

Investigating Film Noir: Programme Notes & Sources

3. Narrative Themes (20th October)

Films

Murder, My Sweet (Edward Dmytryk, 1944)

The Killers (Robert Siodmak, 1946)

Kiss of Death (Henry Hathaway, 1947)

The Naked City (Jules Dassin, 1948)

Double Indemnity (Billy Wilder, 1944)

Scarlet Street (Fritz Lang, 1945)

The Postman Always Rings Twice (Tay Garnett, 1946)

Le Dernier Tourant [*The Last Turn*] (Pierre Chenal, 1939)

Ossessione [*Obsession*] (Lucino Visconti, 1943)

The Wrong Man (Alfred Hitchcock, 1956)

D.O.A. (Rudolph Maté, 1950)

Modern Times (Charles Chaplin, 1936)

The Crowd (King Vidor, 1928)

Force of Evil (Abraham Polonsky, 1948)

The Apartment (Billy Wilder, 1960).

Refs

Robert Porfirio 'No Way Out: Existential Motifs in the *Film Noir*,' *Sight and Sound* (1976)

Dashiell Hammett, *The Maltese Falcon* (1930)

James M Cain, *The Postman Always Rings Twice* (1934)

Albert Camus, *The Stranger* (1942)

Ian Brookes, 'The Eye of Power: Postwar Fordism and the Panoptic Corporation in *The Apartment*,' *Journal of Popular Film & Television* 37: 4 (Winter 2009), 150-60