

APPENDIX
Toward a Hardboiled Genealogy

Western or frontier hero
James Fenimore Cooper

Classic detective novel
Ratiocinative, drawing room-style of
Arthur Conan Doyle, Edgar Allen Poe

Dime novels
Nick Carter
detective series

**Urban &
Proletariat Novel**

Modernism
Hemingway prose model

***Black Mask* magazine** (also, *Dime Detective*, etc.)
(1920-1951)

Hardboiled Fiction

Detective Fiction
Dashiell Hammett
Raymond Chandler

Crime novels
James M. Cain

Rise of the Paperback
(1939-1950)
Mickey Spillane, Jim Thompson
1950s rise of "psychotic hero"

Film Noir

Série Noire
(1957-1969)
Chester Himes' *Grave Digger Jones*
& *Coffin* Ed Johnson series

Neo-Noir
Chinatown, *Body Heat*,
L.A. Confidential

NOTES

Chapter One

1. State Department Information Program, *Proceedings of Permanent Subcommittee Investigation of the Senate Committee on Government Operations*, March 1953, 88.
2. State Department Information Program, 88.
3. Woody Haut, *Pulp Culture: Hardboiled Fiction and the Cold War* (London: Serpent's Tail, 1995), 3.
4. Compare, for instance, the fact that Mickey Spillane's best-selling novels have sold over forty million copies (Larry Landrum, *American Mystery and Detective Novels: A Reference Guide* [Westport, CT: Greenwood Press, 1999], 14), while Nathanael West had the misfortune to hear from his publisher that his novel *The Day of the Locust* (1939) had sold only twenty-two copies over two weeks of its first month in bookstores (Otto Friedrich, *City of Nets: A Portrait of Hollywood in the 1940s* [New York: Harper & Row, 1986], 11).
5. Liam Kennedy, "Black Noir: Race and Urban Space in Walter Mosley's Detective Fiction," in *Criminal Proceedings: The Contemporary American Crime Novel*, ed. Peter Messent (London: Pluto Press, 1997), 43.
6. Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993), 171.
7. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), 25.
8. Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York: Oxford University Press, 1993), 18.
9. Geoffrey O'Brien, *Hardboiled America: The Lurid Years of Paperbacks* (New York: Van Nostrand Reinhold, 1981), 77.
10. See Kaja Silverman, *Male Subjectivity at the Margins* (New York: Routledge, 1992).
11. Robert Sklar, *City Boys: Cagney, Bogart, Garfield* (Princeton, NJ: Princeton University Press, 1992), 9.
12. For Sklar, the city boy's recognizability allows for intense identification. Further, the shifts within the figure over time mirror larger social transitions, including changing views of the rebel in American culture. Indeed, the

- oppressive scrutiny experienced by city boys like John Garfield and Humphrey Bogart's at the hands of the House Committee on Un-American Activities parallels the efforts of the House Select Committee on Current Pornographic Materials to monitor and control the paperback market and the potentially dangerous novels it made so easily available.
13. Director Robert Altman, in his film adaptation of Chandler's *The Long Goodbye*, will use Marlowe's inherent anachronistic qualities as the source of caustic satire, putting his Marlowe, still donning a suit and driving a vintage car, amid naked hippies, pervasive drugs and a counter-culture-infused Los Angeles setting.
 14. This literary model is perhaps most famously articulated by Leslie Fiedler, but was rather prominently deconstructed by Nina Baym in her essay "Melodramas of Beset Manhood: How Theories of American Fiction Exclude Women Authors" (*American Quarterly* 33.2 [Summer 1981]: 123–139). Baym showed how this critical strain confers literary value in relation to a novel's accordance with a white male individualist hero seeking self-definition away from so-called feminizing society.
 15. This sense of isolation and entrapment has led to a stream of criticism focusing on the existentialism of hardboiled fiction. Indeed, Albert Camus's *The Stranger* purportedly derives from James M. Cain's *The Postman Always Rings Twice*.
 16. Jopi Nyman, *Men Alone: Masculinity, Individualism and Hard-Boiled Fiction* (Costerus New Series 111. Amsterdam: Rodopi, 1997), 3.
 17. Nyman, 6–7.
 18. For example, Philip Durham, *Down These Mean Streets a Man Must Go* (Chapel Hill: University of North Carolina Press, 1963); Herbert Ruhm, "Raymond Chandler: From Bloomsbury to the Jungle—and Beyond," ed. David Madden, *Tough Guy Writers of the Thirties* (Carbondale: Southern Illinois University Press, 1968), 171–185; John G. Cawleti, *Adventure, Mystery, and Romance* (Chicago: University of Chicago Press, 1976); Ernest Fontana "Chivalry and Modernity in Raymond Chandler's *The Big Sleep*," *Western American Literature* 19.3 (1984): 179–86; William F. Nolan, *The Black Mask Boys*. New York: Morrow, 1985.
 19. Ralph Willett, *Hard-Boiled Detective Fiction*, British Association for American Studies, *Pamphlets in American Studies* 23 (Halifax, England: Ryburn Book Productions, 1992), 8.
 20. Mike Davis, *City of Quartz: Excavating the Future in Los Angeles* (New York: Random House, 1992), 37. Hereafter, this work is cited parenthetically in the text.
 21. Liahna K. Babener, "Raymond Chandler's City of Lies," in *Los Angeles in Fiction: A Collection of Original Essays*, ed. David Fine (Albuquerque: University of New Mexico Press, 1984), 110
 22. Later postmodern takes on Los Angeles, from Thomas Pynchon's *Crying of Lot 49* (1965) to Joan Didion's *Play It As It Lays* (1970), would take this notion of Los Angeles still further, as emblematic of either the collapse of, or the overwhelming and untraceable surfeit of, meaning.

23. David Fine, "Beginning in the Thirties: The Los Angeles Fiction of James M. Cain and Horace McCoy" in *Los Angeles in Fiction: A Collection of Original Essays*, ed. David Fine (Albuquerque: University of New Mexico Press, 1984), 51.
24. The two novels are *If He Hollers Let Him Go* (1943) and *Lonely Crusade* (1947). Mike Davis pointedly refers to the pair as "constitut[ing] a brilliant and disturbing analysis of the psychotic dynamics of racism in the land of sunshine" (43).
25. The popular conflation of crime and private eye variants is the reason why William Marling uses the term "roman noir" in his study of the relationship between Dashiell Hammett, Raymond Chandler, and James M. Cain and late 1920s–1930s technology, economics, design, and the media, noting "[l]iterary scholarship lacks a term for the complex of values that began in the mid-1920s and led to film noir" (*The American Roman Noir: Hammett, Cain, and Chandler* [Athens: University of Georgia Press, 1995], IX). Hereafter, this work is cited parenthetically in the text.
26. Tony Hilfer, *The Crime Novel: A Deviant Genre* (Austin: University of Texas Press, 1990), 8.
27. See especially Durham (1963), Cawelti (1976), Stephen Knight, *Form and Ideology in Crime Fiction* (Bloomington: Indiana University Press, 1980), Dennis Porter, *The Pursuit of Crime: Art and Ideology in Detective Fiction* (New Haven: Yale University Press, 1981), Hilfer (1990).
28. Raymond Chandler, "Introduction to 'The Simple Art of Murder,'" rpt. in *Later Novels and Other Writings* (New York: Library of America, 1995), 1016. Hereafter, this work is cited parenthetically in the text.
29. Porter, 169.
30. Robert Crooks, "From the Far Side of the Urban Frontier: The Detective Fiction of Chester Himes and Walter Mosley" in *Race-ing Representation: Voice, History and Sexuality*, eds. Kostas Myrsiades and Linda Myrsiades (Lanham, MD: Rowan and Littlefield, 1998), 177. Hereafter, this work is cited parenthetically in the text.
31. Richard Slotkin, "The Hard-Boiled Detective Story: From the Open Range to the Mean Streets" in *The Sleuth and the Scholar: Origins, Evolution, and Current Trends in Detective Fiction*, eds. Barbara A. Rader and Howard G. Zettler (Westport, CT: Greenwood Press, 1988), 97.
32. One cannot forget that future leftist Dashiell Hammett was himself a Pinkerton detective as a young man; Hammett later claimed he was once approached to murder a union leader.
33. It should be noted, as Tony Hilfer (1990) does, that hardboiled crime novels have received far less critical attention and genre analysis than hardboiled detective fiction.
34. Kennedy, 45.
35. Manthia Diawara, "Noir By Noirs: Toward a New Realism in Black Cinema" in *Shades of Noir*, ed. Joan Copjec (London: Verso, 1993), 263. Hereafter, this work is cited parenthetically in the text.
36. Porter, 181.

