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MATTEO HAYDEN

Dark Borders Akashic Books

A longstanding misconception surrounding the term French noir suggests that the post-war French thriller and film noir were a development of, or response to, a pre-existing American tradition. This book challenges this misconception, examining the complexity of this trans-Atlantic exchange and refocusing debate to include a Franco-French lineage.

The Noir Atlantic Springer

"All the heavy hitters, from Michael Connelly in Los Angeles to Joyce Carol Oates in suburban New Jersey . . . an important anthology."—The New York Times Book Review (Editors' Choice) Features Dennis Lehane's story "Animal Rescue," the inspiration for the movie *The Drop* starring Tom Hardy. Launched with the summer 2004 award-winning bestseller *Brooklyn Noir*, the groundbreaking Akashic Noir series now includes over sixty volumes and counting. The stories in USA Noir "represent the best of the U.S.-based anthologies, and the list of contributors include virtually anyone who's made the best-seller list with a work of crime fiction in the last decade . . . a must-have anthology" (Booklist, starred review). Featuring stories by: Dennis Lehane, Don Winslow, Michael Connelly, George Pelecanos, Susan Straight, Jonathan Safran Foer, Laura Lippman, Pete Hamill, Joyce Carol Oates, Lee Child, T. Jefferson Parker, Lawrence Block, Terrance Hayes, Jerome Charyn, Jeffery Deaver, Maggie Estep, Bayo Ojikutu, Tim McLoughlin, Barbara DeMarco-Barrett, Reed Farrel Coleman, Megan Abbott, Elyssa East, James W. Hall, J. Malcolm Garcia, Julie Smith, Joseph Bruchac, Pir Rothenberg, Luis Alberto Urrea, Domenic Stansberry, John O'Brien, S.J. Rozan, Asali Solomon, William Kent Krueger, Tim Broderick, Bharti Kirchner, Karen Karbo, and Lisa Sandlin. One of Zoom Street Magazine's Favorite Books of 2014 One of "100 Best Books for Readers Young and Old," *HispanicBusiness.com* "Perhaps the single most impressive feature of the collection is its range of voices, from Joyce Carol Oates' faux innocent young family to Megan Abbott's impressionable high school kids to the chorus of peremptory voices S.J. Rozan plants in a haunted thief's head. Eat your heart out, Walt Whitman: These are the folks who hear America singing, and moaning and screaming."—Kirkus Reviews

Mean Streets and Raging Bulls Akashic Books

Class, Crime and International Film Noir argues that, in its postwar, classical phase, this dark variant of the crime film was not just an American phenomenon. Rather, these seedy tales with their doomed heroes and heroines were popular all over the world including France, Britain, Italy and Japan.

Gumshoe America Manchester University Press

Australia's largest city "provides fertile ground for dark doings, as these 14 tales demonstrate . . . [a] cavalcade of crime Down Under" (Kirkus Reviews). Includes Kirsten Tranter's Edgar Award-nominated "The Passenger" Akashic Books continues its award-winning series of original noir anthologies, launched in 2004 with *Brooklyn Noir*. Each book comprises all new stories, each one set in a distinct neighborhood or location within the respective city. Now, "Sydney Noir brings together 14 compelling short stories by established and emerging Australian authors, each offering a startling glimpse into the dark heart of Sydney and its sprawling suburbs" (Sydney Morning Herald, Australian edition review). This anthology includes brand-new stories by Kirsten Tranter, Mandy Sayer, John Dale, Eleanor Limprecht, Mark Dapin, Leigh Redhead, Julie Koh, Peter Polites, Robert Drewe, Tom Gilling, Gabrielle Lord, Philip McLaren, P.M. Newton, and Peter Doyle. Shortlisted for the Danger Award presented by BAD: Sydney Crime Writers Festival Included in CrimeReads's Most Anticipated Crime Books of 2019 "Akashic delivers another impeccable anthology with Sydney Noir, a deep dive into the mean streets, artistic outlets, and sultry demimonde of Australia's largest (and liveliest) city."—CrimeReads "The 14 uniformly strong selections feature familiar subgenre figures: gangsters, ethically compromised cops, and people bent on revenge for the loss of a loved one . . . Fans of dark crime fiction will want to seek out other works by these contributors, most of whom will be unfamiliar to American readers."—Publishers Weekly "Here is a tough but tender vision of multicultural working-class Australia, with all its wards and anxieties."—Australian Book Review

