

Index

Page numbers for stills from the films are in italics.

- A Double Life*, 62
Agee, James, 125
Al Capone, 287
Aldrich, Robert (*The Grissom Gang, Kiss Me Deadly*), 188, 198, 210, 261, 267–272 *passim*, 276, 277, 286, 293
Alloway, Lawrence, xi, 131
America, 119, 186, 228, 230, 254, 258–259, 261, 276, 324. *See also* Gangster, as American; Ideology, American; Society
American Dream, 22, 67, 77, 238–239, 241–242, 253, 299, 329
American life, 1–2, 5–6, 22, 110–111, 147, 186, 210, 215, 238, 245, 258–262, 279, 309, 314, 326, 349n
American psyche, 103, 115, 125, 167, 299. *See also* American Dream
Angels with Dirty Faces, xiv, 18, 144, 193
Antihero, 66. *See also* Hero
Asphalt Jungle, The, 333

Baby Face Nelson, 286
Bacon, Lloyd, 18
Baxter, John, xi
Beatty, Warren, as Clyde Barrow in *Bonnie and Clyde*, 295, 302, 304
Big Combo, The, 10, 188, 210, 212, 216, 217, 220, 317
Big Heat, The, 188, 213–214, 216–217, 219–220, 330
Big House, The, xiv
Bloody Mama, xiv, 9, 287, 291–294 *passim*
Bogart, Humphrey, as Roy Earle in *High Sierra*, 61, 72
Bonnie and Clyde, 7, 16, 19, 192, 194, 217, 285–294 *passim*, 295–307, 333, 351n
Boorman, John (*Point Blank*), 309, 311, 312, 313, 318, 322, 323, 325, 352n
Brando, Marlon, as Don Corleone in *The Godfather*, 331
Brodine, Norbert (*Kiss of Death*), 129, 130
Brother Orchid, 18–19
Brothers Rico, The, xv, 215–220 *passim*, 235, 248, 249, 250–264, 288, 303, 333
Brute Force, xiv, 191, 313

Cagney, James
as Cody Jarrett in *White Heat*, 44, 192, 193, 205
as Tom Powers in *The Public Enemy*, 15, 17, 43, 54, 55, 335
Call Northside 777, 131
Capone, Al, 15, 20
Chinatown, 13
Christian elements, 15, 116–117,

- Christian elements (cont.)
 132–133, 142–143, 145–146
- Cities, 6–7, 64, 144–145, 186, 235.
 See also Society; Underworld;
 World, the gangster's
- Citizen Kane*, 84
- City Streets*, 64
- Class elements, social, 6, 31, 46,
 52, 78, 165, 340n. See also Social
 mobility; Socioeconomic realities
- Color, 292–293, 318, 322, 352n
- Comic elements, 31–34, 54, 56–57,
 100, 167, 171, 182, 197–198, 204,
 266, 303, 317, 335. See also
 Humor
- Communism, 207, 210, 217, 223–
 227 passim, 246
- Conformity, 177–178, 202, 211, 245
- Conte, Richard, as Eddie Rico in
The Brothers Rico, 250
- Cool Breeze*, 333
- Coppola, Francis Ford (*The God-
 father*, *Godfather II*), 293, 332
- Corman, Roger (*Bloody Mama*), 9,
 293
- Credits
- Bonnie and Clyde*, 307
- The Brothers Rico*, 264
- D.O.A.*, 190
- Force of Evil*, 147–148
- Gun Crazy*, 165
- High Sierra*, 82
- The Killers*, 112–113
- Kiss Me Deadly*, 284
- Kiss of Death*, 133
- Little Caesar*, 42
- 99 River Street, 263
- The Phenix City Story*, 263–264
- Pickup on South Street*, 233
- Point Blank*, 325
- The Public Enemy*, 58
- White Heat*, 207–208
- Crime, organized. See Organized
 crime; Syndicate
