



KISS THE BLOOD  
OFF MY HANDS

# Kiss The Blood Off My Hands On Classic Film Noir

**L Darling-Hammond**



## **Kiss The Blood Off My Hands On Classic Film Noir:**

**Kiss the Blood Off My Hands** Robert Miklitsch, 2014-09-15 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 On Classic Film Noir* Robert Miklitsch curates a bold collection of essays that reassesses the genre's iconic style history and themes Contributors analyze the oft overlooked female detective and little examined aspects of filmmaking like love songs and radio aesthetics discuss the significance of the producer and women's pulp fiction and investigate topics as disparate as Disney noir and the Fifties heist film B movie back projection and blacklisted British directors At the same time the writers collective reconsideration shows the impact of race and gender history and sexuality technology and transnationality on the genre As bracing as a stiff drink *Kiss the Blood Off My Hands* writes the future of noir scholarship in lipstick and chalk lines for film fans and scholars alike Contributors Krin Gabbard Philippa Gates Julie Grossman Robert Miklitsch Robert Murphy Mark Osteen Vivian Sobchack Andrew Spicer J P Telotte and Neil Verma

**Film Noir and the Arts of Lighting** Patrick Keating, 2024-07-12 More than any other set of films from the classical era the Hollywood film noir is known for its lighting the cast shadows the blinking street signs the eyes sparkling in the darkness Each effect is rich in symbolism evoking a world of danger and doppelgangers But what happens if we set aside the symbolism This book offers a new account of film noir lighting grounded in a larger theory of Hollywood cinematography as emotionally engaging storytelling Above all noir lighting is dynamic switching from darkness to brightness and back again as characters change locations shift and fates unfold Richly illustrated *Film Noir and the Arts of Lighting* features in depth analyses of eleven classic movies *The Asphalt Jungle* *Sorry Wrong Number* *Odds against Tomorrow* *The Letter I Wake Up Screaming* *Phantom Lady* *Strangers on a Train* *Sweet Smell of Success* *Gaslight* *Secret beyond the Door* and *Touch of Evil*

*Clues: A Journal of Detection*, Vol. 34, No. 2 (Fall 2016) Elizabeth Foxwell, 2016-09-20 For over two decades *Clues* has included the best scholarship on mystery and detective fiction With a combination of academic essays and nonfiction book reviews it covers all aspects of mystery and detective fiction material in print television and movies As the only American scholarly journal on mystery fiction *Clues* is essential reading for literature and film students and researchers popular culture aficionados librarians and mystery authors fans and critics around the globe

*American Anti-Pastoral* Thomas Gustafson, 2024-06-14 One of the best known novels taking place in New Jersey Philip Roth's 1997 *American Pastoral* uses the fictional hamlet of Old Rimrock NJ as a microcosm for a nation in crisis during the cultural upheavals of the 1960s 70s Critics have called Old Rimrock mythic but it is based on a very real place the small Morris county town of Brookside New Jersey *American Anti Pastoral* reads the events in Roth's novel in relation to the history of Brookside and its region While Roth's protagonist Seymour Swede Levov initially views Old Rimrock as an idyllic paradise

within the Garden State its real world counterpart has a more complex past in its origins as a small industrial village as well as a site for the politics of exclusionary zoning and a 1960s anti war protest at its celebrated 4th of July parade Literary historian and Brookside native Thomas Gustafson casts Roth's canonical novel in a fresh light as he studies both Old Rimrock in comparison to Brookside and the novel in relationship to NJ literature making a case for it as the Great New Jersey novel For Roth fans and history buffs alike American Anti Pastoral peels back the myths about the bucolic Garden State countryside to reveal deep fissures along the fault lines of race and religion in American democracy Encyclopedia of Film Noir Geoff Mayer, Brian McDonnell, 2007-06-30 When viewers think of film noir they often picture actors like Humphrey Bogart playing characters like Sam Spade in *The Maltese Falcon* the film based on the book by Dashiell Hammett Yet film noir is a genre much richer The authors first examine the debate surrounding the parameters of the genre and the many different ways it is defined They discuss the Noir City its setting and backdrop and also the cultural WWII and institutional the House UnAmerican Activities Committee and the Production Code Administration influences on the subgenres An analysis of the low budget and series film noirs provides information on those cult classics With over 200 entries on films directors and actors the *Encyclopedia of Film Noir* is the most complete resource for film fans students and scholars *Heritage Vintage Movie Posters Signature Auction #603*, Thrillers, Chillers, and Killers Frank Krutnik, 2025 *Thrillers Chillers and Killers* is the first book to explore in detail noir storytelling in cinema and on radio Arguing that radio's noir dramas were a counterpart to influence on or a spin off from the noir films this scrupulously researched yet accessible study challenges conventional understandings of noir as well as shedding new light on a medium that was cinema's major rival **The Pocket Essential Film Noir** Paul Duncan, 2000 1940 to 1950 was the heyday of Film Noir that elusive mixture of stark film lighting and even starker emotions Many films of that period explored the dark side of society gangsters hoodlums prostitutes and killers and showed how it corrupted the good and the beautiful Even worse sometimes the so called good and the beautiful revealed themselves to be even sicker than the dregs of society **Film Noir Reader 3** Alain Silver, 2001 Departing from the approach of its *Film Noir Reader* predecessors this third volume in the series assembles a collection of interviews with film noir directors and a cinematographer few of whom are alive today Interviewees include Billy Wilder *Double Indemnity* and *Sunset Boulevard* Otto Preminger *Laura* Joseph Lewis *Gun Crazy* and *The Big Combo* Curtis Bernhardt *Possessed* and *A Stolen Life* Edward Dmytryk *Murder My Sweet* and *Crossfire* and Fritz Lang *Scarlet Street* and *The Woman in the Window* **Film Noir Reader** Alain Silver, James Ursini, 2002 Interviewees include Billy Wilder *Double Indemnity* and *Sunset Boulevard* Otto Preminger *Laura* Joseph Lewis *Gun Crazy* and *The Big Combo* Curtis Bernhardt *Possessed* and *A Stolen Life* Edward Dmytryk *Murder My Sweet* and *Crossfire* and Fritz Lang *Scarlet Street* and *The Woman in the Window* Publications of the State of Illinois, 2014 **Film Noir Guide** Michael F. Keaney, 2003 The term film noir was first applied by French critics to a number of American films that made their way to France over a period of six weeks at the end