Palm Springs Noir Akashic Books

Traces the genre of film noir back to German and French roots. Describes the development of the genre in the United States and examines its expression in modern cinema.

Whitman Noir Pocket Essentials

Palm Springs now joins Los Angeles, San Diego, Orange County, San Francisco, Oakland, and Berkeley in California's Noir Series

arena. "Contrary to popular belief, noir doesn't require a bleak city street for its setting. Nor water, for that matter. Noir thrives on secrets, lies and lust, all flowing plentifully through the jewel in the Coachella Valley's fragile crown...For all the playfulness of the genre and the location, the wisecracks and the kidney-shaped pools, there is an unmanageable darkness waiting to seep in, like so much blood in the pool water." --Los Angeles Times "Conjure up images of Palm Springs and you'll probably think of pastel-colored pool floaties, midcentury chic architecture, a gigantic Marilyn Monroe that watches over the city like its guardian angel. But you don't need to scratch deep to find darkness in the desert--and even Palm Springs, with its endless well of pools, violently colored cocktails, and possibly green lawns, is no exception." --Los Angeles Review of Books "An appealing anthology of 14 stories about life and crime in the Mojave Desert's playground to the stars." --MysteryScene Magazine "Palm Springs Noir features a collection of short stories set in a cross-section of desert cities and written primarily by authors with Coachella Valley ties." --Palm Springs Life "This compilation is a roller coaster ride that's filled with loads of suspense, mystery, and steamy sexiness. Brilliantly conceived, DeMarco-Barrett and the other contributing authors effortlessly transport the reader to the edgy, moody, and sleazier side of one of Southern California's most renowned and iconic locales. A sure thing bestseller and a must-have summer read, Palm Springs Noir unquestionably brings the heat." --New York Journal of Books Akashic Books continues its award-winning series of original noir anthologies, launched in 2004 with *Brooklyn Noir*. Each book comprises all new stories, each one set in a distinct location within the geographic area of the book. Palm Springs Noir features brand-new stories by: T. Jefferson Parker, Janet Fitch, Eric Beetner, Kelly Shire, Tod Goldberg, Michael Craft, Barbara DeMarco-Barrett, Rob Roberge, J.D. Horn, Eduardo Santiago, Rob Bowman, Chris J. Bahnsen, Ken Layne, and Alex Espinoza. From the introduction: The best noir writers make us feel the heat of the sun, the touch of a lover. Setting can be gritty but can also be sublime, no longer relegated to urban locales and seedy hotel rooms but also mansions and swimming pools. Hence, Palm Springs, which may seem like an odd setting for a collection of dark short stories--it's so sunny and bright here. The quality of light is unlike anywhere else, and with an average of three hundred sunny days a year, what could go wrong?... The stories in this collection come on like the wicked dust storms common to the area. More than half are by writers who live here full-time; all have homes in Southern California. They know this place in ways visitors and outsiders never will. These are not stories you'll read in the glossy coffee-table books that feature Palm Springs's good life. There is indeed a lush life to be found here, but for the characters in these stories, it's often just out of reach.