37. Michael Denning, *Mechanic Accents: Dime Novels and Working-Class Culture in America* (London: Verso 1987), 10.
38. Landrum, 6 (hereafter, this work is cited parenthetically in the text); Denning, 12.
39. Larry Landrum reports the impressive publication history of the Nick Carter series, such as the fact that, of the many writers producing these stories, Frederic Van Rensselaer Dey alone wrote 437 Carter novels (7).
40. Denning, 205.
41. Denning, 205.
42. Haut, 10.
43. Nolan, 26. Hereafter, this work is cited parenthetically in the text.
44. Raymond Chandler, "The Simple Art of Murder," rpt. in *Later Novels and Other Writings* (New York: Library of America, 1995), 992.
45. Cawelti, 176.
46. O'Brien, 53.
47. O'Brien, 42.
48. Quoted in O'Brien, 42.
49. Quoted in O'Brien, 116. O'Brien points out that the result of the committee was no "overt censorship" but that "local pressure"—presumably on newsstand owners—may have resulted in cover art becoming "steadily more restrained" after 1955 (45).

Chapter Two

1. William Graham Sumner, "The Forgotten Man (1883)" in *The Forgotten Man and Other Essays*, ed. Albert Galloway Keller (Freeport, New York: Books for Libraries Press, 1919, 1969), 491. Hereafter, this work is cited parenthetically in the text.
2. Franklin Delano Roosevelt, "The 'Forgotten Man' Radio Speech," in *The Roosevelt Reader: Selected Speeches, Messages, Press Conferences, and Letters of Franklin D. Roosevelt*, ed. Basil Rauch (New York: Rinehart, 1957), 66. Hereafter, this work is cited parenthetically in the text.
3. As one elderly man wrote in 1934, "Seemingly every body has been assisted but we the Forgotten Man"—using the term to refer not necessarily to the World War I veteran but to those who, like himself, "for 60 years or more have tried to carry the load without complaining, we have paid others['] pensions[,] we have educated and trained the youth, now as we are Old and down and out of no reason of our own, would it be asking to much of our Government and the young generation to do by us as we have tried our best to do by them even without complaint[?]" (quoted in *Down and Out in the Great Depression: Letters From the "Forgotten Man,"* ed. Robert McElvaine [Chapel Hill: University of North Carolina Press, 1983], 98). This configuration interestingly seems to borrow more from Sumner's original notion of the Forgotten Man than FDR's.
4. Robert S. McElvaine, *The Great Depression: America, 1929–1941* (New York: Times Books, 1984, 1993), 340. Hereafter, this work is cited parenthetically in the text.

5. Philip Abbott. 1998. "Who's Responsible?: The Thirties as a Contested Concept in American Political Thought." Paper presented at the Southwest Political Science Association, San Antonio, TX, March 1998: 2. Hereafter, this work is cited parenthetically in the text.
6. As McElvaine, Abbott, and other scholars, such as Warren Susman and David Kennedy, document, much anecdotal evidence—letters written to both Franklin and Eleanor Roosevelt, Studs Terkel's *Hard Times: An Oral History of the Great Depression* (New York: New Press, 1970, 1986), Mirra Kamarovosky's 1940 study, *The Unemployed Man and His Family: The Effect of Unemployment Upon the Status of the Man in Fifty-Nine Families* (New York: Dryden, 1940), and the accounts of Roosevelt Administration figures such as Harry Hopkins and Lorena Hickok—suggests feelings of impotence and a loss of authority on the part of men on relief.
7. Susan Faludi, *Stiffed: The Betrayal of the American Man* (New York: Perennial, 1999), 21.
8. James M. Cain's popular success is predominant here: Depression-era readers flocked to his novels, serialized in the hugely popular *Liberty* magazine; readers also consumed Chandler, Hammett, and other hardboiled purveyors in tough guy magazines such as *Black Mask* and *Dime Detective*.
9. An interesting parallel development exists within the proletariat literature of the day, which, instead of focusing on a masculinity defined through cooperative public service, reorients a masculinity through the rigor of one's struggle against the capitalist machine. Michael Gold coined the term "proletariat novel" in the 1920s, and the explicitly masculine cast he gave it mirrors that which we find in the hardboiled novel. As Paul Garon points out, "Michael Gold constructed the notion of proletarian literature as an almost completely masculine enterprise by drawing on standard rhetorical stereotypes wherein the bourgeoisie was associated with notions of femininity and decadence while the proletariat was linked to ideas of masculinity, strength, and purity" (Garon, "Radical Novel: 1900–1954," *Firsts* 4:3 [March 1994]: 24).
10. This binary has long-standing literary precedents. Consider, for example, the anxiety over female power in Bram Stoker's *Dracula* and other Gothic novels.
11. Walter Huff does work in a company, but, as we will see, he has merely been waiting for the opportunity to exit that system.
12. Kaja Silverman, *Male Subjectivity at the Margins* (New York: Routledge, 1992), 2. Hereafter, this work is cited parenthetically in the text.
13. In *Murder, My Sweet*, the film version of Chandler's *Farewell, My Lovely*, the potential love interest of Marlowe is transformed from an outsider to the stepdaughter of the femme fatale, thereby turning the triangle into a virtual recapitulation of the *Double Indemnity* family romance.
14. For instance, films noirs like *Lady from Shanghai* (1948), *Out of the Past* (1947), and *Scarlet Street* (1945).
15. James M. Cain, *Double Indemnity* (New York: Vintage, 1992), 32. Hereafter, this work is cited parenthetically in the text.
16. Frank Krutnik, *In a Lonely Street: Film Noir, Genre, Masculinity* (London: Routledge, 1991), 138. Hereafter, this work is cited parenthetically in the

- text. Further, Krutnik argues that, in the film adaptation of *Double Indemnity*, Walter's "gamble is explicitly an attempt to impress Keyes with his potency. Keyes functions both as the one who must ultimately judge the transgression and as the one at whom the transgressive adventure is principally directed (Walter betraying his bonds of obligation to Keyes as 'father')" (142).
17. In Lacanian terms, we might consider what Walter "feels" (and what the investigatory Lola senses at the "back of" things) is the phallic signifier, the stain that, as Slavoj Žižek writes, "'denatures' [the picture], rendering all its constituents 'suspicious,' and thus opens up the abyss of the search for a meaning . . ." (91).
 18. In this way, Walter and Phyllis are doubled. As Phyllis, to Walter's mind, threatens the codes of bourgeois business, the white-collar office, she also appears to threaten the family structure. William Luhr writes about the film version, "Phyllis . . . destroys the family unit at the most basic levels—the physical and the cultural"; she plots to murder the Nirdlingers one by one (succeeding twice) and, as Luhr adds, she "clearly destroys [the family's] cultural function as a unit of interpersonal cohesion, sexual containment and trust, and intergenerational support" (28). But what we need to consider here is whether it is Phyllis or Walter who is the true threat to the family. As discussed above, Walter recuses himself from the family romance that he has so actively entered.
 19. Hélène Cixous and Catherine Clément, "The Untenable" in *In Dora's Case: Freud—Hysteria—Feminism*, eds. Charles Bernheimer and Claire Kahane (New York: Columbia University Press, 1995), 286.
 20. Peter Brooks, *Body Work: Objects of Desire in Modern Narrative* (Cambridge: Harvard University Press, 1993), 244. Likewise, as Claire Kahane notes in her reading of Freud's Dora, "What Dora revealed was that sexual difference was a psychological problematic rather than a natural fact, that it existed within the individual psyche as well as between men and women in culture" ("Introduction: Part Two" in *In Dora's Case: Freud—Hysteria—Feminism*, eds. Charles Bernheimer and Claire Kahane [New York: Columbia University Press, 1995], 22).
 21. As Freud offers in "General Remarks on Hysterical Attacks" (1909), "In a whole series of cases the hysterical neurosis is nothing but an excessive over-accentuation of the typical wave of repression through which the masculine type of sexuality is removed and the woman emerges" (124). See also Claire Kahane and Charles Bernheimer's *In Dora's Case*.
 22. Elaine Showalter, "Hysteria, Feminism, and Gender," in *Hysteria Beyond Freud*, eds. Sander L. Gilman, Helen King, Roy Porter, G. S. Rousseau, and Elaine Showalter (Berkeley: University of California Press, 1993), 258. Showalter notes that the fact that we need to specify "male hysterics" demonstrates the extent to which, despite the number of male "cases," hysteria is still considered a female malady.
 23. Paul Smith, "Action Movie Hysteria, or Eastwood Bound," *Differences* 1.3 (1989): 92.

