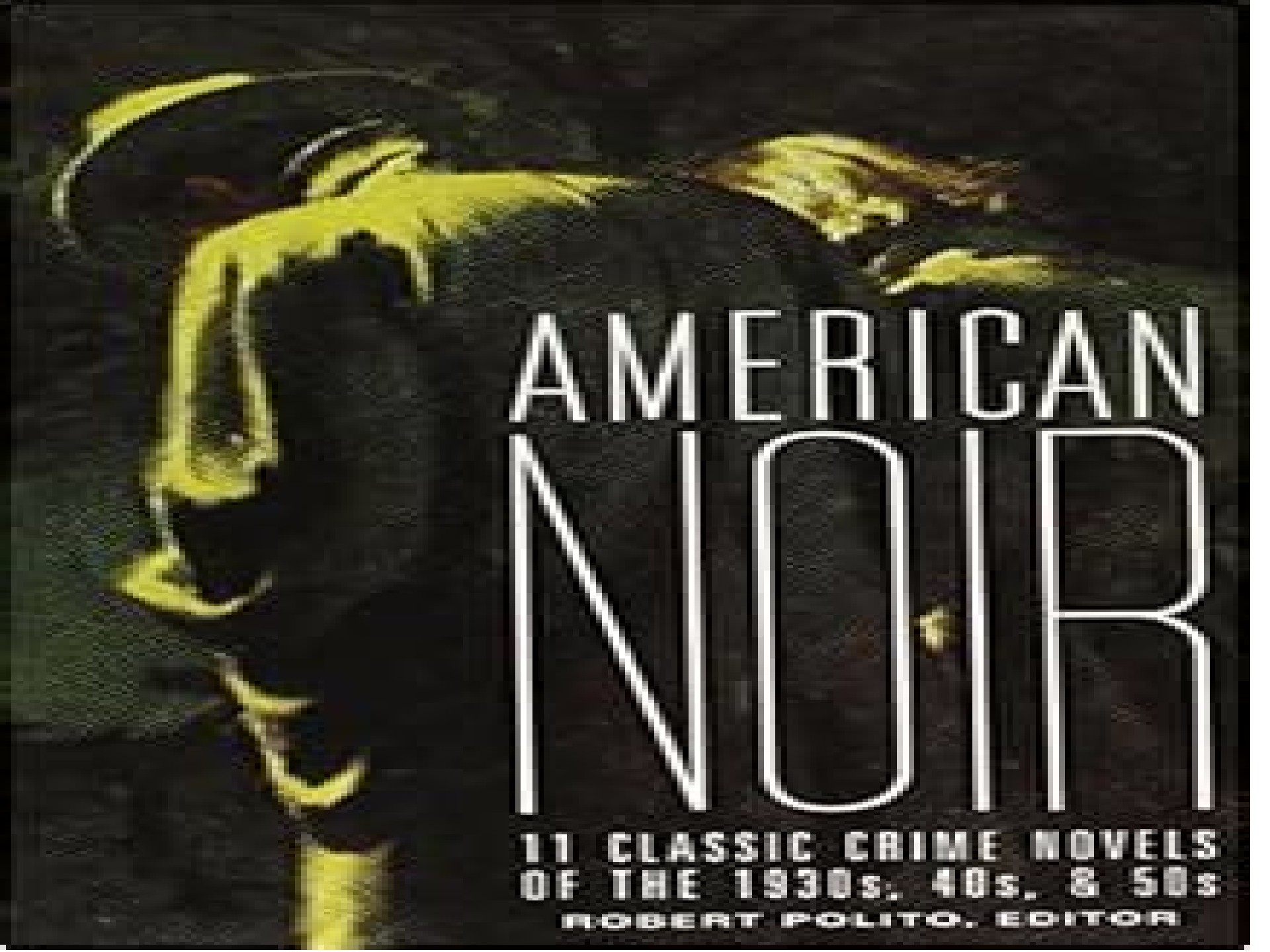




# AMERICAN NOIR

11 CLASSIC CRIME NOVELS  
OF THE 1930s, 40s, & 50s  
ROBERT POLITO, EDITOR

# American Noir Library Of America

**Joshua L. Miller**



## **American Noir Library Of America:**

**American Noir** Robert Polito, 2012-04 A collection of classic stories exemplify the best of American noir fiction from the 1930s to the 1950s