Class, Crime and International Film Noir Routledge

Dark Borders connects anxieties about citizenship and national belonging in midcentury America to the sense of alienation conveyed by American film noir. Jonathan Auerbach provides in-depth interpretations of more than a dozen of these dark crime thrillers, considering them in relation to U.S. national security measures enacted from the mid-1930s to the mid-1950s. The growth of a domestic intelligence-gathering apparatus before, during, and after the Second World War raised unsettling questions about who was American and who was not, and how to tell the difference. Auerbach shows how politics and aesthetics merge in these noirs, whose oft-noted uncanniness betrays the fear that "un-American" foes lurk within the homeland. This tone of dispossession was reflected in well-known films, including *Double Indemnity*, *Out of the Past*, and *Pickup on South Street*, and less familiar noirs such as *Stranger on the Third Floor*, *The Chase*, and *Ride the Pink Horse*. Whether tracing the consequences of the Gestapo in America, or the uncertain borderlines that separate the United States from Cuba and Mexico, these movies blur boundaries; inside and outside become confused as (presumed) foreigners take over domestic space. To feel like a stranger in your own home: this is the peculiar affective condition of citizenship intensified by wartime and Cold War security measures, as well as a primary mood driving many midcentury noir films.

America Is Elsewhere Taylor & Francis

The term "film noir" still conjures images of a uniquely American malaise: hard-boiled detectives, fatal women, and the shadowy hells of urban life. But from its beginnings, film noir has been an international phenomenon, and its stylistic icons have migrated across the complex geo-political terrain of world cinema. This book traces film noir's emergent connection to European cinema, its movement within a cosmopolitan culture of literary and cinematic translation, and its postwar consolidation in the US,

Europe, Asia, the Middle East, and Latin America. The authors examine how film noir crosses national boundaries, speaks to diverse international audiences, and dramatizes local crimes and the crises of local spaces in the face of global phenomena like world-wide depression, war, political occupation, economic and cultural modernization, decolonization, and migration. This fresh study of film noir and global culture also discusses film noir's heterogeneous style and revises important scholarly debates about this perpetually alluring genre.

Accra Noir University Press of Kentucky

From one of our finest cultural historians, *The Noir Forties* is a vivid reexamination of America's postwar period, that "age of anxiety" characterized by the dissipation of victory dreams, the onset of the Red Scare, and a nascent resistance to the growing Cold War consensus. Richard Lingeman examines a brief but momentous and crowded time, the years between VJ Day and the beginning of the Korean War, describing how we got from there to here. It evokes the social and cultural milieu of the late forties, with the vicissitudes of the New Deal Left and Popular Front culture from the end of one hot war and the beginning of the cold one—and, longer term, of a cold war that preoccupied the United States for the next fifty years. It traces the attitudes, sentiments, hopes and fears, prejudices, behavior, and collective dreams and nightmares of the times, as reflected in the media, popular culture, political movements, opinion polls, and sociological and psychological studies of mass beliefs and behavior.

European Film Noir Culturbooks

"This entry, with its high-quality stories from such genre masters as Raymond Chandler and James M. Cain, outshines the typical all-original anthology."—Publishers Weekly In Akashic Books's acclaimed series of original noir anthologies, each book comprises all new stories, each one set in a distinct neighborhood or location within the respective city. This collection of classic stories—the sequel to the award-winning, bestselling *Los Angeles Noir*—"reaffirm[s] that the shadows cast by the Southland's sun, and its gloomy ocean fog, have proved some of noir's most fertile territory" (Los Angeles Times). This anthology features stories by Raymond Chandler, Paul Cain, James Ellroy, Leigh Brackett, James M. Cain, Chester Himes, Ross MacDonald, Walter Mosley, Naomi Hirahara, Margaret Millar, Joseph Hansen, William Campbell Gault, Jervy Tervalon, Kate Braverman, and Yxta Maya Murray. "If you love either mysteries or tales about our corner of the world, pick up *Noir 2* . . . Hey, the concept of 'noir'—dark, steamy mystery stories—was invented here."—Los Angeles Daily News

USA Noir Duke University Press Books

The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the representation of the city and gender, other forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