24. Smith, 95.
25. One might consider the coincidence that so-called male hysteria was originally characterized by English doctors diagnosing men who had suffered traumas after railway accidents (Elaine Showalter, *Hystories: Hysterical Epidemics and Modern Media* [New York: Columbia University Press, 1997], 66–68). Huff's railway "accident" is of course staged, making him effectually engineering his own hysteria.
26. See David Madden, ed., *Tough Guy Writers of the Thirties* (Carbondale: Southern Illinois University Press, 1968); Joyce Carol Oates, "Man Under Sentence of Death: The Novels of James M. Cain," in *Tough Guy Writers of the Thirties*, ed. David Madden (Southern Illinois University Press: Carbondale, 1968), 110–128; Paul Skenazy, *James M. Cain* (New York: Continuum, 1989); Hilfer (1990); Marling (1995).
27. Mary Ann Doane, *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (New York: Routledge, 1991), 2. Hereafter, this work is cited parenthetically in the text.
28. I am referring here to an untheorized popular conception of the femme fatale, particularly in cinema and in the array of hardboiled texts that portray the femme fatale as "beautiful but deadly."
29. Phyllis's motivations and mental stability are normalized in the film version, her preformatted gothic aspects stripped away. Her motive becomes merely money, evacuating the uncanny element. See chapter five for further discussion.
30. Huff's job as an insurance salesman might seem to demonize him to Depression-era readers, but as passages like this one reveal, Walter is positioned as an insider exposing his industry's dark heart, and murdering an oil executive to boot. After all, in addition to the quickly made admission that he has indeed "gone nuts" working in his monotonous job, Huff is deconstructing a growth industry that thrives in a time of national depression on the miseries of its consumers. He strips it of any ad-man facade and exposes it as a coarse game of chance.
31. See D. A. Miller's seminal reading of hysteria in Wilkie Collins's *The Woman in White* for another model of male contamination by the female (*The Novel and the Police* [Berkeley: University of California Press, 1988]).
32. Walter explicitly likens Phyllis in this last scene to Coleridge's famous "Ancient Mariner" femme fatale.
33. Slavoj Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture* (Cambridge: MIT Press, 1991).
34. Miller, 148.
35. Sigmund Freud, "The Uncanny" in *The Standard Edition of the Complete Psychological Works*, trans. James Strachey, vol. 17 (London: Hogarth Press, 1953), 240.
36. Jacques Lacan, "The Split Between the Eye and the Gaze," in *The Four Fundamental Concepts of Psycho-Analysis* (New York: W.W. Norton, 1981), 72–73.

37. Interestingly, the precise moment he notices this is the moment he first suspects she is out to grift, out to cheat the Company, twinning Company-related and sexual desires again.
38. The crutches are quite significant in terms of castration anxiety, a fact the film version makes clear in its credit sequence, wherein the shadowy figure of a man on crutches appears over the credits.
39. William Luhr, *Raymond Chandler and Film* (Tallahassee: Florida State University Press, 1991), 27. The film changes most character names: Walter Huff becomes Walter Neff, Nino Sachetti becomes Zachette (thereby losing the intriguing Sacco/Vanzetti connotation—a connotation Marling asserts is “compensatory retelling of their plight” [179–80]), and the Nirdlingers become the Dietrichsons.
40. In fact, Walter notes that Phyllis “seemed to have almost forgotten that there was a murder, and acted like the company was playing her some kind of dirty trick in not paying her right away” (81).
41. Michel Foucault, *The History of Sexuality, Volume I: An Introduction*, trans. Robert Hurley (New York: Vintage, 1990), 61–62.
42. Fred Pfeil, *White Guys: Studies in Postmodern Domination and Difference* (London: Verso, 1995), 110. Hereafter, this work is cited parenthetically in the text.
43. Pfeil importantly extends this point to the “male or male-identified reader as well,” adding that “a large part of the pleasure of these texts must be the invitation they issue to dally with a violent yet carnivalesque world of dissolving distinctions and eroded authority that—though held at bay throughout . . . —need only in the last instance, at the climactic moment of resolutions, be firmly disavowed” (114).
44. Žižek, 60. Hereafter, this work is cited parenthetically in the text.
45. Raymond Chandler, *Farewell, My Lovely* (New York: Vintage, 1992), 34. Hereafter, this work is cited parenthetically in the text.
46. Fred Pfeil, in arguing for a latent homosexuality in Marlowe, notes the frequency of “times in Chandler’s work the lethal yet seductive woman’s tongue, in kissing or in speech, darts like a snake” (117).
47. Luhr, 116.
48. Luhr, 116–117.
49. There is analogy worth pursuing here: Marlowe plies a black concierge with alcohol from the same bottle he later uses with Jessie Florian, yet his attitude toward the concierge is far more positive. There is no disgust, instead a vague admiration at the concierge’s easily figuring out something Marlowe could not.
50. It seems no mistake that Marlowe’s shadow in the novel—his client Moose Malloy—murders Florian. Malloy and Marlowe share desire for the same woman (Velma), share similar names, and cross paths over and over again. If we want to see Moose as, in some ways, a libidinal cathexis for Marlowe, then Moose’s (accidental) murder of Florian seems a wish fulfillment.
51. Let us recall D. A. Miller’s work on *The Woman in White*. Marlowe is, after all, incarcerated, forcibly held in an alcoholic/drug addict sanitarium soon after his encounter with Florian, suggesting he has indeed been “infected.”

52. Raymond Chandler, *The Big Sleep* (New York: Vintage, 1992), 159. Hereafter, this work is cited parenthetically in the text.
53. Raymond Chandler, *The Long Goodbye* (New York: Vintage, 1992), 722. Hereafter, this work is cited parenthetically in the text.
54. Raymond Chandler, *The High Window*, rpt. in *Stories & Early Novels* (New York: Library of America, 1995), 1135. Hereafter, this work is cited parenthetically in the text.
55. Quoted in Jerry Speir, *Raymond Chandler* (New York: Frederick Unger, 1981), 1.
56. The exception being Fred Pfeil's comments, albeit brief ones, on Marlowe's unconscious episodes in *White Guys: Studies in Postmodern Domination and Difference* (1995).
57. Raymond Chandler, *The Little Sister*, rpt. in *Later Novels and Other Writings* (New York: Library of America, 1995), 328. Hereafter, this work is cited parenthetically in the text.
58. Raymond Chandler, *The Lady in the Lake* (New York: Vintage, 1992), 108. Hereafter, this work is cited parenthetically in the text.
59. Tania Modleski, *The Women Who Knew Too Much: Hitchcock and Feminist Film Theory* (New York: Methuen, 1988), 34.
60. Babener, 110.
61. Showalter (1997), 76.
62. We can see this connection, for instance, in Marlowe's characterizations of Velma in *Farewell, My Lovely*. At one point, he notes, "[Velma] hung up, leaving me with a curious feeling of having talked to somebody that didn't exist" (273). At the end, upon hearing of Velma's death, he reflects, "It was a cool day and very clear. You could see a long way—but not as far as Velma had gone" (292).

Chapter Three

1. James M. Cain, *Serenade*, rpt. in *The Five Great Novels of James M. Cain* (London: Picador, 1985), 191. Hereafter, this work is cited parenthetically in the text.
2. Miller, 148.
3. Note too Juana's conception of the power dynamics of heterosexual relationships: the male should "frighten" the woman, make her "heart beat fast"—female fear of masculine potency is the prelude to sexual consummation.
4. Quoted in Paul Skenazy, *James M. Cain* (New York: Continuum, 1989), 54–55. Hereafter, this work is cited parenthetically in the text.
5. This kind of unexamined slide can also be found in Joyce Carol Oates's piece on Cain. She writes of Cain's heroes: ". . . they are non-heroic heroes, animalistic or even mechanical in their responses *even (in the case of John Howard Sharp) masculine only by effort and luck*, and somehow losers in the economic struggle of America . . ." (114).

6. Sharp's claim that "That woman was in him" offers quite an echo of Karl Ulrich's nineteenth-century formulation of the male homosexual as "a woman's soul trapped in a man's body" (see Miller, 154–55).
7. Of course one needs to be a bit dubious about Sharp's narratorial claim that it is only Hawes's musical talent that truly seduces him.
8. Oates, 115–116.
9. It is interesting to note that, in the 1956 Hollywood adaptation of *Serenade*, Cain's sexually tormented opera singer suffers no longer in the hands of former lover and mentor Winston Hawes but in the slinky talons of Kendall Hale, as interpreted by Joan Fontaine.
10. Legman is a fascinating figure in post–World War II America. He published a two-volume psychoanalytic exploration of erotic and scatological humor. He was also editor of *Neurotica*, a Freudian quarterly. Other books include *The Horn Book: Studies in Erotic Folklore and Bibliography* and *Oralgenitalism*. Legman, according to his obituary in the *New York Times*, introduced origami to "the West" and also claimed to have "developed a vibrator in the late 1930s" and to have "coined the phrase 'Make love, not war' during a talk at the University of Ohio in 1963" ("Gershon Legman, Anthologist of Erotic Humor, Is Dead at 81," *The New York Times*, March 14, 1999, Metro Section, 49).
11. Gershon Legman, *Love and Death: A Study in Censorship* (New York: Hacker, 1963), 24. Hereafter, this work is cited parenthetically in the text.
12. Diana Fuss, *Identification Papers* (New York: Routledge, 1995), 2.
13. Lana Turner starred as the adulterous Cora in the film version of Cain's *The Postman Always Rings Twice* (1946).
14. Quoted in Legman, 69; Chandler, "The Simple Art of Murder," 992.
15. Legman's claims do not entirely accord with the facts: for instance, Anne Riordan, the "Girl Friday" of *Farewell, My Lovely*, clearly fits none of these categories.
16. Quoted in Haut, 5.
17. Alan Nadel, *Containment Culture: American Narratives, Postmodernism, and the Atomic Age* (Durham: Duke University Press, 1995). Hereafter, this work is cited parenthetically in the text.
18. U.S. Congress. "Homosexuals in Government, 1950," *Congressional Record*, 96, part 4, 81st Cong., 2nd Session, March 29–April 24, 1950, 4527–4528. Hereafter, this work is cited parenthetically in the text.
19. One is reminded of Freud's slippage into French in "Fragment of a Case Study on Hysteria," as parsed memorably by Jane Gallop, among others, in *In Dora's Case*.
20. Quoted in J. K. Van Dover, "Introduction," in *The Critical Response to Raymond Chandler*, ed. Van Dover (Westport, CT: Greenwood Press, 1995), 9.
21. Quoted in *Selected Letters of Raymond Chandler*, ed. Frank MacShane (New York: Columbia University Press, 1981), 188.
22. Van Dover, 10.
23. Johanna M. Smith, "Raymond Chandler and the Business of Literature," rpt. in *The Critical Response to Raymond Chandler*, ed. J. K. Van Dover (Westport, CT: Greenwood Press, 1995), 184.

