

# CONTENTS

Acknowledgments ix

*Prise de Position: For '50s Noir, or Confessions  
of a Film Noir Addict* xi

Preface: Generalities, or The Rise and Fall  
of Classic American Film Noir xv

Introduction: Coming Attractions, or The Particulars 1

## PART ONE: '50S NOIR AND ANTICOMMUNISM

- 1 *The Woman on Pier 13: I Married a Communist!* 19
- 2 *The Red and the Black: "Black Film" and the Red Menace* 40
  - The Whip Hand: The Red Plague* 42
  - I Was a Communist for the F.B.I.: Fear of a Red Planet* 48
  - Walk East on Beacon! "A Red behind Every Tree"* 62
  - Big Jim McLain: Red Hawaii* 73
- 3 *Pickup on South Street: Out of the Red and Into the Black* 79

PART TWO: '50S NOIR IN THE ATOMIC AGE

- 4 *D.O.A.: Fatality, Sexuality, Radioactivity* 95
- 5 “Black Film” and the Bomb: Spies and “Cowboys,”  
Red Professors and Thieves 109
- The Thief: Alien Nation* 110
- The Atomic City: Atomic Cowboys and Un-American Indians* 120
- Shack Out on 101: Bikinis, Bombshells,  
and the (Red) Planet of the Apes* 131
- City of Fear: Cobalt-60* 137
- 6 *Kiss Me Deadly: The X Factor, or The “Great Whatsit”* 144

PART THREE: NEW MEDIA AND TECHNOLOGIES

- 7 *Noir en couleur: Color and Widescreen* 164
- Black Widow: Red Herring* 166
- House of Bamboo: “Kimono Girl” (Red),  
Gaijin Gangster-Detective (Black)* 173
- Slightly Scarlet: Color Me Bad* 179
- A Kiss before Dying: Pink Is the New Black* 187
- 8 *Niagara: Colored Marilyn* 196
- 9 *The Glass Web: 3-D, TV, and the Beginning  
of the End of Classic Noir* 212
- Conclusion: *The Crimson Kimono, or Odds for Tomorrow* 229
- Notes 241
- Index 273