- Criss-Cross*, xiv, 13, 168, 169, 184,
 188, 292, 343n
- Cukor, George (*A Double Life*), 62
- Cummins, Peggy, as Annie Laurie
 Starr in *Gun Crazy*, 152–153
- Curtiz, Michael (*Angels with Dirty
 Faces*, *20,000 Years in Sing
 Sing*), 129, 193
- Dall, John, as Bart Tare in *Gun
 Crazy*, 152–153, 157
- Dead End*, 18
- Death, the gangster's, 60, 152, 344n
 cinematic functions of, 161, 215,
 272–273, 310–312
 as enlightening, 75, 103
 as inevitable, 38, 41, 53
 as "life," 119, 170, 181, 310–311
 as meaningless, 175, 180, 298–
 299
 as neurotic drive, 281–282
 rationales for, 47, 50, 66, 74, 103,
 190
 significance of, 65, 69, 82, 83, 85,
 91, 118, 158–159, 164, 165, 173,
 206–207
- Decades
- the twenties, 15, 18, 327
- the thirties, 3, 10, 15, 18, 19, 59,
 125, 197, 211, 239, 287, 296, 300,
 345n
- the forties, 9, 10, 119, 154, 168,
 186, 189, 197, 207, 209, 267, 292,
 302–303, 344n
- the fifties, 4, 8, 10, 13, 119, 168,
 191, 192, 197, 205, 207, 209–221,
 223, 228, 232–233, 234, 235, 240,
 244–245, 250, 261, 267, 271, 272,
 278, 282, 285, 306, 317, 328,
 346–347nn, 348n
- the sixties, 192, 285, 286, 292,
 295, 297, 298, 302–303, 305, 306,
 314, 318, 321, 323–324, 326, 333
- the seventies, 10, 285, 292, 326,
 332
- Democracy, 16, 22
- Depression, the, 15, 20, 22, 38, 59,
 60, 69
- Dillinger*, xiv, 8, 68–69, 287, 291,
 292, 293
- Dillinger, John, 68–69
- Director's cinema, 292–293
- Dirty Harry*, 287, 291
- D.O.A.*, xv, 165, 167–172, 174–190,
 191, 199, 207, 212, 263, 312, 317
- Donlevy, Brian, as Di Angelo in *Kiss
 of Death*, 121, 124
- Dream, American. See American
 Dream
- Dream, the gangster's, 41, 43, 61–
 63, 71–72, 75, 89, 92, 95, 102,

- 117, 159, 161, 164, 237, 238,
239, 309, 312, 319
- Dreams and film theory, 1, 2, 15–16,
59, 101, 303, 312, 318, 336–337n
- Dream technique, 107, 289, 309,
313, 324
- Dunaway, Faye, as Bonnie Parker in
Bonnie and Clyde, 295, 302, 304
- Durnat, Raymond, 278, 349–350n,
352n
- Eckert, Charles W., 337n
- Eggeling, Viking, 12
- Eisenstein, Sergei, 188
- Enforcer, The*, xiv
- Expressionism, 105, 231
- Failure, 6, 45, 93, 101, 237–238,
318
- Fairbanks, Douglas, Jr., as Joe
Massara in *Little Caesar*, 28
- Faith, 116, 132, 140. *See also* Chris-
tian elements
- Family, 8, 48, 53, 56, 70–73, 119,
123, 151, 198–199, 251, 253,
256–257, 259, 290, 326, 330–331,
346n. *See also* Fathers; Mothers
- Family Rico, The*, 333
- Fantasy. *See* Dreams and film
theory
- Farber, Manny, 341n, 346n, 352n
- Fathers, 8–9, 47, 124, 127, 248,
252, 330, 338n
- Fifties. *See* Decades
- Film criticism, xii–xiv, 308, 351–
352n
- Film noir*, 12, 13, 59, 61–63, 83, 84,
98, 101, 103, 104, 108–109, 124,
125, 130–131, 144, 156, 169, 174,
177, 183–184, 187, 188, 191–192,
207, 209, 210, 218, 221, 268,
343n, 345n. *See also* *The Killers*;
D.O.A.; Visual style, in *The Kill-*
ers, D.O.A.