USA Noir Akashic Books

Accra joins Lagos, Nairobi, Marrakech, and Addis Ababa in representing the African continent in the Noir Series arena. "The anthology *Accra Noir* edited by Nana-Ama Danquah captures the hustle of several distinctive neighborhoods of Ghana's capital." --The Millions, included in Nadia Owusu's Year in Reading (2020) "Thirteen tales of the trouble people find in the capital city of Ghana when they're trying to make a buck...There's plenty of noir to go around in this all-too-sad volume about people struggling to get by." --Kirkus Reviews, Starred review "This spine-chilling 13-story collection offers an opportunity to 'consider the context, beware of a pretext, search for a subtext' on living--and dying--in a major metropolis consumed by poverty and desperation." --Shelf Awareness for Readers, STARRED Review "Superb...Each story reaffirms how fundamental 'place' is to the noir genre and how the locale shapes the story as much as the characters themselves...Strongly recommended." --Library Journal "This welcome volume in the Akashic noir series, set in Ghana, hits plenty of the expected bleak notes and classical noirish phrasings." --Publishers Weekly "There's good writing as well as a strong sense of place and culture, and the reader will absorb a side of Accra that doesn't make it into the tourist brochures." --New York Journal of Books "Within this new book, the authors who share their many stories do so in a much revealing way about Accra, a city of allegories, one of the most dynamic and diverse places in the world." --Exclusive Magazine "I was blown away by

these stories, and would encourage lovers of noir fiction to try these out. They are gritty enough to fill your noir needs.” --The Cyberlibrarian Akashic Books continues its award-winning series of original noir anthologies, launched in 2004 with Brooklyn Noir. Each book comprises all new stories, each one set in a distinct neighborhood or location within the respective city. Brand-new stories by: Nana Ekua Brew-Hammond, Kwame Dawes, Adjoa Twum, Kofi Blankson Ocansey, Billie McTernan, Ernest Kwame Nkrumah Addo, Patrick Smith, Anne Sackey, Gbontwi Anyetei, Nana-Ama Danquah, Ayesha Harruna Attah, Eibhlín Ní Chléirigh, and Anna Bossman. From the introduction by Nana-Ama Danquah: Accra is the perfect setting for noir fiction. The telling of such tales--ones involving or suggesting death, with a protagonist who is flawed or devious, driven by either a self-serving motive or one of the seven deadly sins--is woven into the fabric of the city's everyday life... Accra is more than just a capital city. It is a microcosm of Ghana. It is a virtual map of the nation's soul, a complex geographical display of its indigenous presence, the colonial imposition, declarations of freedom, followed by coups d'état, decades of dictatorship, and then, finally, a steady march forward into a promising future... Much like Accra, these stories are not always what they seem. The contributors who penned them know too well how to spin a story into a web...It is an honor and a pleasure to share them and all they reveal about Accra, a city of allegories, one of the most dynamic and diverse places in the world.

Hong Kong Noir Akashic Books

“A stellar cast of award-winning Nigerian authors . . . a must-read for crime lovers looking for something different.”—Brittle Paper In Akashic Books's acclaimed series of original noir anthologies, each book comprises all new stories set in a distinct neighborhood or location within the respective city. Now, West Africa enters the Noir Series arena, meticulously edited by one of Nigeria's best-known authors. In Lagos Noir, the stories are set in “a city of more than 21 million and an amazing amalgam of wealth, poverty, corruption, humor, bravery, and tragedy. Abani and a dozen other contributors tell stories that are both unique to Lagos and universal in their humanity . . . This entry stands as one of the strongest recent additions to Akashic's popular noir series” (Publishers Weekly, starred review, pick of the week). The anthology includes stories by Chris Abani, Nnedi Okorafor, E.C. Osondu, Jude Dibia, Chika Unigwe, A. Igoni Barrett, Sarah Ladipo Manyika, Adebola Rayo, Onyinye Ihezukwu, Uche Okonkwo, Wale Lawal, 'Pemi Aguda, and Leye Adenle. “The beauty of this book, which contains 13 stories from Nigerian writers, is that it serves as a travelogue, too.”—Bloomberg, “The Darkest Summer Reading List for Those Bright, Beachy Days” “With writers like Igoni Barrett, Leye Adenle, and E.C. Osondu contributing, Lagos Noir offers wildly different perspectives on both the city itself and the state of noir fiction. This book is almost like a world in itself, one that you'll want to dive back into and get lost in again and again.”—CrimeReads, “One of the 10 Best Crime Anthologies of 2018”