24. Quoted in MacShane, *Letters*, 229.
25. Smith, 184.
26. Smith, 184.
27. Quoted in MacShane, *Letters*, 203.
28. Michael Mason, "Deadlier Than the Male," *Times Literary Supplement*, September 17, 1976, 1147. Hereafter, this work is cited parenthetically in the text.
29. One might note the general sloppiness of Mason's article. For instance, he refers to Red Norgaard in *Farewell, My Lovely* as Red Olsen (1147).
30. An interesting side note is Mason's final claim that Robert Altman's revisionary adaptation of *The Long Goodbye* (which I will discuss at length in the epilogue) is a "brilliant film [that] was the first cinematic version of a Marlowe novel to discern the hero's sexual nature" (1147).
31. Peter Wolfe, *Something More Than Night: The Case of Raymond Chandler* (Bowling Green, OH: Popular, 1985), 51. Hereafter, this work is cited parenthetically in the text.
32. This power of the reading of Marlowe as repressed homosexual is such that nearly all critics dealing with Marlowe at length now feel they need to dismiss the reading. Witness Stephen Knight in his well-known work on Chandler in *Form and Ideology in Crime Fiction*: "... I feel to classify Marlowe—and so Chandler—as a latent homosexual is to give too definite, even too positive a description of the negative, self-defensive feelings the persona shows towards others. He fears interference with the exercise of his untrammelled freedom whether it comes from women, homosexuals, doctors or police" (158).
33. In his discussion of Howard Hawks's film version of *The Big Sleep*, Michael Walker analyzes the scene in which Marlowe seizes Geiger's lover Carol Lundgren in terms of its similarity to a pick-up ("Film Noir: Introduction," in *The Book of Film Noir*, ed. Ian Cameron [New York: Continuum, 1992], 198). Carol Lundgren is a pretty clear riff on Hammett's character of the "gungsel" Wilmer in *The Maltese Falcon*. Both Spade's interactions with Wilmer and Marlowe's with Carol smack of alarmingly hostile gay-bashing.
34. One might consider Eve Kosofsky Sedgwick's work on Victorian bachelor characters in this regard. In *Epistemology of the Closet* (Berkeley: University of California Press, 1990), she discusses William Thackeray's bachelor protagonists, for instance, as a response to "the strangulation of homosexual panic," characterizing the strategy as "a preference of atomized male individualism to the nuclear family (and a corresponding demonization of women, especially mothers); a garrulous and visible refusal of anything that could be interpreted as genital sexuality, toward objects male or female; a corresponding emphasis on the pleasures of other senses; and a well-defended social facility that freights with a good deal of magnetism its proneness to parody and to unpredictable sadism" (192).
35. Fred Pfeil offers a different take on much of the same aspects of Chandler, arguing, "It is not enough (though true enough, as far as it goes) to speak here of the latent and violently repressed homosexual desire charging [Chandler's] writing, or even more generally of its homosociality. Rather, the fear

that obsessively links women, blacks, overt homosexuals, and doctors within the same underworld through a complex chain of equivalences and affinities in Chandler's work must be understood as the flip side of a desire to yield to and to be penetrated by the infernally disordering dissolving force they serve and represent, to suffer and enjoy the violation of precisely that hard-shell masculinity which must be defended at all cost. Here I can only remind readers in passing of the number of times in Chandler's work the lethal yet seductive woman's tongue, in kissing or in speech, darts like a snake; of his deadly fear of doctors' injections, of the scarcely concealed sensual pleasure encoded in Chandler's descriptions of passing out" (117).

Chapter Four

1. Andrew Ross, *No Respect: Intellectuals and Popular Culture* (New York: Routledge, 1989), 65–101.
2. Jack Kerouac, "On the Road Again," *The New Yorker* (June 22 & 29, 1998): 56. Hereafter, this work is cited parenthetically in the text.
3. Richard Dyer, "White," *Screen* 29.4 (Autumn 1988): 46.
4. Sylvia Wynter, "Sambos and Minstrels," *Social Text* 1 (1979): 149–156.
5. See Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (New York: Vintage, 1993); Robyn Wiegman, *American Anatomies: Theorizing Race and Gender* (Durham: Duke University Press, 1995); Harriette Mullen, "Optic White: Blackness and the Production of Whiteness," *diacritics* 24.2–3 (Summer-Fall 1994): 71–89; David Roediger, *The Wages of Whiteness: Race and the Making of the American Working Class* (London: Verso, 1991); and Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York: Oxford University Press, 1993) and "The Whiteness of Film Noir," in *Whiteness: A Critical Reader*, ed. Mike Hill (New York: New York University Press, 1997), 81–101.
6. George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (Philadelphia: Temple University Press, 1998), 1.
7. Dyer (1988), 45.
8. Frankie Y. Bailey, *Out of the Woodpile: Black Characters in Crime and Detective Fiction* (Westport, CT: Greenwood Pandarus, 1991), 49.
9. As an example of the governmentally sanctioned racial inequality in Los Angeles, consider how homeowners' associations sprang up in the 1920s to prevent blacks and other minorities from buying homes outside the ghettos; so effective were these mobilizations that "95 per cent of the city's housing stock in the 1920s was effectively put off limits to Blacks and Asians" (Davis, 161). Mike Davis adds, "Until the U.S. Supreme Court finally ruled against restrictive covenants in 1948, white homeowner groups in Los Angeles had ample sanction in the law" (162), even finding help in the New Deal, whose Federal Housing Authority, as Davis points out, "not only sanctioned restrictions" but offered suggestions for how to include them in contracts (163).

10. Rodolfo Acuña, *Occupied America: The Chicano's Struggle Toward Liberation* (San Francisco: Canfield, 1972), 202. Hereafter, this work is cited parenthetically in the text. Carey McWilliams also discusses these comments, made by Captain Ed Durán Ayres, who prefaced his claims by citing Rudyard Kipling. In particular, McWilliams, the one-time chair of the Sleepy Lagoon Defense Committee, likens Ayres' comments to "another amateur anthropologist," Adolf Hitler. Ayres' comments, to his chagrin, were used by Radio Berlin, Radio Tokyo, and Radio Madrid to, according to McWilliams, "show that Americans actually shared the same doctrines as those advocated by Hitler" (*North from Mexico: The Spanish-Speaking People of the United States* [New York: Greenwood Press, 1990], 212).
11. Bethany Ogden, "Hard-Boiled Ideology," *Critical Quarterly* 34.1 (Spring 1992): 77.
12. Quoted in Davis, 116.
13. Roediger, 25. Hereafter, this work is cited parenthetically in the text.
14. Lipsitz, 5.
15. See letters, recollections, and analysis of letters written to FDR and New Deal administrators in Terkel (1970, 1986), McElvaine (1983;1993), Kennedy (1999), and discussion in chapter two. As an example, consider one such letter, written by a New York resident to President Roosevelt: "From what we see around here not much of the [relief] money goes to those who actually are patriotic and Americans and real good-living people. Most of it is *handed* out to European Wasps, Jews, and a certain class of Irish. Outside of these and the niggers, a real White-Man has very little chance for help" (McElvaine [1993], 199).
16. Warren I. Susman, "The Thirties," in *The Development of an American Culture*, eds. Stanley Cohen and Lorman Ratner (Englewood Cliffs, NJ: Prentice-Hall, 1970), 205.
17. James M. Cain, *The Postman Always Rings Twice* (New York: Vintage, 1992), 6. Hereafter, this work is cited parenthetically in the text.
18. Consider that Cain writes *Postman* in 1934, a time of extensive Mexican immigration. In 1920, the number of Californians either born in Mexico or having Mexican-born parents grew from 121,176 in 1920 to 368,013 in 1930 (Carey McWilliams, *Southern California County: An Island on the Land* [New York: Duell, Sloan & Pearce, 1946], 316). In the 1920s, these were predominantly migrant workers who returned to Mexico each winter, but during the Depression Mexican laborers began settling in Los Angeles. Tensions between white American workers and Mexican workers resulted in the County of Los Angeles "repatriating" thousands of Mexicans on relief (McWilliams, 316). As Rodolfo Acuña observes, between 1931 and 1934, Los Angeles County repatriated 12,668 Chicanos (193). The motives were clear: as Acuña writes, "Many Anglo-Americans became concerned about the growing cost of welfare and unemployment and resented the 'brown men' in their midst who, after all, were not Anglo-Americans" (190). The "Mexican problem" continued to flare up, reaching a particularly brutal