- Force of Evil, xv, 115, 116–119,
134–148, 170
- Forties. *See* Decades
- Freedom, 59, 65, 68, 77, 82, 150,
224, 305
- Fuller, Samuel (*Pickup on South*
Street), 188, 210, 216, 220, 221,
222, 223–235, 226, 228, 230–233
- passim, 234, 277, 329, 348n
- Gabree, John, xi, 47
- Gabriel Over the White House*, 16
- Gangster figure, the, 2, 14, 17–18,
91, 121, 125, 159, 244n. *See also*
Hero
- as amateur, 154, 160, 303
- ambiguities of, 95, 175, 220
- as ambitious, 26, 27, 30, 38, 49,
136, 239
- as American, 9, 23, 251
- changing concept of, 6, 83, 90, 98,
116–120, 125–126, 147, 149, 171,
189, 197, 205, 211, 213, 228, 244,
262–263, 314, 339n, 348n
- as comic, 31–34
- as crazy, 165, 171–172, 183, 195,
198, 202–203, 211–213, 275. *See*
also Psychology, the gangster's
- as idealistic, 61–62, 63, 71, 74,
101. *See also* Dream, the
gangster's
- as indistinguishable from non-
gangster, 175, 189–190, 211–212,
214, 227, 244, 317, 328–329
- vs. the outlaw, 3
- as outsider, 70, 147, 156–157, 198,
205, 212, 214, 222–223, 246,
349n
- as self-aware, 31, 34, 137,
170–171, 190, 228, 321
- as self-made man, 16, 253
- sexual life of, 50, 51, 91, 298–299,
305, 335. *See also* Sexuality;
Women, gangster's relationship
with
- as tragic, 23, 74, 75, 197, 206, 219
- Gardner, Ava, as Kitty Collins in
The Killers, 91
- Garfield, John, as Joe Morse in
Force of Evil, 135, 136, 344n
- Genre, gangster/crime, ix–xi, 60,
191, 270
- central themes of, 5–10, 71
- characteristic patterns in, 3–5, 82,
136
- cold-war phase of, 245
- compared with other arts, 12, 169,
216, 293, 309
- conventions of, 189, 296, 322

- Genre, gangster/crime (cont.)
 definition of, 3
 early phase of, 18–19, 21–23, 59, 68, 81, 103, 211–212, 344n
 evolution of, 6, 16, 18, 59, 60, 64, 65, 67, 81, 116–117, 172, 216, 218, 221, 235, 243, 244, 278, 286–287, 291, 294, 345n, 350–351n
 future directions of, 332–335
 in nonfilm media, xiv–xv
 origins of, 4, 15
 politics of, 10–11, 317
 postwar phase of, 108, 115, 161–162, 165, 167, 174, 207. *See also Film noir*; Decades, the fifties
 prestige of, xiv, 1, 307
 relevance of, 1, 334
 uses of, 4, 80, 134, 135, 142, 155, 186, 211, 218, 247–249, 254, 310, 323
 as vehicle, 4, 60, 65, 71–74, 79, 116, 132, 142
 Genre films, ix, x, xi, 14, 134
 criticism of, ix, x, 334–335, 353n
Getaway, The, 293
Get Carter, 325, 333
Godfather, The, 285, 287, 290, 291, 292, 293, 326–332
Godfather II, 285, 291, 292, 326–332
 Golan, Menahem (*Lepke*), 351n
 Griffith, D. W., 15
Grissom Gang, The, 286, 287, 291, 292, 294
 Guffey, Burnett (*Bonnie and Clyde*), 304
 Guilt, 63, 71, 94, 136, 137, 149, 315, 320
Gun Crazy 10, 115, 116–119, 149–165, 167, 170, 184, 191, 199, 254, 256, 286, 295, 296, 297–299, 301, 305
 Hackman, Gene, as Buck Barrow in *Bonnie and Clyde*, 302
 Harlan, Russell (*Gun Crazy*), 344–345n
 Hathaway, Henry (*Kiss of Death*), 127–129
 Hecht, Ben (*Kiss of Death*), 130, 133
 Hellinger, Mark (*High Sierra, The Killers*), 60, 81
 Hemingway, Ernest, 84
 Hero, 16, 20, 67, 88, 222, 228, 236, 254, 350n. *See also* Antihero
