingway open new avenues for understanding the pivotal aesthetic and cultural movements central to the development of American literary modernism.

This wide-ranging text is one of the first to look in detail at some of the principal genres, cycles and trends in Hollywood's output during the last two decades. It includes analysis of such films as *Sense and Sensibility*, *Grifters*, *The Mask*, *When Harry Met Sally*, *Pocahontas*, *Titanic*, *Basic Instinct*, Coppola's *Dracula*, and *Malcolm X*.

In *John Dahl and Neo-Noir: Examining Auteurism and Genre*, Paul Monaco provides a focused inquiry into the first three feature films that director John Dahl made for theatrical release: *Kill Me Again* (1989), *Red Rock West* (1993), and *The Last Seduction* (1994). The importance of these three films, and Monaco's investigation of them, is how they illuminate a modern director's creative process in relation to the emerging genre of neo-noir.

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