- peak, as noted earlier, in 1942 when the notorious Sleepy Lagoon case dominated headlines and in 1943 when the Zoot Suit riots occurred. Carey McWilliams, who was chair of the Sleepy Lagoon Defense Committee, offered a well-known recounting of both events (*Southern California County*, 318–321 and McWilliams, *North from Mexico*, 206–231). See also Acuña, 199–208.
19. William Marling notes, “‘Nick the Greek’ is a seme for blacks, for Mexicans, for Italians, for eastern Europeans, for all immigrants” (172).
 20. This dynamic is similar to the one Toni Morrison locates in Hemingway’s *To Have and Have Not*. When Marie asks Harry what it is like to have sex with a “nigger wench,” Harry replies that it is “[l]ike nurse shark” (quoted in Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* [New York: Vintage, 1993], 85). Morrison observes, “The kindness [Harry] has done Marie is palpable. His projection of black female sexuality has provided her with solace, for which she is properly grateful” (85).
 21. We certainly see this anti-Mexican fear in Chandler, especially *The Little Sister* and *The Long Goodbye*.
 22. The function of *language* in the construction of whiteness has been explored by David Roediger, who persuasively traces shifts in language used to describe work in nineteenth-century America. The shift, for instance, from “servant” to “worker” is shown to be emblematic of efforts on the part of the white working class to distance themselves from associations with slaves. Likewise, the term “freeman” emerges, with efforts made to “make the literal legal title of *freeman* absolutely congruent with *white* adult maleness” (58).
 23. Wiegman, 9.
 24. Richard Dyer, *White* (London: Routledge, 1997), 28. Hereafter, this work is cited parenthetically in the text.
 25. Wynter, 150. Hereafter, this work is cited parenthetically in the text.
 26. One is reminded of the repeated use of “the nigger” to describe the character, Wesley, in Hemingway’s hardboiled novel, *To Have and Have Not*. Toni Morrison offers a compelling discussion of the narrative anxieties at work in the repeated use of the slur by both first-person and later omniscient third-person narrators. See *Playing in the Dark*, 70–76.
 27. Mullen, 78–79.
 28. Ross MacDonald has sweepingly referred to the hardboiled detective as the “classless, restless man of American Democracy” (quoted in Willett, 23).
 29. Quoted in Bailey, 47. Hereafter, this work is cited parenthetically in the text.
 30. Eric Lott reads the film version of *Farewell, My Lovely, Murder, My Sweet*, as “depict[ing] with varying degrees of self-consciousness a specifically racial deviance at the center of the domestic sphere” ([1997], 96). He notes particularly that the film “races” Moose as Mexican—and locates a “similarly ethnically resonant Velma Valento” ([1997], 96).
 31. See Bailey (1991), Marling (1995), Peter J. Rabinowitz, “Chandler Comes to Harlem: Racial Politics in the Thrillers of Chester Himes,” in *The Sleuth and the Scholar: Origins, Evolution, and Current Trends in Detective Fiction*,

- eds. Barbara A. Rader and Howard G. Zettler (Westport, CT: Greenwood Press, 1988), 19–30.
32. Consider Marlowe's ruminations in *The Lady in the Lake* (1943) about a "nice girl" he knows who lives on a "nice street," shielded from the "Mexican and Negro slums stretched out on the dismal flats south of the old interurban tracks" (177).
 33. As Robert Storey points out in his book *Pierrot: A Critical History of a Mask*, the Pierrot figure originates in seventeenth-century *commedia dell'arte*. A Pierrot was a fool in pantomimes with a floured face and white costume, the opposite of the black-masked harlequin (*Pierrot: A Critical History of a Mask*. Princeton: Princeton University Press, 1978, 19).
 34. Dyer in fact references a still from *The Big Sleep* as an example: Lauren Bacall is dressed in dark clothing thus "heightening the whiteness of her face, wrist and hands," while Humphrey Bogart is "greyer overall" ([1997], 133–34).
 35. Dyer defines three "senses of whiteness": whiteness as *hue* ("an observable distinction in the tints of the world"), as "a category *skin color*," and as *symbol* ([1997], 45).
 36. The green sunglasses, referenced early in the scene by Marlowe, could be an early clue to the fact that the man in front of Marlowe is Lennox, as Lennox is characterized in large part by his love of the (green-colored) gimlet.

Chapter Five

1. *Raymond Chandler Speaking*, eds. Dorothy Gardiner and Katharine Sorley Walker (Berkeley: University of California Press, 1962, 1997), 221.
2. Foster Hirsch, *The Dark Side of the Screen: Film Noir* (San Diego: A. S. Barnes Co., 1981), 39. Hereafter, this work is cited parenthetically in the text.
3. In broad terms, the "woman's film," commonly featuring stars like Bette Davis and Joan Crawford, is a "term of convenience to describe a range of pictures commonly referred to as fallen-woman films, romantic dramas, Cinderella romances, and gold-digger or working-girl stories. . . . The conflicts of the pictures involve interpersonal relationships that present the heroine with dilemmas the resolutions of which usually entail loss" (Tino Balio, *Grand Design: Hollywood as a Modern Business Enterprise, 1930–1939*, History of the American Cinema series, vol. 5 [New York: Charles Scribner's Sons, 1993], 235).
4. Quoted in Karen Burroughs Hannsberry, *Femme Noir: Bad Girls of Film*. Jefferson, NC: McFarland & Co., 1998. Christine Gledhill writes that *The Postman Always Rings Twice's* Cora is characteristic of noir's presentation of women as utterly changeable, characterologically unstable. Cora, for instance, "exhibits a remarkable series of unmotivated character switches and roles something as follows: 1) sex-bomb; 2) hardworking, ambitious woman; 3) loving playmate in an adulterous relationship; 4) fearful girl in need of

- protection; 5) victim of male power; 6) hard, ruthless murderess; 7) mother-to-be; 8) sacrifice to law” (*Klute* Part 1: A contemporary film noir and feminist criticism,” in *Women in Film Noir*, ed. E. Ann Kaplan [London: British Film Institute, 1978], 18).
5. This pan shot up the body of a beautiful woman is heavily associated with (although far from limited to) noir. Frank Krutnik suggests that this prototypical pan is the means by which Hollywood films attempted to approximate the male narrators of the novels who describe the bodies of the femme fatale in violently erotic and objectifying terms. He writes, “the Hollywood film could not be explicit, but in the 1940s it did establish a codified means of instituting a similar kind of eroticiz[ed] division—the equivalence of [the description of the female body] being the measured pan up the body of the woman, with the camera approximating the hero’s look” (43).
 6. The “angelically glowing woman” representation, according to Richard Dyer, “reached its apogee toward the end of the nineteenth century” during a “heightened perceived threat to the hegemony of whiteness”—specifically, the threats to British Imperialism, the rise of immigration, and the Southern ideal of womanhood, which was increasingly celebrated after the South’s defeat in the Civil War (127).
 7. Similarly, the class tensions of the novel are defused; the novel’s Cora tries to claw her way out of her working-class roots while the film recasts the steely desires as generic, even crisp ambition: “I’m going to make something out of myself,” Turner’s Cora proclaims, shaking her head in jaunty emphasis.
 8. Between 1930 and 1934, “compliance with the Code was a verbal agreement that, as producer Samuel Goldwyn might have said, wasn’t worth the paper it was written on” (Doherty, 2). For an informative history, see Thomas Doherty’s *Pre-Code Hollywood: Sex, Immorality and Insurrection in American Cinema, 1930–1934* (New York: Columbia University Press, 1999).
 9. Quoted in Doherty, 353.
 10. Quoted in Doherty, 362.
 11. During the production of *Double Indemnity* in 1944, the Breen Office sent a letter to Paramount executives remonstrating the film for its supposedly sympathetic portrayal of Walter Neff and the film’s “general low tone and sordid flavor [which] makes it, in our judgement, thoroughly unacceptable for screen presentation” (quoted in Richard Schickel, *Double Indemnity* [London: BFI Film Classics, 1992], 53. Hereafter, this work is cited parenthetically in the text.). In the end, however, the filmmakers only needed to make small changes, such as concealing details about the crime that could, the censors argued, encourage imitators. In his book on *Double Indemnity*, Richard Schickel argues that Billy Wilder and Raymond Chandler carefully managed the screenplay to avoid censorship problems, such as their choices of “adding the ‘love story’ between Neff and Keyes, [and] removing the psychopathic overtones from Phyllis’s character” (56).
 12. In particular, Richard Schickel attributes *Double Indemnity*’s production in 1944 after years of limbo to a “slight liberalization . . . of [the] interpretation of the Production Code by the Motion Picture Association’s censors” (20).