 the atypical, 62–63, 121, 137, 192, 221
 the classic, 23, 82, 197
 the modern, 292, 294, 310, 318
 the non-gangster in fifties films, 171, 209, 210, 211, 214, 217, 219, 230, 234–236, 245, 248, 250, 255, 274–275, 282
 the romantic, 68, 173
He Walked by Night, xiv, 10, 12, 13, 184. *See also Film noir*
High Sierra, xv, 12, 14, 59–66, 67–82, 83, 117, 118, 170, 173, 193, 199
Hit Man, 333
 Hodges, Mike (*Get Carter*), 325
 Homosexuality, 29, 310, 316–317
House on 92nd Street, The, 128
 Humor, 80, 112, 131, 189, 275. *See also* Comic elements
 Huston, John, 60, 341n
I Am a Fugitive from a Chain Gang, 313
 Iconography, 19, 25, 60, 131, 266, 324
 Icons, 7, 9, 17, 101, 121, 133, 144, 171, 177, 180, 197, 267. *See also* Symbols
 Ideology, American, 11, 60, 89, 205, 221, 225, 234, 329, 337n, 348n
 Illusionistic cinema, 16, 154, 169, 171, 188, 215–216, 258, 285. *See also* Realism
Impact, 63
 Individualism, 9, 147, 198
 Instinct, human, 173, 201, 207, 224, 245, 277, 283, 316, 317. *See also* Decades, the fifties; Reason, human; Violence, as resurgence of instinct
 Irony, 71, 77, 86, 88–89, 110, 118, 159, 171, 293, 299, 331
 in treatment of gangster, 31–32, 34, 41, 54, 158, 273, 313
 Jacobs, Alexander (*Point Blank*),

- 309
Johnny Stool Pigeon, 168
- Kaminsky, Stuart, xi
- Karlson, Phil (*The Brothers Rico, The Phenix City Story, Walking Tall*), 216, 218, 221, 234, 241, 243, 246, 248, 250, 252, 261, 293
- Kazan, Elia (*Panic in the Streets*), 213
- Kellogg, Virginia, 193
- Keyes, Evelyn, as Linda James in *99 River Street*, 240–241
- Key Witness, 248
- Killers, The* (1946), 12, 14, 59–66, 83–113, 115–117, 124, 125, 130, 199, 212, 225, 297. See also *Film noir*
- Killers, The* (1964), 287, 291, 293
- Killer That Stalked New York, The*, 168
- Kiss Me Deadly*, 174, 188, 210, 213, 216, 217, 219, 220, 265–284, 285, 297, 300, 303, 308, 317, 349–350n
- Kiss of Death*, xv, 115, 116–117, 121–133, 144, 147, 170
- La Cava, Gregory (*Gabriel Over the White House*), 16
- Lancaster, Burt, as Swede in *The Killers*, 61, 84, 85, 90–91, 124
- Lang, Fritz, 188, 220
- Last Run, The*, 333
- Laszlo, Ernest (*D.O.A., Kiss Me Deadly*), 181, 182, 185, 189, 210, 269, 270
- Leachman, Cloris, as Christina Bailey in *Kiss Me Deadly*, 265, 269
- Lepke, 333, 351n
- LeRoy, Mervyn (*Little Caesar*), 20, 21, 23, 24, 26, 27, 29, 32, 34, 39, 40
- Leslie, Joan, as Velma in *High Sierra*, 72
- Lewis, Joseph H. (*The Big Combo, Gun Crazy*), 149, 152, 153, 154, 155, 162, 163, 165, 188, 210, 295, 296, 299, 301, 304, 345n
- Linden, George W., 337n
- Line-Up, The*, xiv, 10, 287
- Little Caesar*, 4, 8, 9, 12, 15, 16, 18, 19, 20, 21–22, 23, 25–42, 43, 46, 48, 50, 53, 54, 60, 64, 171, 286, 288
- Little Giant*, 18
- Love, 94, 102, 116, 127–128, 137, 140–141, 151–152, 157, 159, 162, 200, 207, 229–230, 305
- Lubin, Arthur (*Impact*), 63
- McArthur, Colin, xi
- MacDonald, Joe (*Pickup on South Street*), 210
- Machine-Gun Kelly*, xiv, 14, 211, 286, 291, 292, 300, 303
- Mamouliau, Rouben (*City Streets*), 64
