

CONTENTS

LIST OF ILLUSTRATIONS	<i>xi</i>
PREFACE TO THE 2008 EDITION	<i>xv</i>
ACKNOWLEDGMENTS	<i>xvii</i>
INTRODUCTION: THIS IS WHERE I CAME IN	<i>i</i>
1. THE HISTORY OF AN IDEA	<i>9</i>
<i>Noir Is Born: Paris, 1946–1959 / 11</i>	
<i>Darkness Everywhere / 27</i>	
2. MODERNISM AND BLOOD MELODRAMA: THREE CASE STUDIES	<i>40</i>
<i>Believing in Nothing / 48</i>	
<i>Sympathy for the Devil / 63</i>	
<i>The Death Chamber / 81</i>	
3. FROM DARK FILMS TO BLACK LISTS: CENSORSHIP AND POLITICS	<i>96</i>
<i>Bourbon with a Bourbon Chaser / 107</i>	
<i>The Snakes Are Loose / 114</i>	
<i>After 1947 / 123</i>	

4. LOW IS HIGH: BUDGETS AND CRITICAL DISCRIMINATION	136
<i>B Pictures versus Intermediates</i> / 140	
<i>Post-B Pictures</i> / 155	
5. OLD IS NEW: STYLES OF NOIR	167
<i>Black and White and Red</i> / 169	
<i>Parody, Pastiche, Fashion</i> / 196	
6. THE OTHER SIDE OF THE STREET	220
<i>Asia</i> / 225	
<i>Latin America</i> / 229	
<i>Africa</i> / 233	
7. THE NOIR MEDIASCAPE	254
8. NOIR IN THE TWENTY-FIRST CENTURY	278
<i>Legends and Lists</i> / 278	
<i>Further Research</i> / 286	
<i>More Styles of Noir</i> / 290	
<i>Noir Never Dies</i> / 297	
NOTES	311
BIBLIOGRAPHY	343
INDEX	355