13. Paul Schrader, "Notes on Film Noir," in *Film Noir Reader*, eds. Alain Silver and James Ursini (New York: Limelight Editions, 1996), 56. Hereafter, this work is cited parenthetically in the text.
14. Janey Place and Lowell Peterson, "Some Visual Motifs of Film Noir" in *Film Noir Reader*, eds. Alain Silver and James Ursini (New York: Limelight Editions, 1996), 65–68.
15. James Naremore, *More Than Night: Film Noir in Its Contexts* (Berkeley: University of California Press, 1998) and J. P. Telotte, *Voices in the Dark: The Narrative Patterns of Film Noir* (Urbana: University of Illinois Press, 1989), in addition to Alain Silver and Elizabeth Ward's exhaustive *Film Noir: An Encyclopedia of the American Style* (New York: Limelight Editions, 1996), offer useful discussions of the development of the term "film noir," including discussions of Nino Frank's coinage. Frank used the term in 1946 to compare particular American crime films to the novels published in France by Série Noire (which, not coincidentally, would later publish Chester Himes's detective novels). Raymond Borde and Étienne Chaumeton are crucial to the term's mass usage, publishing *Panorama du film noir américain* in 1955.
16. In fact, a lack of knowledge about source texts can often lead to embarrassing errors. Esteemed film writer Robin Wood mistakenly refers to the murderer in Chandler's *The Big Sleep* as Vivian Sternwood, played by Lauren Bacall in the film: "To have Bacall turn out to be the killer would certainly have gone against the whole spirit of the film . . ." (*Howard Hawks* [Garden City, N.J.: Doubleday, 1968], 170). Vivian Sternwood is neither the murderer in the book nor in the film.
17. Janey Place, "Women in Film Noir" in *Women in Film Noir*, ed. E. Ann Kaplan (London: British Film Institute, 1978), 45. Hereafter, this work is cited parenthetically in the text.
18. Richard Martin, *Mean Streets and Raging Bulls: The Legacy of Film Noir in Contemporary American Cinema* (Lanham, MD: Scarecrow Press, 1997), 14.
19. Quoted in Martin, 14.
20. Telotte, 93.
21. Telotte, 92–93.
22. This viewer alignment was made literal with Robert Montgomery's *Lady in the Lake*, which is famously shot with the camera (and therefore the viewer) as Marlowe.
23. We later learn Marlowe has been temporarily blinded when a gun is fired in front of his face.
24. Florian does regain the "step ahead" of Marlowe quickly. After he leaves, he sees her making a sudden, sober phone call that he cannot hear, and the viewer later learns that she has still more information than she reveals.
25. Elizabeth Cowie, "Film Noir and Women," in *Shades of Noir*, ed. Joan Copjec (New York: Verso, 1993), 135. Hereafter, this work is cited parenthetically in the text.
26. While one might see Chandler as a fitting choice to adapt fellow hardboiler Cain, their styles, as we have seen, are quite different. Chandler himself found Cain's work salacious and unpleasant, writing to a publisher, "Everything

- [Cain] touches smells like a billygoat. He is every kind of writer I detest, a faux naïf, a Proust in overalls, a dirty little boy with a piece of chalk and a board fence and nobody looking. Such people are the offal of literature, not because they write about dirty things, but because they do it in a dirty way. Nothing hard and clean and ventilated. A brothel with a smell of cheap scent in the front parlor and a bucket of slops at the back door. Do I, for God's sake, sound like that?" (*Letters*, 101).
27. Lola's hat-modeling recollection, too, comes from the book, but it appears the filmmakers favored its comparatively mild impact over the gruesome death mask scene.
 28. As discussed in chapter two, Phyllis's grip is in part the grip of the Company. The role of the Company decreases greatly in the film as well. While Keyes rants and rails against the Company and particularly its ignorant president, Walter seems too uninterested and uninvolved in the Company to feel trapped by it.
 29. Quoted in Ed Sikov, *On Sunset Boulevard: The Life and Times of Billy Wilder* (New York: Hyperion, 1998), 203. Hereafter, this work is cited parenthetically in the text.
 30. Schickel, 62.
 31. Naremore, 89. Hereafter, this work is cited parenthetically in the text.
 32. Specifically, after *The Big Sleep* finished principal shooting, but before it was released, Bacall turned in what was considered a subpar performance in *Confidential Agent* (1945). Re-edits and re-shooting were then made on *The Big Sleep* to increase Bacall's presence in the film and to essentially make her "look good," as her best work tended to occur with Bogart.
 33. Brian Gallagher, "Howard Hawks's *The Big Sleep*: A Paradigm for the Post-war American Family," reprinted in *The Critical Response to Raymond Chandler*, ed. J. K. Van Dover (Westport, CT: Greenwood Press, 1995), 152. Hereafter, this work is cited parenthetically in the text.
 34. In the novel, Vivian's most recent husband is the missing Rusty Regan, whom we later learn has been killed by Vivian's sister, Carmen. In the film, Vivian has never been married to Regan, but to a man named Rutledge, whom she has divorced. The change makes Vivian's relative indifference about Regan's disappearance less morally problematic, while also making her more romantically available.
 35. According to the brief documentary that accompanies the pre-release version, studio executives hated the veil.
 36. David Thomson, *The Big Sleep* (London: BFI Classics, 1997), 208.
 37. Michael Walker, "Film Noir: Introduction," in *The Book of Film Noir*, ed. Ian Cameron (New York: Continuum, 1992), 197.
 38. In 1999, I presented a conference paper on gendered space and the private eye apartment, using Philip Marlowe's relationship with his domestic space as my primary example. In the paper, I discussed Marlowe's reliance on *domestic* activity (making coffee, most particularly) when he feels his home is being threatened. The traditionally feminine tasks serve ironically to restore

- threatened masculine authority, reflecting just the kind of gender ambivalence that repeatedly characterizes domesticity in the hardboiled texts. During the question and answer session, a woman said, "Who best portrayed Marlowe on screen? Humphrey Bogart, right?" The suggestion seemed to be that an argument pursuing a potential gender ambivalence in Marlowe falls apart in the face of Bogart's performance. As such, in a curious way, Bogart has trumped Chandler in terms of an accurate presentation of Marlowe.
39. Paul Jensen notes, "Although Bogart remains the definitive Forties tough-guy, Dick Powell is really the more accurate Marlowe. A lot of Bogart's Marlowe is really Hammett's Sam Spade and most of it consists of the Bogart Mystique. . . . Powell came to the genre fresh, and could more easily adapt himself to the Marlowe persona—some would say because there was less to adapt" ("Raymond Chandler: The World You Live In," *Film Comment* 10.6 [November-December 1974]: 22).
 40. Sylvia Harvey, "Woman's Place: The Absent Family of Film Noir," in *Women in Film Noir*, ed. E. Ann Kaplan (London: British Film Institute, 1978), 33. Hereafter, this work is cited parenthetically in the text.
 41. Harvey does consider *Double Indemnity* in her article, but fails to correlate it to the source text.
 42. In *Poodle Springs Story*, Chandler's unfinished Marlowe novel (later "finished" by Ross MacDonald), Chandler marries Marlowe off to *The Long Goodbye* love interest, wealthy Linda Loring. He wrote only a few chapters and then, according to biographer Frank MacShane, "beg[a]n to regret marrying Marlowe off" (*Life of Raymond Chandler*, 265).
 43. *Raymond Chandler Speaking*, 249.
 44. Rather inexplicably, the "e" is dropped off Anne's name in the film version. I will retain the "e" to refer to both the novel and film characters to avoid confusion.
 45. Jonathan Buchsbaum, "Tame Wolves and Phoney Claims: Paranoia and Film Noir," in *The Book of Film Noir*, ed. Ian Cameron (New York: Continuum, 1992), 94.
 46. James Maxfield, *The Fatal Woman: Sources of Male Anxiety in American Film Noir, 1941–1991* (Madison: Farleigh Dickinson University Press, 1996), 40. Hereafter, this work is cited parenthetically in the text.
 47. Claire Johnston writes about this final scene, in which Keyes lights Walter's cigar for the first time: "The challenge to the patriarchal order eliminated and the internal contradictions of that order contained, a sublimated homosexuality between the men can now be signified. But there can be no more words—only The End" ("*Double Indemnity*" in *Women in Film Noir*, ed. E. Ann Kaplan [London: British Film Institute, 1978], 111).
 48. Annette Kuhn, "*The Big Sleep*: A Disturbance in the Sphere of Sexuality," *Wide Angle* 4.3 (1982): 94. Hereafter, this work is cited parenthetically in the text.
 49. Walker, 197.