- Marked Woman*, 337n
- Marvin, Lee, as Walker in *Point Blank*, 310, 324
- Mast, Gerald, 41
- Maté, Rudolph (*D.O.A.*), 181, 182, 187
- Mature, Victor, as Nick Bianco in *Kiss of Death*, 121, 124
- Meaninglessness, 83, 86, 91, 109, 112, 170, 175, 179, 267, 309. See also *Film noir*
- Mean Streets, xiv, 292, 293, 333
- Mechanic, The*, 287
- Meeker, Ralph, as Mike Hammer in *Kiss Me Deadly*, 265, 272
- Melvin Purvis, *G-Man*, 333
- Mildred Pierce*, 62, 162
- Milius, John (*Dillinger*), 8
- Mise-en-scène, 46, 107, 155, 195, 197, 231, 324, 329
- Mob, 98, 338n. See also *Underworld*
- Modernism, 11–13, 169, 174, 188–189, 216, 268, 284–294, 303–304, 306–307, 309, 322–323, 326, 332–333, 348n, 351n
- Morality, 15, 53, 55, 56, 63, 82, 124, 137, 138, 140, 144, 214, 225, 228, 229, 288, 292
- Mothers, 9, 23, 52, 130, 195, 197, 198, 204–205, 207, 349n
- Muni, Paul, as Tony Camonte in *Scarface*, 15, 17
- Murder by Contract*, 287
- Musketeers of Pig Alley, The*, 15

- Mythic elements, 6, 54, 59, 74, 117, 137, 165, 186, 201, 238, 273, 282, 294, 318, 322
- Nature, 64–65, 172–173, 200–202, 271
- Night Moves*, 13
- 99 *River Street*, xv, 216, 217, 218, 220, 235–245, 250, 286
- Noir. *See Film noir*
- Nolan, Lloyd, 81
- Nonillusionistic cinema, 297–298, 300–301. *See also* Modernism
- No Way Out*, 168
- O'Brien, Edmond
as Frank Bigelow in *D.O.A.*, 180
as Hank Fallon (Vic Pardo) in *White Heat*, 199
as Jim Reardon in *The Killers*, 85, 342n
- On Dangerous Ground*, 329
- Organized crime, 209, 211, 252, 260. *See also* Syndicate
- Outcasts of society, 78–79, 214, 222, 224, 227, 277–278, 305, 324, 329. *See also* Gangster, as outsider
- Pacino, Al, as Michael in *Godfather II*, 331
- Panic in the Streets*, 168, 213, 220
- Parsons, Estelle, as Blanche Barrow in *Bonnie and Clyde*, 302
- Party Girl*, xiv, 292–293, 329
- Payne, John, as Ernie Driscoll in 99 *River Street*, 237, 239
- Peckinpah, Sam (*The Getaway*), 293
- Penn, Arthur (*Bonnie and Clyde*), 13, 194, 295–297, 299–306 passim, 351n
- Performance*, 325
- Pickup on South Street*, 210, 216, 217, 218, 220, 221–233, 239, 330
- Point Blank*, 13, 267, 272, 285–291 passim, 293, 299, 308–325, 333
- Polanski, Roman, 13
- Police, 9–10, 80, 93, 121–123, 179–180, 203, 214, 223, 227, 245, 345n, 349n
- Pollard, Michael J., as C. W. Moss in *Bonnie and Clyde*, 302
- Polonsky, Abraham (*Force of Evil*), 134–136, 138, 139, 141–144, 146
- Pretty Boy Floyd, xv
- Pretty Boy Floyd*, 334
- Prison, 64, 68, 69, 108, 126, 127, 129, 196, 201, 313, 318, 340n, 346n
as metaphor, 7, 63–64, 68, 196, 213, 340n, 346n
- Prohibition, 15, 20, 46, 49, 55–56
- Psychology, the gangster's, 47, 118, 155, 172, 183, 184, 237, 255, 295, 300, 339n, 346n. *See also* Dream, the gangster's
as neurotic, 281–282, 287, 292, 296. *See also* Death, as neurotic drive; Gangster, as crazy
- Public Enemy, The*, xv, 12, 16, 22–23, 24, 25, 43–57, 60, 109, 144, 290
- Quick Millions*, xiv
- Quo Vadis*, 328
- Raw Deal*, xiv
- Realism, 16, 46, 57, 117, 154, 182, 189, 215–216, 246–247, 339n.