Columbus Noir Orion

Walt Whitman's now-famous maxim about “containing the multitudes” has often been understood as a metaphor for the democratizing impulses of the young American nation. But did these impulses extend across the color line? Early in his career, especially in the manuscripts leading up to the first edition of *Leaves of Grass*, the poet espoused a rather progressive outlook on race relations within the United States. However, as time passed, he steered away from issues of race and blackness altogether. These changing depictions and representations of African Americans in the poetic space of *Leaves of Grass* and Whitman's other writings complicate his attempts to fully contain all of America's subject-citizens within the national imaginary. As alluring as “containing the multitudes” might prove to be, African American poets and writers have been equally vexed by and

attracted to Whitman's acknowledgment of the promise and contradictions of the United States and their place within it. *Whitman Noir: Black America and the Good Gray Poet* explores the meaning of blacks and blackness in Whitman's imagination and, equally significant, also illuminates the aura of Whitman in African American letters from Langston Hughes to June Jordan, Margaret Walker to Yusef Komunyakaa. The essays, which feature academic scholars and poets alike, address questions of literary history, the textual interplay between author and narrator, and race and poetic influence. The volume as a whole reveals the mutual engagement with a matrix of shared ideas, contradictions, and languages to expose how Whitman influenced African American literary production as well as how African American Studies brings to bear new questions and concerns for evaluating Whitman.

L.A. Noir Akashic Books

This study conceives the literary and cinematic category of 'noir' as a way of understanding the defining conflict between authenticity and consumer culture in post-World War II America. It analyses works of fiction and film in order to argue that both contribute to a 'noir tradition' that is initiated around the end of World War II and continues to develop and evolve in the present. *Mexico City Noir* Scarecrow Press European Film Noir is the first book to bring together specialist discussions of film noir in specific European national cinemas. Written by leading scholars, this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself, for too long considered as a solely American form. The Introduction reviews the problems of defining film noir, its key characteristics and discusses its significance to the development of European film, the relationship of specific national films noirs to each other, to American noir and to historical and social change. Eight chapters then discuss film noir in France, Germany, Britain and Spain, analysing both earlier developments and the evolution of neo-noir through to the present. A further chapter explores film noir in Italian cinema where its presence is not so well defined. Each piece provides a critical overview of the most significant films in relation to their industrial and social contexts. European Film Noir is an important contribution to the study of European cinema that will have a broad appeal to undergraduates, cinéastes, film teachers and researchers.

USA Noir City Lights Books

In *Gumshoe America* Sean McCann offers a bold new account of the hard-boiled crime story and its literary and political significance. Illuminating a previously unnoticed set of concerns at the heart of the fiction, he contends that mid-twentieth-century American crime writers used the genre to confront and wrestle with many of the paradoxes and disappointments of New Deal liberalism. For these authors, the same contradictions inherent in liberal democracy were present within the changing literary marketplace of the mid-twentieth-century United States: the competing claims of the elite versus the popular, the demands of market capitalism versus conceptions of quality, and the individual versus a homogenized society. *Gumshoe America* traces the way those problems surfaced in hard-boiled crime fiction from the 1920s through the 1960s. Beginning by using a forum on the KKK in the pulp magazine *Black Mask* to describe both the economic and political culture of pulp fiction in the early twenties, McCann locates the origins of the hard-boiled crime story in the genre's conflict with the racist antiliberalism prominent at the time. Turning his focus to Dashiell Hammett's career, McCann shows how Hammett's writings in the late 1920s and early 1930s moved detective fiction away from its founding fables of social compact to the cultural alienation triggered by a burgeoning administrative state. He then examines how Raymond Chandler's fiction, unlike Hammett's, idealized sentimental fraternity, echoing the communitarian appeals of the late New Deal. Two of the first crime writers to publish original fiction in