50. Deborah Thomas, "How Hollywood Deals with the Deviant Male," in *The Book of Film Noir*, ed. Ian Cameron (New York: Continuum, 1992), 79. Frank Krutnik discusses filmic attempts to incorporate a traditional love story into hardboiled adaptations, noting "this grafting of the love story onto the 'hard-boiled' detective story meant that the films had to confront what the written fiction could much more easily repress or elide: precisely the question of how heterosexuality could possibly be accommodated within the parameters of such an obsessively phallogocentric fantasy, without causing it to collapse" (97).
51. When critics do refer (which is infrequently) to this tic it is usually ascribed to Bogart's persona in the large sense, rather than viewed in the context of the film. An exception is Brian Gallagher, who notes in passing that Marlowe's "most characteristic gesture throughout the film is his pulling at his earlobe and murmuring 'hmmm' when he learns something" (151).
52. Along with Marlowe and Carmen, we have Vivian rubbing her knee surreptitiously in Marlowe's office. Rejecting the lady-like concealment, Marlowe makes sure she knows she is hiding nothing: "Go ahead and scratch."
53. Haut, 99.

Chapter Six

1. Although published in the United States for the first time in 1966, *Run Man Run* was initially published in France in 1959 as *Dare-dare (Double-quick Time)*.
2. Chester Himes, *Run Man Run* (New York: Carroll & Graf, 1995). Hereafter, this work is cited parenthetically in the text.
3. Dashiell Hammett's Sam Spade (*The Maltese Falcon*) is repeatedly described as resembling a "devil," though the comparison is playful.
4. The passage continues, "The thought came to him that white folks could believe anything, no matter how foolish or impossible, where a Negro was concerned" (7), echoing Himes's comments on French readers' delectation of negative portrayals of American life.
5. Interestingly, Himes suggested in a letter to Dell publishers that the apparently salacious cover art and text for the Dell paperback version of *Run Man Run* was "offensive" to his "black heroine Linda Lou," as it implied a more mutually desired sexual liaison between Linda and Walker. Himes insisted Linda Lou's sexual encounter with Matt Walker was inspired by her devotion for Jimmy, "whose life she hopes to save by sleeping with a white policeman" (quoted in Stephen F. Milliken, *Chester Himes: A Critical Appraisal* [Columbia: University of Missouri Press, 1976], 254. Hereafter, this work is cited parenthetically in the text.). The actual description of the affair is more equivocal, however: "Suddenly his hand closed over her breast. She shuddered spasmodically. His lips found hers in a hot blind kiss. She put her arms about him and pressed her breasts against his coat. She felt the room going away in a stifling flood of desire. . . . It was like taking candy from a baby, he thought" (143).

6. Interesting too is Stephen Milliken's suggestion that Himes "put a great deal of himself into Matt Walker," from the alcoholic blackouts to the scene where Walker slaps his mistress, which, Milliken argues, echoes Himes's description of slapping his girlfriend in his autobiography (255).
7. Work by Toni Morrison (1993) and Eric Lott (1993) also figures prominently in this area.
8. Wiegman, 14.
9. Chester Himes, *My Life of Absurdity: The Autobiography of Chester Himes Volume II* (Garden City, New York: Doubleday, 1976), 102, 105. Hereafter, this work is cited parenthetically in the text.
10. Chester Himes, *Conversations with Chester Himes*, eds. Michael Fabre and Robert E. Skinner (Jackson: University Press of Mississippi, 1995), 84, 108.
11. As an example of the kind of absurdist violence these texts offer, consider the headless motorcycle rider in *All Shot Up* (New York: Thunder's Mouth Press, 1996): "His head rolled halfway up the sheets of metal while his body kept astride the seat and his hands gripped the handlebars. A stream of blood spurted from his severed jugular, but his body completed the maneuver which his head had ordered and went past the truck as planned. The truck driver glanced from his window to watch the passing truck as he kept braking to a stop. But instead he saw a man without a head passing on a motorcycle with a sidecar and a stream of steaming red blood flowing back in the wind" (88–89).
12. The exception is the aforementioned *Run Man Run*, which does not feature Coffin Ed and Grave Digger.
13. As Himes would later write, his participation in the *Série Noire* was a risky move, as the "usual French intellectuals would resent a black American writing what they would call an Uncle Tom book that defied the tradition of Richard Wright and treated the American black as absurd instead of hurt. From their point of view the black American writer should always consider France as an escape no matter what actually happened to him in France" (158).
14. Most critics cite Rudolph Fisher's *The Conjure Man Dies* (1932) as the first black detective novel. For instance, John M. Reilly, in his 1976 article on Himes and the tough guy tradition, writes, ". . . before Himes only one black writer used black culture as a setting in a full-length published mystery novel. That was Rudolph Fisher whose novel *The Conjure Man Dies* appeared in 1932" (935). Reilly, however, considers Fisher's novel more of a "whodunit" than "tough guy fiction" (936). Stephen Soitos recently made the case for several works that predate Fisher, including Pauline Hopkins's *Hagar's Daughter* (1901–2) and J. E. Bruce's *Black Sleuth* (1907–9)—both serial novels (59).
15. Edward Margolies, *Native Sons: A Critical Study of Twentieth Century Black American Authors* (Philadelphia: J. B. Lipincott, 1968), 69. Hereafter, this work is cited parenthetically in the text.
16. Chester Himes, *The Real Cool Killers* (New York: Berkley Medallion, 1966), 28–29.

17. In a 1970 interview, John A. Williams asks Himes if he feels that the new rise of black detectives in books makes him feel “these people are sort of swiping your ideas” (*Conversations with Chester Himes*, 47). Himes responds, “No, no. It’s a wonder to me why they haven’t written about black detectives many years ago. . . . There’s no reason why the black American, who is also an American, like all other Americans, and brought up in this sphere of violence which is the main sphere of American detective stories, there’s no reason why he shouldn’t write them. . . . They would not be imitating me because when I went into it, into the detective story field, I was just imitating all the other American detective story writers, other than the fact that I introduced various new angles which were my own. But on the whole, I mean the detective story originally in the plain narrative form—straightforward violence—is an American product. So I haven’t created anything whatsoever; I just made the faces black, that’s all” (*Conversations with Chester Himes*, 47–48).
18. George Kennan, “The Sources of Soviet Conduct,” *Foreign Affairs* 25 (1947): 575.
19. Kennan, 575.
20. See Andrew Ross, *No Respect: Intellectuals and Popular Culture* (New York: Routledge, 1989) and Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (New York: Basic Books/HarperCollins, 1988). Hereafter, these works are cited parenthetically in the text.
21. *Not June Cleaver: Women and Gender in Postwar America, 1945–1960*, ed. Joanne Meyerowitz (Philadelphia: Temple University Press, 1994) provides an important response to May’s emphasis on bourgeois white women. In her introduction, Meyerowitz writes that May and other historians’ “sustained focus on a white middle-class domestic ideal and on suburban middle-class housewives sometimes renders other ideals and other women invisible” (4).
22. The late fifties would produce a more culturally acceptable male retreat from the patriarch position in the bachelor figure, exemplified by *Playboy* magazine and by characters such as Dean Martin’s Matt Helm, Ian Fleming’s James Bond, and the swinger culture of the Rat Pack.
23. Mary Beth Haralovich, “Sit-coms and Suburbans,” in *Private Screenings: Television and the Female Consumer*, eds. Lynn Spigel and Denise Mann (Minneapolis: University of Minnesota Press, 1992): 118.
24. Haralovich, 118. According to Dolores Hayden, late-1940s housing policies led to the exclusion of five groups from single-family housing: single white women, the white elderly working and lower class; minority men of all classes; minority women of all classes; and minority elderly (*Redesigning the American Dream: The Future of Housing, Work and Family Life* [New York: Norton, 1984]: 17–18).
25. Willfried Feuser, “Prophets of Violence: Chester Himes,” *African Literature Today* 9 (1978): 60.
26. Quoted in Stephen F. Soitos, *The Blues Detective: A Study of African American Detective Fiction* (Amherst: University of Massachusetts Press, 1996), 156. Hereafter, this work is cited parenthetically in the text.