See also Illusionistic cinema
- Reality, 66, 118, 169, 172, 177, 178, 184–185, 188, 190, 216, 242–244, 247, 263, 287–288, 290, 296, 309–310, 319, 320, 322
- Reason, human, 212, 218, 240, 255, 281, 283
- Richter, Hans, 12
- Roaring Twenties, The*, xiv, 12, 18, 59, 80, 81, 193, 297, 327
- Robinson, Edward G., as Rico in *Little Caesar*, 15, 17, 20, 21, 25, 34
- Rochemont, Louis de (*The House on 92nd Street*), 128
- Romanticism, 61, 118, 158, 171, 173, 339n
- Rouse, Russell (*D.O.A.*), 187, 189
- St. Valentine's Day Massacre, The*, 286, 291, 299
- Sarris, Andrew, 141
- Scarface*, 4, 15, 16, 18, 26, 133, 192, 338n
- Schrader, Paul, 84, 191

- Scorsese, Martin (*Mean Streets*), 293
- Secret Six, The*, xiv
- Seventies. *See* Decades
- Sexuality, 94, 97, 101, 119, 138, 151–152, 162, 204–205, 278, 305–306, 312, 315–317, 320, 335. *See also* Gangster, sexual life of; Violence, and sex
- Siegel, Don (*The Line-Up*), 10, 221, 234, 293
- Siodmak, Robert (*Criss-Cross, The Killers*), 13, 84, 85, 91, 93, 96, 104–107, 130, 169, 188
- Sirk, Douglas, 337n
- Sixties. *See* Decades
- Sleeping City, The*, 168
- Social mobility, 31–32, 54, 125. *See also* Class elements, social; Gangster, as ambitious
- Society, 3, 4, 60, 63, 65–66, 214–215, 268, 339n
- as analogous to syndicate, 248, 261, 313
- as complacent, 110, 118, 185, 246
- as corrupt, 55, 138–139, 186, 279
- as devoid of human values, 202, 206–207, 211–213, 223–224
- as mechanical, 79, 98, 203
- as mechanism, 198
- as mediocre, 67
- in relation to gangster, 16, 19, 114, 199, 189–190, 211–212
- as spiritually dead, 75–76, 119, 149–151, 155
- in transition, 48
- as vast, 103
- Socioeconomic realities, 37, 125, 138, 206. *See also* Class elements, social
- Steiner, Max (*White Heat*), 192
- Stewart, James, 130
- Symbolism 146, 159, 182, 239
- in actions, 161, 216, 271, 272
- in narrative, 67
- Symbols, 62, 90, 143, 145, 222, 225, 256. *See also* Icons
- characters as, 72, 102, 125, 281, 310, 319
- Syndicate, 207, 245, 246, 248, 250, 251, 256, 259, 261, 313, 328. *See also* Organized crime
- Thelma Jordan*, 292
- Thieves Highway*, 168
- Thirties. *See* Decades
- Time, 66, 93, 187, 237–238, 243–244, 257–258, 296–297, 327
- inexorability of, for gangster, 34–35, 71, 81, 83, 181, 235
- sequence of, in gangster films, 65, 86, 316
- T-Men*, xiv, 184
- Tragedy, 15–17, 21, 58, 162, 204, 251, 252, 288–289, 351n
- parallels with Greek, 88–89, 201
- Twenties. *See* Decades.