paperback—Jim Thompson and Charles Willeford—are examined next in juxtaposition to the popularity enjoyed by their contemporaries Mickey Spillane and Ross Macdonald. The stories of the former two, claims McCann, portray the decline of the New Deal and the emergence of the rights-based liberalism of the postwar years and reveal new attitudes toward government: individual alienation, frustration with bureaucratic institutions, and dissatisfaction with the growing vision of America as a meritocracy. Before concluding, McCann turns to the work of Chester Himes, who, in producing revolutionary hard-boiled novels, used the genre to explore the changing political significance of race that accompanied the rise of the Civil Rights movement in the late 1950s and the 1960s. Combining a striking reinterpretation of the hard-boiled crime story with a fresh view of the political complications and cultural legacies of the New Deal, *Gumshoe America* will interest students and fans of the genre, and scholars of American history, culture, and government.

Street with No Name Nation Books

Collects the best noir writing from 1910 to 2010, including works by James M. Cain, Joyce Carol Oates, Elmore Leonard, Dennis Lehane, Evan Hunter, Mickey Spillane, Patricia Highsmith, and William Gay.

Spanish and Latin American Women's Crime Fiction in the New Millennium Cambridge Scholars Publishing

A magisterial anthology of American noir writing in the 20th century by the best-selling author of the LA Quartet: *The Black Dahlia*, *The Big Nowhere*, *LA Confidential* and *White Jazz*. In his introduction to *The Best American Noir of the Century*, James Ellroy writes, "noir is the most scrutinised offshoot of the hard-boiled school of fiction. It's the long drop off the short pier and the wrong man and the wrong woman in perfect misalliance. It's the nightmare of flawed souls with big dreams and the precise how and why of the all-time sure thing that goes bad." Offering the best examples of literary sure things gone bad, this collection ensures that nowhere else can readers find a darker, more thorough distillation of American noir fiction. James Ellroy and Otto Penzler, series editor of the annual *The Best American Mystery Stories*, mined one hundred years of writing - 1910-2010 - to find this treasure trove of thirty-nine stories. From noir's twenties-era infancy come gems like James M. Cain's "Pastorale," and its post-war heyday boasts giants like Mickey Spillane and Evan Hunter. Packing an undeniable punch, diverse contemporary incarnations include Elmore Leonard, Dennis Lehane, Patricia Highsmith and William Gay, with many page-turners appearing in the last decade.

Historical Dictionary of Film Noir Houghton Mifflin Harcourt David Landau's *Film Noir Production: The Whodunit of the Classic American Mystery Film* is a book meant for those who like a good story, one the Noir Films always delivered, concentrating on the characters more than anything else. Readers will find in these pages many behind-the-scenes tales of the productions of certain hard-boiled film classics and the prime players involved in their creation, from Darryl Zanuck and Raymond Chandler to John Seitz and Billy Wilder. This book features: A clear understanding of how movies are actually made and all the creative artists that contribute, creating a better appreciation for the many talented artistic collaborators that worked in the Hollywood Studio System and who together created film noir. A behind-the-scenes look at the making of a classic film noir movie that typifies the chapter's subject, allowing the reader to view that film in a new light and think about it from a new perspective. Appendices of suggested films to screen, film noir books for further reading, and downloadable files containing discussion points and class assignments for each chapter. An informative and conversational writing style, making the subject matter easy to digest and fun to read. This book is an indispensable companion text for anyone studying or interested in film noir, film history, the bygone days of the Hollywood film factories or how movies are actually made.