**Crime Novels** Robert Polito, 1997 This adventurous volume with its companion devoted to the 1930s and 40s presents a rich vein of modern American writing too often neglected in mainstream literary histories Evolving out of the terse and violent hardboiled style of the pulp magazines noir fiction expanded over the decades into a varied and innovative body of writing Tapping deep roots in the American literary imagination the novels in this volume explore themes of crime guilt deception obsessive passion murder and the disintegrating psyche With visionary and often subversive force they create a dark and violent mythology out of the most commonplace elements of modern life The raw power of their vernacular style has profoundly influenced contemporary American culture and writing Far from formulaic they are ambitious works which bend the rules of genre fiction to their often experimental purposes *David Goodis: Five Noir Novels of the 1940s & 50s (LOA #225)* Robert Polito, 2012-03-29 An impressive new volume of 5 noir novels by the cult favorite author who stands alongside Raymond Chandler and Dashiell Hammett as a master of American crime writing The New York Review of Books Among the pantheon of American crime writers those masters of noir whose powerful vernacular style and dark and subversive themes transformed American culture and writing David Goodis was a unique figure Now The Library of America and editor Robert Polito team up to celebrate the full scope of Goodis's signature style with this landmark volume collecting five great novels from the height of his career Goodis 1917-1967 was a Philadelphia born pulp expressionist who brought a jazzy style to his spare passionate novels of mean streets and doomed protagonists an innocent man railroaded for his wife's murder *Dark Passage* an artist whose life turns nightmarish because of a cache of stolen money *Nightfall* a dockworker seeking to comprehend his sister's brutal death *The Moon in the Gutter* a petty criminal derailed by irresistible passion *The Burglar* and a famous crooner scarred by violence and descending into dereliction *Street of No Return* Long a cult favorite Goodis now takes his place alongside Raymond Chandler and Dashiell Hammett in the pantheon of classic American crime writers

**Crime Novels: American Noir of the 1930s & 40s (LOA #94)** Robert Polito, 1997-09 Presents six early classics of American noir fiction James M Cain's *The Postman Always Rings Twice* Edward Anderson's *Thieves Like Us* Kenneth Fearing's *The Big Clock* William Lindsay Gresham's *Nightmare Alley* Cornell Woolrich's *I Married a Dead Man* and Horace McCoy's *They Shoot Horses Don't They* A companion volume collects works of the 1950s Annotation copyrighted by Book News Inc Portland OR

**David Goodis: Five Noir Novels of the 1940s & 50s (LOA #225)** Robert Polito, 2012-03-29 An impressive collection of five noir novels by the cult favorite author who stands alongside Raymond Chandler and Dashiell Hammett as a master of American crime writing The New York Review of Books Among the pantheon of American crime writers those masters of noir whose powerful vernacular style and dark and subversive themes transformed American culture and writing David Goodis was a unique figure Now The Library of America and editor Robert

Polito team up to celebrate the full scope of Goodis's signature style with this landmark volume collecting five great novels from the height of his career. Goodis (1917-1967) was a Philadelphia-born pulp expressionist who brought a jazzy style to his spare, passionate novels of mean streets and doomed protagonists: an innocent man railroaded for his wife's murder (*Dark Passage*), an artist whose life turns nightmarish because of a cache of stolen money (*Nightfall*), a dockworker seeking to comprehend his sister's brutal death (*The Moon in the Gutter*), a petty criminal derailed by irresistible passion (*The Burglar*), and a famous crooner scarred by violence and descending into dereliction (*Street of No Return*). Long a cult favorite, Goodis now takes his place alongside Raymond Chandler and Dashiell Hammett in the pantheon of classic American crime writers.