- 20,000 Years in Sing Sing*, 40, 126, 129, 313
- Underworld, 37, 94, 95, 110, 210, 217, 223, 225, 294. *See also* World, the gangster's
- as analogous to business, 8, 48, 55, 138–139, 146, 177, 209, 314–315, 349n
- as analogous to war, 48
- in contrast with legitimate world, 4, 98, 146–147, 223–224, 243, 342n
- as inseparable from legitimate world, 5, 190, 212, 287, 290, 313, 317, 328
- as male dominated, 335
- paraphernalia of, 14, 125, 227
- as place of fascination, 13
- as place of intense life, 19, 89
- Valachi Papers, The*, 291
- Violence, 7–8, 191, 234, 335
- cinematic treatment of, 131, 191, 221, 236, 270–271, 289, 291–292, 329
- in *film noir*, 109–110
- as pervasive, 243, 270
- as resurgence of instinct, 181, 205, 213, 214, 218, 228–230, 240, 244–245, 317
- and sex, 152, 162, 306, 321
- as spawned by Prohibition, 56
- Visual style and technique
- in *Bonnie and Clyde*, 297, 297, 300–302, 304
- in *The Brothers Rico*, 235, 250, 251–253, 261
- in *D.O.A.*, 169, 174, 176, 181–185,

- Visual style and technique (cont.)
 187, 221
 in *Force of Evil*, 138, 141–145
 in *The Godfather, Godfather II*,
 326–327, 329, 332
 in *Gun Crazy*, 151, 153–156,
 163–164
 in *High Sierra*, 61, 76–77, 79–80
 in *The Killers*, 61, 66, 84, 85–86,
 86, 92, 103–108, 110
 in *Kiss Me Deadly*, 216, 265–266,
 268–270, 272, 284, 300
 in *Kiss of Death*, 127–131
 in *Little Caesar*, 38–41
 in *99 River Street*, 216, 235, 235,
 236, 237, 241–242, 244, 250
 in *The Phenix City Story*, 235, 249
 in *Pickup on South Street*, 216,
 221–222, 230–232, 348n
 in *Point Blank*, 310, 312, 316,
 318–319, 321, 322–324, 325
 in *The Public Enemy*, 55–57, 107
 in *White Heat*, 172, 191, 192,
 193–194, 195, 196, 197
 Von Sternberg, Joseph, 270
 Voyeurism, audience's, 303
- Walking Tall*, 293–294
 Wallis, Hal, 44
 Walsh, Raoul (*High Sierra*, *The
 Roaring Twenties*, *White Heat*),
 44, 59, 60, 73, 76, 79–80,
 191–198 passim, 202, 203, 205,
 341n, 341–342n, 346n
 Warner Bros., 44, 81
 Wellman, William (*The Public En-
 emy*), 24, 44–46, 49, 51, 54–57
White Heat, xv, 129, 165, 167,
 171–173, 190, 191–208, 339n
 Widmark, Richard
 as Skip McCoy in *Pickup on South
 Street*, 239
 as Tommy Udo in *Kiss of Death*,
 121
 Wilder, Gene, as Eugene Grizzard
 in *Bonnie and Clyde*, 302
Wind and the Lion, The, 327
Woman Under the Influence, A, 163
 Women, 29, 97, 101–102, 117, 161–
 164, 214, 217, 225, 240, 278,
 282–283, 335, 347n, 348–349n,
 352n
 gangster's relationships with, 51,
 126–128, 140, 164–165, 176, 204,
 229, 251, 275, 305–306
 Woods, Eddie, 44
 World, the gangster's, 14, 17
 cinematic treatment of, 227, 302,
 320, 327–328
 as defined by gangster's presence,
 21, 331
 as devoid of human feelings, 271–
 273
 in *film noir*, 86, 88, 97–101, 112,
 126, 131, 179, 181–184, 187
 nostalgized, 69
 in relation to legitimate world,
 155–156, 175, 258–261
 as technological, 312–314
 as vanished, 68, 75, 299–300
 Wright, Basil, 336n
- Yellow Sky*, 62
- Zanuck, Darryl F., 44, 45