of World War II These films which included such soon to be classics as *The Maltese Falcon* *Murder My Sweet* *This Gun for Hire* and *The Big Sleep* and the noirs that followed fascinated French moviegoers with their new breed of criminals love starved husbands and wives local business owners writers gamblers small time hoods private eyes mental patients war veterans rebellious teenagers and corrupt lawyers politicians judges and cops Over 700 films from the classic period of film noir 1940 to 1959 are presented in this exhaustive reference book such films as *The Accused* *Among the Living* *The Asphalt Jungle* *Baby Face Nelson* *Bait* *The Beat Generation* *Crossfire* *Dark Passage* *I Walk Alone* *The Las Vegas Story* *The Naked City* *Strangers on a Train* *White Heat* and *The Window* For each film the following information is provided the title release date main performers screenwriter s director s type of noir thematic content a rating based on the five star system and a plot synopsis that does not reveal the ending     *Twenty Four Frames Under* Russell Lack,1997 A history of film music combined with an examination of music s emotional impact on the film audience     *Settling Down* Robert Francis Saxe,2007-12-15 This book examines the lost voices of returning World War II veterans in the immediate postwar years and shows how the developing Cold War silenced or altered dissenting opinions that many vets expressed upon their return By showing the process of silencing veterans voices this study offers new insights into the growth of Cold War unity and retrieves lost perspectives that both challenged and supported consensus     ***The Dark Age of American Film*** Robert Porfirio,1981

*The Motion Picture Guide* ,1993     *Death On The Cheap* Arthur Lyons,2000-11-02 Robert Mitchum once commented to Arthur Lyons about his movies of the 1940s and 1950s Hell we didn t know what film noir was in those days We were just making movies Cary Grant and all the big stars at RKO got all the lights We lit our sets with cigarette butts Film noir was made to order for the B or low budget part of the movie double bill It was cheaper to produce because it made do with less lighting smaller casts limited sets and compact story lines about con men killers cigarette girls crooked cops down and out boxers and calculating scheming very deadly women In *Death on the Cheap* Arthur Lyons entertainingly looks at the history of the B movie and how it led to the genre that would come to be called noir a genre that decades later would be transformed in such neo noir films as *Pulp Fiction* *Fargo* and *L A Confidential* The book loaded with movie stills also features a witty and informative filmography including video sources of B films that have largely been ignored or neglected lost to the general public but now restored to their rightful place in movie history thanks to *Death on the Cheap*     ***Films in Review*** ,1989

*International Dictionary of Films and Filmmakers: Writers and production artists* Tom Pendergast,Sara Pendergast,2000 Contains over two thousand entries arranged alphabetically within four volumes that provide information about significant films actors and actresses directors and writers and production artists in North American British and West European cinematic history Includes photographs and indexes     *Feature Films, 1940-1949* Alan G. Fetrow,1994 This book documents films produced in America during the 1940s including 61 documentaries and 44 so called race movies B Westerns and films from Poverty Row studios Entries are alphabetically arranged by title and sequentially numbered Where applicable entries

contain the following information studio and or production company year of production and release cast sometimes with name of character played running time a brief synopsis and awards won

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