27. For example, as Roger Berger has shown, Walter Mosley rewrites the scene in his *Devil in a Blue Dress* (Berger, "The Black Dick: Race, Sexuality, and Discourse in the L.A. Novels of Walter Mosley," *African American Review* 31.2 [1997]: 281–294). Hereafter, this work is cited parenthetically in the text.
28. Chester Himes, *The Real Cool Killers* (New York: Berkley Medallion, 1966). Hereafter, this work is cited parenthetically in the text.
29. One significant example occurs in *Cotton Comes to Harlem* (New York: Vintage, 1988). Coffin Ed and Grave Digger are listening to jazz and the two discuss rather emotionally its effect on them (33–34). The exchange ends with Coffin Ed confiding, "Jazz talks too much to me." Grave Digger returns, "It ain't so much what it says. . . . It's what you can't do about it" (34).
30. Exceptions include *Cotton Comes to Harlem*, which offers a few scenes of the detectives' domestic lives, and *The Real Cool Killers* features Coffin Ed's daughter in the plot.
31. In an interview with Willi Hochkeppel, Himes talks about real life models for Coffin Ed and Grave Digger: ". . . the prototypes were a pair of black police lieutenants in Los Angeles. They were more or less the lords of the L.A. ghetto in the late 1930s, just before the war. They were the most brutal cops I ever heard of" (*Conversations*, 27).
32. Chester Himes, *For Love of Imabelle* (Chatham, NJ: Chatham, 1973), 116. Hereafter, this work is cited parenthetically in the text.
33. bell hooks, "Reconstructing Black Masculinity," *Black Looks: Race and Representation* (Boston: South End Press, 1992), 89.
34. hooks, 98.
35. Himes is more closely affiliated, in this respect, with Mickey Spillane's gender representation, where detective Mike Hammer often ends up killing the purported femme fatale.
36. This tendency echoes white hardboiled novels wherein the detective seeks to avenge his partner's death by capturing the femme fatale. Sam Spade famously sends Brigid O'Shaughnessy to prison in *The Maltese Falcon*, though he does not physically abuse her nor does he express more than passing motivation to loyalty to the partner she killed.
37. In this way, Himes is far closer to Mickey Spillane's Mike Hammer novels, a product of the 1950s shift in hardboiled fiction away from dominating femme fatales in favor of according all power and agency to the male protagonist.
38. Accompanying this particular exposure pattern are incidents in which the unveiling of female genitalia is more disgusting than erotic. In *Blind Man with a Pistol*, two such incidents, both with random women, occur. A naked woman (who is actually named Poon) pushes the sheets of her bed away, "revealing her big hairy nest. Suddenly the room was flooded with the strong alkaloid scent of continuous sexual intercourse. Sergeant Ryan threw up his hands" (81). Later, Coffin Ed will punch his wife's cousin, knocking her on the floor, merely to stop her from screaming. When she falls, her "robe flew

- open and her legs flew apart as though it were her natural reaction to getting punched. Grave Digger noticed that the pubic hair in the seam of her crotch was the color of old iron rust, ether from unrinsed soap or unwashed sweat” (149).
39. Perhaps a testament to the speed with which Himes produced these novels, *All Shot Up* features an almost identical comment about vixen Leila Baron: “All of her life she had played sex for kicks; now she was playing it for her life and it didn’t work the same” (155).
 40. Chester Himes, *Blind Man with a Pistol* (New York: Vintage Press, 1989), 29. Hereafter, this work is cited parenthetically in the text.
 41. Himes writes in *The Quality of Hurt*, in the context of discussing his own parents’ marriage (his mother was light-skinned and his father dark-skinned), that “light-complexioned house slaves” “considered themselves more beautiful, more intelligent, and of a higher class. This color class within the black race prevailed long after the slaves were freed, and there are still remnants of it left among black people. The ‘light-bright-and-damn-near-white’ blacks were offered the best jobs by whites; they maintained an exclusive social clique, their own manners and morals” (15–16).
 42. Robert E. Skinner, *Two Guns from Harlem: The Detective Fiction of Chester Himes* (Bowling Green, OH: Bowling Green State University Popular Press, 1989), 22.
 43. This is not to imply that gay characters are not exoticized in Chandler, Cain, or Hammett. Often, gay characters are “orientalized,” for instance—as we see in the representation of Arthur Gwynn Geiger’s home in *The Big Sleep*.
 44. Ira Elliott, “Performance Art: Jake Barnes and ‘Masculine’ Signification in *The Sun Also Rises*,” *American Literature* 67.1 (March 1995): 80. Hereafter, this work is cited parenthetically in the text.
 45. Chester Himes, *The Heat’s On* (New York: Vintage Press, 1988), 145.
 46. Let us recall chapter two’s discussion of male hysteria. As Elaine Showalter points out, “shell shock” as a disorder arose when English military doctor Charles S. Myers began noticing World War I soldiers with seeming hysterical symptoms: “. . . Myers did not want to describe British soldiers as hysterical, and so he suggested that the symptoms might be caused by the physical or chemical effects or proximity to the exploding shell,” thus coining the disease free of hysteria’s feminizing connotation (72–75). Showalter goes on to link shell shock with post-traumatic stress disorder and, controversially and rather sweepingly, with Gulf War Syndrome.
 47. Once again, consider the stigma of “male hysteria” or men suffering from “shell shock.” As psychoanalyst Lucien Israel says, the diagnosis of hysteria, and thereby presumably its symptoms, “became for a man . . . the real injury, a sign of weakness, a castration in a word. To say to a man, ‘You are hysterical,’ became under these conditions a way of saying to him, ‘You are not a man’” (quoted in Showalter, 77).
 48. Chester Himes, *The Crazy Kill* (Chatham, NJ: The Chatham Bookseller, 1973), 106. Hereafter, this work is cited parenthetically in the text.

49. Rabinowitz, 20. Hereafter, this work is cited parenthetically in the text.
50. Rabinowitz goes on to argue that not only did Himes make significant formal revisions to the genre but that those revisions were necessitated by his “political situation as a self-aware radical black writer” (191), and that those revisions reveal significant “contradictions between the Chandlerian thriller and American racial reality” (19).
51. Himes himself claimed at one point that he only added the characters of Coffin Ed and Grave Digger to his first novel because, forty pages in, his editor Marcel Duhamel reminded him that a roman policier needed to have police in it (*My Life of Absurdity*, 105).
52. John M. Reilly, “Chester Himes’ Harlem Tough Guys,” *Journal of Popular Culture* 9.4 (Spring 1976): 938. Hereafter, this work is cited parenthetically in the text.
53. One hears an echo in Raymond Chandler’s comment that “[Marlowe] is a creature of fantasy. He is in a false position because I put him there. In real life a man of his type would no more be a private detective than he would be a university don. Your private detective in real life is usually either an expoliceman with a lot of hard practical experience and the brains of a turtle or else a shabby little hack who runs around trying to find out where people have moved to” (*Raymond Chandler Speaking*, 232).
54. An interesting side note: in a 1992 interview with rapper/actor Ice-T, Ice-T discusses the flak he received from his fans for playing a cop in *New Jack City*: “Me playing that was sacrilegious in the ghetto. ‘Why did you have to be a cop? You could have hated dope, well hate dope, but why do you got to give credit to the Man? Why couldn’t you have just been a brother that went out there and handled it?’ I had to tell them it wasn’t my movie. I had to get in the movie, and this is the laws of Hollywood: the only way you can run around with a gun is to be a cop” (quoted in Ed Guerrero, *Framing Blackness: The African American Image in Film* [Philadelphia: Temple University Press, 1993], 235 fn. 39).

Epilogue

1. Portions of this chapter derive from my article “‘Nothing You Can’t Fix’: Screening Marlowe Masculinity,” which is scheduled to appear in the Winter 2002 issue of *Studies in the Novel*.
2. Fredric Jameson, “Postmodernism and Consumer Society” in *The Anti-Aesthetic*, ed. Hal Foster (Port Townsend, WA: Bay Press, 1983), 117. Hereafter, this work is cited parenthetically in the text.
3. Michael Eaton criticizes Jameson for his characterization of *Chinatown* as a “stylistic recuperation” of 1930s America, pointing out the various technical means by which Polanski avoided the look and style of film noir in favor of a more classic, “untricksy” look, not to mention its avoidance of a “retrospective soundtrack” (*Chinatown* [London: BFI Film Classics, 1997], 50, 51). Hereafter, this work is cited parenthetically in the text.

4. For instance, the adaptation of James Ellroy's novel *L.A. Confidential* was released to critical acclaim in 1998, but scarcely was the film referenced without mention of its similarity to (or even differences from) *Chinatown*. *Chinatown* has become the pivot to the past, to "original" noir or even the 1930s and 40s themselves. Indeed, when Fredric Jameson discusses the Art Deco-style credit titles of the neo-noir *Body Heat*, he suggests that they are designed to "trigger nostalgic reactions (first to *Chinatown*, no doubt, and then beyond it to some more historical referent)" ("Postmodernism and Consumer Society," 117).
5. See James Naremore (1998), John Cawelti, "*Chinatown* and Generic Transformation in Recent American Films," *Film Genre Reader II*, ed. Barry Keith Grant (Austin: University of Texas Press, 1995), 227–245, Paul Jensen (1974), Richard T. Jameson, "Son of Noir," *Film Comment* 10.6 (November–December 1974): 30–33.
6. Quoted in Jan Dawson, "Robert Altman Speaking," *Film Comment* (March–April 1974): 41
7. Jensen, 26.
8. Richard T. Jameson, 31.
9. Leigh Brackett, "From *The Big Sleep* to *The Long Goodbye* and More or Less How We Got There," *Take One* (January 23, 1974): 27. Hereafter, this work is cited parenthetically in the text.
10. Cawelti (1995), 238. Hereafter, this work is cited parenthetically in the text.
11. Michael Eaton points out that both Polanski and screenwriter Robert Towne "want to take credit for insisting that the detective's wound would not make a miraculous movie overnight recovery. Whoever had the idea, it was by displaying the various bandages which cover the proboscis, whilst—like displaced codpieces—continually drawing attention towards it, the consequences of an act of violence remain on parade" (45–46).
12. Anthony Easthope, *Literary Into Cultural Studies* (London: Routledge, 1991), 146.
13. Peter Biskind, *Easy Rider, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood* (New York: Touchstone Press, 1998), 268.

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