*Street of No Return* David Goodis, 2012-03-29 For the first time the best work of a distinctive master of American noir is available in authoritative e-book editions from The Library of America. In *Street of No Return* (1954) David Goodis presents a skid-row odyssey in which a famous crooner scarred by violence descends into dereliction. From its opening in the freezing wind of a November street corner through its explosive ending, it is imbued with Goodis's deep identification with the unchartered society of the homeless and the hopeless. Other David Goodis novels available as Library of America E-Book Classics include *Nightfall*, *Dark Passage*, *The Moon in the Gutter*, and *The Burglar*. *Crime Novels: American Noir of the 1930s & 40s* (LOA #94) Robert Polito, 1997-09-01 The most important collection of crime fiction ever published in the United States. Ed Gorman. Evolving out of the terse and violent style of the pulp magazines, noir fiction expanded over the decades into a varied, innovative, and profoundly influential body of writing. The eleven novels in The Library of America's adventurous two-volume collection tap deep roots in the American literary imagination, exploring themes of crime, guilt, deception, obsessive passion, murder, and the disintegrating psyche. With visionary and often subversive force, they create a dark and violent mythology out of the most commonplace elements of modern life. James M. Cain's pioneering novel of murder and adultery along the California highway, *The Postman Always Rings Twice* (1934), shocked contemporaries with its laconic toughness and fierce sexuality. Horace McCoy's *They Shoot Horses, Don't They?* (1935) uses truncated rhythms and a unique narrative structure to turn its account of a Hollywood dance marathon into an unforgettable evocation of social chaos and personal desperation. In *Thieves Like Us* (1937) Edward Anderson vividly brings to life the dusty roads and back-country hideouts where a fugitive band of Oklahoma outlaws plays out its destiny. *The Big Clock* (1946), an ingenious novel of pursuit and evasion by the poet Kenneth Fearing, is set by contrast in the dense and neurotic inner world of a giant publishing corporation under the thumb of a warped and ultimately murderous chief executive. William Lindsay Gresham's controversial *Nightmare Alley* (1946), a ferocious psychological portrait of a charismatic carnival hustler, creates an unforgettable atmosphere of duplicity, corruption, and self-destruction. *I Married a Dead Man* (1948), a tale of switched identity set in the anxious suburbs, is perhaps the most striking novel of Cornell Woolrich, who found in the techniques of the gothic thriller the means to express an overpowering sense of personal doom. Disturbing, poetic, anarchic, punctuated by terrifying bursts of rage,

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nonfiction for the Federal Writers Project At last the best suspense writer going bar none The New York Times gets his due

**The Burglar** David Goodis,2012-03-29 For the first time the best work of a distinctive master of American noir is available in authoritative e book editions from The Library of America In The Burglar 1953 first published like all his later novels as a paperback original David Goodis explores his characteristic notion of the criminal gang as surrogate family wracked by thwarted aspirations and contradictory desires Other David Goodis novels available as Library of America E Book Classics include Nightfall Dark Passage The Moon in the Gutter and Street of No Return *The Cambridge Companion to American Crime Fiction* Catherine Ross Nickerson,2010-07-08 This Companion examines the range of American crime fiction from execution sermons of the Colonial era to television programmes like The Sopranos *Crime Novels : American Noir of the Fifties* ,1997 Far from formulaic they are ambitious works which bend the rules of genre fiction to their often experimental purposes [A Companion to the Modern American Novel, 1900 - 1950](#) John T. Matthews,2013-06-10 This

cutting edge Companion is a comprehensive resource for the study of the modern American novel Published at a time when literary modernism is being thoroughly reassessed it reflects current investigations into the origins and character of the movement as a whole Brings together 28 original essays from leading scholars Allows readers to orient individual works and authors in their principal cultural and social contexts Contributes to efforts to recover minority voices such as those of African American novelists and popular subgenres such as detective fiction Directs students to major relevant scholarship for further inquiry Suggests the many ways that modern American and fiction carry new meanings in the twenty first century

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